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OUTLINES OF COMPOSITION AND RHETORIC

BY

JOHN FRANKLIN GENUNG

AUTHOR OF "OUTLINES OF RHETORIC," ETC.

AND

CHARLES LANE HANSON

AUTHOR OF "TWO YEARS' COURSE IN ENGLISH COMPOSITION," ETC.

1915

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PREFACE

In the preparation of these outlines of composition and rhetoric the authors' motto has been "a minimum of theory and a maximum of the kind of practice that brings good results." It is hoped that the pupil will find the statement of theory helpful, and that the cumulative effect of the practice work will prove beyond question the value of systematic training.

A glance through the table of contents indicates how closely the plan is adapted to the purpose of the book. The review of the essentials of English composition in Part I leads up to the study of the subject as an art in Parts II and III.

Part I aims to show the pupil how to approach any subject on which he may have occasion to speak or write, and how to develop it. Importance is attached to giving frequent short talks and to writing short themes, many of them single paragraphs, with a view to fixing good habits. The third chapter — a review of certain matters of grammar which make for correct sentence structure — should in all cases prove convenient for reference, whether, as in some schools, it be studied with great care, or, as in others, it be covered more rapidly.

Part II is designed to stimulate the acquisition of a style that is full of vigor, the appreciation of figurative speech, and the endeavor to become skillful in the construction of sentences and paragraphs.

Part III, beginning with a comprehensive treatment of friendly, social, and business correspondence, and discussing in turn narration, description, exposition, and argument, with

considerable emphasis on argument, undertakes to show the pupil just how the study of these matters will aid in his growth as an interesting and competent human being.

Every student, it is believed, will find the Glossary of great assistance, not only in the preparation of certain prescribed exercises, but on many occasions when he desires definite information about the usefulness of words, — information which he cannot obtain readily, if at all, from the dictionaries and other works of reference at his command.

Throughout the book care has been taken to choose models which furnish the pupil with approachable ideals, and to see that the exercises are comprehensive, worth doing, and based not infrequently on the work of men of acknowledged literary ability. The generous number of such tasks offers the teacher frequent opportunity to allow the pupils to choose those which appeal to their immediate interests, while at the same time he insists on the performance of many which seem indispensable to their proper equipment for the future. It is suggested that such exercises as call for the mastery of correct habits in details be interspersed frequently with those which demand more sustained efforts.

Most schools have not yet given oral composition the attention it deserves. Short talks, particularly on subjects about which the pupil knows a good deal, are always valuable in themselves and useful as a step in the preparation of written compositions. Some pupils may not find it easy at first to give these talks, but seldom does a pupil fail to recognize the desirability of such training. Some of the energy expended by teachers in correcting written work might be used more profitably in a discussion of oral compositions. Although this book does not undertake to show teachers an easy road

to successful achievement, at the same time it presents a method of procedure which should enable the teacher's work to tell, and which should appeal to teacher and pupil alike; for it should lead the pupil to do good work and to see that the teacher is aiding him in a most practical way. Perhaps no suggestions and exercises in this manual will prove more helpful than those which deal with oral composition.

The authors are grateful for the searching criticisms of the skillful teachers who have shown interest in the preparation of this book; to Miss Grace A. Turkington, of the editorial department of Ginn and Company, for her valuable assistance in various ways; and to Mr. Warren W. Read, of the Flushing High School, New York City, and Professor S. V. Sanford, of the University of Georgia, Athens, for the care with which they have read the proof.

It is a pleasure to acknowledge indebtedness to the following publishers and authors, in addition to those mentioned in footnotes, for the use of copyrighted material: to the Houghton Mifflin Company for selections from Thomas Bailey Aldrich, John Fiske, the Hawthornes, Thomas W. Higginson, Holmes, Lowell, Lew Wallace, Mr. Henry Cabot Lodge, Mr. J. T. Morse, Jr., Professor G. E. Woodberry, and the *Atlantic Monthly*; to the Century Company for an extract from Charles Dudley Warner; to the Thomas Y. Crowell Company for a passage from Dr. O. S. Marden; to Charles Scribner's Sons for selections from Mr. John Fox, Jr., and Mr. Price Collier; to Harper and Brothers for extracts from Mr. Thomas Hardy and Mr. Booth Tarkington; to Mr. Hamlin Garland, Mr. Frank A. Munsey, and the publishers of the *Circle*, the *Outlook*, the *Educational Review*, and the *Youth's Companion*.

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OUTLINES OF COMPOSITION AND RHETORIC

PART I. ELEMENTARY WORK

CHAPTER I

GENERAL MANAGEMENT OF COMPOSITION

1. Composition and Rhetoric. *Composition* means simply "putting together"; it is a thing as practical as work in carpentry. As in carpentry we must know definitely what we are going to make, so in writing we must from the beginning have a clear idea of the finished product and also of the materials and the methods of putting them together. Rhetoric is concerned with the putting together of these materials in a skillful and effective manner.

To write with rhetorical skill, therefore, is more than to write correctly. A sentence may be perfectly correct, perfectly conformable to usage, and yet for its particular place and work be a poor sentence. In criticizing it we do not ask what is right and what is wrong; we ask rather what is better and what not so good for our purpose. That is the art of rhetoric: to find the best means and employ them — to replace what is feeble or vague or heavy with what is strong and definite and full of life.

Before studying the several kinds of composition,[1] we shall consider the management of any and every kind of composition; we shall deal with processes which should be so familiar that whenever we write or give a talk they will suggest themselves as matters of course.

2. Studying the Subject. Work in composition differs from other kinds of school work in this respect: that whereas in other studies we are learning what authors and teachers have thought out and put in order for us, here we are working at the art of thinking for ourselves. What we have learned or observed or imagined, we are now trying to give out as a product of our own thought and expression. The subject is, for the time being, our property, and so far as possible we are writing as if we were an original authority on it.

We should choose our subjects for their interest and importance. We may talk or write on something with which we are familiar and others are not, or we may study up matters of which we wish to know something. Perhaps at times we shall want to tell effectively what has been misunderstood or poorly treated by others. We should never content ourselves with trying vaguely to say something "about" a subject — some indefinite thing just to meet a task or fill time; our endeavor should be to say something definite and our own.

3. Fixing a Definite Point of View. The writer needs to determine just what he proposes to do in a given composition, and before beginning it is well to make, in writing, a definite statement of his purpose. This will prove a valuable aid in fixing the point of view and in securing unity of treatment. It will serve as a signpost to show the way.

[1] For "Kinds of Composition," see Part III.

A statement of this kind — a preliminary note, it might be called — should enable the pupil, with the help of the teacher, to determine whether the proposed undertaking is a desirable one.

EXERCISES

1. In discussing the following preliminary notes, point out in what ways they serve their purpose and in what ways they are not altogether satisfactory.

1. On the Floor of the Stock Exchange

My purpose is to give a general description of what occurs on the Exchange floor — not a detailed account of stock transactions. I was employed as a runner in the Chicago Stock Exchange during the past summer.

2. Keeping a Diary

In this composition I shall try to show that a diary may be not only of interest but of real value to the person who keeps it. In my diary I keep a record of my school work as well as of home matters.

3. Julius Cæsar

My purpose is to tell what I think of Julius Cæsar, the man, as depicted in Shakespeare's play, not as described in history. My impressions are based on one reading of the play and a careful study of the notes.

4. Getting a Car Ready

My purpose is to tell how an electric car is made ready for the motorman and the conductor. This account will be based on my experience, for I have done such work for two successive summers.

5. TRIMMING A HAT

I wish to show how simple a matter it is to trim a hat suitable for everyday wear. I have trimmed my own and my sister's school hats for several years.

6. KEEPING BEES

My father has kept bees for six years. Although the limitations of the city do not permit a large apiary, he has had as many as fifteen swarms at one time and has four at present. I have frequently helped him in the care of them.

7. AN ENGINEERING SCHOOL

I shall give an account of a visit to the plant of the General Electric Company, in Lynn, Massachusetts, to investigate the opportunity for a high-school graduate to learn engineering in the school which they conduct.

2. Write preliminary notes on subjects 5 and 6 as if you were later to prepare compositions on these subjects.

3. Rewrite any two of the notes given above as if you were to write the compositions.

4. Write preliminary notes on (1) two subjects with which you are familiar; (2) one subject which you have a desire to know better.[1]

4. The Value of a Plan. To make a plan you must analyze the subject so that the parts and stages of your composition may be put down in proper order and relation. Any preliminary statement that you have prepared to help you in your writing has merely announced a purpose and perhaps

[1] The plan of exchanging papers, explained in Hanson's "English Composition" (pp. 23–26) and in his "Two Years' Course in English Composition" (pp. 26–30), is heartily recommended.

intimated the nature and limits of the proposed work. But doubtless you are thinking of some things that do not belong to your subject; perhaps some things that are really essential to your purpose have not occurred to you, or in your preliminary thinking you may not have placed them in right relation. The best way to find out such matters is to prepare a plan of what you are going to say; that is, to express each thought in simple form as concisely and accurately as possible. One of the satisfactions that come from the ability to make plans is that they are so widely useful. They are just as valuable to the student in preparing for a recitation in history, or for a three-minute talk in the English class or in a debating society, as they are to the writer who is working out a composition. A still greater satisfaction is that a plan helps to form habits of mind that are orderly and logical.

5. Making the Plan. The analysis of the subject, that is, the plan, is naturally more minute as the composition increases in range and length; but the following essentials govern it, however large or complex the treatment.

1. *In the development of the plan, note carefully what are main lines of thought and what secondary.* The parts of a plan have different values: some are principal, others subordinate; some indicate main lines of discussion, others serve to illustrate or explain. This gives rise to divisions and subdivisions, which show at a glance the relations of the thoughts to one another and their relations to the whole.

The first of the two outlines below might not result in a clearly developed composition. The second has been more carefully thought out.

A Boys' Club

I

I. Name
II. Constitution and by-laws
III. Meetings
IV. Games
V. Athletics
VI. Glee club

II

I. Name
II. Organization
  1. Constitution and by-laws
  2. Meetings
III. Activities
  1. Games
  2. Athletics
  3. Glee club

2. *Make corresponding divisions of the plan similar in notation and statement.* It is a great help to arrange the different sets of topics in distinct groups, and especially to express in a similar form the divisions of the same rank.

In the following plans note that divisions of different ranks are indicated by (1) different series of numerals and letters (I, 1, *a*), (2) different indentations, or margins, and (3) different forms of expression, phrases corresponding to phrases, nouns to nouns, adjectives to adjectives, and so on.

I. A Western Town

I. In summer
  1. Scenery
    a. The river
    b. The mountains
    c. The woods
  2. Activity
    a. The trains
    b. The boarders
    c. Stores and stands
    d. Traveling shows
    e. Hotel parties

II. In winter
  1. Scenery
    a. The river
    b. The mountains
    c. The woods
  2. Entertainment
    a. The grocery store
      (1) Characters
      (2) Yarns
    b. Sleigh-rides
    c. Skating
    d. The fireside

II. The Character of Cassius

I. Envious
  1. Of Brutus
  2. Of Cæsar
II. Deceitful
  1. In dealing with Brutus
  2. In dealing with the people
III. Crafty
  1. As a conspirator
  2. As a general

3. *In the divisions of your plan, work for unity, coherence, and emphasis.* These are the key words to composition. In the first place, the plan should have *unity*; in other words, all the thoughts of which the plan is composed, both main and secondary, should have a definite bearing on the main subject. Second, the parts, though distinct from one another, should be *coherent*, or, as we say, should hang together, the first topic leading up to the second, the second to the third, and so on. Testing constantly the relation of each part or stage of your thought to the whole is an aid to coherence. Third, the plan as a whole should have *emphasis*. Generally this will mean that the successive topics should have climax; that is, they should increase in interest and strength.

Study the following plan. Note how confusing it is because of its disregard of unity, coherence, and emphasis. There is also lack of uniformity in the phrasing of the topics.

Our Fire Department

I. When it was organized
II. Need of fire departments
III. Plan of organization
IV. Practical working of the department
V. Area covered
VI. Volunteer assistance
VII. Methods of economy
VIII. Friction with the street department
IX. New equipment needed

In the form just given, this plan would not be a guide to a good composition. The first step in making it usable is to apply the test of unity, and by this test the second topic, "Need of fire departments," should be cut out. The plan would still be incoherent, however. The natural order of treating these topics is:

I. When it was organized
II. Plan of organization
III. Practical working of the department
IV. Area covered
V. Volunteer assistance
VI. Methods of economy
VII. Friction with the street department
VIII. New equipment needed

The plan still presents two faults: (1) a lack of proper emphasis, or climax, and (2) a lack of uniformity in phrasing the topics.

1. It is clear that some topics are not of so much importance as others, yet all have been made of equal value in the outline. To be sure, the plan is useful as it stands; it may serve as the basis of a satisfactory composition. But it will be more helpful to adopt some such arrangement as the one given below, which shows that certain topics are naturally secondary and that when placed in a secondary position they give balance to the whole outline.

2. The first topic in the plan above is a clause; the other topics are noun phrases. The model outline should show the same grammatical construction in all headings of the same rank.

Compare the following plan with the two preceding ones, to see how much more usable it is as a working outline.

I. Organization of the department
  1. When organized
  2. On what plan organized
II. Practical working of the department
  1. In the territory covered
  2. In the volunteer assistance rendered
  3. In its methods of economy
III. Problems of maintenance
  1. Its friction with the street department
  2. Its need of new equipment

EXERCISES

1. Apply the foregoing tests to this plan and rewrite it:

MY NATIVE TOWN

I. In summer
  1. Population
    a. Those who live in town
    b. Boarders
  2. Enjoying the scenery
    a. The ocean
    b. The fields
      (1) Haying
      (2) Oats
    c. In the forests
      (1) Birds
      (2) Watching squirrels
    d. The mountains
  3. Sports
    a. Boating
    b. Attempts to catch fish

II. Winter
  1. Population
    a. Farmers
    b. At the college
  2. Scenery
    a. The ocean
      (1) Floating ice
      (2) Bleak shores
    b. The fields
      (1) Snowdrifts
      (2) Roads
    c. Mountain views
    d. Sports
      (1) Skating
      (2) Snowshoeing
      (3) Sleigh-riding

2. Make a plan of a subject with which the class as a whole is familiar.

3. Write a composition based on your plan.

4. Prepare to talk one minute on some subject of which you have made a plan. If, in the short time at your disposal, you cannot do justice to the whole subject, you may confine yourself to one division of it — possibly to a single subdivision. Try to speak as easily and naturally as you would in addressing someone in your home, remembering that you need to speak slowly in order to be heard distinctly at the farther end of the room.[1]

6. Developing the Composition. By means of a plan you have learned to think out carefully what you wish to say, and now, with the aid of this plan, you are ready to consider the composition as a whole, studying in particular introduction, transitions, proportion, and conclusion. A few suggestions may be helpful.

7. The Introduction. Make the introduction as brief and as pointed as the subject will bear. Say merely what the reader needs to know in order to work out your problem with you. Study the introduction with the gist of the whole subject in mind. If the subject is already familiar to your readers, a formal introduction may be dispensed with. In any case endeavor to make it as natural and informal as possible. Ask yourself what impression the reader already has, and from this assumed point steer his thought by confirming,

[1] We all need encouragement, but the stimulus that comes from being told some of our shortcomings is equally valuable. Many teachers have found that every sensible student welcomes both kinds of criticism. It will give him pleasure to be told that the substance of his talk is both clear and interesting; it should also give him a sense of satisfaction to know that some one of his hearers will be sure to speak of his worst fault, whether it be a tendency to say "-er," "and-er," "but-er," "when-er"; to say "dror" for "draw" and "sor" for "saw"; to omit the *g* in "ing"; or to say "w'isper" and "w'ite" for "whisper" and "white."

correcting, or modifying, to the main impression that you wish to make.

While the introduction should be plain and direct, look out that it is not dry and lifeless or a mere commonplace that would occur to anybody. Be sure also that it really introduces; that is, that it does not concentrate attention on its own beauty or elaborateness, but guides attention forward to the subject under discussion. Do not suggest in the introduction anything that is not in some way utilized afterwards.

In the introduction that follows, the style is direct and full of life and arouses interest in what is to come:

A Taste of Maine Birch

> The traveler and camper-out in Maine, unless he penetrates its more northern portions, has less reason to remember it as a pine-tree State than a birch-tree State. The white-pine forests have melted away like snow in the spring and gone down stream, leaving only patches here and there in the remote and inaccessible parts. The portion of the State I saw — the valley of the Kennebec and the woods about Moxie Lake — had been shorn of its pine timber more than forty years before, and is now covered with a thick growth of spruce and cedar and various deciduous trees. But the birch abounds. Indeed, when the pine goes out the birch comes in; the race of men succeeds the race of giants. — Burroughs

The introduction to Irving's "Christmas in England" is well worth studying:

> Nothing in England exercises a more delightful spell over my imagination than the lingerings of the holiday customs and rural games of former times. They recall the pictures my fancy used to draw in the May morning of life. . . . I regret to say that they are daily growing more and more faint, being

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gradually worn away by time, but still more obliterated by modern fashion. . . . Poetry, however, clings with cherishing fondness about the rural game and holiday revel, from which it has derived so many of its themes, as the ivy winds its rich foliage about the Gothic arch and moldering tower, gratefully repaying their support by clasping together their tottering remains and, as it were, embalming them in verdure.

8. Transitions. As it is often difficult to go from one topic to another without abruptness, we shall next turn our attention to the means of securing proper transitions. A transition is a bridge from one stage of thought to the next. In form it is an intermediate thought relating both to what precedes and to what follows. Be sure to make the transition a real thought, not a mere catchword. Study to make it easy,—not labored and lumbering, but crisp and natural.

Irving, in his "Christmas in England," after devoting the paragraph just cited to a discussion of old holidays in general, makes a bridge to the thought of Christmas in particular by the use of the following sentence: "Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations."

EXERCISES

1. Point out the value of these transitions from Macaulay's "Oliver Goldsmith":

1. His father, Charles Goldsmith, . . . settled at a place called Pallas, in the county of Longford.

2. At Pallas, Oliver Goldsmith was born in November, 1728.

3. In his seventeenth year Oliver went up to Trinity College, Dublin, as a sizar.

4. While Oliver was leading at Dublin a life divided between squalid distress and squalid dissipation, his father died, leaving a mere pittance.

5. While the fourth edition of the "Traveler" was on the counters of the booksellers, the "Vicar of Wakefield" appeared, and rapidly obtained a popularity which has lasted down to our own time, and which is likely to last as long as our language.

6. The success which had attended Goldsmith as a novelist emboldened him to try his fortune as a dramatist.

2. Write the introduction and the paragraph transitions for a theme[1] on "The Character of Cassius," as outlined on page 7, or on "A Western Town," as outlined on page 6.

9. Proportion. Secure emphasis through proportion. One of the most important questions to ask about any subject is, What makes this subject interesting or valuable? Answer this question, and then subordinate other parts of your composition to the part that treats of this. If you are writing, for instance, on the career of a great statesman, it probably is his statesmanship that gives him interest; do not spend much time, therefore, on his childhood, and none at all unless it throws light on his statesmanship. If a house that you are describing is interesting because it is old and quaint, or because it has historical associations, give to these characteristics the main prominence of treatment.

In the following paragraph the author is writing of the introduction of witchcraft into early New England. He is not led aside by giving undue space or emphasis to witchcraft in other parts of the world, or to the way in which it thrived here. His treatment places the emphasis where the interest centers.

When America was settled, belief in witchcraft was so general in Europe that no man dared openly deny it; witches

[1] A written composition is sometimes called a *theme*, and both terms will be used in this book.

were racked, burned, and tortured by thousands; and the detection of witchcraft, with its following "kill or cure," was a regular profession. Yet it was denounced and opposed in New England from the beginning. Like many another noxious germ, witchcraft was brought over and widely planted in America, where the dark forests, the screaming of unknown beasts at night, the hideously painted savages, — everything external favored the increase of the superstition. And it speaks volumes for the character of our first settlers that this horrible fungus, which flourished all over civilized Europe, found root here in only one spot, — a soil made ready by numerous descendants of some feeble-minded immigrants, who were brought here for the profit of the early transportation companies. There it grew weakly for a brief period, and was then rooted out and destroyed. Here, in a nutshell, is the real meaning of the Salem witchcraft. — LONG, "American Literature"

EXERCISES

1. If you were to talk to your classmates for three minutes on "Reading, Writing, and Speaking," what proportion of time would you give to each of the three divisions of your subject, and why? A speaker who spent two of his three minutes on "Reading" and half a minute each on "Writing" and "Speaking" was asked by one of the pupils to explain that division of time. Can you justify the proportion?

2. Plan a two-minute talk on a subject with which you are familiar, indicating the proportion of time you would spend on each main topic. Some of these subjects may prove suggestive:

A Brook near Home	Correct Posture
Willow-ware China	Learning to breathe Correctly
Hanging Pictures	The Pullman Porter
The Care of the Furnace	One Good Book
A Story of Father's	Gymnasium Work

10. The Conclusion. Make the conclusion leave with the reader the total impression of the composition. In making the introduction you had the gist of the subject in mind, and now in writing the conclusion you have the introduction and its development before you. Give due attention, therefore, to all that you have said before, and aim to end with something that shall in some way concentrate its effect in one strong point. Consider what effect you wish to produce. If you are seeking to inform your reader, your conclusion may summarize; if you wish to make him feel or realize something, you may conclude by drawing a striking *picture*; if your purpose is to make him do or decide something, your conclusion may appeal to motive or character.

Irving, in the last paragraph of "Christmas in England," makes his conclusion the idea that most pervades his essay, — namely, the kindly influence of the day on him, — but intensifies it by mentioning that he is a stranger and by contrasting the churlishness of those unmoved by such cheer:

> Stranger and sojourner as I am in the land, — though for me no social hearth may blaze, no hospitable roof throw open its doors, nor the warm grasp of friendship welcome me at the threshold, — yet I feel the influence of the season beaming into my soul from the happy looks of those around me. Surely happiness is reflective, like the light of heaven; and every countenance, bright with smiles and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and ever-shining benevolence. He who can turn churlishly away from contemplating the felicity of his fellow beings, and sit down darkling and repining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratification, but he wants the genial and social sympathies which constitute the charm of a merry Christmas.

EXERCISES

1. Make an outline for a theme on one of the following subjects. See that the plan has unity, coherence, and emphasis. You may consult magazines and books for material.

1. A Famous Man I should like to meet.
2. Well-known Men I should like to meet.
3. Christmas in Spàin (or any country other than the United States or England).

2. Write the theme just outlined.

3. Make an outline for an essay on the customs and manners of the time of "Ivanhoe" or of "Henry Esmond."

4. Write the opening and closing paragraphs of a theme on any subject which interests you. If you like, take one of the following:

1. A letter to a classmate, recommending a book which you read with pleasure during the summer vacation.
2. A letter to a classmate, telling of what you did during the summer that seems to you more important than reading.

5. Among the resolutions on self-government drawn up and adopted by the senior class of a city high school are the following. Be prepared to give a three-minute talk on the value of the adoption of some such resolutions by your class.

Voted:

1. That every pupil take his seat promptly at five minutes of nine, and that the library atmosphere be preserved until ten minutes past nine. The "library atmosphere" means a quiet room, with the privilege of such conversation as is allowed in any well-ordered library. Any pupil who is careless about his conduct during this period shall be reminded by one of his room representatives.
2. To keep the third-floor corridors clear at noon, or at least to avoid assembling in groups so that passage is made difficult; to preserve reasonable order in the home rooms at recess, whether the teachers are present or not; and to come to order promptly at twenty-three minutes of one.

6. Apply the three tests of a plan to the following outline of Macaulay's "Life of Johnson." When you read the essay, you may find the outline an aid in understanding Macaulay, and it may help you if you should be called on to give the class the substance of this essay or of some other piece of literature.

SAMUEL JOHNSON

- I. His parents
  1. Father
  2. Mother
- II. His boyhood
  1. Physical
  2. Intellectual
  3. Moral
- III. His college career
  1. Effect on him
  2. Effect on others
  3. Failure to get a degree
- IV. His thirty years' struggle
  1. Steps toward winning a fortune
  2. Difficulties in the way
  3. His friends during this period
  4. Effect of the struggle on Johnson
  5. Effect of the struggle on others
- V. His last twenty years
  1. His pension
  2. His influence as a talker
  3. His influence as a writer

7. The following plan may interest students who are trying to decide on a vocation. It is placed here so that all who wish

may begin at once some such study as is here outlined, and report progress from time to time at the convenience of the teacher.[1]

My Chosen Vocation

I. *Introduction*
  1. The vocation
  2. Inclusive meaning of the term
  3. The special field that appeals to me
  4. History of the vocation

II. *Body*
  1. Opportunities in my chosen field
    a. At home
    b. Away from home
  2. Remuneration
    a. In dollars and cents
    b. In personal satisfaction
    c. In service to the world
  3. Qualifications necessary for success
    a. Education, training, equipment
      (1) Best place for obtaining
      (2) Amount necessary
      (3) Cost
    b. Health
    c. Temperament, character
      (1) Personality
      (2) Habits of mind
      (3) Temptations to be met

III. *Conclusion*
  1. Points favorable
  2. Points unfavorable
  3. General impression

[1] Taken almost verbatim from page 204 of "Vocational and Moral Guidance," by Jesse Buttrick Davis, A.B., A.M., Ginn and Company, 1914.

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CHAPTER II

THE PARAGRAPH

The composition deals with the whole subject, the paragraph with a part of the subject. The essentials of a good composition, however, are equally important in a good paragraph, and for the sake of learning how to secure these essentials in smaller compass we shall study the paragraph as a composition in itself.

11. Unity. In this miniature composition we must aim first of all to secure *unity*. With this in view let us consider the value of the topic, of the topic sentence, and of the paragraph plan.

12. The Topic of the Paragraph. Whatever the writer's purpose, he should keep in mind the topic of the paragraph. In expanding the plan into a short composition, each topic often serves as the basis of a paragraph, and in that case everything that goes into a paragraph should contribute to the development of the topic. In a long composition a paragraph is often based on a subtopic. See, for example, 1 and 2 under I in the plan of "A Western Town," page 6.

13. The Topic Sentence. Sometimes, especially in giving information or instruction, it is feasible to express in one sentence the substance of what is to go into the paragraph. A writer on "Baseball," for instance, may well begin his work by framing some such sentence as "The playing of baseball should be honest." A writer on "Keeping Bees" may try

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to show that "keeping bees is an interesting pastime and a profitable business." In each case the writer states a fact, a principle, a truth, or a fancy, and as he proceeds he keeps this in mind as a proposition to be proved.

This topic sentence comes sometimes at the beginning of the paragraph, sometimes near the middle, sometimes at the end. In many cases, however (for instance, if the writer wishes the reader to *feel* or *realize* something — say the beauty of a scene or the pathos or fun of an event), there will probably be no need of trying to state definitely the substance of what the paragraph is to include. The main idea is not so likely to be expressed at some point as it is to be diffused as an influence through the whole.

EXERCISE

What is the topic sentence of each of the three following paragraphs?

1. DEPENDABILITY

To be dependable — to be singled out as one who does things — is a tremendous asset. A man may be faithful, or industrious, or even capable, and still not be dependable. The faithful man may be incompetent; he who is capable may possess erratic tendencies which minimize his efforts, and the industrious man may be a blunderer. But the dependable man is he who can at all times be depended upon to do that which is set for him to do, as it should be done. — *Electrical Review*, August 22, 1914.

2. A SUCCESSFUL CAREER

The real material with which you build your career is within you. Your own self is your greatest capital. The secret of your future achievement is locked up in your brain, in your nerves, in your muscles, in your ambition, in your determination, and in your ideal. Everything depends upon your physical and mental condition, for that governs your vitality, your vigor, and your ability to do things. The amount of physical and mental force you are able to use in your vocation will measure your ultimate success, and whatever lessens this force, or the effectiveness of your achievement capital, will cut down your usefulness in life and your chances of success. — ORISON S. MARDEN, "Training for Efficiency"

3. THE FUTURE

The teaching of recent history brings into clearer light the practical necessity of the most thorough training for the work and duties of the future. It is said that on the day when the news of the battle of Manila reached Constantinople, the Sultan sent for the American minister, Dr. Angell, and asked him if it would be possible for Turkey to secure the kind of guns which Commodore Dewey had on his fleet. Dr. Angell replied that he thought it would be quite possible to buy the guns; but, he added, "There is one thing which your Majesty cannot buy; you cannot buy the men behind the guns." That was the answer of educated Democracy to uneducated Absolutism. Democracy is strong only as it is intelligent. When that statement is made, with all its implications, the most pressing argument for the largest and most generous endowment of education in this country is brought home with all the force of recent illustration. If Americans are to meet successfully the competition of the world in those great fields which are now opening up to commerce and civilization, they must carry into that competition the highest training, the largest knowledge of science, the most thorough technical skill. The future belongs to the race which educates itself most adequately to comprehend its opportunities and use them for the advancement of humanity. — *The Outlook*, August 5, 1899

If the writer or speaker is urging his audience to do something, his composition may be the development of a topic sentence which is a kind of command or exhortation. An editorial in a school paper may be summed up in the sentence, "Be loyal to your school." It is mainly by the fact that its general effect is reducible to an imperative that the oration is distinguished from the essay. Webster's "Reply to Hayne," for example, embodies some such imperative as this: "Maintain the integrity of the Union above the dictates of individual states." Curtis's oration on "The Public Duty of Educated Men" centers in the exhortation, "Be true to country above party."

EXERCISES

1. Write a paragraph in which you try to make the reader *feel* or *realize* (1) the beauty of a scene or (2) the pathos or fun of an event.

2. Write five topic sentences in the indicative mood. Some of the following may be helpfully suggestive; see also Chapter I under Making the Plan.

1. Shylock is a philosopher.
2. X is inclined to flatter.
3. Y is kind.
4. Z is far-sighted.
5. I cannot help thinking A is conceited.
6. The vicar is politic.

3. Develop one of your sentences into a paragraph.

4. Write three topic sentences in the imperative mood. These suggestions may be helpful.

Look before you leap.
Don't tell everyone what you think.
Work while you work.
Play as earnestly as you work.

5. Develop one of your sentences into a paragraph.

6. Base an imperative topic sentence on each of these groups of hints for an editorial paragraph in the school paper.

1. Come, boys, vacation is over. Tennis rackets, canoes, bathing suits, dusty books. Brains, athletics, lessons, a good start. "Business before pleasure."

2. Vacation is over and we are together again. Our school life like a river. Class spirit, glee club, orchestra, school paper, subscribers, contributors. Our part may be little, but it must be worthy of the —— School.

3. Welcome, friends, old and new, especially the freshman! Older pupils. School work not drudgery. Our life work should be an honor to the school and a benefit to the world.

7. Write an editorial paragraph, using as many of the foregoing hints as you can effectively.

14. The Plan of the Paragraph. In order to include in the paragraph only those details which have a bearing on the topic, it may be wise to make a plan. The following is a plan of Irving's paragraph on "Rip's aversion to profitable labor":

1. He liked to fish.
2. He enjoyed hunting.
3. He was always ready to help his neighbors.
4. He would not attend to his own business.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance, for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, up hill and down dale, to shoot a few squirrels or

wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences; the women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty and keeping his farm in order, he found it impossible. — IRVING, "Rip Van Winkle"

EXERCISES

1. Many paragraphs are similar in construction to the one that follows. The closing sentence makes the largest contribution toward a statement of the topic, emphasizing the "strangeness and novelty" of the house, and the whole passage shows why every passer-by had to take a look at this "imposing edifice." Show how many of the details have a bearing on the topic.

> Maule's Lane, or Pyncheon Street, as it were now more decorous to call it, was thronged, at the appointed hour, as with a congregation on its way to church. All, as they ap-[illegible] at the imposing edifice, which was henceforth to assume its rank among the habitations of mankind. There it rose, a little withdrawn from the line of the street, but in pride, not modesty. Its whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy, and drawn or stamped in the glittering plaster, composed of lime, pebbles, and bits of glass, with which the woodwork of the walls was overspread. On every side the seven gables pointed sharply towards the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney. The many lattices, with their small, diamond-shaped panes, admitted the sunlight into hall and chamber, while, nevertheless, the second story, projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful gloom into the lower rooms. Carved globes of wood were affixed under the jutting stories. Little spiral rods of iron beautified each of the seven peaks. On the triangular portion of the gable that fronted next the street was a dial, put up that very morning, and on which the sun was still marking the passage of the first bright hour in a history that was not destined to be all so bright. All around were scattered shavings, chips, shingles, and broken halves of bricks; these, together with the lately turned earth, on which the grass had not begun to grow, contributed to the impression of strangeness and novelty proper to a house that had yet its place to make among men's daily interests. — HAWTHORNE, "The House of the Seven Gables"

2. Write a paragraph suggested by the following plan, making as many additions or changes as you choose:

ON THE WAY TO SCHOOL

I. Novelty
II. Monotony
III. Variety
   1. F[illegible]
   2. Wi[illegible]

3. Make a plan for a paragraph on another subject.

4. Be prepared to tell the class, in not more than six sentences, why some article is usef[illegible].

5. Write what you have just said to the class.

6. In a recent issue of a magazine Modjeska describes her first meeting with Longfellow, who came to call during her initial engagement in Boston. The following extract was printed in a daily paper as a single paragraph. Make a plan of the selection and be prepared to criticize the paragraph structure.

"Although I was forewarned of his visit," she says, "I was quite overcome with emotion when his card was brought to my room. One look of his kind, deep-set eyes, and a warm handshake, soon restored my mental equipoise and put me at my ease. The presence of this true, great poet, this man endowed with the finest qualities a man can possess, was a spiritual feast for me. He spoke to me of Boston and its celebrities, and acquainted me with the names of Oliver Wendell Holmes, Thomas Bailey Aldrich, James T. Fields, Celia Thaxter, and others; chaffed me about going up Bunker Hill Monument; and asked me how I compared the California weather with the beautiful climate of Massachusetts. He went on speaking in the manner of a perfect man of the world and simply charmed me. Then my son came in and we were both invited to luncheon at the poet's home in Cambridge. Longfellow's great charm was just that perfect simplicity, so rare in celebrated men. There was not a shade of the patronizing air so frequently assumed by people of superior standing, not a particle of the pomposity I had more than once observed among much less known writers. A celebrity without conceit is a rare thing to behold; he did not seem to care much for compliments. When I attempted to speak about his poems, he interrupted me, and, pointing to a handsome armchair standing in his study, drew my attention to it by remarking jokingly that the children liked his verses, because he had received that present from a school on the — here he paused and added with a laugh, 'centennial anniversary of my literary activity.' Then, as if regretting that he had spoken lightly of the gift, he grew suddenly serious, and stroking the back of the chair with his hands, he said almost [illegible]"

7. Bring to recitation some good selection with which the class are likely not to be familiar, and be prepared to read it to them, to see if they can tell at what points paragraphs begin. You may find [illegible] textbook.

15. Coherence. In an ideal composition each paragraph leads up naturally to the next, like a link in a chain. So, too, the sentences in a well-made paragraph form a chain. The current of thought should be absolutely continuous from beginning to end — one unbroken progress. In other words, the paragraph should have *coherence*.

The closest and simplest connection, strange as it may seem, is where no connectives are needed. The following paragraph, for example, is a simple series of sentences illustrating or repeating the topic:

> It is a twice-told tale that the world is passing away from us. God has written it upon every page of his creation that there is nothing here which lasts. Our affections change. The friendships of the man are not the friendships of the boy. The face of the visible world is altering around us; we have the gray, moldering ruins to tell of what once was. Our laborers strike their plowshares against the foundations of buildings which once echoed to human mirth, skeletons of men to whom life was once dear, urns and coins that remind the antiquarian of a magnificent empire. This is the history of the world and all that is in it. It passes while we look at it. We are such stuff as dreams are made of. — F. W. ROBERTSON

There are two general requirements for securing coherence in the paragraph:

1. *Group the details, or arrange the thoughts in a natural, logical order.*

2. *Make skillful connection between sentences.*

In general, we have a good deal of freedom in grouping the details of a paragraph, the chief concern being [illegible] our purpose.

It is much more natural to keep the plan of Irving's paragraph on "Rip's aversion to profitable labor," as given on page 23, than to change it to read thus:

1. He liked to fish.
2. He was always ready to help his neighbors.
3. He enjoyed hunting.
4. He would not attend to his own business.

In the following paragraph from "The Legend of Sleepy Hollow," note how naturally Ichabod's eye turns from the apples, which might well attract his attention first, to the corn and then to the buckwheat.

> As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast stores of apples,—some hanging in oppressive opulence on the trees, some gathered into baskets and barrels for the market, others heaped up in rich piles for the cider press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts and holding out the promise of cakes and hasty pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields, breathing the odor of the beehive, and as he beheld them, soft anticipations stole over his mind of dainty slap-jacks, well buttered, and garnished with honey or treacle, by the delicate little dimpled hand of Katrina Van Tassel.

16. Connecting Links. When the relation of the thoughts to each other needs to be pointed out, there is chance for considerable skill in the use of connecting links.

1. Words or phrases like the following frequently make the connection:

yet	first	in fact	secondly
but	then	in that	therefore
still	again	indeed	moreover
nor	while	besides	accordingly
too	hence	further	on the contrary
also	finally	however	on the other hand

Such connectives are often introduced more gracefully inside the sentence than at the beginning. The inside connectives, moreover, help make the style compact. Compare, for instance:

a. However, it is better to take this course.
It is better, however, to take this course.
b. Indeed, their tempers were like their faces, frosty and bitter.
Their tempers, indeed, were like their faces, frosty and bitter.
c. Therefore, it seemed to him best to go at once.
It seemed to him, therefore, best to go at once.

2. Sometimes the connection is best shown by making the first part of the sentence relate to what precedes. This may be done by inverting the normal order, by repeating a word, or by making a summary.

Inversion. Before this disappointment Sir Roger was what you call a fine gentleman. — ADDISON

Inversion. For this reason — because, more than health, wealth, and beauty, literary style may be called the man — good judges have found in it the final test of culture, and have said that he, and he alone, is a well-educated person who uses his language with power and beauty. — G. H. PALMER

Repetition. The honorable member complained that I had not slept on his speech. I must have *slept* on it or not slept at all. — WEBSTER

Summary. I have said that at sea all is vacancy; I should correct the expression. — IRVING

Summary. I have observed that he was a simple, good-natured man; he was, moreover, a kind neighbor and an obedient, henpecked husband. — IRVING

EXERCISES

1. In making a plan of the following paragraph use the topics in the last sentence but one. Also name the connecting links and show why no connective is needed in some instances.

Within the car there was the usual interior life of the railroad, offering little to the observation of other passengers, but full of novelty for this pair of strangely enfranchised prisoners. It was novelty enough, indeed, that there were fifty human beings in close relation with them, under one long and narrow roof, and drawn onward by the same mighty influence that had taken their two selves into its grasp. It seemed marvelous how all these people could remain so quietly in their seats while so much noisy strength was at work in their behalf. Some, with tickets in their hats (long travelers these, before whom lay a hundred miles of railroad), had plunged into the English scenery and adventures of pamphlet novels, and were keeping company with dukes and earls. Others, whose briefer span forbade their devoting themselves to studies so abstruse, beguiled the little tedium of the way with penny papers. A party of girls and one young man, on opposite sides of the car, found huge amusement in a game of ball. They tossed it to and fro, with peals of laughter that might be measured by mile-lengths; for, faster than the nimble ball could fly, the merry players fled unconsciously along, leaving the trail of their mirth afar behind

and ending their game under another sky than had witnessed its commencement. Boys, with apples, cakes, candy, and rolls of variously tinctured lozenges — merchandise that reminded Hepzibah of her deserted shop — appeared at each momentary stopping place, doing up their business in a hurry, or breaking it short off, lest the market should ravish them away with it. New people continually entered. Old acquaintances — for such they soon grew to be, in this rapid current of affairs — continually departed. Here and there, amid the rumble and the tumult, sat one asleep. Sleep; sport; business; graver or lighter study; and the common and inevitable movement onward! It was life itself! — HAWTHORNE, "The House of the Seven Gables"

2. Write a paragraph suggested by something in the foregoing description. First make a plan.

3. Make a list of the connectives in the following passage from Franklin's "Autobiography":

About this time I met with an odd volume of the *Spectator*. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this view I took some of the papers and, making short hints of the sentiment in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses, since the continual occasion for words of the same import but of different length, to suit the measure, or of different sound, for the rhyme, would have laid me under constant

necessity of searching for variety, and also have tended to fix that variety in my mind and make me master of it. Therefore I took some of the tales and turned them into verse, and after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that in certain particulars of small import I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extremely ambitious.

4. While the teacher or one of the class is reading the sentences of a coherent paragraph in a changed order,[1] jot down such hints as you can conveniently, and then arrange the thoughts in the best order and write the paragraph in full. Compare carefully with the original.

This exercise may show that several arrangements are good — that a paragraph is much more flexible than a sentence.

5. Make a connected paragraph out of each of the following groups of sentences:

1. The Chelsea Fire

But within ten minutes a second alarm rang out.

On that pleasant Palm Sunday, 1908, as I was preparing for Sunday school, I heard the fire bells ring twenty-eight.

I fell in with two of my schoolfellows, and together we hurried along.

[1] Notice Franklin's sentence beginning "I also sometimes jumbled my collections of hints into confusion."

At once I jumped into my clothes, and at top speed started off in the direction of the black smoke, which was rising above the buildings.

At the time I paid no attention to the alarm, as this box was not near the place where I lived.

2. From Boy to Man

I am still a boy when I obey my first thought; the man takes that thought and views it from many sides before action.

The duration of the period depends upon circumstances and not upon any defined time.

In impulse I am boylike, but in reflection a man; and then I condemn the boylike action and make a new resolve.

There is a period which marks the transition from boy to man, when the boy discards his errors and his awkwardness, and puts on the man's mask and adopts his ways.

With me it lasted some months, and though I feel in ideas more manly than when I left the States, I am often reminded that I am still a boy in many things.

How many of these resolutions will be required before they are capable of restraining not only the impulse but the desire — when every action will be the outcome of deliberation?

I have not come to that yet, but after many a struggle I hope to succeed.

"Days should speak, and a multitude of years should teach wisdom."

6. What connectives should be inserted to bring out the meaning of the following paragraph? (See page 29.)

Practically all district maps of this date [the sixteenth century] mark the courses of rivers but not of roads. * few records, probably, could be found, of any tour worth calling a tour, which was not partly conducted by river. One advantage of river travel was that the way was more regularly practicable than the roads, which bad weather soon rendered barely

passable. *, it was the pleasantest mode of journeying, especially if the boat was towed, for traveling in a sixteenth-century wagon produced something like seasickness in those unaccustomed to it. *, to get the benefit of the cheapness of river traveling, as compared with riding, one had to wait, at times, for fellow travelers to fill the boat; *, the choice of the route was of course more limited, and on the swifter rivers it was not usual or worth while to attempt an upstream journey.

7. Write a paragraph on some topic suggested by the following sentences. Give attention to unity and coherence.

1. Near my home is a ledge which is being blasted away.

2. From time to time I have noticed interesting displays in a barber-shop window near my office.

3. A structure which can be seen from nearly every point in Washington, and on a clear day from a great distance, is the Washington Monument.

4. A cap is one of the articles that a schoolboy often misplaces at home.

5. It was just half past nine when the engines came clanging down the street.

8. Write a short composition, consisting of not more than three paragraphs, giving attention to unity and coherence. Some of these opening sentences may be suggestive:

1. Thrown up on the barren rocks of a Maine island is the wreck of a small fishing schooner.

2. A wagon, heavily loaded with lumber, was passing along the street.

3. We are now in the midst of one of the most beautiful seasons of the year.

4. The steam engine is one of the best and cheapest machines for furnishing motor power, the chief item of expense being fuel.

17. Emphasis. A paragraph may have unity and coherence and still lack *emphasis*. That is to say, it may leave the reader in doubt as to what the writer considered the most important thought in the paragraph. Emphasis is a matter of position and proportion.

18. Emphasis by Position. After making a plan that will enable you to secure unity and coherence, it may be necessary to revise it in order to lay stress on the matters that are of the most importance. In other words, you should consider well the beginning and the ending of the paragraph. One way of doing this is to write out the opening and closing sentences; thus,

> The prospectus of the dictionary he [Johnson] addressed to the Earl of Chesterfield.
>
> Chesterfield described.
>
> His public career.
>
> His reception of Johnson's homage.
>
> During some time Johnson continued to call on his patron, but after being repeatedly told by the porter that his lordship was not at home, took the hint and ceased to present himself at the inhospitable door.

EXERCISES

1. If you were to develop the following plan, you would call special attention to Antonio's prejudices. Instead, rearrange it in order to emphasize one of the finest traits mentioned.

> Antonio is one of the most attractive of Shakespeare's characters.
>
> Kind friend.
>
> Generous benefactor.
>
> Gentle spirit.
>
> Intolerant enemy.
>
> Antonio is as much to be pitied for his prejudices as the Jew is for his.

2. Make a plan of the following paragraph, copying the first and last sentences:

Catching a Grasshopper

To catch a grasshopper is no slight feat. At the first step you take, at least forty bolt out and tumble headlong into the grass; some cling to the stems, some are creeping under the leaves, and not one seems to be within reach. You step again; another flight takes place, and you eye them with fierce penetration, as if thereby you could catch some one of them with your eye. You cannot, though. You brush the grass with your foot again. Another hundred snap out and tumble about in every direction. There are large ones and small ones and middling-sized ones; there are gray and hard old fellows, yellow and red ones, green and striped ones. At length it is wonderful to see how populous the grass is. If you did not want them, they would jump into your very hand. But they know by your looks that you are out a-fishing. You see a very nice young fellow climbing up a steeple stem, to get a good lookout and see where you are. You take good aim and grab at him. The stem you catch, but he has jumped a safe rod. Yonder is another, creeping among some delicate ferns. With broad palm you clutch him and all the neighboring herbage too. Stealthily opening your little finger, you see his leg; the next finger reveals more of him; and, opening the next, you are just beginning to take him out with the other hand, when out he bounds and leaves you to renew your entomological pursuits! Twice you snatch handfuls of grass and cautiously open your palm to find that you have *only* grass. It is quite vexatious. There are thousands of them here and there, climbing and wriggling on that blade, leaping off from that stalk, twisting and kicking on that vertical spider's web, jumping and bouncing about under your very nose, hitting you in your face, creeping on your shoes, or turning summersets and tracing every figure of parabola or ellipse in the air, and yet not one do you get.

And there is such a heartiness and merriment in their sallies! They are pert and gay, and do not take your intrusion in the least dudgeon. If any tender-hearted person ever wondered how a humane man could bring himself to such a cruelty as impaling an insect, let him hunt for a grasshopper on a hot day, among tall grass; and when at length he secures one, the affixing him upon the hook will be done without a single scruple, with judicial solemnity, and as a mere matter of penal justice. — Henry Ward Beecher, "Star Papers"

3. Write a paragraph suggested by something in the foregoing description. First make a plan with an opening and a closing sentence.

4. Make plans of two paragraphs. In each case write out the opening and the closing sentence. Some of the following may be of service to you as opening sentences:

1. As the sun comes peeping over the hills, lighting up our camp, a boy climbs slowly from his bunk and stretches himself sleepily.
2. Before the modern method of blasting came into use, setting off a blast was exciting and extremely dangerous.
3. Last spring my cousin and I thought that a good way to spend our Easter vacation would be to try making maple sirup.
4. Some years ago, when just old enough to enjoy air rifles, my chum and I had a discussion as to whether an air rifle could be taken apart.
5. The first step in laying a concrete walk is to prepare the ground to receive the concrete.
6. During the vacation I went to the works of the Fore River Shipbuilding Company.
7. An observer of the birds is attracted by any unusual sound or commotion among them.
8. I climbed up and peered into the opening, and could just descry the owl clinging to the inside of the tree.

9. One midwinter I cleared away the snow under an apple tree near the house and scattered some corn there.

10. "Look intently enough at anything," said a poet to me one day, "and you will see something that would otherwise escape you."

11. We think we have looked at a thing sharply until we are asked for its specific features . . . the form of the leaf of the tulip tree . . . a water-snake swimming with something in its mouth.

12. I was much amused one summer day by seeing a bluebird feeding her young one in the shaded street of a large town.

19. Emphasis by Proportion. It almost goes without saying that in the paragraph, as in the whole composition, one way of emphasizing an important topic is to give it a large proportion of the space. In the paragraph from Franklin's "Autobiography" (p. 31), note how little space he gives to assuring us that he was delighted with the *Spectator*, and how much space he gives to telling us just how he tried to improve his writing.

EXERCISES

1. In "Rip's aversion to profitable labor" (p. 23) what does the proportion of space given the different topics indicate as to the emphasis Irving wished to place on them?

2. In "The Future" (p. 21) is the anecdote worth the space it occupies?

3. Make two plans, similar to those called for in the foregoing set of exercises, on subjects of your own choosing. The following opening sentences may prove helpful:

1. The decoration on a soda fountain is not always hand-carved wood.

2. The half hour I spent in the public library was most profitable.

3. The bottom of a lobster pot is composed of wooden slats, four feet long, held together by three crosspieces, each two feet long.

4. I have taken numerous walking trips, ranging in length from one day to two weeks.

5. The first step in stone-crushing is to get the stone from the quarry to the crusher.

6. In the United States Treasury we were allowed to walk about at will, but we could not see any work done in finishing the money.

7. Not until very recently have the people begun to realize the great importance of cold storage to the modern store-keeper.

8. On Saturday the first thing I do is to help about the house.

9. Friday evening a club of girls met to make arrangements for the Saturday outing.

10. I had never been to a surprise party.

4. Make three similar plans, using, if you like, some of the following as concluding sentences:

1. I never saw him again.

2. Whenever you have learned to discriminate the birds or the plants or the geological features of a country, it is as if new and keener eyes were added.

3. He dashed headlong across the yard and vanished through the gate.

4. Someone was coming straight toward me.

5. On a little farm like ours one cannot afford to let anything slip.

6. "My daughters will never forget their duty."

7. As frequently happens, the man did all the work and the woman all the complimenting.

8. But the trout was saved, though my friend's buttons and suspenders suffered.

5. Write paragraphs based on two of the foregoing plans. Keep in mind what you have learned about emphasis by proportion.

6. Write the substance of Chapter I in a single paragraph.

7. The following suggestions for improving a school paper, called the *Artisan*, were handed to the editor. Taking advantage of them, write a letter to the editor of your school publication, suggesting improvements that may well be made in it. If you have no school paper, write a letter to your English teacher, describing the kind of publication that in your opinion might be of value in the school. Begin by making a plan.

> Enlist the help of the English teachers. Ask them to have a day each month, on which every pupil must bring something for the paper; to grade this as regular work, and to hand to the editor all contributions that are *good*. Improve the present departments. Establish new departments. Make the athletic department comprehensive, up-to-date, and notable for its pictures of players and plays. Improve the size and appearance of the paper. Name the issues Freshman Number, Christmas Number, etc. Raise the price and increase the number of pages to twenty-four. Have an art department. Illustrate the stories. Have a different cover every month. Print cartoons of doings in the school. Have some editorials written by pupils not on the staff. Have more than one page of class notes. Quote some of the best things from exchanges and avoid conventional criticisms. Strengthen the alumni column. Have a serial run four or five months. Print several short stories and descriptions and brief incidents. Devote one page to current events.

CHAPTER III

THE CORRECT SENTENCE

Just as the paragraph is a group of sentences which make up one part of the whole composition, so the sentence is a group of words which constitute one division of the paragraph. Like the paragraph, the sentence is in a sense a whole composition, since the thought embodied in it is grammatically complete. As a composition in itself the sentence is treated in this chapter, the purpose of which is to show the student how to put words together so that they will say a thing in a way which cannot be misunderstood.

I. AS TO GRAMMAR

20. Guides to Correct Structure. At this point, therefore, we shall review a few rules that make for correctness and clearness, and that will prove useful in securing effectiveness in sentence structure. In other words, we shall study some grammatical principles which will be of special value to us as students of rhetoric.

21. Look carefully to Foreign and Irregular Plurals. There is a tendency among those who have not studied foreign languages to regard all words that do not end in *-s* or *-es* as singular. To write "The aurora borealis is a very strange *phenomena*" is to use incorrectly the Greek form of the plural for the singular, *phenomenon*.

5. Thinking — Doing.
6. Being Idle — Resting.
7. Half a Loaf — Contentment.
8. Work — Play.

8. Write a short theme on one of the following subjects:

1. The Fairies in our Forests.
2. Conversation between a Swallow and a Snail.
3. A Message from the Moon.
4. Castles in Spain.
5. Conversation with a Mummy.
6. Around the South Pole.
7. The King of the Pond.
8. The Robin's Journey South.

9. Write a letter, giving advice to a boy who is trying to find work, or a letter of remonstrance to a freshman who does not take enough exercise.

10. Write a short theme on "Ideals that a Freshman in our School should have."

11. Write a theme on "The Three Most Desirable Qualities in a Work of Fiction."

12. Write a theme on what you consider the three most healthful forms of exercise.

CHAPTER VII

THE STRUCTURE OF THE PARAGRAPH

81. The Topic. In an earlier chapter we considered the paragraph as a miniature composition, with its introduction, body, and conclusion. We noted first of all the importance of the writer's keeping in mind a definite topic and insisting that whatever goes into the paragraph shall make some contribution to this topic. It is not necessary for the details which form such a group to be closely connected with one another; they may merely touch each other as they are put side by side. This is frequently the case in narration and description. All we can demand in such instances is that they shall deal with one topic. They may comprise one of the three following groups: (1) the facts that belong to some one place or scene; (2) the facts that belong to some definite time; (3) the facts that have a common bearing or object.

The following paragraph is one in which no topic is stated, but which, by its consistent grouping of facts that belong to some one *place*, gives us a definite idea of "the manse and its surroundings."

> When Margaret entered the manse on Gavin's arm, it was a white-washed house of five rooms, with a garret in which the minister could sleep if he had guests, as during the Fast week. It stood with its garden within high walls, and the roof facing southward was carpeted with moss that shone in the sun in a dozen shades of green and yellow. Three firs guarded the

house from west winds, but blasts from the north often tore down the steep fields and skirled through the manse, banging all its doors at once. A beech, growing on the east side, leant over the roof as if to gossip with the well in the courtyard. The garden was to the south, and was overfull of gooseberry and currant bushes. It contained a summer seat, where queer things were soon to happen. — J. M. BARRIE

In this description of Thackeray's the events of a given *time* constitute a brief description of Waterloo.

All our friends took their share and fought like men in the great field. All day long, whilst the women were praying ten miles away, the lines of the dauntless English infantry were receiving and repelling the furious charges of the French horsemen. Guns which were heard at Brussels were plowing up their ranks, and comrades falling, and the resolute survivors closing in. Toward evening the attack of the French, repeated and resisted so bravely, slackened in its fury. They had other foes besides the British to engage, or were preparing for a final onset. It came at last; the columns of the Imperial Guard marched up the hill of Saint Jean, at length and at once to sweep the English from the height which they had maintained all day, and in spite of all; unscared by the thunder of the artillery, which hurled death from the English line — the dark, rolling column pressed on and up the hill. It seemed almost to crest the eminence, when it began to wave and falter. Then it stopped, still facing the shot. Then at last the English troops rushed from the post from which no enemy had been able to dislodge them, and the guard turned and fled.

In the following paragraph an enthusiastic walker outlines a proposed trip with a definite *object* in view:

We plan, Mr. Denison and I, to leave the Wilmington Narrow Gauge at Reedsboro, Vermont, on or about August 6th at 11 A.M. To do this, we leave Springfield at 7.15 A.M. Thence we follow the Green Mountains straight to Canada. Let me spell the magic names! Somerset and Somerset Mountain, Stratton, Peru (under the shadow of Killington), Plymouth, Pittsfield, Granville, Starksboro, Mt. Mansfield, Avery's Gore, Memphremagog. The pace will be moderate (twenty to twenty-five miles a day, never more and sometimes less), the people hospitality itself, and the expense infinitesimal. There will be no stupendous hotels with doubtful welcome, but quiet evening talks, in the golden sunset, of growing crops and teething infants, of the coming harvest and herb remedies, — sounds of rural felicity and bucolic joy. We shall pass through scenes historic in their significance, — the rude ramparts of our forefathers that withstood the inroads of the painted savage. In the heat of the day there will be spacious maples in whose shade we shall recline, and in the cool of evening a gurgling brook to sing us to the village.

82. The Topic Sentence. It has already been pointed out that the definite idea upon which the paragraph is built is often neatly expressed in one sentence, frequently called the *topic sentence*. We have seen, too, that this sentence sometimes comes first in the paragraph, sometimes last, and sometimes elsewhere. But when the writer's chief purpose is to awaken and hold the interest, as in narration, a topic sentence would form a hindrance. The desired effect in a paragraph must be of the first importance: hard-and-fast plans of structure must give way when the aim in writing is to interest and not merely to instruct or inform.

In general, however, until we attain more skill in writing than we now have, we shall do well to keep before us, as we write, a topic sentence for each paragraph. For the writing of a composition that is to consist of a series of paragraphs we shall of course have an outline, which may properly consist

of a series of topic sentences; and in our practice work, that is, in the first draft of a composition, we shall do well to begin each paragraph with a topic sentence. In the work of revision we can deal with this sentence as seems best, perhaps cutting it out altogether, or transferring it to the end, or cleverly submerging it in the body of the paragraph. The test of success in managing the topic sentence will be the answer which any careful reader would make to the question, What is the subject of this paragraph? Ask yourself this question as you revise your themes.

83. Phrasing the Topic Sentence. Not a little of the charm of good writing is due to the form of expression given to the topic sentence. How much more effective Dickens's opening sentence in the following paragraph is than "The room contained very little that was interesting to look at" would have been.

> There was not much to look at. A rickety table, with spare bundles of papers, yellow and ragged from long carriage in the pocket, ostentatiously displayed upon the top; a couple of stools set face to face on opposite sides of this crazy piece of furniture; a treacherous old chair by the fireplace; . . . two or three books of common practice; a jar of ink, a pounce box, a stinted hearth broom, . . . these, with the yellow wainscot of the walls, the smoke-discolored ceiling, the dust and cobwebs, were among the most prominent decorations of the office of Mr. Sampson Brass. — DICKENS, "Old Curiosity Shop"

Observe how much more quickly the interest is aroused by Lowell's question topic sentence than it would be by the mere statement, "I was once alone with the sun."

> Were you ever alone with the sun? You think it a very simple question; but I never was, in the full sense of the word, till I was held up to him one cloudless day on the broad buckler of the ocean. I suppose one might have the same feeling in the desert. I remember getting something like it years ago when I climbed alone to the top of a mountain and lay face up on the hot gray moss, striving to get a notion of how an Arab might feel. — LOWELL, "At Sea"

Notice how far from commonplace the following topic sentences are:

> One is sorry for Cromwell in his old days. — CARLYLE
> What was I to do to pass the long-lived day? — IRVING
> What picturesqueness! — SCOTT
> I love Quaker ways and Quaker worship. — LAMB
> What is man but a microcoat, or, rather, a complete suit of clothes with all its trimmings? — SWIFT
> The professor has been to see me. — HOLMES
> The island is where? — LOWELL
> We charge him with having broken his coronation oath; and we are told that he kept his marriage vow. — MACAULAY
> What is guilt? A stain upon the soul. — HAWTHORNE
> How strange, indeed. — HAWTHORNE
> It was the firing that did it. — KIPLING

Often the tone of a whole paragraph is determined by the topic sentence. In an exact, literal sense not all of these sentences are topic sentences, but they are in effect, and give color to the paragraphs which they introduce. The topic sentence is often forcible because of what it suggests rather than because of what it actually states.

EXERCISES

1. Write a paragraph of at least one hundred and fifty words, using one of the topic sentences given above.

2. Do the two following paragraphs contain the statement of a definite topic or a topic sentence? Revise one of them

in such a way as to include the topic sentence which you think the author had in mind.

1. You have put a railroad bridge over the fall of Schaffhausen. You have tunneled the cliffs of Lucerne by Tell's chapel; you have destroyed the Clarens shore of the Lake of Geneva; there is not a quiet valley in England that you have not filled with bellowing fire; there is no particle left of English land which you have not trampled coal ashes into, nor any foreign city in which the spread of your presence is not marked among its fair old streets and happy gardens by a consuming white leprosy of new hotels and perfumers' shops. — RUSKIN, "Sesame and Lilies"

2. It was a cloudy day and nearing dusk. Arno ran dark and shivering, the hills were mournful, and Florence, with its girdling stone towers, had that silent, tomblike look which unbroken shadow gives to a city seen from above. Santa Cruse, where her father lay, was dark amid that darkness, and slowly vanishing up the narrow street was the white load, like a cruel, deliberate Fate carrying away her father's lifelong hope to bury it in an unmarked grave. Romola felt less that she was seeing this herself than that her father was conscious of it as he lay helpless under the imprisoning stones, where her hand could not reach his to tell him that he was not alone. — GEORGE ELIOT, "Romola"

3. Make an outline, consisting entirely of topic sentences, for a theme of about twelve hundred words. The following titles may prove suggestive.

The Worst Storm I ever Knew.
The Old Homestead.
A Description of the House that I should like to live in.
How I saved my First —— Dollars.

4. Bring to class a good example of one of the three kinds of paragraphs described in section 81. If you cannot find such a paragraph in your reading, write it yourself.

84. Developing the Paragraph. Until we become more skilled in the art of composition, we need to make use of all the aids possible. We shall find it a help in our practice in paragraph-writing to follow out consistently some plan of development. By "developing the paragraph" we mean amplifying or elaborating the topic or topic sentence. There are no hard-and-fast methods of paragraph development, and we should rid ourselves of any feeling we may have that paragraphs may be compounded from cut-and-dried recipes. There are various means, however, which we may employ in our writing, and a brief study of them will be helpful.

If we examine good modern literature, we shall find that the means employed, wholly or in part, in the writing of most paragraphs outside of narration are (1) illustration, (2) details and particulars, (3) comparison and contrast, (4) cause and effect, (5) definition and explanation, (6) repetition, (7) proof. The following are examples of paragraphs developed in these different ways:

1. ILLUSTRATION

a. When a person is suddenly thrust into any strange, new position of trial, he finds the place fits him as if he had been measured for it. He has committed a great crime, for instance, and is sent to the State Prison. The traditions, prescriptions, limitations, privileges, all the sharp conditions of his new life, stamp themselves upon his consciousness as the signet on soft wax; — a single pressure is enough. Let me strengthen the image a little. Did you ever happen to see that most soft-spoken and velvet-handed steam engine at the Mint? The smooth piston slides backward and forward as a lady might slip her delicate finger in and out of a ring. The engine lays one of *its* fingers calmly, but firmly, upon a bit of metal; it is a coin now, and will remember that touch, and tell a new race

about it, when the date upon it is crusted over with twenty centuries. So it is that a great, silent-moving misery puts a new stamp on us in an hour or a moment, — as sharp an impression as if it had taken half a lifetime to engrave it. — HOLMES, "The Autocrat of the Breakfast Table"

b. Sovereigns die and sovereignties: how all dies, and is for a time only; is a "Time-phantasm, yet reckons itself real." The Merovingian kings, slowly wending on their bullock carts through the streets of Paris, with their long hair flowing, have all wended slowly on, — into eternity. Charlemagne sleeps at Salzburg, with truncheon grounded; only Fable expecting that he will awaken. Charles the Hammer, Pepin Bow-legged, where is now their eye of menace, their voice of command? Rollo and his shaggy Northmen cover not the Seine with ships; but have sailed off on a longer voyage. The hair of the Towhead (*Tête d'étoupes*) now needs no combing; Iron-cutter (*Taillefer*) cannot cut a cobweb; shrill Fredegonda, shrill Brunhilda have had out their hot life-scold, and lie silent, their hot life-frenzy cooled. Neither from that black Tower de Nesle descends now darkling the doomed gallant in his sack to the Seine waters; plunging into Night: for Dame de Nesle now cares not for this world's gallantry, heeds not this world's scandal; Dame de Nesle is herself gone into Night. They are all gone; sunk, — down, down, with the tumult they made; and the rolling and trampling of ever new generations passes over them; and they hear it not any more forever. — CARLYLE, "The French Revolution"

2. PARTICULARS

The very sound of a lady's library gave me a great curiosity to see it; and as it was some time before the lady came to me, I had an opportunity of turning over a great many of her books, which were ranged together in a very beautiful order. At the end of the folios (which were finely bound and gilt) were great jars of china placed one above another in a very noble piece of architecture. The quartos were separated from the octavos by a pile of smaller vessels, which rose in a delightful pyramid. The octavos were bounded by tea dishes of all shapes, colors, and sizes, which were so disposed on a wooden frame that they looked like one continued pillar indented with the finest strokes of sculpture. . . . In the midst of the room was a small Japan table with a quire of gilt paper upon it, and on the paper a silver snuffbox made in the shape of a little book. . . . I was wonderfully pleased with such a mixed kind of furniture, as seemed very suitable both to the lady and to the scholar, and did not know at first whether I should fancy myself in a grotto or in a library. — *The Spectator*

3. COMPARISON AND CONTRAST

The Seine is a river of light; the Thames is a river of twilight. The Seine is gay; the Thames is somber. When dusk falls in Paris, the Seine is just a river in the evening; when dusk falls in London, the Thames becomes a wonderful mystery, an enchanted stream in a land of old romance. The Thames is, I think, vastly more beautiful; but, on the other hand, the Thames has no merry passenger steamers and no storied quays. The Seine has all the advantage when we come to the consideration of what can be done with a river's banks in a great city. For the Seine has a mile of old book and curiosity stalls, whereas the Thames has nothing. — E. V. LUCAS, "A Wanderer in Paris"[1]

4. CAUSE AND EFFECT

Sometimes the courts feel bound to declare some statute or executive act done in pursuance of usage, contrary to the Constitution. What happens? In theory the judicial determination is conclusive and ought to check any further progress in the path which has been pronounced unconstitutional. But whether this result follows will in practice depend on the circumstances

[1] Used by permission of The Macmillan Company.

of the moment. If the case be not urgent, — if there is no strong popular impulse behind Congress or the President, no paramount need for the usage which had sprung up and is now disapproved, — the decision of the courts will be acquiesced in; and whatever tendency toward change exists will seek some other channel where no Constitution obstacle bars its course. But if the needs of the time be pressing, courts and Constitution may have to give way. *Salus rei publicae lex suprema.* — BRYCE, "The American Commonwealth"[1]

5. DEFINITION AND EXPLANATION

Perennials are plants which live on year after year. Shrubs and trees are of course perennial. So are many herbs, but in these only a portion generally survives. Most of our perennial herbs die down to the ground before winter; in many species all but certain separate portions underground die at the close of the year, but some parts of the stem containing buds are always kept alive to renew the growth for the next season. And a stock of nourishment to begin the new growth with is also provided. Sometimes this stock is laid up in the roots, as, for instance, in the peony, the dahlia, and the sweet potato. Here some thick roots, filled with food made by last year's vegetation, nourish in spring the buds on the base of the stem, enabling them to send up stout, leafy stems and send down new roots, in some of which a new stock of food is laid up during summer for the next spring, while the exhausted old ones die off; and so on, from year to year. — ASA GRAY, "How Plants Grow"[2]

6. REPETITION

I have not allowed myself, sir, to look beyond the Union to see what might be hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty when the bonds that unite us together shall be broken asunder. I have

[1] Used by permission of The Macmillan Company.
[2] Used by permission of the American Book Company.

not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counselor in the affairs of this government, whose thoughts should be mainly bent on considering, not how the Union may be best preserved, but how tolerable might be the condition of the people when it should be broken up and destroyed. — WEBSTER, "Reply to Hayne"

7. PROOF

Still, we do not think that the blame of Burns's failure lies chiefly with the world. The world, it seems to us, treated him with more rather than with less kindness than it usually shows to such men. It has ever, we fear, shown but small favor to its Teachers: hunger and nakedness, perils and revilings, the prison, the cross, the poison-chalice have, in most times and countries, been the market price it has offered for Wisdom, the welcome with which it has greeted those who have come to enlighten and purify it. Homer and Socrates, and the Christian Apostles, belong to old days; but the world's Martyrology was not completed with these. Roger Bacon and Galileo languish in priestly dungeons; Tasso pines in the cell of a madhouse; Camoëns dies begging on the streets of Lisbon. So neglected, so "persecuted they the Prophets," not in Judea only, but in all places where men have been. We reckon that every poet of Burns's order is, or should be, a prophet and teacher to his age; that he has no right to expect great kindness from it, but rather is bound to do it great kindness; that Burns, in particular, experienced fully the usual proportion of the world's goodness; and that the blame of his failure, as we have said, lies not chiefly with the world. — CARLYLE, "Essay on Burns"

The means to be employed in the development of our paragraphs will vary with the subject, our readers, and even our moods. Take, for example, the sentence, "It is better to

be sure than sorry." With this as a topic sentence one might develop the thought by definition and explanation, by repetition, by illustration, or by comparison and contrast, and his choice would largely depend upon chance. We cannot determine by rules which methods to use, but we gain facility in writing by repeated use of the different methods described above. Let us, then, give our best effort to the continued practice of developing topic sentences by these various means.

EXERCISES

1. From one of these topic sentences develop paragraphs by two different methods, and be prepared to state which method is the more effective in this particular case.

1. Save the pennies and the dollars will take care of themselves.
2. When I looked from my window early this morning, it was dark and misty.
3. Some teamsters do not seem to realize that horses are ever tired.
4. We have had three kinds of drawing this year: instrumental, free-hand, and pattern.
5. If a girl can make her own clothes, she can always appear well dressed.
6. Last summer I went to the seashore as mother's helper to three children.
7. Dear Mother: I want to tell you about a new acquaintance that I have just made.
8. Every precaution should be taken to keep flies out of the house.

2. Develop by means of cause and effect one of the following:

1. The wind always blows from the direction opposite to that in which a storm is moving.

2. He has neglected his opportunity to work his way through the academy.
3. The new clerk at Wyman's has not been late in opening the store a single morning since he came.
4. The air in the lecture hall was close and stifling.

3. Write a paragraph on one of these subjects, using proof as your means of amplification:

1. His word cannot be depended upon.
2. Martha Evans's failure in her last term's studies was due to no fault of hers.
3. Miss —— is the best dressmaker in town.
4. Fresh air is the best tonic for ill health.

4. Use comparison and contrast in developing one of these topics; make your paragraph about one hundred and fifty words in length.

1. Business offers more opportunities for making money than the professions.
2. The country boy who goes to the city is more likely to become rich than the city boy.
3. "Success" and "failure" are relative terms.

5. Choose one of these topics and write two paragraphs, developing the first by means of definition and explanation, and the other by particulars.

1. Napoleon was the greatest military genius of modern times.
2. America was not discovered by Columbus.
3. Vocational guidance is a new department of the common-school work.
4. The private school is a minor factor in the educational régime of the United States [*or* of our state].

6. Find in your class reading a paragraph that is developed by illustration. Rewrite the passage, retaining the same topic sentence but using a different illustration.

85. Combining Methods. We should not fail to note that a single paragraph often combines several of the foregoing methods, — for example, definition, explanation, and illustration. In fact, illustration may always be employed to light up the dark places of a paragraph. The author of the following paragraph has made use of contrast, illustration, explanation, and cause and effect:

> The English people, too, are not a chattering race. He who has lived in Spain, in Italy, in France, realizes that one of the chief differences between those countries and the northern nations is that the people in the former live in the streets, the people of the latter live in their houses. Every barber's shop, café, and street corner in Madrid or in Florence, and even to some extent in Paris, is a loafing place, a debating club, and a political and social meeting place. Men do not think; they talk! London may be gloomy, New York and Chicago deserted after sunset, but Madrid, Rome, and Paris are alive with swarming, gesticulating, chattering thousands. The climate may have much to do with this, but for the moment I have nothing to say to that; the fact remains. The doers and the governors of the world to-day are not spending their leisure chattering in the streets. One may laugh at their moroseness, their dullness, their heaviness; . . . we have taken a grim grip upon much the most and the best of the world, and the sinewy Saxon hand shows only slight signs of relaxing. — PRICE COLLIER, "England and the English"

In undertaking to employ several different methods of amplification in the same paragraph, we must exercise great care in the arrangement of our material; otherwise we shall always be in danger of violating the rules of coherence.

Be careful not to confuse definition and proof, illustration and consequence, but judge what each thing you say is doing for your topic, and group together the parts that do similar work. Whatever is explanatory or illustrative naturally makes a stage by itself, and both of these ways of amplification are usually early stages. So also whatever proves and whatever consists of consequence or application form stages of their own, and ordinarily the late stages of the paragraph.

86. The Importance of Connectives. Not only the parts of a paragraph, but the different paragraphs of a composition, are linked together in one sequence. Hence the first thought in constructing any paragraph after the opening one is to make a link of connection with what goes before. This connecting link comes at the very beginning, as an introduction to the topic sentence (where there is one), and takes the form of a summary or, more frequently, of a connecting word or phrase. These beginnings of four paragraphs from Macaulay show how they grow out of what has preceded.

> Though Bacon did not arm his philosophy with the weapons of logic, he adorned her profusely with all the richest decorations of rhetoric. (Amplified by particulars.)
>
> These, however, were freaks in which his ingenuity now and then wantoned, with scarcely any other object than to astonish and amuse. But it occasionally happened that, when he was engaged in grave and profound investigations, his wit obtained the mastery over all his other faculties, and led him into absurdities into which no dull man could possibly have fallen. (Amplified by instances.)
>
> The truth is that his mind was wonderfully quick in perceiving analogies of all sorts. But, like several eminent men whom we could name, both living and dead, he sometimes appeared strangely deficient in the power of distinguishing rational from fanciful analogies. (Amplified by showing the consequences of such lack of discrimination.)
>
> Yet we cannot wish that Bacon's wit had been less luxuriant. (Amplified by showing the usefulness of Bacon's wit.)

Just as connecting links between paragraphs are a necessity in any composition, similar links between the sentences in a paragraph are, as we have already learned, often necessary to perfect coherence. This does not mean, however, that we are to strew our paragraphs with "but's," "and's," and "however's." Turn to the paragraph from Barrie, on the Manse and its surroundings (p. 193), and observe how closely connected the sentences of that paragraph are; and yet the writer has not used a single conjunction or conjunctive adverb. In the following there is no lack of coherence, but the conjunctives are missing:

> His [Carlyle's] guiding genius is his moral sense, his perception of the sole importance of truth and justice. . . . It is not so much that Carlyle cares for this or that dogma as that he likes genuineness (the source of all strength) in his companions. . . . Combined with this warfare on respectability, and indeed pointing all his satire, is the severity of his moral sentiment. . . . In proportion to the peals of laughter amid which he strips the plumes of a pretender and shows the lean hypocrisy to every advantage of ridicule, does he worship whatever enthusiasm, fortitude, love, or other sign of a good nature is in a man. — EMERSON

> We have in literature few specimens of magnificence. Plato is the purple ancient, and Bacon and Milton the moderns of the richest strain. Burke sometimes reaches to that exuberant fullness, though deficient in depth. — EMERSON

On a wise choice of connectives both within and at the beginning of a paragraph will depend much of the ease and naturalness of the whole composition, — what is sometimes referred to as a smooth, flowing style. Let one of the final tests which you apply to each paragraph of your written work be the effectiveness of your connecting links.

EXERCISES

1. Bring to class several paragraphs from "Silas Marner," "The Oregon Trail," or "The House of the Seven Gables" in which the author's connecting links are particularly good.
2. Name the connecting words or phrases in the following:

> 1. None the less it turned out that this contemptible governor did Franklin a good turn in sending him to London, though the benefit came in a fashion not anticipated by either. For Franklin, not yet much wiser than the generality of mankind, had to go through his period of youthful folly, and it was good fortune for him that the worst portion of this period fell within the eighteen months which he passed in England. Had this part of his career been run in Philadelphia, its unsavory aroma might have kept him long in ill odor among his fellow townsmen, then little tolerant of profligacy. But the "errata" of a journeyman printer in London were quite beyond the ken of provincial gossips. He easily gained employment in his trade, at wages which left him a little surplus beyond his maintenance. This surplus, during most of the time, he and his comrades squandered in the pleasures of the town. Yet in one matter his good sense showed itself, for he kept clear of drink; indeed, his real nature asserted itself even at this time, to such a degree that we find him waging a temperance crusade in his printing house, and actually weaning some of his fellow compositors from their dearly loved "beer." One of these, David Hall, afterward became his able partner in the printing business in Philadelphia. — JOHN T. MORSE, JR., "Benjamin Franklin"

> 2. And now, the infant settlement having advanced in age and stature, it was thought high time it should receive an honest Christian name, and it was accordingly called *New Amsterdam*. It is true, there were some advocates for the original Indian name, and many of the best writers of the

province did long continue to call it by the title of "Manhattoes," but this was discountenanced by the authorities, as being heathenish and savage. Besides, it was considered an excellent and praiseworthy measure to name it after a great city of the world. — IRVING, "A History of New York"

87. Balance in the Paragraph. Just as in sentence structure, phrases and clauses that are paired together in thought should be balanced, so, on a broader scale, balance should obtain in the paragraph. Do not change the subject of remark needlessly from sentence to sentence. Do not change needlessly from active to passive voice. Make the type of structure alike in groups of sentences that form a series of parallel thoughts. For the most part, make matters of equal importance nearly alike in form, so that the reader will associate them together.

The following paragraph is worthy of study as an illustration of the effectiveness of balance:

Now let us pause to consider this wonderful state of affairs; for the time will come when Englishmen will quote it as the stock example of the stolid stupidity of their ancestors in the nineteenth century. The most thoroughly commercial people, the greatest voluntary wanderers and colonists the world has ever seen, are precisely the middle classes of this country. If there be a people which has been busy making history on the great scale for the last three hundred years, and the most profoundly interesting history, history which, if it happened to be that of Greece or Rome, we should study with avidity, — it is the English. If there be a people which, during the same period, has developed a remarkable literature, it is our own. If there be a nation whose prosperity depends absolutely and wholly upon their mastery over the forces of Nature, upon their intelligent apprehension of, and obedience to, the laws of the creation and distribution of wealth, and of the stable equilibrium of the forces of society, it is precisely this nation. And yet this is what these wonderful people tell their sons: "At the cost of from one to two thousand pounds of our hard-earned money, we devote twelve of the most precious years of your lives to school. There you shall toil, or be supposed to toil; but there you shall not learn one single thing of all those you will most want to know, directly you leave school and enter upon the practical business of life. You will in all probability go into business, but you shall not know where, or how, any article of commerce is produced, or the difference between an export or an import, or the meaning of the word 'capital.' You will very likely settle in a colony, but you shall not know whether Tasmania is part of New South Wales, or vice versa." — HUXLEY, "A Liberal Education"

88. Testing the Paragraph for Unity, Coherence, and Emphasis. From our earlier study of the requisites of a paragraph we have learned that we shall fall short in our writing if any of our paragraphs fail to conform to the principles of unity, coherence, and emphasis. In our zeal to develop our paragraphs interestingly according to the different methods, we must not neglect the fundamentals. Before we lay aside any of our written work as satisfactory, we should apply these tests to each paragraph:

1. Has the paragraph a single main thought that can be expressed in one sentence?

2. *a*. Does each sentence contribute a part to the main thought (often as expressed in a topic sentence)?

b. Does each sentence lead up naturally to the next?

3. *a*. Where is the emphasis placed?

b. Is this where it should be?

EXERCISES

1. Write a paragraph on one of the following:
   1. Look before you leap.
   2. Make hay while the sun shines.
   3. Better late than never.
   4. When the horse has been stolen, the fool shuts the stable.
   5. A bad weed grows fast.
   6. Variety is the spice of life.
2. Write a short theme suggested by one of these topics:
   1. When I am Fifty Years Old.
   2. The Boyhood of my Grandfather.
   3. The Grasshopper.
3. Write a theme on one of the following subjects:
   1. The Violin (or some other musical instrument).
      - *a*. Its origin.
      - *b*. Its history.
      - *c*. Its cultural value.
   2. The Oral Reading of Prose.

      Get all the suggestions you can from books and persons, and cite passages which demand variety of expression, turning it may be from calm to storm, from a sigh to a shout, from laughter to tears, from scorn to pathetic appeal.
   3. A Famous Victory.

      Answer the question raised in Southey's satirical "Battle of Blenheim."
   4. A Good Book.

PART III. KINDS OF COMPOSITION

CHAPTER VIII

LETTER WRITING

89. Importance of Letter Writing. Even the humblest persons have some occasion to write letters, and everyone who leads a useful, active life will find letter writing an almost daily occurrence. There are many reasons why great care should be taken with the form and wording of every letter, however unimportant it may seem. Some of these reasons are the following:

1. A slip in speech or a breach in manners may be quickly corrected when we are face to face with a person. But when we meet a person on paper and make a grammatical blunder, or err against convention, the error must stand; it may be apologized for, but it cannot be blotted out.

Perhaps the only acquaintance that we have with a prominent business man is a slight one on paper. If the one letter or the two letters we have written him contain faults, he may always associate carelessness or ignorance with our name. And if we should have occasion later to seek a favor from him, he might be influenced by the remembrance of the faulty correspondence.

2. Each letter costs us from two to five cents, and while this is a small item of expense, it may amount to several dollars in a year's time. We should not put even a little

money into anything slipshod or inadequate. We cannot afford a two-cent postage stamp to send a message which may be misunderstood and cost us many postage stamps and possibly dollars to correct later.

3. Waste of time is one of the evils of modern life. We squander our own time and that of others. We may consider it our own affair if we throw away several hours of every day, but we have no right to waste even a moment of another's day. If, for a sufficient reason, we must claim the attention of a busy person by a letter requesting information or a favor of any kind, we should do so in the way that will cost him the least bother and time.

For example, if you wish to get from some person the address of a house which publishes good sheet music for the violin, remember that there are hundreds of publishers of music, but that not every publisher deals in violin music. It is therefore necessary to specify in your letter what kind of music you want, and unless you are writing to a person on whom you have a legitimate claim, your request should take the form requiring the least troublesome answer. Compare the following, taking into consideration definiteness, courtesy, and regard for the person addressed.

a. Will you be kind enough to let me know the name and address of a good music publisher?

b. Can you tell me the best publisher of sheet violin music suitable for a pupil who is a beginner?

c. I wish to learn the name and address of a good publisher of sheet violin music suitable for a beginner. Do you happen to have this information at hand? Please do not spend any time looking up the matter, but if you do not know of such a publisher, perhaps you can suggest some person who will be able to give me the information.

Both *a* and *b* might considerably inconvenience the person addressed, for both requests seem to imply that the recipient is supposed to look up the matter if he does not already know about it. While *c* is the longest, it involves the least expenditure of time by the recipient. Such a letter, if a stamped, addressed reply envelope is inclosed, would be in correct taste to send even to a comparative stranger.

In writing to strangers we should always assume that their time is valuable, and word our communications with that in mind. The following letter of Benjamin Franklin, Minister to France at the time of the American Revolution, to a high official of Great Britain, is a model of composition and tact. It is the letter of one busy man to another man of many and important affairs.

To Sir Grey Cooper, Baronet, Secretary to the Treasury of Great Britain

Passy, [France], November 7, 1780.

Sir:

I understand that Mr. Laurens, an American gentleman, for whom I have a great esteem, is a prisoner in the Tower, and that his health suffers by the closeness and rigor of his confinement. As I do not think that your affairs receive any advantage from the harshness of this proceeding, I take the freedom of requesting your kind interposition, to obtain for him such a degree of air and liberty on his parole or otherwise, as may be necessary for his health and comfort. The fortune of war, which is daily changing, may possibly put it in my power to do the like good office for some friend of yours, which I shall perform with much pleasure, not only for the sake of humanity, but in respect to the ashes of our former friendship.

With great regard, I have the honor to be, etc.

B. Franklin.

90. Unity, Coherence, and Emphasis. Even the familiar letter containing bits of personal gossip should be composed with reference to the three cardinal principles of all good writing. It is especially important to secure coherence and proper emphasis. Business letters are not so likely to show a lack of emphasis as the familiar letter. We ramble about in a familiar letter, touching upon many points, but if one point is of more importance than another, we must not leave it to the reader to guess what this is. And even in correspondence with our intimate friends it is well not to speak in one letter of too great a variety of things, but to write interestingly and clearly of a few.

In the following letter of Lord Chesterfield to his young son, who was away at school, observe how carefully he keeps from wandering. The letter is a coherent unit.

Saturday, [1741(?)].

Dear Boy:

It is good breeding alone that can prepossess people in your favor at first sight; more time being necessary to discover greater talents. This good breeding, you know, does not consist in low bows and formal ceremony; but in an easy, civil, and respectful behavior. You will therefore take care to answer with complaisance, and not with a grave, sour look, as if you did it all unwillingly. I do not mean a silly, insipid smile, that fools have when they would be civil; but an air of sensible good humor. I hardly know anything so difficult to attain, or so necessary to possess, as perfect good breeding, which is equally inconsistent with a stiff formality, an impertinent forwardness, and an awkward bashfulness. A little ceremony is often necessary; a certain degree of firmness is absolutely so; and an outward modesty is extremely becoming: the knowledge of the world, and your own observations, must, and alone can, tell you the proper quantities of each. *Adieu.*

The letter (somewhat abbreviated) which follows is full of personal matter, but the whole has coherence and emphasis, and each paragraph is unified and coherent.

From "Tom Brown at Oxford"

Saint Ambrose, Oxford,
February, 184–.

My dear Georgie:

According to promise, I write to tell you how I get on up here, and what sort of a place Oxford is. Of course, I don't know much about it yet, having only been up some two weeks; but you shall have my first impressions.

Well, first and foremost, it 's an awfully idle place; at any rate for us freshmen. Fancy now. I am in twelve lectures a week of an hour each — Greek Testament, first book of Herodotus, second Æneid, and first book of Euclid! There 's a treat! Two hours a day; all over by twelve, or one at latest; and no extra work at all, in the shape of copies of verses, themes, or other exercises. . . .

We keep very gentlemanly hours. Chapel every morning at eight, and evening at seven. You must attend once a day, and twice on Sundays — at least, that 's the rule of our college — and be in gates by twelve o'clock at night. Besides which, if you 're a decently steady fellow, you ought to dine in hall perhaps four days a week. Hall is at five o'clock. And now you have the sum total. All the rest of your time you may just do what you like with. . . .

. . . My rooms are pleasant enough, at the top of the kitchen staircase, and separated from all mankind by a great iron-clamped, outer door, my oak, which I sport when I go out or want to be quiet; sitting-room eighteen by twelve, bedroom twelve by eight, and a little cupboard for the scout.

Ah, Georgie, the scout is an institution! Fancy me waited upon and valeted by a stout party in black, of quiet, gentlemanly manners, like the benevolent father in a comedy. He

takes the deepest interest in all my possessions and proceedings, and is evidently used to good society, to judge by the amount of crockery and glass, wines, liquors, and grocery, which he thinks indispensable for my due establishment. He has also been good enough to recommend me to many tradesmen who are ready to supply these articles in any quantities; each of whom has been here already a dozen times, cap in hand, and vowing that it is quite immaterial when I pay — which is very kind of them; but, with the highest respect for my friend Perkins (my scout) and his obliging friends, I shall make some inquiries before "letting in" with any of them. He waits on me in hall, where we go in full fig of cap and gown at five, and get very good dinners, and cheap enough. It is rather a fine old room with a good, arched, black-oak ceiling and high paneling, hung round with pictures of old swells, bishops and lords chiefly, who have endowed the college in some way. . . .

I spent a day or two in the first week, before I got shaken down into my place here, in going round and seeing the other colleges, and finding out what great men had been at each (one got a taste for that sort of work from the Doctor, and I'd nothing else to do). Well, I never was more interested; fancy ferreting out Wycliffe, the Black Prince, Sir Walter Raleigh, Pym, Hampden, Laud, Ireton, Butler, and Addison in one afternoon. I walked about two inches taller in my trencher cap after it. Perhaps I may be going to make dear friends with some fellow who will change the history of England. Why should n't I? There must have been freshmen once who were chums of Wycliffe of Queen's, or Raleigh of Oriel. I mooned up and down the High-street, staring at all the young faces in caps, and wondering which of them would turn out great generals, or statesmen, or poets. . . .

Ever yours affectionately,

T. B.

91. The Element of Interest in Friendly Letters. All the skill in the use of words and sentences of which we are capable should go into the letters to our friends. We should attempt to show as much of our "good side" on paper as we do when face to face with our friends. Our human interest should be reflected in every friendly letter that comes from our pen. In earlier chapters we have learned how to make our language forceful, picturesque, suggestive, as the occasion demands. All of this art is needed in letter writing. We are not worthy of our friends if we do less than our best for them. When a friend opens the letter we have written him, he should feel that he is to get a glimpse into our real life. The art of writing good, homely letters is more difficult than that of composing formal essays, but it is a more useful human art which we should all strive to master.

The following extract from a letter of Mrs. Hawthorne is full of real life. She wrote about what interested her most at that time. If we never wander away from the things in which we are sincerely interested, we need never be flat or dull.

Mrs. Hawthorne to her Mother

December 27, 1843.

. . . We had a most enchanting time during Mary the cook's holiday sojourn in Boston. We remained in our bower undisturbed by mortal creature. Mr. Hawthorne took the new phasis of housekeeper, and, with that marvelous power of adaptation to circumstances that he possesses, made everything go easily and well. He rose betimes in the mornings, and kindled fires in the kitchen and breakfast room, and by the time I came down, the teakettle boiled, and potatoes were baked and rice cooked, and my lord sat with a book, superintending.

Just imagine that superb head peeping at the rice or examining the potatoes with the air and port of a monarch! And that *angelico riso* on his face, lifting him clean out of culinary scenes into the arc of the gods. It was a magnificent comedy to watch him, so ready and willing to do these things to save me an effort, and at the same time so superior to it all, and heroical in aspect, — so unconsonant to what was about him. I have a new sense of his universal power from this novel phasis of his life. It seems as if there were no side of action to which he is not equal — at home among the stars, and, for my sake, patient and effective over a cooking-stove. . . . — JULIAN HAWTHORNE, "Nathaniel Hawthorne and his Wife"

92. Using an Outline. There are times when the whole future of a business firm or an individual depends upon one letter. A letter must be written in such a way as to conciliate or to please; it must be politic, tactful, businesslike. The writer must not say too much, and yet certain things must be stated. What to emphasize, what to pass over lightly, and what to omit altogether are questions that demand not only a clear, keen brain but a mastery of the art of letter writing. Perhaps a firm is facing almost certain failure, when an insistent letter is received from its largest creditor demanding an immediate settlement of an account long overdue. The answer to this letter will probably determine whether the firm will be forced into bankruptcy or be given another opportunity to get to its feet. Every sentence in such a letter must be painstakingly planned, and only by means of an outline, either carried in the mind or written on paper, can the most effective letter be composed.

Perhaps in no kind of composition is a plan or outline more essential than in business correspondence. Therefore every young person who has his face set toward a business career should give much practice to the composing of letters based on carefully prepared outlines.

93. Form of the Letter. As we already know, letters differ from the other forms of composition in certain details of form. We soon get to insert the heading, the salutation, and the ending of a letter without much thought. Custom has decreed, however, that these details should conform to certain rules, and no careful person will disregard them. Although the pupil is already familiar with these, they are summarized below for convenience.

BUSINESS LETTERS

These points should be remembered with respect to the beginning and the ending of the formal business letter:

1. The writer's address and the date (the heading) should be placed near the upper right corner of the paper.

2. The writer's address may be written in one line if it is sufficiently brief to look well on the page; but this is usually not possible, for the street and number must always be included if the writer lives in a city.

The date should be written on a separate line. It is usually begun a little farther to the right than the first word of the line above it.

3. The recipient's address is placed at the left, just above the salutation, and occupies two or three lines, as may be necessary.

4. In the address of the writer or the recipient these abbreviations may be used: "St.," "Ave.," "Mr.," "Messrs.," "Esq.," "Co.," and the names of states and months.

5. For the punctuation of the heading, see the footnote on page 224.

6. The wording of the salutation depends upon the person or persons addressed.

a. A man is generally addressed as "Dear Sir," a simpler and more satisfactory form than "My dear Sir," which, however, is in good use. In certain formal letters "Sir" is correct.

b. A company, a committee, or a firm is addressed as "Gentlemen," "Sirs," or "Dear Sirs." All forms are equally good.

c. A woman, whether married or single, is addressed either as "Madam" or "Dear Madam," the latter being slightly less formal. For a company, a committee, or a firm of women the approved salutations are "Mesdames," "Dear Mesdames," "Madams," "Dear Madams."

NOTE. "Madam" is the English form of the French *Madame*, and "Mesdames" is the French plural of *Madame*. Business companies and corporations of women are of comparatively recent origin, and usage has not yet determined the most acceptable forms. The use of "Ladies" does not appear to have the sanction of careful writers.

d. The salutation "My dear Miss Brown," "My dear Mr. Smith," etc. is sometimes used in strictly business correspondence. In general, however, it is reserved for addressing a formal communication to a person whom the writer knows personally, or by reputation, or through business dealings.

7. The usual punctuation mark of the business salutation is the colon.

8. The closing of the business letter should always be terse and pertinent.

a. The most acceptable forms for a purely business letter are "Yours truly," "Very truly yours," "Yours very truly," "Respectfully yours."

b. The clauses "We beg to remain," "We remain," etc. are of little value and had better be omitted. Such expressions were in good use in the time of our grandfathers (see Franklin's letter on page 215).

c. The concluding phrase should begin on a separate line. The first word is capitalized and as a rule begins a little more than half way across the paper. The phrase is followed by a comma.

d. The signature should be placed a little to the right of the first word of the concluding phrase. It should be written so plainly that no one could misread it.

e. If a person other than the sender of the letter signs it, his initials should be placed under the name of the sender.

f. Most business houses require that the letter show who dictated it and who wrote it. The initials of these two persons are often placed in the lower or the upper left corner. For example, "C. A. D. / W. H. P. means that C. A. Dexter dictated the letter to W. H. Park.

g. When the letter contains an inclosure of any kind, "1 incl." etc. often is inserted in the lower left corner.

FRIENDLY LETTERS

In friendly and informal correspondence these points about the beginning and the ending of the letter should be remembered.

1. The address of the writer should usually appear in the letter. Even in short notes to one's intimate friends it is customary to give at least the street and number.

2. Sometimes the address of the writer and the date appear at the beginning of the letter just as in business correspondence. This style is always correct and in good taste. When

these insertions come at the end of the friendly letter, the correct position is at the left.

3. In friendly and social letters persons of good taste use fewer abbreviations than in business letters. The words "Street" and "Avenue" are usually written out in full, as well as the name of the month.

4. The salutation varies in form with the degree of intimacy between the writer and the recipient. These are in good use: "Dear Mary," "Dear Mother," "Dear Miss Wilkinson" or "My dear Miss Jones" (the latter being somewhat more formal), "Dear Uncle John" (not "Dear Uncle").

5. The punctuation mark of the friendly salutation may be either the colon or the comma; the latter is most used.

6. The ending is even more varied than the salutation. Such forms as the following are common and correct: "Sincerely yours," "Yours sincerely," "Affectionately yours," "Most cordially yours," "With much love." When in doubt as to the most appropriate expression, one may safely use either of the first two forms.

7. Only the first word of the complimentary close begins with a capital.

94. Specimens of Correct Forms. The following letters show forms that are in good use.[1]

[1] In the punctuation of letter forms the authors have been somewhat conservative for two reasons: first, the complete punctuation which they employ is the most common and is in good use; second, there is still considerable diversity of opinion as to where to omit marks of punctuation at the end of lines. At the same time there is a growing tendency to feel, as the printer does, that such marks are unnecessary, and teachers who prefer may use the following model:

10 May Street
Cincinnati, Ohio
April 4, 1915

BUSINESS LETTERS

I

23 Mason St.,
Boston, Mass.,
February 4, 1914.

Mr. E. A. Coolidge,
20 State St.,
Boston, Mass.

Dear Sir:

I have your letter inclosing contracts for wiring No. 23 Summer St., No. 34 Ellery St., and the Otis Block as stated. These papers I have signed and return herewith with my check No. 457, dated Feb. 4, 1914.

I trust that you will have a successful season and that the interests of all concerned will be well looked after.

Yours very truly,
H. P. Evans.

II

Talbot High School,
Cleveland, Ohio,
Sept. 5, 1914.

Manager of the Basket-ball Team,
High School,
Zanesville, Ohio.

Dear Sir:

We should like very much to play your basket-ball team. I inclose herewith a list of the engagements of our team for the season of 1914–1915. You will notice that there are two open dates — January 23 and February 20. Do you care to consider meeting us on either of these dates — the game to be played in our gymnasium?

Very truly yours,
Harold S. Smith,
Manager of Basket-ball Team.

III

NAVY LEAGUE OF THE UNITED STATES

SOUTHERN BUILDING WASHINGTON, D.C.

January 11, 1913.

John J. Farnsworth, Esq.,
Stockbridge, Mass.

My dear Sir:

I invite your attention to the inclosed petition which will be presented in the United States Senate and House of Representatives and which asks for legislation of the utmost importance regarding the personnel of the navy, and for a Council of National Defense to decide on a continuing and consistent program of naval construction.

This petition will be signed by a number of representative men from various parts of the country, as well as by the Navy League directors, and if you are willing to add your name to the list already secured, it will be highly appreciated.

Very respectfully,
Robert M. Thompson,
Chairman Executive Committee.

IV

12 Worthington St.,
Boston, Mass.,
Feb. 21, 1914.

My dear Mr. Long:

As the senior boys of our school are much interested in debating, they want me to ask you whether there is a chance of having a debate with the boys of your school. We should like to have you send a team of three boys to us as soon as possible to arrange the details. If your boys prefer to choose the question, we shall be pleased to choose the side, or vice versa, as you may wish. We should prefer that the debate be held some afternoon between three and five, and that no one be admitted, generally speaking, except members of the two schools concerned.

Very truly yours,
William J. Robinson.

Mr. Charles W. Long,
Fine Arts High School,
Worcester, Mass.

V

Bethel, Vermont,
May 16, 1914.

The National Tuberculosis Association,
Chicago, Illinois.

Gentlemen:

I understand that you have prepared for free distribution among school children a pamphlet on the evils of spitting. If you have any such literature, will you kindly send me specimen copies?

I inclose four cents for postage.

Very truly yours,
Elmer F. Spencer.

VI

16 Essex St.,
Dover, N. H.,
Dec. 23, 1913.

Messrs. Glenn, Smith, and Co.,
29 Fall St., Lowell, Mass.

Dear Sirs:

Early next year we plan to put hardwood floors in six rooms of our dwelling house as follows: parlor 15 × 20, living room 15 × 16½, dining room 12 × 14, two halls and stairway about 306 square feet, and bathroom 6 × 12. We are asking several companies for their estimate of the cost of lumber for these

floors, and hope that you also will quote prices. For the bathroom, halls, and stairways, we might consider a cheaper grade of wood, but for the other floors we wish the best grade of oak. We shall employ a local carpenter who is an expert workman.

We shall hope to hear from you before the first of January.

Very truly yours,
Ray O. Webster.

VII

R. H. ESTES & COMPANY
CHICAGO

Sept. 10, 1914.

Mrs. M. A. Clinton,
Centerville, Ill.

Dear Madam:

We acknowledge with thanks the receipt of your remittance of $2.40, which we have credited to your account. In your mail order you asked us to forward 12 yards of ribbon, but as there are only 10 yards in a piece, we have sent you one whole piece and 2 yards from another. The total charge for ribbon sent is $2.90, for which we have received your check of $2.40, leaving a balance of 50¢.

We trust that this explanation will be satisfactory.

Yours truly,
R. H. Estes & Company.

Incl.
CHA/LST

VIII

Hopkinton, Mass.,
June 15, 1914.

The Rev. S. E. Adams,
Webster, Mass.

My dear Mr. Adams:

Until two years ago I lived in Webster and was an attendant of the church of which you are now pastor. I am about to look for a position in the office of one of the woolen mills

us. I can be positive in my statement that we shall enjoy them, as I have remembrance of another supply given us two years ago, which proved a perfect "treasure house."

Is n't it too bad that you are all so confined? We shall be as glad as you when the quarantine is over.

All good wishes to you for a speedy recovery from whooping cough, and much love and gratitude for your thoughtfulness.

Affectionately,
Caroline.

XIII

Dear Mrs. Adams,

To-day I heard for the first time of the great loss in your family. I believe that no one can lessen such grief for those who must bear it; but I know that with words of sympathy from friends the grief can be better borne. Please let me say how deeply sorry I am for you all.

Very sincerely,
Emma Dyer.

3 Riverside Drive,
Chicago, March third.

EXERCISES

1. Write a letter, asking one of the following favors:

1. An introduction to Mr. ——, with whom you wish to secure employment.
2. The names of the best books on garden farming.
3. Advice as to which occupation would be better to take up after graduation — bookkeeping or salesmanship.
4. The name of a good summer camp where swimming and horseback riding are taught.

2. Write the kind of answer to Franklin's letter (p. 215) which Franklin's position and polite request demand.

3. A woolen manufacturer once advertised for a young man to begin as office assistant and learn the business. In the advertisement the manufacturer asked each applicant, in

addition to stating his qualifications, to write five hundred words on "The Value of Good Manners in Business." Apply for the position and write the five hundred words requested.

4. State briefly in one paragraph what were probably the reasons for the unusual request of the woolen manufacturer.

5. One of your classmates was absent from the last recitation in history (or physics, or Latin). Write to this classmate, giving an outline of the points covered in the recitation, with a brief statement of the work assigned for the next recitation.

6. The following letter was written by a mimeographing bureau to a prospective patron. Point out its faults.

September 5, 1913.

Mr. O. S. Emerson,
16 Hawley St.,
New York City.

Dear Sir:

Your favor of the 11th inst. at hand. Inclosed please find our price list which covers ordinary work, but which does not cover special work, which we quote specially upon.

Trusting that this will answer your inquiries, but should you desire any other information regarding work, we would be pleased to have our representative call upon you.

Respectfully,

Dict. GLSE — The Misses Elkins and Forbes.
1 Incl.

7. Explain the slight difference in effect given by the opening and the closing of letters I and III.

8. Answer letter II.

9. Answer letter III.

10. Mr. Robinson (see letter IV) presents the matter of a debate to the senior class, which chooses a team of three. This team of three chooses a chairman. Assume that you are this chairman and have been asked to answer Mr. Long's letter. In your letter state that Mr. Robinson has asked you to write for him.

11. Write the kind of letter a lady should send in answer to the business communication of Messrs. R. H. Estes & Company (see letter VII).

12. As a secretary of your English teacher write the following letters for him to sign:

1. In an article by Miss Mary R. Boswell of the Maxfield, Mississippi, High School, in the *English Teachers' Magazine* for January, 1914, appeared this sentence: "There are two or three books of letters selected from different authors and periods which show what valuable documents in history and personality letters may be." Ask Miss Boswell for the names of the books and the publishers.

2. Send to Dr. Leonard P. Ayres, the director of the Russell Sage Foundation, 130 East Twenty-second Street, New York City, for a catalogue of the publications of the Department of Education.

3. Write to the Department of Agriculture at Washington and ask for pamphlets and information about corn clubs for boys and tomato clubs for girls.

4. Your school wishes to purchase for its library "The Autobiography of Sir Henry M. Stanley," which is edited by Dorothy Stanley and published by the Houghton Mifflin Company. Write to the publishers for information as to price, style of binding, etc.

13. Prepare an outline of an important letter which your father is to write to the Board of Health of your town, stating the need of regulations about the collection and disposal of garbage.

14. You and your mother wish to engage board at the Spring Villa House, Sunapee, New Hampshire. Write to

the proprietor of the hotel, asking for rates. Be sure to be definite as to what you require.

15. Write a reply to this letter:

68 Otis St., Rome, Ga.,
March 5, 19—.

Mesdames Wheeler and Brown,
The Globe Building,
Rome, Ga.

Dear Mesdames:

In the last lot of postal cards which you addressed for us, your clerks were very careless. We sent the cards out in batches every few days, and out of each batch a number of cards have been returned to us by the post office either only partially directed or left entirely blank.

We have destroyed these returned cards until to-day, when we have received the inclosed forty-six back in one lot. We have thought that your clerks should be informed of their carelessness, and as these cards have cost us money you may send us stamps for these forty-six at two cents each. We estimate that this is about one-fifth of the loss that we have incurred through the carelessness of your office.

We shall have to send our work elsewhere if we cannot get better service than this.

Very truly yours,
J. H. Brown & Sons.

16. Write an acknowledgment of Lord Chesterfield's letter (p. 216), explaining some of the difficulties that you have had in living up to this standard.

17. In Tom Brown's letter (p. 217) you will find a number of expressions which are not in common use to-day. Make a list of them, and look up the meaning of each in the best dictionary available.

18. What part of Tom Brown's letter do you consider the most important; that is, what has he emphasized?

19. Write a letter to a boy or a girl in England, giving an account of your school life in the same chatty style that Tom Brown used.

20. Write a letter to a friend whom you would like to induce (*a*) to join a club which you enjoy or (*b*) to be present at an occasion to which you are looking forward with pleasure.

21. The following paragraphs form the body of a letter written by Benedict Arnold to General Washington. Arnold had just betrayed his country and escaped to the British. Write a possible reply to this letter, based upon your knowledge of Washington's character. Look closely to the opening and closing of your letter.

The heart which is conscious of its own rectitude cannot attempt to palliate a step which the world may censure as wrong; I have ever acted from a principle of love to my country, since the commencement of the present unhappy contest between Great Britain and the colonies; the same principle of love to my country actuates my present conduct, however it may appear inconsistent to the world, who seldom judge right of any man's actions.

I ask no favor for myself. I have too often experienced the ingratitude of my country to attempt it; but, from the known humanity of your Excellency, I am induced to ask your protection for Mrs. Arnold from every insult and injury that a mistaken vengeance of my country may expose her to. It ought to fall only on me; she is as good and as innocent as an angel, and is incapable of doing wrong. I beg she may be permitted to return to her friends in Philadelphia, or to come to me as she may choose; from your Excellency I have no fears on her account, but she may suffer from the mistaken fury of the country."— IRVING, "Life of Washington"

22. Write an imaginary letter from General Washington to Mrs. Arnold, using the suggestions in the following quotation from Irving's "Life of Washington."

> In the meantime, Mrs. Arnold remained in her room in a state bordering on frenzy. Arnold might well confide in the humanity and delicacy of Washington in respect to her. He regarded her with the sincerest commiseration, acquitting her of all previous knowledge of her husband's guilt. On remitting to her, by one of his aids-de-camp, the letter of her husband, written from on board of the *Vulture*, he informed her that he had done all that depended upon himself to have him arrested, but not having succeeded, he experienced a pleasure in assuring her of his safety.
>
> During the brief time she remained at the Robinson House, she was treated with the utmost deference and delicacy, but soon set off, under a passport of Washington, for her father's house in Philadelphia.

23. *a.* You have planned an informal surprise party for your father and mother on the anniversary evening of their wedding. Write a note of invitation for this evening to Mrs. H. A. Evans.

b. Write an answer of acceptance for Mrs. Evans.

c. Write an answer of regret for Mrs. Evans.

24. *a.* Your cousin has recently moved into your town to live. You are giving an informal dinner for him (or her) at your home on the evening of September 14. Write to your classmate, John Simpson, asking him to be one of the party.

b. Write a cordial note of acceptance.

c. Write a note of regret, expressing your interest in the newcomer and a wish to meet him at the earliest convenient time.

25. One of your classmates or acquaintances has been ill for some time. Write a bright, chatty letter to him (or her) which will both cheer and entertain.

26. Your brother, who is a recently graduated civil engineer, has just been sent up into British Columbia. Write him the kind of letter that will give him a glimpse of the home doings, and will show your interest in his new work.

27. Write to a friend about an imaginary or a real call upon some person of interest to you. Study the following account by Hawthorne, and make yours as vivid:

> We went last evening, at eight o'clock, to see the Brownings; and after some search and inquiry, we found the Casa Guidi, which is a palace in a street not very far from our own . . . He came into the anteroom to greet us, as did his little boy Robert, whom they call Pennini for fondness. The latter cognomen is a diminutive of Apennino, which was bestowed upon him at his first advent into the world because he was so very small, there being a statue in Florence of colossal size called Apennino. I never saw such a boy as this before; so slender, fragile, and spiritlike,—not as if he were actually in ill health, but as if he had little or nothing to do with human flesh and blood. . . . Mrs. Browning met us at the door of the drawing-room, and greeted us most kindly,—a pale, small person, scarcely embodied at all; at any rate only substantial enough to put forth her slender fingers to be grasped, and to speak with a shrill, yet sweet tenuity of voice. . . . It is wonderful to see how small she is, how pale her cheek, how bright and dark her eyes. There is not such another figure in the world; and her black ringlets cluster down into her neck, and make her face look the whiter by their sable confusion. I could not form any judgment about her age; it may range anywhere within the limits of human life or elfin life.

28. *a.* Study the following letter to discover its faults and its good points. Be prepared to discuss these in class.

b. Profiting by your study of this letter, write to a friend, describing some phase of your present life which is likely to be of interest.

Military Academy, West Point, N. Y.,
September 22, 1839.

Dear Coz:

I was just thinking that you would be right glad to hear from one of your relations who is so far away as I am. So I have put away my algebra and French, and am going to tell you a long story about this prettiest of places, West Point. So far as it regards natural attractions it is decidedly the most beautiful place that I have ever seen. Here are hills and dales, rocks and river; all pleasant to look upon. From the window near I can see the Hudson, — that far-famed, that beautiful river, with its bosom studded with hundreds of snowy sails.

Again, I look another way, I can see Fort Putt, now frowning far above, a stern monument of a sterner age, which seems placed there on purpose to tell us of the glorious deeds of our fathers, and to bid us to remember their sufferings — to follow their example.

In short, this is the best of places, — the *place* of all *places* for an institution like this. I have not told you *half* its attractions. Here is the house Washington used to live in — there Kosciusko used to walk and think of *his* country and of *ours*. Over the river we are shown the dwelling house of Arnold. . . . You might search the wide world over and then not find a better. Now all this sounds nice, very nice; what a happy fellow you are, but I am not one to show false colors, or the brightest side of the picture, so I will tell you about some of the *drawbacks*. First, I slept for two months upon one single pair of blankets. Now this sounds romantic, and you may think it very easy; but I tell you what, Coz, it is tremendous hard. . . .

Our pay is nominally about twenty-eight dollars a month, but we never see one cent of it. If we wish anything, from a shoe string to a coat, we must go to the commandant of the post and get an order for it, or we cannot have it. We have tremendous long and hard lessons to get, in both French and

algebra. I study hard and hope to get along so as to pass the examination in January. This examination is a hard one, they say; but I am not frightened yet. . . . On the whole I like the place very much — so much that I would not go away on any account. The fact is, if a man graduates here, he is safe for life, let him go where he will. There is much to dislike, but more to like. I mean to study hard and stay if it be possible; if I cannot, very well, the world is wide. I have now been here about four months, and have not seen a single familiar face or spoken to a single lady. . . . If I were to come home now with my uniform on, the way you would laugh at my appearance would be curious. My pants set as tight to my skin as the bark to tree, and if I do not walk military, — that is, if I bend over quickly or run, — they are apt to crack with a report as loud as a pistol. My coat must always be buttoned up tight to the chin. It is made of sheep's gray cloth, all covered with big round buttons. It makes one look very singular. If you were to see me at a distance, the first question you would ask would be, "Is that a fish or an animal?" You must give my very best love and respects to all my friends, particularly your brothers, uncles Ross and Samuel Simpson. You must also write me a long letter in reply to this, and tell me about everything and everybody, including yourself. If you happen to see any of my folks, just tell them that I am happy, alive and well.

I am truly your cousin and obedient servant,

U. H.[1] Grant.

29. Write to a friend, urging him to take up some sport or exercise that you enjoy, — tennis, swimming, horseback riding, etc.

30. Write to your cousin an interesting description of a new family that has recently moved into your street or into your neighborhood.

[1] Grant's name was originally Ulysses Hiram, and was changed to Ulysses Simpson.

31. Write to your father, explaining why you wish him to approve your plan to take up some kind of summer work.

32. Assume that you live in the country and have received a letter from a city friend, sympathizing with you in your isolated life. In replying to this letter describe some of the advantages of country life as you have experienced them during the last week or month.

95. Formal Notes. Formal notes are always written in the third person, and present few variations. The following forms are correct:

1. Mr. and Mrs. William Walker request the pleasure of Mr. Henry Green's company at dinner on Thursday evening, May the third, at seven o'clock.

1017 Avon Street,
April twenty-seventh.

2. Mr. Green accepts with pleasure Mr. and Mrs. William Walker's kind invitation to dinner on Thursday evening, May the third, at seven o'clock.

5 Williams Street,
April twenty-eighth.

3. Mr. Green regrets that he cannot accept Mr. and Mrs. William Walker's kind invitation to dinner on Thursday evening, May the third.

5 Williams Street,
April twenty-eighth.

4. The Class of Nineteen Hundred and Fourteen
Walter Davis Bristol High School
requests the honor of your presence at the
Commencement Exercises
Saturday, June the twentieth
at two o'clock
in the School Hall

5. Mr. William H. Brown accepts with pleasure the kind invitation of the Class of Nineteen Hundred and Fourteen, Walter Davis High School, to attend the Commencement Exercises, Saturday, June the twentieth, at two o'clock, in the School Hall.

The one thing which must always be remembered in sending out or replying to formal notes is the statement of time and place. Many embarrassing situations can be avoided if a strict attention to these details is always given.

EXERCISES

1. Compose a formal invitation to the graduating exercises of your school.

2. Answer this invitation in the form of (*a*) an acceptance and (*b*) a regret.

3. Your mother is to give a formal dinner in honor of a distinguished author. Write the invitation.

4. Write an acceptance and a declination of this invitation.

5. Write a formal note of invitation to a birthday party.

96. The Envelope. Pains should be taken with the direction and stamping of a letter, not merely because there is a distinct pleasure in breaking the seal of a letter carefully addressed but because it is something we owe to the post-office department. The following may serve as models for most occasions:

Mr. Ellery H. Robbins
10 Perry Street
Toledo
Ohio

Miss Mary E. Betts
3020 Concord Place
Washington, D. C.

The Rev. John Samuel Green
Farmington
Maine
Care of Mr. H. P. Willis

Manager of the Hotel Placid
Boston, Mass.

Messrs. Graham, Browne, and Co.
512 Bond St.
Brooklyn, N. Y.
Mr. Emerson

Miss Grace E. Allinsen
Andrews
Cherokee County
North Carolina

Secretary
The National Geographic Magazine
Washington, D. C.

Elmer F. Tibbott, Esq.
Hotel Seaside
St. Augustine
Florida

Mr. Walter A. Davis
Principal of the Central High School
Pawtucket
Rhode Island

CHAPTER IX

NARRATION

97. What is Narration? Narration is the telling of a story. This is not in all respects the simple thing that we may imagine. If we will give careful attention for a week to all the stories that we hear, we shall realize how few persons understand the art of story-telling. One who is a good story-teller is inevitably much sought after, and at every social function he is the center of a group of interested listeners.

Narration, or story-telling, however, is not an art for the few specially trained; it is one of the homeliest, most useful accomplishments. It is a part of our everyday living. If you feel that this statement is not strictly true, according to your experience, recall last night's supper table. First, perhaps, your mother appeared at the table with her wrist bandaged, and in reply to sympathetic questions explained that the cover of the coffeepot had been knocked off and the steam had burned her. However simple her account may have been, it was essentially a story. Your father related in his matter-of-fact way something which happened in the course of his day's work, and you eagerly told of a new girl who has just moved into town and entered your class. Even the five-year-old member of the family had his story to tell. The real purpose of each of the supper-table stories was to interest the other members of the family. Your success in arousing and holding the interest of the others depended on your ability as a story-teller.

As a mere matter of everyday interest, then, we need to become as good story-tellers as possible. In general, the rules for telling a story and for writing one are the same, and only one set of suggestions is therefore given for both. In our experiments we should take pains not to confine ourselves to written work, although our natural modesty may make it easier for us to write than to talk.

98. The Simplest Form of Narration. The supper-table form of narration to which we have referred above is what we call the incident, or episode. The simplest kind of narrative, it usually consists of a single thread leading easily and naturally to the climax. But for the detail included, it would be a plain statement of fact. The amount of detail which we should give to an incident will depend upon two things: (1) the facts themselves, and (2) our skill as narrators.

For example, if we say, "Mr. Simpson's new horse ran away this morning, overturning the gig and injuring Mr. Simpson's twelve-year-old daughter, Marie," we give a mere statement of fact, which is bare of details. Out of this we may make a simple incident or a more elaborate one. Perhaps all we know is that

1. The frightened horse darted into the post-office square at four o'clock, dragging the upset gig, and was caught by a clerk in the drug store.

2. Marie Simpson was found lying by the roadside on Green Street with one arm broken and one side of her face badly scratched.

3. She was carried into Dr. Edmund's office and her father was notified of the accident.

Naturally our narration will not be so full and detailed when based merely upon 1, 2, and 3 as if we knew what

startled the horse, how the girl tried to quiet the frightened animal, just when and how the upset occurred, and what happened when the father was informed of the accident. Thus the telling of this incident is limited to the facts known. But even if we had been witnesses of the whole accident, and were familiar with all the details, we might not be skillful enough to work them all into our narrative, and we should naturally omit whatever did not add to the dramatic interest of the occurrence. If we knew and made use of all the facts and details involved, an incident would develop into a larger narrative.

The following are illustrations of the incident in its simplest form:

1. He was whistling "Cabin Joe," with now and then an attempt at the "Good Old Steamboat Days." The reins hung loosely in his hands, and the load of second-hand furniture balanced on a wagon labeled City Express rocked on its way down the approach to the old toll bridge yesterday noon. The colored driver evidently had forgotten all about the old fashioned walnut bookcase which stood upright on his vehicle. The nag just entering the covered roadway craned sleepily after a wisp of hay caught on the timbers. The melody of the driver struck into the last stirring verse of "Steamboat Days," but the ballad was never finished. The top of the bookcase collided with the top of the bridge. There was the sound of splintering wood and breaking glass as it toppled into the road. A kind-hearted Irishman among the bystanders helped gather up the pieces. Then the city express moved on its journey.

2. Every afternoon, promptly at three o'clock, a little stir among the clerks announced briefly that the bank was closed for the day. Mr. Pringle, the receiving teller, whose window was the first in line from the door, invariably gave the signal. "What! three o'clock already." Instantly he whistled a [illegible]

dismayed; a new alertness awoke in his already busy manner. Mr. Pringle kept up a constant race against time, — a race in which he seemed always to be distanced. Leaning forward to count the customers in line, he snatched at the pass books; and after that, bank notes, drafts, checks, and deposit slips flew around in his cage like dried leaves behind a park railing when the wind blows.

3. When Sir John Tenniel, the famous cartoonist, retired from the staff of *Punch*, his associates gave him a dinner. Sir John's ability to make graceful after-dinner speeches, impromptu to all appearance, made his friends expect a most interesting response from him on this occasion, when the toast of the evening was proposed by Mr. Arthur Balfour.

So great was Sir John's emotion that he was utterly overwhelmed, and having risen to acknowledge the toast, which had been wonderfully acclaimed, he could only utter the words, "My lords and gentlemen." Then, utterly overcome, words failed him, and he had to resume his seat, speechless. The effect was marvelous. The eloquence of silence was, after a half pause, electrical, and the speechless speaker was acclaimed even more heartily than he had been when he first stood up to speak.

4. It was nearly midnight when José reached the camp where Sandy lay. As he came up he noticed that the fire sent out only a dull glow. He hastened on, calling, but there was no answer. As he went into the shack he threw a few sticks on the smoldering embers, and by their light he saw Sandy stretched out on the blanket. As the fire blazed higher, José's trained eyes read what had happened. The rumpled blankets told how the man had writhed in his pain until the thong had loosened and the blood had begun to flow again. At first it had been unnoticed, but a bloody stick still held in the man's cold hand told how he had tried to tighten the thong. He had been overcome in the very act and had sunk back on the blankets to die, while his blood had oozed out into a little red puddle and had now frozen.

The first three are newspaper incidents complete in themselves; the fourth is one incident in a longer story. An incident is almost always a part of a possible longer narrative. It is a story within a story, the larger story being left to the imagination of the hearer or the reader.

It is largely because of this broader interest that even the simplest incidents appeal to us. We imagine many things that are not told; we build up an elaborate structure on the slight foundation which the incident lays. The skillful reporter on the daily paper knows full well the suggestive power of the incident, and gives long days of apprenticeship to the writing of these short, telling "stories," as they are called in newspaper language. Many of our popular modern works of fiction are the outcome of some brief paragraph hidden in the voluminous contents of the daily paper. For instance, the imaginative person who reads that there has just died in a small New Hampshire town an old man who for forty years never failed to call daily at the post office to ask in vain for a letter from the son who ran away from home as a boy, at once builds up in his busy brain a complete narrative of this man's life. The novelist, always on the lookout for grist for his literary mill, falls eagerly upon the chance paragraph which we have perhaps overlooked altogether or have read and passed over with barely a sigh or a smile.

The writing of incidents, then, while the simplest form of narrative composition, is an art in itself, and is perhaps for many of us the most desirable form to master. In much of our familiar correspondence, and in a large part of our conversation, the incident is indispensable. Let us therefore cultivate it as one of the necessities of our everyday living.

EXERCISES

1. Read one of the following short stories and write in condensed but vivid form the incident on which it was based.

1. Kipling's "Wee Willie Winkie."
2. Longfellow's "Evangeline."
3. Tennyson's "Charge of the Light Brigade."
4. Sarah Orne Jewett's "A White Heron."
5. Paul Leicester Ford's "Wanted: A Match-Maker."
6. Edward Everett Hale's "The Man without a Country."
7. One of Ernest Thompson Seton's stories.
8. A chapter in one of Mark Twain's books.

2. Write a one-paragraph incident suggested by one of the following paragraphs:

1. When Charles and Marjorie were halfway across the pond, their canoe upset. Marjorie is a good swimmer, but her skirts impeded her so that Charles was obliged to come to her rescue. When they reached shore they were welcomed by distracted friends who had seen the accident but had had no means of coming to their assistance.

2. Miss Sylvia Pankhurst had repeatedly refused nourishment, and the prison nurse and the prison doctor agreed that she was in a precarious condition.

3. While we were speeding up the three-mile hill toward the village, one of the front tires of our automobile burst.

4. The class was convulsed with laughter over the misunderstanding between Professor Emery and Miss Edmunds in the geometry class yesterday.

5. Boston Frog Pond was once the scene of an interesting historical incident.

3. Tell the class an incident that occurred in one of the famous battles of the American Revolution.

4. Write an incident from the experience of your father or mother or some other relative.

5. Relate orally an incident that you have found in either the autobiography or a biography of a great man. Choose one that will interest your classmates, and see that it loses nothing in the telling.

6. Write an incident from your own experience. Choose a subject that has no connection with school.

7. Write an incident from school life which seems worth telling at home.

8. Write an imaginary incident.

9. The following incidents are parts of longer narratives. In the case of one of them, make a topical outline of a possible chapter of which it is a part.

1. Presently the draftsman of the school set a caricature in circulation, labeled, to prevent mistake, with the schoolmaster's name. An immense bell-crowned hat and a long, pointed, swallow-tailed coat showed that the artist had in his mind the conventional dandy as shown in prints of thirty or forty years ago, rather than any actual human aspect of the time. But it was passed round among the boys and made its laugh, helping of course to undermine the master's authority, as *Punch* or the *Charivari* take the dignity out of our obnoxious minister. One morning, on going into the schoolroom, Master Langdon found an enlarged copy of this sketch, with its label, pinned on the door. He took it down, smiled a little, put it into his pocket, and entered the schoolroom. An insidious silence prevailed, which looked as if some plot were brewing. The boys were ripe for mischief, but afraid. They had really no fault to find with the master, except that he was dressed like a gentleman, which a certain class of fellows always consider a personal insult to themselves. But the older ones were evidently plotting, and more than once the warning "a'h'm!" was heard, and a dirty little scrap of paper rolled into a wad

shot from one seat to another. One of these happened to strike the stove-funnel, and lodged in the master's desk. He was cool enough not to seem to notice it. He secured it, however, and found an opportunity to look at it without being observed by the boys. It required no *immediate* notice. — HOLMES, "Elsie Venner"

2. Washington awaited reports from St. Clair with keen anxiety, but in this case the ill tidings did not attain their proverbial speed. The battle was fought on November 4, and it was not until the close of a December day that the officer carrying dispatches from the frontier reached Philadelphia. He rode at once to the President's house, and Washington was called out from dinner, where he had company. He remained away some time, and returning to the table said nothing as to what he had heard, talked with everyone at Mrs. Washington's reception afterwards, and gave no sign. Through all the weary evening he was as calm and courteous as ever. When the last guest had gone, he walked up and down the room for a few minutes and then suddenly broke out: "It's all over — St. Clair's defeated — routed; the officers nearly all killed, the men by wholesale; the rout complete — too shocking to think of — and a surprise into the bargain!" He paused and strode up and down the room; stopped again and burst forth in a torrent of indignant wrath: "Here on this very spot I took leave of him; I wished him success and honor; 'You have your instructions,' I said, 'from the Secretary of War; I had a strict eye to them, and will add but one word — Beware of a surprise! I repeat it — Beware of a surprise! You know how the Indians fight us.' He went off with that as my last solemn warning thrown into his ears. And yet to suffer that army to be cut to pieces, hacked, butchered, tomahawked, by a surprise, the very thing I guarded him against: O God, O God, he's worse than a murderer. . . ." His secretary was appalled and silent, while Washington again strode fiercely up and down the room. Then he sat down, collected himself, and said, "This must not go

beyond this room." Then a long silence. Then, "General St. Clair shall have justice. . . . I will hear him without prejudice; he shall have full justice." — LODGE, "Life of Washington"

3. On reaching the place [the Hermitage] our party separated, and Poe and myself strolled slowly about the grounds. I observed that he was unusually silent and preoccupied, and, attributing it to the influence of memories associated with the place, forbore to interrupt him. He passed slowly by the mossy bench called the "lovers' seat," beneath two aged trees, and remarked, as we turned toward the garden, "There used to be white violets here." Searching amid the tangled wilderness of shrubs, we found a few late blossoms, some of which he placed carefully between the leaves of a notebook. Entering the deserted house, he passed from room to room with a grave, abstracted look, and removed his hat as if involuntarily, on entering the saloon, where in old times many a brilliant company had assembled. Seated in one of the deep windows, over which now grew masses of ivy, his memory must have borne him back to former scenes, for he repeated the familiar lines of Moore,

> "I feel like one
> Who treads alone
> Some banquet hall deserted,"

and paused, with the first expression of real sadness that I had ever seen on his face. The light of the setting sun shone through the drooping ivy boughs into the ghostly room, and the tattered and mildewed paper hangings, with their faded tracery of rose garlands, waved fitfully in the autumn breeze. An inexpressibly eerie feeling came over me, which I can even now recall, and as I stood there my old childish idea of the poet as a spirit of mingled light and darkness recurred strongly to my imagination. — WOODBERRY, "Edgar Allan Poe"

10. Be prepared to retell one incident in a long story that you have read recently. See that your introduction, however brief, furnishes whatever information your hearers will need.

11. Be prepared to give the substance of a short story you think your teacher would recommend. Tell the story in such a way that your classmates will wish to read it.

99. The Longer Narrative. When we have acquired some facility in the telling and writing of incidents, we shall need no urging to take the step which will bring us to the construction of the longer narrative. It is necessary to proceed at the outset a little more carefully than heretofore, and to consider each of these points before beginning to write:

The purpose of the narrative.
The end of the narrative.
The point of view.
The obstacle or obstacles to be encountered.

100. The Purpose of the Narrative. By saying that every narrative must have a purpose and that we must consider what this is before we touch pen to paper, we are not creating difficulties for ourselves. A narrative need not have a serious purpose; the aim of some stories is merely to entertain or amuse; some are written for the sake of furnishing the information which the writer knows most readers do not possess but will gladly receive; and others are written with the immediate purpose of helping some reform or movement. If we set out merely to amuse and entertain our readers, we must resist any temptation to take a bypath and moralize. Occasionally a writer of real genius can paint word pictures which are in the highest degree amusing, and which at the same time teach a lesson. But this skill is beyond most of us.

101. The End of the Narrative. The end of the narrative should be determined before we begin to write, so that we may have some standard by which to estimate the value of

each detail. The end and the purpose of the story should not be confused. The *end* is the definite goal toward which the narrative must always be moving; it is usually the climax. The *purpose* of a narrative, as we have already shown, is the reason for its existence. Both the end and the purpose must be always present in the writer's mind even if not evident to the reader. The end or goal toward which the story of "Macbeth" steadily moves is the battle which decides the fate of the dynasty of Scotland; the purpose of the story is to show that excessive ambition may lead to loss of self-control and eventually to a series of crimes. The purpose of Kipling's "Captains Courageous" is to show how the right discipline may bring out the possibilities that a young man has in him. The end toward which it moves is his restoration to his home and family.

It is with a story somewhat as with a sentence, — if we tumble into and through a loose account just as it happens, we are liable to get it crowded and confused. In narration each detail has to be estimated by the end sought; if it does not in some way promote the end, it has no business in the narration, however interesting it may be.

102. The Point of View. In telling a story one may (1) assume the part of the hero or heroine and use the first person; or (2) take the part of a minor character and also use the first person; or (3) write from a disinterested outside point of view, that is, in the third person. It is sometimes easier for an inexperienced writer to use the first person, for in thinking of all the details of the story as affecting him personally, he may be able to give more life and character to the story than he otherwise could. But in general the third person point of view is the one most acceptable to the reader.

Not only must you determine in advance the point of view, but you must take an early opportunity of letting your reader know what this is. Notice how, in these opening sentences, the reader is given to understand what the author's point of view is:

> 1. In the Michaelmas term after leaving school, Tom Brown received a summons from the authorities, and went up to matriculate at St. Ambrose's College, Oxford. He presented himself at the college one afternoon and was examined by one of the tutors, who carried him, and several other youths in like predicament, up to the Senate House the next morning. . . . — HUGHES, "Tom Brown at Oxford"
>
> 2. It was a sultry August morning, the fifth day of a "hot spell." Molly had been sick in the night, and both Hetty and her mother had been up with her; at breakfast the children were all cross and fretful, worn out by the heat.
>
> 3. I had just waved a last good-by to father and mother, and was furtively wiping away the tears that would come in spite of myself, when a timid voice asked me, "Is this seat engaged?"
>
> 4. John was the pluckiest boy that I have ever had anything to do with. All winter he was up at three in the morning so that he could have the chores done in time to tie on his snowshoes and tramp the seven miles over the drift-piled hills and valleys to the village high school.

In 1 and 2 the point of view is that of the disinterested third person. In 3 it is that of the principal character in the narrative, and in 4 that of an interested third person.

103. The Setting. Carefully chosen information about the *time* and *place* of the story adds decidedly to its naturalness or vividness. In all our story-telling we instinctively tell the reader or hearer something about these matters; our concern

should be to make this *setting* adequate, — to see that it provides a good background. Note this example:

> It was one night shortly after the first battle of Bull Run. The Army of the Potomac, shattered, stunned, and forlorn, was back in its old quarters behind the earthworks; . . . the gloom in our hearts was like the fog that stretched along the bosom of the Potomac and infolded the valley of the Shenandoah. A drizzling rain had set in at twilight and, growing bolder with the darkness, was beating a dismal tattoo on the tent, — the tent of Mess 6, Company A, —th Regiment N. Y. Volunteers. — T. B. ALDRICH, "Quite So"

104. The Obstacle or Obstacles to be Introduced. Every real story presents some obstacle or difficulty to be encountered by the chief character. Perhaps a boy wishes to enter West Point, but his natural indolence is so great that he only half tries, until he suddenly realizes that if he is ever to succeed at anything, he must overcome this besetting sin. The real story lies in his attempt to conquer himself. Perhaps an Eastern girl who is making a visit on a Western ranch is sent on a hard fifty-mile ride to summon a doctor for her brother, who has been taken suddenly ill. She is not much used to horseback riding, and has to overcome her nervousness in riding a strange horse. This is the general obstacle, but after she has started on her trip, she meets with an accident which results in a sprained ankle. She succeeds, however, in sticking to the saddle and reaches the doctor. She overcomes both the general and the particular obstacle.

From the beginning we may not foresee all the obstacles which our characters must encounter, but we must have the general or most important one in view at the outset, and plan with reference to it.

105. The Plot. The chain of incidents which make up the action of a story is called its plot. In a somewhat inexact way we may speak of the plot of a story as its outline, or plan. A study of a large number of stories will show that there are comparatively few different plots used. Upon identically the same plan different writers build up a story and make it individual, or original, only in their treatment. Complicated stories or novels are often made up of a combination of plots. The simplest form of the story — the incident — has no real plot. As we have already pointed out, the incident is often one link in the several links of a longer narrative.

EXERCISES

1. Be prepared to give orally or to write out in class the end and the purpose of one of these narratives:

    Stevenson's "Treasure Island"
    Fox's "Trail of the Lonesome Pine"
    Waller's "Wood Carver of 'Lympus"
    Churchill's "The Crisis"
    George Eliot's "Mill on the Floss"
    Browning's "Pippa Passes"
    Scott's "Lay of the Last Minstrel"
    Dickens's "Tale of Two Cities"
    Kipling's "Captains Courageous"

2. Give the plot of one of your favorite stories.
3. Name several stories that were evidently written for the purpose of aiding some reform or of influencing public opinion.
4. If you were to write a long narrative, what plot should you take? Think over and write out such a plot.

106. Detail in the Story. The parts of the story that are specially important are naturally dwelt upon more, — given with more copious detail, — so that the story moves more

slowly. The object is to keep the reader's mind upon them long enough to enable him to realize their importance or their significance as arising out of what precedes or as preparing for what follows. In the story of Rip Van Winkle the culminating moment when Rip falls asleep is thus fully delineated:

> By degrees Rip's awe and apprehension subsided. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands. He was naturally a thirsty soul, and was soon tempted to repeat the draft. One taste provoked another, and he reiterated his visits to the flagon so often that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep.

On the other hand, unimportant parts are given in general and comprehensive touches, with a view to light and quick movement. Thus, the general history of months or years may be dispatched in a few sentences, while in other parts of the story delay is made over the details of moments. Note how much of a history is here told, and in how few and rapid words:

> Death is already seeking for him at a tavern in Deptford, and the last scene in a wild, brief life starts up before us. A miserable alehouse, drunken words, the flash of a knife, and a man of genius has received his deathblow. What an epitaph for the greatest might-have-been in English literature: "Christopher Marlowe, slain by a serving man in a drunken brawl, aged twenty-nine!"

107. How to treat Expectation. As a story is naturally made up with reference to a climax, or perhaps to a series of climaxes, the narrator generally tries to lure the reader on, to make him look for something to come, to foster expectation in proportion to the importance of what is coming.

The ways to this, which are many and various, must be left to the ingenuity of the writer. Some of the ways most often used are (1) to draw, in the persons concerned, such traits of character that the event shall be a natural outcome of them; (2) to make scenes and surroundings so harmonize with the event as in a degree to forecast it; (3) to make the conversation of the characters suggest something important to come. Every detail of character, scene, and conversation ought thus to have influence on the reader's expectation, and nothing should be left without significance.

After an event has been prepared for, then some care is needed in relating it. If it is just what the reader expects, it is liable to be flat and disappointing; hence some kind of *surprise* or novelty is naturally devised to answer the reader's expectation by something more than is promised.

As an aid to this, narrators make much use of the principle of contrast, — a character of whom you would expect one thing doing something quite different, a stormy scene succeeded by a quiet one, an unexpected turn given to conversation, and the like. A large part of the skill of a story often consists in making the reader expect something, and then surprising him by something equally natural but very different. Some things, after having been prepared for, are better left to suggestion than fully told, such as details that excite horror or disgust, or a particularly obvious event.

108. The Characters. In most of the short stories we write it is not necessary to go into elaborate descriptions of the characters who have a part in them; we need do little more than let the characters act and talk. Sometimes, however, an account of a character may help show that the story is true to nature.

In these opening sentences note how much the few details tell of the characters and of the setting. You will find it worth while to read the complete stories in order to see how the author adds other information about the characters.

> Many years ago I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family and had once been wealthy, but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina. — EDGAR ALLAN POE, "The Gold-Bug"

> Bartram the lime burner, a rough, heavy-looking man begrimed with charcoal, sat watching his kiln at nightfall, while his little son played at building houses with the scattered fragments of marble, when on the hillside below them they heard a roar of laughter, not mirthful, but slow and even solemn, like a wind shaking the boughs of the forest.
>
> "Father, what is that?" asked the little boy, leaving his play and pressing betwixt his father's knees. — NATHANIEL HAWTHORNE, "Ethan Brand"

109. Conversation in the Story. To give vividness and reality to a story, conversation is frequently introduced. The judicious mixture of conversation with the narrative as given by the third person narrator helps to make a story seem true. Notice the way in which Dickens uses conversation:

> When they had sat in silence for some time, the two old women rose from the bed and, crouching over the fire, held out their withered hands to catch the heat. The flame threw a ghastly light on their shriveled faces, and made their ugliness appear perfectly terrible as in this position they began to converse in a loud voice.
>
> "Did she say any more, Anny dear, while I was gone?" inquired the messenger.

"Not a word," replied the other. "She plucked and tore at her arms for a little time; but I held her hands, and she soon dropped off. She has n't much strength in her, so I easily kept her quiet. I ain't so much for an old woman, although I am a parish allowance; no, no!"

"Did she drink the hot wine the doctor said she was to have?" demanded the first.

"I tried to get it down," rejoined the other. "But her teeth were tight set, and she clenched the mug so hard that it was as much as I could do to get it back again. So *I* drank it, and it did me good!"

Looking cautiously round, to ascertain that they were not overheard, the two hags cowered nearer to the fire and chuckled heartily.

All that Dickens here gives as conversation could be easily and briefly told in his own words, but the scene would lose much by this treatment.

110. Description and Exposition in Narration. In the incident and in short stories the writer may confine himself to pure narration, but in the longer stories he often finds it necessary and desirable to make use of description and exposition. As a matter of fact, there are not many pure narratives, or pure descriptions, or pure expositions, or pure arguments; almost every piece of writing is a combination of two or more of these forms. Especially is this true of narration.

Notice how effectively, in the following extract from "The Last of the Mohicans," Cooper makes use of exposition in a narrative to awaken and intensify the interest of the reader. The Indians are about to bring to trial their white captives, and the reader would be impatient of the usual matter-of-fact description of a solemn conclave. No one, however, can fail to read every word of this exposition with growing interest.

Cooper understood the art of story-telling, and especially how to make description and exposition play a part.

It might have been half an hour before each individual, including even the women and children, was in his place. The delay had been created by the grave preparations that were deemed necessary to so solemn and unusual a conference. But when the sun was seen climbing above the top of that mountain against whose bosom the Delawares had constructed their encampment, most were seated; and as his bright rays darted from behind the outline of trees that fringed the eminence, they fell upon as grave, as attentive, and as deeply interested a multitude as was probably ever before lighted by his morning beams. Its number somewhat exceeded a thousand souls.

In a collection of so serious savages there is never to be found any impatient aspirant after premature distinction, standing ready to move his auditors to some hasty and perhaps injudicious discussion, in order that his own reputation may be the gainer. An act of so much precipitancy and presumption would seal the downfall of precocious intellect forever. It rested solely with the oldest and the most experienced of the men to lay the subject of the conference before the people. Until such a one chose to make some movement, no deed in arms, no natural gifts, nor any renown as an orator would have justified the slightest interruption. On the present occasion the aged warrior whose privilege it was to speak was silent, seemingly impressed with the magnitude of his subject. The delay had already continued long beyond the usual deliberative pause that always precedes a conference, but no sign of impatience or surprise escaped even the youngest boy. Occasionally an eye was raised from the earth, where the looks of most were riveted, and strayed toward a particular lodge, that was, however, in no manner distinguished from those around it except in the peculiar care that had been taken to protect it against the assaults of the weather.

EXERCISES

1. Tell a story you have heard your father or some other relative tell.

2. Rewrite the extract from Dickens's "Oliver Twist," on page 259, in such a way as to exclude any conversation. Make your tale as vivid as possible, and be prepared to explain how Dickens's account is superior to yours.

3. Write or tell to the class a hundred-word incident which is either humorous or sad.

4. Tell a story to the class so as to produce a definite impression, or effect, such as gloom, horror, sadness, disappointment, laughter, joy, calmness, expectation.

5. Be able to tell in class in your own words a story suggested by the following list:

1. The Ugly Duckling (Hans Andersen).
2. Sindbad the Sailor (Arabian Nights).
3. The Mad Tea-Party ("Alice in Wonderland").
4. Christmas Dinner with a Squirrel.
5. A Trip Underground with a Mole.
6. A Night with an Owl.
7. A Summer Day with a Trout.

6. Tell the class briefly one of the best short stories you have either heard or read; or tell a story from the Old Testament; or tell a good story from history.

7. Bring to class a copy of an incident in which the movement is rapid.

8. Give accounts of an incident from three points of view. For example, an electric car collides with a wagon. The story may be told by the motorman, the driver of the wagon, a street-car passenger, or a policeman.

9. Write out the plot of George Eliot's "Silas Marner," or of some other novel well known to your classmates.

10. Make a list of three subjects on any one of which you could write a story of at least one thousand words.

11. Bring to class the plot of a story based on one of the foregoing subjects. See that the first step in the narrative leads to the second, the second to the third, and so on till the climax is reached.

12. Write a short story in which you give special attention to fostering and answering expectation (see page 257).

13. Write out the plot of a play that you have read or seen recently.

14. Reproduce in writing, as clearly as you can, a conversation which you think will be of interest to the class.

15. Write out a conversation, real or imaginary, which shows the character of the speakers.

16. Be prepared to tell briefly the story of a novel which you have read recently. Try to tell it in such a way that some of your classmates will wish to read it. If you think best, you may stop short of the climax as one means of exciting their curiosity.

17. Invent a story suggested by one of the following situations or characters. Consider what accessories of scene and accompanying characters may help; also how conversation may be employed either to illustrate or to develop events.

1. An awkward yet shrewd fellow thrown among people of fashion.
2. A fiery temper, which only a great crisis and disaster can succeed in subduing.
3. An injury and a reparation.
4. A disposition heretofore indolent and selfish roused by an emergency to a deed of self-sacrifice.
5. A week's outing and its results.
6. One who is the butt of his companions coming out in some way superior to them.

CHAPTER X

DESCRIPTION

111. Description Defined. Describing is picturing with words, and the first step toward it is for the speaker or writer to realize the picture vividly in his imagination. Persons with the strongest imaginations can make the most telling descriptions, but even with limited imagination one can observe or call to mind the facts, and this is the beginning of every description.

The aim of description is to make the reader see or feel what the writer sees or feels. To do this the writer may either give points of information about the object (an aim which calls for a matter-of-fact account) or make a striking, moving impression on the reader's mind (an endeavor which calls out the picturing quality of words and figures).

Of the following paragraphs the first is an example of the matter-of-fact description which is characteristic of almost all textbooks, the chief purpose of such a description being merely to convey an accurate impression. The purpose of the second paragraph is to give the reader a vivid impression.

> Before I set up my tent, I drew a half circle before the hollow place, which took in about ten yards in its semidiameter from the rock, and twenty yards in its diameter, from its beginning and ending. In this half circle I pitched two rows of strong stakes, driving them into the ground till they stood very firm like piles, the biggest end being out of the ground about five foot and a half, and sharpened on the top; the two rows

> did not stand above six inches from one another. Then I took the pieces of cable which I had cut in the ship, and I laid them in rows one upon another, within the circle, between these two rows of stakes, up to the top, placing other stakes in the inside, leaning against them, about two foot and a half high, like a spur to a post, and this fence was so strong that neither man nor beast could get into it or over it. This cost me a great deal of time and labor, especially to cut the piles in the woods, bring them to the place, and drive them into the earth.—DEFOE, "Adventures of Robinson Crusoe"

> I had dined alone, because I arrived late; but at supper I found two other guests. One was a country parish priest, who had walked over that morning from the seat of his cure near Mende to enjoy four days of solitude and prayer. He was a grenadier in person, with the hale color and circular wrinkles of a peasant; and as he complained much of how he had been impeded by his skirts upon the march, I had a vivid fancy portrait of him, striding along, upright, big-boned, with kilted cassock, through the bleak hills of Gévaudan. The other was a short, grizzling, thickset man, from forty-five to fifty, dressed in tweed with a knitted spencer, and the red ribbon of a decoration in his buttonhole. This last was a hard person to classify. He was an old soldier, who had seen service and risen to the rank of a commandant; and he retained some of the brisk, decisive manners of the camp. On the other hand, as soon as his resignation was accepted, he had come to our Lady of the Snows as a boarder, and after a brief experience of its ways, had decided to remain as a novice. Already the new life was beginning to modify his appearance; already he had acquired somewhat of the quiet and smiling air of the brethren. . . . And certainly here was a man in an interesting nick of life. Out of the noise of cannon and trumpets, he was in the act of passing into this still country bordering on the grave, where men sleep nightly in their grave clothes, and, like phantoms, communicate by signs.—STEVENSON, "Travels with a Donkey"

112. Limiting the Subject. When the description we are going to write is one of our own choosing, we should take pains to limit our subject in such a way that we may easily secure unity. Even when it would be possible to describe each feature of a person, landscape, or general object, it is seldom worth while, and therefore the first thing to consider is how much our subject really includes. Thus, "Mt. Monadnock at Sunset" is a more definite and limited subject than "Mt. Monadnock." In our title we cannot, perhaps, express all the limitations of our subject, but we should have them clearly in mind. For instance, "Mt. Monadnock at Sunset" does not tell whether we are to describe the mountain in winter, in spring, in summer, or in autumn, nor whether we are to describe it from a point on the mountain or from the valley. It would not be wise to make our title cumbersome by explaining these points, but the subject as it exists in our minds must be carefully limited. Note how skillfully the author of the following description has adhered to a limited subject:

> Moosilauke is a noble mountain, even if it is absurdly easy of ascent. Its blue bulk walls in the southern end of the Ham Branch intervale with an almost grandiloquent self-sufficiency. It needs no spurs nor ranges to complete the job. Yet without trouble it fits into a barn-door vista, a topaz in a setting of golden hay. When you walk up from the wide meadows, the shaggy slopes of Cannon and Kinsman bearing down upon you, the sensation of space and height on all your senses, and look at Moosilauke through the barn, it is as if your spacious landscape were viewed through the wrong end of a spyglass. The mountain has become a miniature. But it is a miniature clear in outline, perfect in detail, bursting in through the dusty gloom.

EXERCISES

1. Write a matter-of-fact description of one of the following:

1. An Evening Dress.
2. Our New Bathroom.
3. The Delivery Room of our Public Library.
4. The Fireplace in our Living Room.
5. A Small Flower Garden.

2. Rewrite the description called for in Exercise 1, making it striking and vivid instead of strictly matter-of-fact.

3. Prepare a list of four carefully limited subjects on which you could write descriptive paragraphs.

4. Write a description of some building, — a church, a library, a schoolhouse, or other building with which you are familiar, — combining a striking description of the whole building with a matter-of-fact description of some particular feature of it.

113. The Point of View. After choosing and limiting the subject, the next step is to decide upon the point of view. Think how far you are from the object to be described, and what position you occupy with reference to it. This determines the treatment of details. If a landscape that you are describing is distant, you will naturally speak of its large features, — its mountains, streams, masses of foliage, general effects of color; from a nearer point you will speak more naturally of the kinds and shapes of the trees, the character of the rock formations, the width and depth of the streams, and the like. If you see a building at a distance, you are impressed by its shape as a whole and its relation to its surroundings; if you see it near by, you think more of its material, or its construction, or its present condition.

Having once fixed the point of view, do not change it without giving the reader notice. If you move forward or backward, to the right or to the left, inform the reader. After describing the view from the east window, you must not call attention to something on the west side of the house without showing how you are enabled to command a view in that direction. Similarly, you should notify the reader of a change of time. If you begin by describing the morning sky, you must not refer to the heat of noon without the proper transition.

In the following description, observe how definite a point of view the writer has kept in mind. Nothing in the appearance of the stranger is mentioned which the girl, from her half-hidden position, could not see; and only those details are brought into the description which a young, keen-eyed girl might be expected to notice.

> A human figure had filled the leafy mouth that swallowed up the trail, and it was coming toward her. With a thumping heart she pushed slowly forward through the brush until her face, foxlike with cunning and screened by a blueberry bush, hung just over the edge of the cliff, and there she lay, like a crouched panther cub, looking down. For a moment all that was human seemed gone from her eyes, but as she watched, all that was lost came back to them, and something more. She had seen that it was a man, but she had dropped so quickly that she did not see the big black horse that, unled, was following him. Now both man and horse had stopped. The stranger had taken off his gray slouched hat, and he was wiping his face with something white. Something blue was tied loosely about his throat. She had never seen a man like that before. His face was smooth and looked different, as did his throat and his hands. His breeches were tight and on his feet were strange boots that were the color of his saddle, which was deep in seat, high both in front and behind, and had strange long-hooded stirrups. Starting to mount, the man stopped with one foot in the stirrup and raised his eyes toward her so suddenly that she shrank back again with a quicker throbbing at her heart and pressed closer to the earth. Still, seen or not seen, flight was easy for her, so she could not forbear to look again. Apparently he had seen nothing, — only that the next turn of the trail was too steep to ride, — and so he started walking again, and his walk, as he strode along the path, was new to her, as was the erect way with which he held his head and his shoulders. — JOHN FOX, Jr., "The Trail of the Lonesome Pine"

Note the clear statement of the point of view in this beginning of a description of the deepest mine in the world, the Calumet and Hecla:

> If the knife of a Cyclops could cut the honeycomb in two, longitudinally, as Sir John Lubbock used to cut an ant's nest for the purpose of observing what was going on inside, there would be revealed a wealth and a breadth of industry not eclipsed by those of many surface communities. Dozens of elevator shafts, some perpendicular, others on an incline, would be found piercing the comb from top to bottom. In them would be seen cars carrying men and metal up and down with the speed of express trains.

In our writing of descriptions we often need to keep in mind not only the mechanical point of view, but also the personal one. Are we looking at a scene for the first time, or is it a familiar scene, every detail of which we know by heart? In our description of a person, do we write as the disinterested "reporter" or as a sympathetic friend? In describing a scene, a person, or an object which we are seeing for the first time we shall of necessity give a less complete account than we should give after a longer acquaintance.

Thomas Wentworth Higginson, in this description of Margaret Fuller, has skillfully woven together the points of view of several different persons:

> Margaret Fuller's personal appearance at this early period has been described by several of her biographers, but one hears very different accounts of it from different quarters, the least flattering being those given by her own sex. The inexorable memory of a certain venerable Cambridge lady recalls her graphically as she appeared at the ball given by her father to President Adams; a young girl of sixteen with a very plain face, half-shut eyes, and hair curled all over her head; she was laced so tightly, my informant declares, by reason of stoutness, that she had to hold her arms back as if they were pinioned; she was dressed in a badly cut low-necked pink silk, with white muslin over it; and she danced quadrilles very awkwardly, being withal so nearsighted that she could hardly see her partner. On the other hand, it is maintained that she had in childhood something of her mother's peculiar beauty of complexion, this being, however, spoiled at twelve years old by a tendency of blood to the head, which the tight lacing must have assisted. . . . She had what her schoolmate, Dr. O. W. Holmes, describes as "a long and flexile neck, arching and undulating in strange, sinuous movements, which one who loved her would compare to a swan, and one who loved her not to those of the ophidian who tempted our common mother." Her hands were smooth and white, and she made such prominent use of them that she was charged by her critics—as was also charged upon Madame de Staël in respect to her arms—with making the most of her only point of beauty.—HIGGINSON, "Margaret Fuller Ossoli"

114. Outlining the Whole Object. The reader needs first a background for the picture that he is to contemplate, or, rather, some outline that will enable him to think of it as a

whole, so that he may mentally refer to this framework the various parts as they are successively mentioned. For instance, if you are describing the interior of a church, it is a great aid to clearness of conception to know whether it is rectangular or cruciform or amphitheatrical in plan. If you are delineating a country, it is a help to know whether its general form is elliptical or triangular, and in what directions of the compass its natural features lie.

EXERCISES

1. Write a description of the girl of the mountains (see p. 268) as you imagine she would look if met face to face.

2. Describe your street as it looks in midwinter; as it looks in midsummer.

3. Describe a city street as it appears from the sidewalk; as it looks from the top of a high building.

4. Give one-sentence outline descriptions of four of the following objects and persons:

1. A deserted farmhouse.
2. A school yard at recess time.
3. A white-painted church at a distance.
4. Mary Lyon.
5. John Hancock.
6. Napoleon.
7. An imaginary person.

115. Choosing the Details. Because it is easy to make a description tedious by numerous details, it is of great importance to choose carefully those which are to be included. It is a safe rule to have as few details as can be relied upon to effect your purpose, and to make all of them significant. In the following extracts note that in paragraphs 1 and 2 the

details are few and significant, while in paragraph 3 the variety of detail is somewhat confusing:

1. The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all. — POE, "The Fall of the House of Usher"

2. Very few travelers are fortunate enough to get their first view of the Taj as it is best seen. It should be visited in the darkness before the rise of the full moon. Its revelation should be awaited on the high marble dais in the gardens, amid the cypresses and the stretches of faintly gleaming water. Sit in silence and gaze upon the ghostly outline of a white terrace, and beyond, towering heavenward, the great pearl-gray building, misty and dim and wan. See the pearl gray slowly transformed into opal. Wait till the moon climbs high, till you feel that the whole world must surely end at the edge of the dark lawn, that the cloudlike pile beyond, with its fairy turrets and its lily walls, is not of this earth. The memory of that glorious vision of luminous, dome-crowned marble, with its setting of silent trees and lambent pools, will haunt you to your dying day. It is an imperishable recollection, worth crossing the world to garner, worth the sacrifice of the savings of half a lifetime.

3. The garden was almost entirely devoted to the cultivation of fruits and flowers. Hundreds of slaves, toiling there constantly under tasteful supervision, made and kept it beautiful past description. Rivulets of pure water, spanned by bridges and bordered with flowers, ran through every part over beds of sand yellow as gold. The paths frequently led to artificial lagoons, delightful for the coolness that lingered about them, when the sun looked with his burning eye down upon the valley; for they were fringed with willow and sycamore trees, all clad with vines as with garments, and some were further garnished with little islands plumed with palms and made attractive by kiosks. Nor were these all. Fountains and cascades filled the air with sleepy songs; orange groves rose up, testifying to the clime they adorned; and in every path small teules, on pedestals of stone, so mingled religion with the loveliness, that there could be no admiration without worship. — WALLACE, "The Fair God"

In choosing details a good deal depends on the manner of grouping. One rather loose way consists in recounting them in the order in which they occur, naming next to each other those you would most naturally think of together.

Another way is to group together such details as illustrate some particular quality or characteristic, and to let the rest go. This method gives more significance to single details and more life to the description. The following paragraphs illustrate these two kinds of groupings:

1. They found themselves in a low, immense room, running at right angles to the passage they had just quitted. The long, diamond-paned window, filling almost half of the opposite wall, faced the door by which they had come in; the heavy, carved mantelpiece was to their right; an open doorway on their left, closed at present by tapestry hangings, seemed to lead into yet other rooms.

2. Inside, the hovel was miserable indeed. It belonged to that old and evil type which the efforts of the last twenty years have done so much all over England to sweep away: four mud walls, inclosing an oblong space about eight yards long, divided into two unequal portions by a lath-and-plaster partition, with no upper story, a thatched roof (now entirely out of repair and letting in the rain in several places), and a paved floor little better than the earth itself, so large and cavernous were the gaps between the stones.

116. Reproduction of Sensations. In descriptive writing our purpose is not always merely to give an accurate catalogue of the significant details of an object or scene; we often wish to do more than this, — to make another person feel as we have felt; that is, we wish to reproduce in our readers the same sensations of pity, terror, mirth, that we have had. Perhaps in a walk we met a tramp whose whole aspect was so forbidding that we were greatly frightened. Or perhaps we have visited a deserted homestead which impressed us powerfully with its loneliness and forlornness. Naturally, in describing the tramp to our friends we shall again experience something of the same terror that we had before, and shall try to produce the same sensation in our hearers. So also in the case of the deserted homestead, we shall emphasize only the features which contribute to the effect of forlornness, wishing to make our friends feel the desolation of the scene. If, however, we are describing the tramp merely to identify him, or the homestead to distinguish it from some other deserted farm in the same neighborhood, we shall give a more matter-of-fact description, with more attention to details.

EXERCISES

1. Make a list of the striking features of some familiar scene, placing them in the order of importance. Include all essential details and eliminate all insignificant ones. Then write the description, using this list as an outline.

2. Study the following paragraphs and write in a similar vein a description of some pet animal.

Sam is comparatively a young dog, only eighteen months old, with the world before him. It is not his fault that he has not a romantic name; he did not choose it, nor did I. He came to our house simply as Sam. Although a puppy in months, he displayed an independence of character that accounted for the fact that he was not called Sammy.

Sticklers about breeds declare that he is a pure mongrel. He has the head of a hound, with a large brain, a handsome face, and fine eyes, commonly sad in expression but capable of sparkling with joy or beaming with affection, and of flashing with rage and excitement when he encounters an enemy or cannot have his own way. In color he is a glossy black-and-tan, with a round, sinewy body, but with legs, alas! too short to carry out the idea of his face that he is a hound; but he is so immensely vigorous that he can go along almost as fast as a sparrow. The tail is not bushy, but if it had a knot of ribbon on the end, it would resemble a Chinaman's queue or the single braid of a schoolgirl. Many people say that he is not handsome, considered as a dog; and he is not, if a dachshund is a beauty, or if a pug is considered presentable, — a kind of dog cut off square at both ends, as if one of many sawed off from a scantling of dogwood to be sold by the dozen. Whatever is the meaning of the biblical dictum that "He taketh not pleasure in the legs of a man," those who know Sam best cease to criticize him in this respect. — CHARLES DUDLEY WARNER, in the *Century*

3. In a description of some well-known person, make judicious use of the opinion or description of others, together with what information you have from personal knowledge or observation.

4. Explain upon what sensations the following extracts are based:

1. Although it was pitch dark, the guide readily assured them that he was certain it was a four-horse stage rattling down the hill.

2. As he gradually awoke he became aware that something important was happening in the next room just beyond the thin partition. Evidently a young lad was pleading tearfully with a young woman and an old man.

3. Although his eyes were carefully bandaged, he decided that he was being conducted through a damp underground passage. For a time they descended deeper and deeper into the earth, and then ascended again for an equal space. Suddenly a heavy door was swung open and Bertram judged that he was standing on a stone platform directly above the open ocean and at a considerable distance from it.

4. Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.

5. He seemed in running to devour the ground.

6. A single crow on the hilltop bleak
From his shining feathers shed off the cold sun.

117. Description by Suggestion. Because of the alertness of our imaginative faculties a description, to be vivid to us, does not need to be painstakingly exact or full. Often one word or short phrase will suggest the whole effect that would naturally be attained by a much longer treatment. In our study of words in Chapters III and IV we have already learned

the effectiveness of a mere word. And here in our descriptive writing we can make good use of any ability thus acquired. To say that a scene was "chaos," that Mrs. Fezziwig was "one vast substantial smile," that "fir trees, like grim sentinels, guarded the approach to the lake," is to suggest qualities which satisfy the mind perhaps more than longer and more exact descriptions would. Shakespeare does not give us a description of Portia from which an artist could produce a likeness; but he does, through the fortunate suitor, Bassanio, suggest most effectively her great beauty:

BASSANIO. What find I here?
[*Opening the leaden casket*]
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider and hath woven
A golden mesh to entrap the hearts of men
Faster than gnats in cobwebs: but her eyes, —
How could he see to do them? having made one,
Methinks it should have power to steal both his
And leave itself unfurnish'd. Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance.

SHAKESPEARE, "The Merchant of Venice"

It will be worth while to study the suggestive force of the descriptive words in the following quotation. Like the author of these lines, we shall often be confronted with the necessity

of telling much in a few words. It is then that we must make our description suggestive rather than complete.

> And then wait yet for one hour, while the east again becomes purple, and the heaving mountains, rolling against it in darkness like waves of a wild sea, are drowned one by one in the glory of its burning; watch the white glaciers blaze in their winding paths about the mountains, like mighty serpents with scales of fire; watch the columnar peaks of solitary snow, kindling downward, chasm by chasm, each in itself a new morning; their long avalanches cast down in keen streams brighter than the lightning, sending each her tribute of driven snow, like altar-smoke up to the heavens. — RUSKIN, "Modern Painters"

EXERCISES

1. Be prepared to give an oral description of the general scene that is suggested by one of the following quotations:

1. The low moan of leaden-colored seas.
2. The clock throbbed thunder through the palace halls.
3. The singing masons building roofs of gold.
4. . . . the morn, in russet mantle clad,
   Walks o'er the dew of yon high eastern hill.

2. Bring to class a list of at least five expressions, taken from good literature, which describe by suggestion. Give credit for each expression.

3. Describe the physical characteristics of one of these men so that the class will recognize the person: Washington, Franklin, Lincoln, Grant, Jefferson. You will probably find portraits of all these men in your history textbook.

118. The Incidental Description. When a description is introduced incidentally, as part of a larger composition, it generally consists of a mere outline, not infrequently, indeed,

of a mere touch; and sometimes one particular feature of this outline is singled out for greater detail.

In the following paragraphs notice how easily and effectively the incidental bits of description are introduced:

> 1. Mrs. Louden brightened inexpressibly whenever Eugene spoke of himself, and consequently she glowed most of the time. Her husband — a heavy, melancholy, silent man with a grizzled beard and no mustache — lowered at Joe throughout the meal, but appeared to take a strange comfort in his step-son's elegance and polish. Eugene wore new evening clothes and was lustrous to eye and ear. — BOOTH TARKINGTON, "The Conquest of Canaan"

> 2. The wind was pleasant; the evening fine; the sky, the earth, and the water beautiful to look upon. But Mr. Cowley and I held our peace, and said nothing of the gay sights around us, lest we should too feelingly remind Mr. Milton of his calamity; whereof, however, he needed no monitor, for soon he said sadly: "Ah, Mr. Cowley, you are a happy man. What would I now give but for one more look at the sun, and the waters, and the gardens of this fair city!"

Note how, in paragraph 2, the single sentence of outline description is not introduced for its own sake alone, but as an aid to the rest of the discourse.

119. Unity, Coherence, and Emphasis. In every composition, whether it consists of one paragraph or of several, the tests of unity, coherence, and emphasis should be applied. Perhaps in none of the different kinds of composition is a strict adherence to these principles more important than in descriptive writing. A muddled description fails utterly of its purpose. It is better to leave an object or scene undescribed (for the reader's imagination will always supply something) than to assemble details in a weak and ineffective manner.

To secure unity, remind yourself constantly of (1) your purpose in writing (is it to entertain, to instruct, to give information, or to give a certain specific effect, as of forlornness, poverty, and the like?); (2) your point of view (do not forget where and who you are with reference to your description).

To secure coherence in your description: (1) do not include too many details; (2) eliminate the insignificant details; (3) do not shift your point of view without clearly showing that you have done so.

To secure emphasis in your description: (1) pass lightly over the less important details; (2) give special attention to the choice of words in the more important parts of the description.

EXERCISES

1. Write a letter to a friend and make good use of the incidental description. Do not, however, introduce descriptive phrases except where they add to the understanding or effect of the whole.

2. Be prepared to criticize orally the unity, coherence, and emphasis of the letter written as Exercise 1.

3. Write a short incident (see Chap. IX, pp. 244–247) in which you make good use of description. Let it be either incidental or a marked feature, whichever will add more to the effectiveness of the narrative. Do not delay the climax of the incident in any way.

4. A friend of yours is going to Chicago to take a new position. Write to an imaginary acquaintance living in that city, asking him or her to meet this friend at the station. Remember that the description by which a person can recognize a stranger must be skillfully drawn.

5. Choose for a description a subject suggested by one of the paragraphs quoted on page 279.

120. Description as related to Narration and Exposition. In our reading we have found that description oftenest appears as a part of a narrative or an exposition and not as a distinct form of composition. On the other hand, many descriptions include a little narration or a bit of exposition, but if their main object clearly is to make the reader see some definite object or to experience a certain sensation, they are essentially descriptions and should be treated as such in our practice work. This quotation from Stevenson has been written in a pleasing narrative style, but is none the less a description of the sensations which the bells produced upon the author.

> On the other side of the valley a group of red roofs and a belfry showed among the foliage. Thence some inspired bell ringer made the afternoon musical on a chime of bells. There was something very sweet and taking in the air he played, and we thought we had never heard bells speak so intelligibly or sing so melodiously as these. It must have been to some such measure that the spinners and the young maids sang, "Come away, Death," in the Shakespearean Illyria. There is so often a threatening note, something blatant and metallic, in the voice of bells, that I believe we have fully more pain than pleasure from hearing them; but these, as they sounded abroad, now high, now low, now with a plaintive cadence that caught the ear like the burden of a popular song, were always moderate and tunable, and seemed to fall in with the spirit of still, rustic places, like the noise of a waterfall or the babble of a rookery in spring. I could have asked the bell ringer for his blessing, good, sedate old man, who swung the rope so gently to the time of his meditations. I could have blessed the priest or the heritors, or whoever may be concerned with such affairs in France, who had left these sweet old bells to gladden the afternoon, and not held meetings, and made collections, and

> had their names repeatedly printed in the local paper, to rig up a peal of brand-new, brazen, Birmingham-hearted substitutes, who should bombard their sides to the provocation of a brand-new bell ringer, and fill the echoes of the valley with terror and riot. — STEVENSON, "An Inland Voyage"

In the description of one of the hardest winters ever chronicled, we have a passage which might be considered an exposition. But the subject has been carefully limited, producing on the reader the effect of a most unusual phenomenon, and all the details are descriptive of such an event. It is rather a vivid description of intense cold than a mere exposition of the facts attending it.

> That great snow never ceased a moment for three days and nights. . . . We were obliged to cook by candlelight; we were forced to read by candlelight; as for baking, we could not do it, because the oven was too chill; and a load of fagots only brought a little wet down the sides of it. . . .
>
> That night such a frost ensued as we had never dreamed of, neither read in ancient books or histories of Frobisher. The kettle by the fire froze, and the crock upon the hearthcheeks; many men were killed, and cattle rigid in their headropes. Then I heard that fearful sound which never I had heard before, neither since have heard, except during that same winter, — the sharp yet solemn sound of trees burst open by the frost-blow. Our great walnut lost three branches and has been dying ever since, though growing meanwhile, as the soul does. And the ancient oak at the cross was rent, and many score of ash trees. But why should I tell all this? The people who have not seen it (as I have) will only make faces and disbelieve, till such another frost comes, which perhaps may never be. — BLACKMORE, "Lorna Doone"

EXERCISES

1. Describe orally a woman engaged in shopping who suddenly notices that it is time for her to take a train.

2. Write a three-hundred-word description of any two of the following characters of fiction. Avoid using the language of the author.

Mrs. Micawber	Hypatia
The Artful Dodger	Shylock
Margaret Ogilvie	The Lady of Shalott
Dr. Lavendar	The Lady of the Lake
Rachel	Robin Hood
Silas Marner	Ali Baba
Effie Deans	Tom Brown
Paul Dombey	Sir Roger de Coverley
Goody Blake	Elsie Venner
Mrs. Gummidge	Friday

3. At a party given by a friend you lost some article, such as a fan, an embroidered handkerchief, or a cuff link. Write a letter to your host or hostess, describing the lost article minutely. Take pains to assure your friend that the loss was due to your own negligence, and phrase the whole letter in such a way as not to hurt feelings.

4. Rome was sacked by the Gauls in 390 B.C. Write a one-paragraph description of the city after the sack. The following paragraph may be suggestive:

> The face of London was now, indeed, strangely altered: I mean the whole mass of buildings, city, liberties, suburbs, Westminster, Southwark, and altogether; for as to the particular part called the City, or within the walls, that was not yet much infected. But in the whole, the face of things, I say, was much altered. Sorrow and sadness sat upon every face, and though some part were not yet overwhelmed, yet all looked

deeply concerned; and as we saw it apparently coming on, so every one looked on himself and his family as in the utmost danger. . . . London might well be said to be all in tears. The mourners did not go about the streets, indeed; for nobody put on black, or made a formal dress of mourning for their nearest friends; but the voice of mourning was truly heard in the streets. The shrieks of women and children at the windows and doors of their houses, where their nearest relations were perhaps dying, or just dead, were so frequent to be heard as we passed the streets, that it was enough to pierce the stoutest heart in the world to hear them. Tears and lamentations were seen almost in every house, especially in the first part of the visitation; for toward the latter end men's hearts were hardened, and death was so always before their eyes that they did not so much concern themselves for the loss of their friends, expecting that themselves should be summoned the next hour.
— Defoe, "History of the Plague in London"

5. Assume that you are applying for a position in a distant city and that you have been requested to forward a description of yourself and your abilities. Write the letter.

6. Write a description based on a subject suggested by the extract from "An Inland Voyage" on pages 281–282.

7. Write a paragraph, describing intense heat.

8. Give orally the substance of Chapter IX.

CHAPTER XI

EXPOSITION

121. Exposition Defined. Of the different forms of composition, exposition is the most familiar to the high-school pupil and also to the average person. Exposition is explanation. Every textbook is an exposition, each chapter in the textbook is a shorter exposition, and many of the sections of the chapters are still shorter expositions. Most of our correspondence is exposition. We write to one friend, telling why we cannot accept his invitation; to another, telling why a holiday was pleasant; and so on. We are continually pointing out the use of some article and explaining some act or motive.

122. Exposition and Description. To write a description of a person does not require a knowledge of human nature or even an acquaintance with the person, for in description one writes chiefly of what one sees. The description is a photograph which a stranger could make, but an exposition of a person must deal with traits of character and can be written only by one who knows something of the habits and life of that person. Description photographs; exposition explains the photograph. To describe a scene requires only a cameralike accuracy, while an exposition of the scene sets forth the secret of its charm. Any high-school pupil should be able to write a description of a thunderstorm, but how many have the knowledge necessary to *explain* the peculiar action of the clouds, the winds, the thunder, and the flashes of light that make up the storm?

The following paragraphs illustrate the difference between description and exposition:

Description

The channels . . . serve the Venetians instead of streets to pass with far more expedition on the same than they do on their land streets, and that by certain little boats which they call *gondolas*, the fairest that ever I saw in any place. For none of them are open above, but fairly covered, first with some fifteen or sixteen little round pieces of timber that reach from one end to the other, and make a pretty kind of arch, or vault, in the gondola; then with fair black cloth which is turned up at both ends of the boat, to the end that if the passenger meaneth to be private he may draw down the same, and after row so secretly that no man can see him. In the inside the benches are finely covered with black leather, and the bottoms of many of them together with the sides under the benches are very neatly garnished with fine linen cloth, the edge whereof is laced with bone lace. The ends are beautiful with two pretty and ingenious devices. — THOMAS CORYATE (1577–1617), "Observations of Venice"

Exposition

The harbor of Constantinople, which may be considered an arm of the Bosporus, obtained in a very remote period the denomination of the "Golden Horn." The curve which it describes might be compared to the horn of a stag, or, as it should seem with more propriety, to that of an ox. The epithet of "golden" was expressive of the riches which every wind wafted from the most distant countries into the secure and capacious port of Constantinople. The river Lycus, formed by the conflux of two little streams, pours into the harbor a perpetual supply of fresh water, which serves to cleanse the bottom and to invite the periodical shoals of fish to seek their retreat

in that convenient recess. As the vicissitudes of tides are scarcely felt in those seas, the constant depth of the harbor allows goods to be landed on the quays without the assistance of boats, and it has been observed that in many places the largest vessels may rest their prows against the houses while their sterns are floating in the water. From the mouth of the Lycus to that of the harbor this arm of the Bosporus is more than seven miles in length. — GIBBON, "The Decline and Fall of the Roman Empire"

EXERCISES

1. Write a paragraph of about one hundred and fifty words, explaining the difference between exposition and description. Develop the paragraph by means of examples.

2. Write a short description of Benjamin Franklin.

3. Write a short exposition of Franklin, using as much of the description just written as may be necessary or desirable.

4. Some of the expressions used by Thomas Coryate (p. 286) are quaint and old-fashioned. Consult an unabridged dictionary and be prepared to give equivalent modern expressions.

123. Practical Value of Exposition. In spite of the stream of fiction which is constantly pouring from the press, the largest part of our printed matter, whether in periodical or book form, consists of exposition. The world is hungry for information about other countries, about men and women who have conspicuously succeeded or signally failed, about recent inventions, new forms of pleasure, new vocations, and about the more serious but less tangible problems of life. Most letter writing is of an expository nature, especially business correspondence. Whether we eventually become school-teachers, stenographers, salesmen, or lawyers, we shall constantly find it necessary to make use of oral or written

exposition. Note the teacher's work in the classroom, and compare the skillful explanation of the expert salesman with the ineffective performance of the mediocre clerk. You will readily see that much of our bread-and-butter success depends upon our skill in either oral or written exposition.

124. Approaching Exposition through Description. The natural way to approach the writing of exposition is through description. Watch your speech and conversation for a day, to see if you do not usually first describe an object, perhaps very briefly, and then explain it. In most cases you feel that the mere description is not adequate to make the desired impression on your hearer. But by leading your description into exposition you make it possible to give your hearer or reader an explanation which is limited only by your knowledge of the subject.

In the following paragraphs the author's purpose has been to explain the limekilns, and the pure description is a necessary part of this explanation.

> It [the limekiln] was a rude, round, towerlike structure about twenty feet high, heavily built of rough stones, and with a hillock of earth heaped about the larger part of its circumference, so that the blocks and fragments of marble might be drawn by cartloads and thrown in at the top. There was an opening at the bottom of the tower like an oven-mouth, but large enough to admit a man in a stooping posture, and provided with a massive iron door. With the smoke and jets of flame issuing from the chinks and crevices of this door, which seemed to give admittance into the hillside, it resembled nothing so much as the private entrance to the infernal regions, which the shepherds of the Delectable Mountains were accustomed to show to pilgrims.

> There are many such limekilns in that tract of country, for the purpose of burning the white marble which composes a large part of the substance of the hills. Some of them, built years ago and long deserted, with weeds growing in the vacant round of the interior, which is open to the sky, and grass and wild flowers rooting themselves into the chinks of the stones, look already like relics of antiquity, and may yet be overspread with lichens of centuries to come. Others, where the lime burner still feeds his daily and night-long fire, afford points of interest to the wanderer among the hills, who seats himself on a log of wood or a fragment of marble to hold a chat with the solitary man. It is a lonesome and, when the character is inclined to thought, may be an intensely thoughtful occupation, as it proved in the case of Ethan Brand, who had mused to such strange purpose, in days gone by, while the fire in this very kiln was burning. — HAWTHORNE, "Ethan Brand"

EXERCISES

1. Describe the first high mountain you ever saw or the first sight of the ocean you ever had, and explain the effect it had on you.

2. Assume that you have in your attic an old-fashioned mahogany bureau, and that you know a collector of antiques who might wish to buy it. Write a letter to this imaginary person, describing the bureau minutely, telling of its age, its source, and the like. Give such complete information that the collector will need to ask no questions.

3. In writing an exposition of one of the following subjects, begin with a brief description:

A Horserake	A Mowing Machine
A Lawn Mower	A Cultivator
A Vacuum Cleaner	A Street Roller
A Churn	A Fireless Cooker

125. Arrangement of Material. To secure a satisfactory arrangement of our material we can well afford to take the time and pains necessary to make a definite plan.

Sometimes the subject determines the order of the main divisions of an outline. One step leads inevitably to the next; we are not free, as in narrative and description, to gain emphasis through position. We may, however, give most space to matters which need most explanation, and in this way secure emphasis through proportion. When we are free to choose the order, it is wise not to give the most difficult part of the explanation at once. It is better to begin with something which is comparatively simple.

If we can be clear and at the same time secure climax, we should by all means do so; but we must remember that, no matter how interesting we make our explanation, it is a failure if it is not clear at all points. When we have reached the end of our exposition, we have not altogether succeeded in our attempt if our reader or hearer has questions to ask.

126. Methods of Exposition. In an earlier chapter we have found that the common methods of developing the paragraph are by details, or particulars; by giving examples or illustrations; by repetition, or restatement of the thought; by comparison and contrast; and by cause and effect. In exposition all are used to some extent, but two are particularly helpful: amplification by examples or illustrations, and amplification by comparison and contrast. Sometimes a single theme will include all these methods of development, and not infrequently a single paragraph will show more than one.

Often the first step in an exposition must be a carefully thought-out *definition*. Thus, if we are writing on "Recent Literature," we must define the significance of "literature,"

since this term has many shades of meaning. Not only is definition a method used in developing exposition, but it is in itself a form of exposition and will be so considered in a later section.

The following paragraphs illustrate the use of the different methods:

COMPARISON AND CONTRAST, AND ILLUSTRATION

A Comet's Tail. Compared with a comet's tail, the filmiest of fabrics is coarsely dense. A locomotive dashing through a fog may be likened to our earth plunging through the tail of Halley's comet. The fog, however, is a thick blanket compared with the wonderful diaphanous texture of that tail. Indeed, the air we breathe, or even the best vacuum that we can produce, is far denser. Hence it is that stars can be seen through the tail of a comet without appreciable diminution in brightness, and hence it is that, although its length may exceed a hundred million miles, the matter contained in a tail can all be packed in an ordinary room. A comet may occupy a volume a thousand times in excess of the sun's and yet sweep through the solar system without deranging a single planet. A plume of such fairy lightness can hardly be supposed to remain permanent, and so it is not astonishing to find that during its swift journey around the sun a comet's outlines are constantly changing. A single hour may work wonders in that ghostly sheaf of light which we call a comet's tail. — WALDEMAR KAEMPFFERT, "The Stranger in the Winter Skies," in the *Circle*.

DETAILS, CAUSE AND EFFECT, AND COMPARISON AND CONTRAST

The great charm of Steele's writing is his naturalness. He wrote so quickly and carelessly that he was forced to make the reader his confidant, and had not the time to deceive him. He had a small share of book learning, but a vast acquaintance with the world. He had known men and taverns. He had lived with

gunsmen, with troopers, with gentlemen ushers of the Court, with men and women of fashion, with authors and wits, with the inmates of the sponging houses, and with the frequenters of all the clubs and coffeehouses in the town. He was liked in all company because he liked it; and you liked to see his enjoyment as you liked to see the glee of a boxful of children at the pantomime. He was not of those lonely ones of the earth whose greatness obliged them to be solitary; on the contrary, he admired, I think, more than any other man who ever wrote, and, full of hearty applause and sympathy, he wins upon you by calling you to share his delight and good humor. His laugh rings through the whole house. He must have been invaluable at a tragedy, and have cried as much as the most tender young lady in the boxes. — THACKERAY, "English Humorists of the Eighteenth Century"

COMPARISON AND CONTRAST, AND REPETITION

Credit is a consequence, not a cause; the effect of a substance, not a substance; 't is the sunshine, not the sun; the quickening something, call it what you will, that gives life to trade, gives being to the branches, and moisture to the root; 't is the oil of the wheel, the marrow in the bones, the blood in the veins, — of all the trade, cash, and commerce in the world. . . .

'T is apparent, even by its nature, 't is no way dependent upon persons, parliaments, or any particular men or set of men, as such, in the world, but upon their conduct and just behavior. Credit was never chained to men's names, but to their actions; not to families, clans, or collections of men; no, not to nations; 't is the honor, the justice, the fair dealing, and the equal conduct of men, bodies of men, nations, and people, that raise the thing called *credit* among them. — DEFOE, "An Essay upon Public Credit"

DETAILS AND PARTICULARS

I had yesterday, about five in the afternoon, an opportunity of trying Mr. Franklin's experiment of extracting the electrical fire from the clouds; and succeeded by means of a tin tube between three and four feet in length, fixed to the top of a glass one of about eighteen inches. To the upper end of a tin tube, which was not so high as a stack of chimneys on the same house, I fastened three needles with some wire; and to the lower end was soldered a tin cover to keep the rain from the glass tube, which was set upright in a block of wood. I attended this apparatus as soon after the thunder began as possible, but did not find it in the least electrified till between the third and the fourth clap; and, approaching it a second time, I received the spark at a distance of about half an inch, and saw it distinctly. This I repeated four or five times in the space of a minute, but the sparks grew weaker and weaker, and in less than two minutes the tin tube did not appear to be electrified at all. The rain continued during the thunder, but was considerably abated at the time of making the experiment. — Letter of Mr. W. WATSON, F.R.S., to the Royal Society, in Franklin's "Philosophical Papers"

EXERCISES

1. Write an explanation of some apparatus with which you are familiar (such as an adding machine, an incubator, a spray pump, an electric clock, a visible typewriter) and develop by particulars and examples. Make use of outline drawings if they will help to make your exposition clear.

2. Bring to class specimens of exposition which are developed by means of details or particulars, by examples or illustrations, by repetition, by comparison and contrast, and by cause and effect. Find these specimens outside of this book.

3. Compare and contrast in a single paragraph one of the following: *character* and *reputation*; *talent* and *genius*; *tact* and *talent*; *the ocean in a storm* and *a forest in a tempest*; *ice hockey* and *field hockey*; *a person who is self-trained* and *one who is college-trained.*

4. Find some troublesome problem in algebra. Solve this problem as you would for the regular algebra recitation. Then write an explanation of your solution such as a teacher would make to a pupil who did not understand the process.

127. Special Forms of Exposition. Among the many forms of exposition the following are of special interest: (1) definitions; (2) notes; (3) book reviews; (4) editorial paragraphs; (5) character sketches; (6) letters.

128. Definitions. We cannot always use words that are familiar to our readers. Often, in order to be understood, we need to fall back on definition.

On occasion a term may be sufficiently defined by explaining its derivation. For instance, "exposition" may be described as a "setting forth," since it comes from the Latin *ex + pono*, "to set forth." But often we cannot satisfactorily define a term either by means of a synonym or by giving its derivation, and in such cases we should not hesitate to elaborate our definition as much as we think necessary to make the matter clear to our readers.

Compare these two definitions of literature — the one from a dictionary, the other from a high-school textbook.

> The class or the total of writings, as of a given country or period, which is notable for literary form or expression, as distinguished, on the one hand, from works merely technical or erudite, and, on the other, from journalistic or other ephemeral literary writing. — WEBSTER, New International Dictionary

> Literature is the expression of life in words of truth and beauty; it is the written record of man's spirit, of his thoughts, emotions, aspirations; it is the history, and the only history, of the human soul. It is characterized by its artistic, its suggestive, its permanent qualities. Its two tests are its universal interest and its personal style. Its object, aside from the delight it gives us, is to know man, that is, the soul of man rather than his actions; and since it preserves to the race the ideals upon which all our civilization is founded, it is one of the most important and delightful subjects that can occupy the human mind. — WILLIAM J. LONG, "English Literature"

The average person will be better pleased with a definition like the second, because of the form in which it is elaborated. It is in this form that much of our defining should be given.

EXERCISES

1. Explain in not more than fifty words the derivation of "define." If possible, get your facts from either the Century Dictionary or Webster's New International Dictionary.

2. Be prepared to give an oral exposition of one of the following expressions. Preface your explanation with a definition.

Epicure	Coeducation
Microbe	Procrastination
Pessimist	Domestic Science
Athletics	Industrial Education

3. Explain the meaning of Section 4 of Article IV of the Constitution of the United States. Make suitable use of definition.

> The United States shall guarantee to every state in this Union a republican form of government, and shall protect each of them against invasion; and on application of the legislature, or of the executive (when the legislature cannot be convened), against domestic violence.

4. One way of increasing your vocabulary is to study words and their meanings. Find as many synonyms and synonymous expressions for these words as possible:

region	meadow	middle
urgent	senseless	execute
think	odd	amuse
alert	hasten	end
house	nonsense	conceal

129. Notes. Almost everyone, either in the preparation of his school work or for his own convenience, finds it necessary to make notes of what he has seen or heard. Much of the classroom procedure in college consists of lectures by the professors and note-taking by the students. For the student to do his part well requires the closest application and no little skill. He must train himself to catch the key sentences, inserting under them as subheadings the catchwords suggested by the speaker's remarks.

The following notes on "The Patent-Medicine Evil" were taken on an address given by a prominent physician. Notice how suggestive of the whole address they are.

> The American people spend more for patent medicines than any other country.
>
> Advertisements of these medicines are everywhere — newspapers, magazines, street cars.
>
> New cures, soaps, tooth-washes every day. These are advertised so alluringly as to make a strong appeal to the ordinary person.
>
> People continue to be deceived in spite of the repeated exposures of the "Great American Fraud." Headache powders are still popular for overwork and overeating.
>
> An Irish maid in New York City was found in first stages of consumption. She was urged to return to Ireland, but bought a bottle of cure for two dollars, stayed in New York, and died.
>
> Patent preparations for catarrh do not cure, and frequently undermine the health until consumption results.
>
> City workers find many cases of babies killed from morphine poison in soothing sirups.
>
> Patent-medicine evil can be cured only by constant exposure. Overexposure is ineffective. Proper legislation needed. Requirements of the pure-food law as to labels on drugs. Technical terms on labels not understood by most persons.
>
> Newspaper publicity for patent-medicine frauds is desirable.
>
> Adequate legislation has not yet been secured.
>
> Fighting patent medicines is a civic duty.

Similar to the taking of notes in class, but a little less difficult, is the making of notes for reports. Perhaps your teacher or your employer asks you to consult the latest agricultural bulletins to find out which fertilizers are the best to use for a garden soil to be planted to potatoes. You will find a variety of suggestions, and in order to make your report valuable you must give the gist of what seem to you the best opinions. You cannot take the time to copy at length the different recommendations, but you should give briefly the information on which a person could act. The greatest accuracy is required for work of this kind. The authorities, with chapter and page references for the different suggestions, should always be included in the abstract. These scrappy notes must be carefully worked over before they can serve as a report or an abstract. Special care should be taken to make a report based on such notes unified and coherent, but it should usually be made as brief as possible.

130. Book Reviews. We are accustomed to associate the term "book review" only with the newspaper and magazine

expositions of the new books. With this kind of writing the pupil may never have experience, but he will frequently have occasion to prepare a brief written account of a book. A part of the regular English work of the high school, and especially of college, is the reading of certain books. To read effectively the student must make notes as he reads, and when he has finished, out of these notes he must make an abstract or review that will serve to fix in his mind the main facts. It requires much patient practice to seize on the essential points and to put these together in such a way that a reading of the abstract will recall the whole book.

Study the following accounts of books, and determine what the writer's purpose was in each case.

Sewall's Diary

This budget of old Colonial news begins in 1673, while a young instructor in Harvard is " reading Heerboord's ' Physick ' to the senior sophisters," and ends in 1729, while the same man, old and honored, is " making a very good match " for his granddaughter. Between these two entries are thousands of others, which would seem dreary and commonplace did we not remember that they mark, like monotonous clock ticks, the slow march of a human life across the field of light and into the shadows. . . .

The three bulky volumes of this old "Diary" are not books which we would recommend to the general reader. They have absolutely no literary charm; they are mostly dull records of commonplace events, made gloomy by many funerals but never once brightened by the play of imagination or humor. Yet, somehow we have grown deeply interested in them, following their endless windings as one follows a trout stream, with continual expectation of catching something in the next pool. Nor are we disappointed. Here and there, amidst dreary details, are

fleeting glimpses of the little comedies of long ago, when fashions were different but human nature quite the same as in our own day. Whether the record gives pleasure or weariness to others depends, like fishing, entirely upon the taste of the individual.

Aside from the question of interest, "Sewall's Diary" has a twofold value: it gives realistic pictures of habits, beliefs, political and social customs in one corner of America at an early period of our history; and it is one of the most intimate and detailed records of a human life that we possess. It shows the author, not as the world knew him, but as he knew himself. Whoever has the patience to read this old record will meet a man who reveals himself without vanity or concealment, who follows the call of duty as he hears it, and who makes no attempt to win even our good opinion. And he says (May 9, 1690): "Now the good God, of His infinite grace, help me to perform my vows, give me a filial fear of Himself and save me from the fear of man." — Long, "American Literature"

Life in the Raw

" Lost Face," by Jack London. Jack London, the novelist, the writer of short stories, merits respect, for he is a powerful artist in the field where he found fame. He is best known by his stories of life in the frozen and savage North. His interpretations are characterized by brutal vigor. They are rich in the element of man and nature.

The best of his latest collection of short stories, which takes title from "Lost Face," is "To Build a Fire." It is the tale of a man and a dog, and of the man's death by freezing in the midst of Alaskan winter. There is lean strength in narrative tracing the man's insolent confidence; his mishap in stepping into a concealed air hole in a creek; his fruitless effort to kindle a saving fire, and the swift advance of fatal numbness. This is the end:

" The man drowsed off into what seemed to him the most comfortable and satisfying sleep he had ever known. The dog

sat facing him and waiting. The brief day drew to a close in a long, slow twilight. There were no signs of a fire to be made, and, besides, never in the dog's experience had he known a man to sit like that in the snow and make no fire. As the twilight drew on, its eager yearning mastered it, and with a great lifting and shifting of forefeet, it whined softly, then flattened its ears in anticipation of being chidden. But the man remained silent. Later, the dog howled loudly. And still later it crept close to the man and caught the scent of death. This made the animal bristle and back away. A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky. Then it turned and trotted up the trail in the direction of the camp it knew. There were other food-providers and fire-providers."

EXERCISES

1. Prepare notes based on the next class lecture that you attend, or the next book that you read, and bring them to class, arranged in good form.

2. Read an article on some current topic in a good magazine (for example, *Harper's* or *Scribner's*) and write a review of it as you would of a book.

3. Very little is known certainly about the life of William Shakespeare. Consult the books available and make notes of the information that you find; then condense all the known facts into the briefest exposition consistent with effective writing.

4. Explain in not more than seventy-five words what "Sewall's Diary" is (see p. 298).

5. The following report was written by a high-school boy:

> I have just finished reading "Monsieur Beaucaire," by Booth Tarkington, and I wish to recommend it to you as one of the best short stories I have ever read. The scene of the story is laid at Bath, England, during the reign of Louis XVI of France. The hero is a French prince who tries to attain social position in the guise of a barber. This young prince has many exciting adventures and trying experiences before his identity is finally revealed. The way in which the story is told, the character of the hero, and his earnestness in attempting to secure recognition, all combine to make the book one of unusual interest.

Write a fuller report in a similar vein about some book which is interesting and worth while. Use the following plan:

I. Setting.
 1. Place.
 2. Time.
II. Story.
 1. Plot in part (enough to arouse interest without satisfying the listener).
 2. Incidents (one or two).
III. Characters (one or two of special interest to you).

NOTE. It is suggested that the foregoing outline be made the basis of oral reports on novels (say one talk at a recitation till each student has had his turn), it being clearly understood by all that the speaker's purpose is to show his classmates why, in his judgment, it would or would not be worth while for them to read the book under discussion.

131. Editorial Paragraphs. A study of any newspaper will show that it consists of advertising matter, news items, and editorial comments. These comments deal with the news, but are not in themselves "newsy." The aim of their writers is to influence the opinions of others. Many fall into argument in such writing, but the ordinary editorial paragraph is an exposition. We may not become editorial writers, but if we express our opinions of men and events, we shall often adopt this dignified form of discourse. It is therefore well

for us to practice this form of writing. The affairs of town, state, or nation are always demanding the attention of the wide-awake young person, and he often wishes to give his interpretation of these affairs.

EXERCISES

1. Write an editorial paragraph on some timely topic, in the same general style as that used in the following:

THE CANAL TO BE FORTIFIED

The decision of the House, in which the Senate is sure to concur, that the Panama Canal shall be fortified, may be put down among the successes of the Taft administration. The President is a man of peace, a firm believer in arbitration, who is constantly working to extend its application. Nevertheless, he realizes that it takes two to go to The Hague, and that nations in war always seek to reach the key-point of their opponent's defenses. In a broad way the Canal is such a key-point in our line of protection. The freedom of the United States rapidly to move its fleet from one ocean to the other is an advantage which we should forfeit under any scheme of neutralization that is conceivable. We could not neutralize the Canal without taking upon ourselves the obligation imposed on others. It is out of the question that the other great nations of the world would consent to tie their own hands and leave ours free. As a part of our defenses the Panama Canal must take the chances of war, and therefore there is no course open to us but so to fortify it as to render it impregnable. In the earlier stages of acquisition and construction the Canal may have been considered mainly with reference to its commercial value, but to-day its strategic aspect has a prominence that is not due to recent discussion. As a great American public work the waterway will afford facilities for quick transit to the commerce of the entire world, but it may be doubted — it is at least debated — whether its business will attain the volume once confidently expected. But whether it pays expenses or not as a commercial short cut, it will more than pay for itself to the United States as a stronghold equally available for the defense of the Atlantic and Pacific coasts and their approaches.

2. Make a list of the subjects discussed in the editorial columns of one issue of (1) a local weekly newspaper or (2) a prominent daily paper.

3. Choose from your list the subject in which you are most interested or about which you would like especially to know. If possible, find in the paper the news item which is based on the facts that called forth the editorial, and prepare an editorial paragraph on the same subject.

4. Make a list of the subjects discussed by reporters in a single number of a prominent newspaper, underscoring those which in your judgment are worth a place in the paper. Show how editorials might be based on some of them.

5. Act as reporter yourself. Write about any matter that comes to your attention which should be of interest to your schoolmates or to a reasonable number of persons in the community. Be alert to see and hear accurately whatever is going on about you, and give a faithful account of whatever impressions or information you undertake to reproduce.[1]

6. Base an editorial on some of the work called for in Exercise 5.[2]

132. Character Sketches. In general, we may think of a character sketch as a combination of description and exposition, the purpose of which is to make one thoroughly acquainted with a character. Excellent work of this type is

[1] This exercise is worth repeating often, whether it results in narration, description, exposition, or a combination of two or more of them.

[2] This exercise is worth repeating.

based first of all on the ability to understand other persons — ability on which one's success in business often depends.

The study of human nature is the most interesting study in the world. We enjoy it in literature at every turn. The older one grows, the less he is apt to care for the mere plot of a story; what holds his interest is the unfolding of character. How dry we should find history if it were nothing but a chronicle of events, and were not brightened by character sketches of the great men of the past! Biography, — when well written, always attractive to old and young, — although it makes frequent use of narration and description, is, after all, a prolonged character sketch.

Observe the skillful character portrayal in the following paragraph:

> Andrea was here, then, in the loneliness that he loved, — a fantastic youth, who lived but for his art; to whom the world was like the Coburg Theater, and he in a magnificent costume acting a principal part. His art and his beard and whiskers were the darlings of his heart. His long, pale hair fell over a high, polished brow, which looked wonderfully thoughtful; and yet no man was more guiltless of thinking. He was always putting himself into attitudes; he never spoke the truth; and was so entirely affected and absurd as to be quite honest at last; for it is my belief that the man did not know truth from falsehood any longer, and was, when alone, when in company, nay, when unconscious and sound asleep snoring in bed, one complete lump of affectation. . . . To do him justice, he hated "Don Juan," and a woman was in his eyes an angel; a *h*angel, alas! he would call her, for nature and the circumstances of his family had taken sad Cockney advantages over Andrea's pronunciation. — THACKERAY, "A Shabby Genteel Story"

EXERCISES

1. Write an exposition of about three hundred words on any subject suggested by the following passage. Adopt the editorial form of exposition.

> . . . Full of crooked little streets; but I tell you Boston has opened, and kept open, more turnpikes that lead to free thought and free speech and free deeds than any other city of live men or dead men, — I don't care how broad their streets are, nor how high their steeples. — HOLMES, "The Professor at the Breakfast-Table"

2. Make a list of five subjects on which you could write editorials.

3. Write a paragraph on one of these five subjects.

4. Develop a one-paragraph character sketch of Portia, wife of Brutus. Compare and contrast her with Juliet.

5. Write a comparison of Shakespeare's Macbeth and Lady Macbeth. (About five hundred words.) Use an outline.

6. Bring to class a detailed outline of the life of one of these persons:

Daniel Boone	Thomas Jefferson
Alexander Hamilton	Queen Elizabeth
Henry D. Thoreau	Walter Raleigh
Louisa M. Alcott	John Adams

133. Letters. In Chapter VIII we have already learned how to write letters which are correct in form and clear and forcible in content. In our study of exposition, therefore, we need to consider merely the letter which is written for the purpose of explaining something clearly and convincingly. Since no letter should be written which does not have a

definite purpose, there is no excuse for one that is rambling and uninteresting.

Study the following letter, answering these questions:

1. Is it clear and to the point?
2. To what extent is it simple and natural?
3. What thought does the closing paragraph emphasize?

FROM "MEMOIRS OF BERTHA VON SUTTNER"

Paris, January 7, 1893.

Dear Friend:

May the new year prove prosperous to you and to the noble campaign which you are carrying on with so much power against human ignorance and ferocity.

I should like to dispose of a part of my fortune by founding a prize to be granted every five years—say six times, for if in thirty years they have not succeeded in reforming the present system, they will infallibly relapse into barbarism.

The prize would be awarded to him or her who had caused Europe to make the longest strides toward ideas of general pacification.

I am not speaking to you of disarmament, which can be achieved only very slowly; I am not even speaking to you of obligatory arbitration between nations. But this result ought to be reached soon — and it can be attained — to wit, that all states shall with solidarity agree to turn against the first aggressor. Then wars will become impossible. And the result would be to force even the most quarrelsome state to have recourse to a tribunal or else remain tranquil. If the Triple Alliance, instead of comprising only three states, should enlist all states, the peace of the centuries would be assured.

With kindest regards, ever yours,

A. Nobel.

EXERCISES

1. Be prepared to give an oral exposition of two of the following subjects. Precede each with a comparatively brief description.

1. Tennis.
2. Golf.
3. Bread-making.
4. Killing the Nerve of a Tooth.
5. Touch Typewriting.
6. Harrowing.
7. Making an Artesian Well.

2. Profiting by whatever criticisms may have been made on your oral composition, write in vivid and concise English the substance of one of the talks.

3. Write a one-paragraph description of plane geometry and follow it with a brief exposition of plane geometry as a valuable study.

4. Be prepared to give orally or to write out in class directions for making one of the following (you are to write only about something which you have made yourself): graham bread, cream-of-tartar biscuit, plain cake, cream toast, a tool box, a two-compartment wood box, a hard-coal fire, a fireplace fire with logs, a ventilator for a living-room window.

5. Develop the following topic sentence into a paragraph of one hundred and fifty words by means of details and illustration:

> Among the great men of history, few have inspired such devoted obedience, or have impressed others with such absolute confidence in their loyalty to their ideal, as General Robert E. Lee.

6. In about a thousand words explain how and why one of these men attained his great success. First read carefully

the book or articles necessary, making notes (see p. 296). Arrange these notes in the form of an outline and bring this to class with your composition.

Alexander Hamilton	Charles Dickens
Stephen Girard	Thomas Edison
John Wanamaker	Horace Greeley

7. In not more than a hundred words explain the meaning of "punctuality."

8. Write a brief exposition of thrift or industry, making some use of this quotation from Franklin's "Autobiography":

> I began now gradually to pay off the debt I was under for the printing house. In order to secure my credit and character as a tradesman, I took care not only to be in *reality* industrious and frugal, but to avoid the appearance to the contrary. I dressed plain and was seen at no places of idle diversion. I never went out a-fishing or shooting; a book indeed sometimes debauched me from my work, but that was seldom, was private, and gave no scandal; and to show that I was not above my business, I sometimes brought home the paper I purchased at the stores through the streets on a wheelbarrow. Thus being esteemed an industrious, thriving young man and paying duly for what I bought, the merchants who imported stationery solicited my custom, others proposed supplying me with books, and I went on prosperously.

9. Write a letter to your English teacher, explaining what you expect to do after graduation from the high school. This account must include not only a statement of your intention and an explanation of it, but a discussion of your qualifications for the undertaking. If you have not yet decided what you are to do, explain the reason for this uncertainty.

10. Study these words of Emerson and expand them into a paragraph of your own:

> The most interesting writing is that which does not satisfy the reader. Try and leave a little thinking for him; that will be better for you both. The trouble with most writers is they spread too thin. The reader is as quick as they; has got there before them, and is ready and waiting. A little guessing does him no harm, so I would assist him with no connection. If *you* can see how the harness fits, he can. But make sure that *you* see it.

11. Write a letter to Brutus, telling him what kind of man you know Cassius to be.

12. Give orally the main points to be remembered (1) in Chapter X; (2) in Chapter XI.

CHAPTER XII

ARGUMENT

134. The Meaning of Argument. Exposition naturally paves the way for argument. We are not satisfied with telling how things are made and why, how they are done and why. We frequently wish to convince ourselves and others that one way of doing a thing is better than another. A chauffeur who is thoroughly familiar with an automobile may give an excellent explanation of its construction; but in order to show you that his is the best machine on the market, he must know a good deal about the construction of other automobiles. In the first instance he should be able to set forth the facts; there should be no room for discussion or doubt. In the second case he will necessarily deal with opinions as well as with facts. That is to say, exposition furnishes information; argument, in addition to furnishing information, undertakes to convince persons that one thing is better than another; that a course of action is right or wrong; that a statement is false or true.

135. The Value of Argument. Argument almost necessarily includes other forms of discourse. In order to show that one article is more satisfactory in a given case than another, there might be need of description and explanation as well. To convince the world that Stanley was the greatest explorer of his time, there would be need of narration and exposition. Similarly, other forms of discourse may include

argument. It naturally finds its way into narrative, and in exposition a speaker or writer almost always needs to insert something of an argumentative nature.

Argument is valuable, however, not so much because it calls for practice in all the other forms of discourse or because it may be included in some of them, but because it makes a considerable demand on one's judgment, — on one's ability to decide between right and wrong, the good and the better, and the ability to show others that one's decisions are right or wrong.

136. Kinds of Argument. The process of establishing proof may involve both simple and difficult processes of reasoning, but its most useful and practical procedures are among the simplest activities of the mind. Let us consider two kinds of argument, — induction and deduction.

137. Induction. We know so many boys who play baseball that we feel safe in concluding that most boys like to play baseball. We have seen so many girls play with dolls that we naturally conclude that most girls like to play with dolls. In a similar way we draw inferences about the fondness of boys for cherries, apples, and candy, swimming, boating, etc. Some of us have found so many problems in geometry difficult that we conclude that geometry must be a difficult subject. In the same way we reason about all kinds of work or play with which we have had considerable experience. This process of basing conclusions on a relatively large number of instances with which we are familiar is called *induction*. In this way a collection of facts establishes (1) a *new fact* or (2) a *theory* that will account for all the facts.

1. An *argument of fact* usually undertakes to prove that an event did or did not happen. In some instances the facts

known offer conclusive proof; in other cases the proof is reasonably conclusive. For example, the question is whether the Kennistons robbed Goodridge:

a. There is the highest improbability that the Kennistons had ever heard of Goodridge before the robbery.

b. Their conduct on the evening of the robbery and the next day was marked by no circumstances of suspicion.

c. From the time of the robbery until the arrest nothing appeared against them.

d. They neither passed money nor were found to have had money.

e. The manner of the search of their house, and the circumstances attending it, excite strong suspicions of unfair and fraudulent practices.

f. In the hour of their utmost peril no promises of safety could draw from the defendants any confession affecting themselves or others.

Therefore the facts seem to show that the Kenniston brothers did not rob Goodridge.[1]

2. An *argument of theory* undertakes to prove or disprove a theory that will account for a considerable number of established facts. For example:

That glaciers move slowly down their valleys was long known to Alpine hunters. Rude experiments of the first scientific explorers confirmed this popular notion. Hugi, in 1827, built a hut upon the Aar glacier. This hut was visited from year to year by scientific explorers, and its change of position measured. In 1841 Agassiz found that it had moved 1428 meters in fourteen years, or about 100 meters (330 feet) per annum. The ruins of Agassiz's hut (Hôtel Neuchatelois), built in 1840, were found in 1884. They had moved in forty-four years 1900 feet. Numerous other observations from year

[1] Based on Webster's "Defense of the Kennistons."

to year by Agassiz and others, on the position of conspicuous bowlders lying on the surface of glaciers, confirmed these results and placed the fact of glacier motion beyond doubt. But the most important observations determining both the *rate* and the *laws* of glacier motion were made in 1842 by Professor Agassiz on the Aar glacier and Professor Forbes on the Mer de Glace. — LE CONTE, "Elements of Geology"[1]

EXERCISE

Give the reasons for believing one of the following statements:

1. American secondary schools for boys and girls are an excellent preparation for business life.
2. Labor-saving machinery leads to the employment of more laborers.
3. Automobiles help the farmer.
4. War hurts the victors as well as the vanquished.
5. The planets were once hot bodies like the sun and stars.

138. Jumping to a Conclusion. You should be particularly careful, in making inductions, not to jump to a conclusion and not to draw too large a conclusion from too few indications. You should weigh all indications with great care. You should not attach too much importance to any one point, nor let any specially brilliant idea turn you from the main consideration. Find as many and as weighty reasons as possible, and do not overlook or underestimate anything that makes against the conclusion. For example:

I must have offended Smith, for he passed me without noticing me at all. (I must consider that Smith may not have seen me. Even if he looked straight at me, he may have been absent-minded or he may be nearsighted.)

[1] Copyright, 1877, 1882, 1891, 1896, 1903, by D. Appleton and Company, and used by permission.

EXERCISE

Be ready to tell the class just why you are, or are not, prepared to accept the following statements as necessarily true:

1. It will be a fine day to-morrow, because there was a very red sunset this evening.
2. I know John cheated in the history examination, for I saw him looking across the aisle at Brown's paper.
3. We are going to have an early spring, because the robins are here earlier than usual.
4. All boys should go to college.
5. I cannot commit this poem to memory, for I have already studied it two hours.
6. Smoking does not hurt a boy; Harold Emery gets along all right in school and he smokes.
7. Miss —— is very stupid, for she worked a whole period on that easy algebra problem without solving it.
8. Girls do not need a college training.
9. A college president is an educated person.
10. A policeman is judged more severely than any other person holding a public position.
11. The new prepayment cars are much better than the old-style cars.
12. It may be worth while to spend fifteen minutes on the newspaper, but assuredly it is not reading for all day.
13. A letter awarded to a track athlete is the hardest-earned letter given in colleges or preparatory schools.
14. Motor boats afford more pleasure than sailboats.
15. My brothers all went to college; therefore my father will send me.
16. My father had a college education, and therefore has succeeded in business.
17. Walter is late for breakfast; he must have worked too hard yesterday.

18. I can't find my block of paper; someone must have taken it.
19. I have seen crows all my life. Every crow that I ever saw was black; therefore all crows must be black.
20. Motor cyclists make so much noise that they evidently enjoy noise.

139. Deduction. We have noticed that roses fade and that all the flowers with which we are familiar fade. Consequently, as soon as we see the *Linnaea borealis* (the twin-flower), we feel confident that it too will fade. That is to say, our knowledge of the world and of life is not wholly dependent on the discovery of individual facts and the inferences drawn by induction from them. There are certain truths which, originally discovered by induction, are practically self-evident. For example:

All flowers fade.
All fish swim.
All vices are reprehensible.
Laws that cannot be enforced are bad.

Whenever from one of these general truths we draw a conclusion with regard to a particular case, we employ *deduction*.

To say that a given argument from deduction is sound or unsound is often very difficult. One means of testing the soundness of an argument developed by deduction is to draw out what is called the *syllogism*, which may be illustrated by the following:

MAJOR PREMISE. All flowers fade.
MINOR PREMISE. The *Linnaea borealis* is a flower.
CONCLUSION. Therefore the *Linnaea borealis* will fade.

The major premise states a general truth; the minor premise names some particular person, thing, or fact, to

whom or to which the general truth will apply; and the conclusion unites the two.

Just as a chain is no stronger than its weakest link, so a deductive argument is no stronger than its weakest premise. A premise is not always expressed; in fact, the premise that is oftenest inconclusive is the one that is assumed as true and left unexpressed. Hence it is important to make sure of all your premises, whether you state everything for your reader or not.

EXERCISE

What is the full syllogism on which the following editorial is based?

REFORM IS NEEDED

What is the ordinary citizen to believe of the efficiency of the state banking department, when its chief asserts without reserve that it was "blameless" in the matter of the Kensington defalcation, and that Treasurer Bell escaped because he was cleverer than all the examiners put together?

Is not the public that supports the department and its officials justified in the earnest hope that somehow the bank-examining power of Massachusetts may emerge from what its head calls its "transition period" and find itself able to cope with rascals on even terms? Is it not willing to furnish more money for the purpose, if more is needed?

It is one of the most sacred duties of this commonwealth to guard the integrity of the savings of its people. If its instrument for so doing is faulty, by all means let it be corrected without delay.

140. Testing the Premises. There are two faults (in logic called *fallacies*) to which the general, or major, premise is liable: it may be untrue, or it may prove too much.

A premise not universally true. If we say that a man is in poor health and must take a gloomy view of life, we assume as the major premise that all men in poor health take a gloomy view of life. There are, however, so many exceptions to this statement that the argument is inconclusive.

Proving too much. If we say that the study of mathematics is an excellent discipline for the mind because mathematics is so difficult, we assume that whatever is difficult is for that reason an excellent discipline. The assertion, if it proves anything, proves too much.

NOTE. It will be observed that the premises are established in the first place by induction. It is from a large number of facts that we draw such a conclusion as that a man in poor health must take a gloomy view of life; and if any exceptions occur, our conclusion is by so much weakened. Induction and deduction work constantly into each other, and the same spirit of caution is necessary in using either.

EXERCISES

1. Write the major premise on which each of the following conclusions is based, and state whether you consider them universally true:

1. This Dutchman is thrifty.
2. My cousin has spent four years in German schools and therefore has had an excellent training in thoroughness.
3. Since our cook has just come from Paris, she must know how to prepare many delicacies.
4. My neighbor has made his money so quickly that he is sure to spend it freely.
5. It is useless to look for a this year's bird in a last year's nest.

2. State the conclusions that are suggested by the premises on the following page, and show in each case whether you have proved too much:

1. A man may write at any time if he will set himself doggedly to it. I am a man, therefore . . .

2. All rivers run downhill. Although this river seems to flow uphill . . .

3. A man ought to read just as inclination prompts him, for what he reads as a task will do him no good. I ought therefore . . .

4. It matters not how a man dies, but how he lives. I ought therefore . . .

5. No man but a blockhead ever wrote except for money. Burns assuredly was not a blockhead; therefore he . . .

6. Employment and hardship prevent melancholy. Consequently everyone . . .

7. A Frenchman must be always talking, whether he knows anything of the matter or not. My friend Regina therefore . . .

8. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of one of the best writers. Addison was one of the best writers; therefore . . .

9. He is no wise man that will quit a certainty for an uncertainty. Hence I shall hold my present position until . . .

10. There is a perpetual nobleness in work. Sweeping a room is work; therefore . . .

11. A little learning is a dangerous thing. Therefore . . .

12. The way of transgressors is hard. Therefore . . .

13. When in Rome one should do as the Romans do. Therefore, since I . . .

3. Sum up each of the two following arguments in a single sentence, and test both premises and conclusions.

1. "The Book of Sir Marco Polo concerning the Kingdoms and Marvels of the East" is one of the most famous and important books of the Middle Ages. It contributed more new facts toward a knowledge of the earth's surface than any book that had ever been written before. Its author was "the first

traveler to trace a route across the whole longitude of Asia": the first to describe China in its vastness, with its immense cities, its manufactures and wealth, and to tell, whether from personal experience or direct hearsay, of Tibet and Burma, of Siam and Cochin China, of the Indian archipelago, with its islands of spice, of Java and Sumatra, and of the savages of Andaman. He knew of Japan and the woeful defeat of the Mongols there, when they tried to invade the island kingdom in 1281. He gave a description of Hindustan far more complete and characteristic than had ever before been published. From Arab sailors, accustomed to the Indian Ocean, he learned something about Zanzibar and Madagascar and the semi-Christian kingdom of Abyssinia. To the northward from Persia he described the country of the Golden Horde, whose khans were then holding Russia in subjection; and he had gathered some accurate information concerning Siberia as far as the country of the Samoyeds, with their dog sledges and polar bears. — FISKE, "The Discovery of America"

2. Until a few years ago the work of everyday life at home made special muscular training unnecessary. Industry was centered in the home, where our parents used to grow their own food, spin and weave their own cloth, make their soap, dip candles. Eighty per cent of the population was agricultural. The father, if he happened to be a cabinetmaker or blacksmith, shaped his wood and forged his metal near his home, within the sight of his children. Each child was called upon while still young to share the parents' activity. He not only gained an insight into the industrial processes, but acquired habits of work, keen discipline, moral training for his future occupation.

But now we are become a new sort of cave dweller. Even in our suburban homes we have accepted the automatic ways of apartment-house life; luxury, indulgence, ease are softening our fiber; and industry has passed forever from the home to the factory. This has thrown new duties upon the school. Fifty years ago the academy boy was an efficient and intelligent

part of that mid-century civilization. The entire industrial process was known to him. To-day, through the enormous complexity of life and its minute specialization in work, this has so far been lost that the city high-school boy has not even the elements of knowledge sufficient to build up imaginatively the vital facts of daily life and labor. He has studied books and heard things talked about, but even of his father's productive work he has had little or no share. Chalk and blackboard and books, even when supplemented by our new manual training, are no longer enough. Our new civilization has its own vital needs. The knowledge necessary for use in the productive industrial processes has increased enormously. Sciences like physics and chemistry and electricity have become essential factors in the daily work of the world. The tempering of steel formerly meant no more than the heating of the metal to cherry red; it is now an intricate process requiring a difficult study of temperatures and alloys. And to-day skill and accurate knowledge in the use of the hands are needed as never before. Clearly we must immediately have a new sort of school, for children now need the training of their muscles as well as of their minds. And they need the training of their minds through their muscles. — E. A. Rumely, "Our Public Schools as Preparation for Practical Life"

141. Argument from Cause to Effect. We often say that there is a strong probability that a thing will happen, or has happened, as a result of certain causes. In other words, we argue from cause to effect. For example:

> If the boys play ball near the house, they will probably break some glass.
>
> We had so little rain this spring that the hay crop is likely to be small.
>
> Young children will not dread a thunderstorm if their elders betray no fear on such occasions.

In testing this kind of argument we should ask two questions: (1) Are the causes adequate to produce the given effect? (2) Are there not other causes sufficient to prevent the causes in question from producing the effect?

With reference to the foregoing examples it may be said:

> The blinds are closed on the windows that face the ball field.
>
> The June rains should go far toward making up for the early drought.
>
> Children learn quite as readily from other children as from their elders.

142. Argument from Effect to Cause. One may do excellent reasoning from effect to cause, but it is not always easy to single out the possible causes. We should therefore make constant use of these tests: (1) Could no other causes have produced the effect? (2) Did the assumed cause exist? (3) Was the assumed cause sufficient to produce the effect?

For example, in the case of the broken glass just referred to it might be safe to say:

> The windows were probably broken by boys who played ball near by.

But other causes may have produced the effect.

> There is in the neighborhood a small boy who is fond of throwing stones.
>
> The little girl next door is learning to throw a ball.

And as a matter of fact the alleged cause did not exist.

> The window was broken before the boys played ball.

EXERCISE

Are the following conclusions based on sound reasoning?

1. These peas are fresh because they came from the Ideal Market.
2. 'T is money makes the man.
3. There were so many noises in the street last night that I did not sleep well.
4. The best advertisement of a boarding house is a well-satisfied boarder.
5. The improvement in the roads of this town is due largely to the use of automobiles.
6. The expensive modern methods of putting up and delivering goods are partly responsible for the high cost of living.
7. Tomatoes will ripen early if they are pruned.
8. Stark's improvement in his studies is due largely to his taking part in athletic contests so regularly.
9. Shakespeare must have been an ignorant man, for he sometimes uses a singular predicate with a plural subject.
10. William Day's exceptional ability as a runner is due to the fact that his father was a fast runner.
11. The proprietor of the boarding house has been successful because he has always set a good table.
12. If Saturday is hot, our nine will win, for our pitcher is at his best on a hot day.
13. My low record in algebra is due to the teacher's dislike of me.
14. The reason why I can do no better in history is because I have so much work to do outside of school.
15. I have not written my theme because I did not know what to write about.
16. School children waste a good deal of paper because they can readily obtain all they need.
17. If we gave more attention to music in our school, the pupils would be more eager to hear good music outside of school.

143. Argument from Example. Perhaps the most interesting method of arguing, and the easiest to understand, is by means of example. It is especially well adapted to public speaking and to answering questions of procedure, duty, and policy. We may use example in establishing a general law. The most conclusive form of argument from example is that in which conditions are intentionally chosen that are less favorable than the conditions in the present case. This argument in its proper place is very effective. Note the following instance.

> Alexander was puffed up by his marvelous conquests; he became vain and self-indulgent and luxurious; for the sake of victories abroad he neglected affairs at home; so that at his death the vast empire that he had made fell in pieces like a rope of sand. It will not do to relax vigilance and strenuous effort, or to lose self-control; disaster lies that way.

The tests for argument from example are these: (1) Are the cases cited like the case under discussion in all essentials? (2) Are the cases cited to establish a general law sufficiently numerous? (3) Would it not be possible to mention other examples that tend to disprove the proposition?

This is a fallacious example:

> A great thinker and man of science must also be a man of religious faith; this we see exemplified in such men as Locke, Newton, and Kepler.

This argument is inconclusive, because many examples on the other side might be given. In fact, religion and science do not require conditions nearly enough parallel to warrant similar conclusions of the two.

EXERCISES

1. Apply the foregoing tests to the following argument:

Domesticated animals, like cultivated plants, may run wild and become so abundant as to be extremely injurious. Wild horses are said to have become so numerous in some parts of Australia that they consume the feed needed for sheep and other animals, and hunters are employed to shoot them. In some of the Western states they have also become a nuisance, and in Nevada a law was passed in 1847 permitting wild horses to be shot. Recent reports from Washington indicate that cayuses are considered of so little value that they are killed and used for bait in poisoning wolves and coyotes. — United States Government Report, Department of Agriculture, 1898

2. Give oral arguments on either side of the following propositions:

1. The race is not to the swift, nor the battle to the strong.
2. History is little else than the picture of human crimes and misfortunes.
3. It is only the first step which costs.
4. Too many luxuries are provided for young people.
5. If a boy has one good everyday suit and one for special occasions, he has all the clothes that he needs.
6. Nothing is of advantage to you that makes you break your word or lose your self-respect.
7. Always take the short cut.
8. Nothing happens to anybody which he is not fitted by nature to bear.
9. What is not good for the swarm is not good for the bee.
10. Very little is needed to make a happy life.
11. Inherited wealth is a doubtful blessing.
12. Free speech is the safety valve of agitation.

13. Forgiveness is better than revenge.
14. Practice is everything.
15. Those who want fewest things are nearest to the gods (that is, are happiest).

3. Be prepared to discuss the following passage. With how many of the points made in it do you agree? With what do you disagree? How much of it is mere assertion? How much of it is proof? Recall any experiences and cite any examples that may help an unbiased judge to determine the truth.

I maintain, then, that the school as an institution ought to step into the breach armed with its old weapon, the birch rod, and win the glory which it used to have. How can it be done, since parents make the school? In the first place, many cities allow the pupil to be whipped, with the consent of the parents. The privilege ought to be used to a greater extent. Secondly, as the worst children often come from the homes where the idea of whipping is so repugnant that the parents' consent cannot be gained, the school should fight for its old-time right to punish regardless of the home. There are many men who secretly would like to see this power given back to the school, and many more who could be easily convinced by a few facts. Of course, no one would desire the ancient *fury* of punishment, but by some system, the details of which any wise body can devise, something of the old-time terror of punishment ought to be reëstablished, so that the small children may be led to believe it dangerous to commit various petty misdemeanors. Then they will come into the high school trained, as they are not now, to respect law and order, to assume responsibility, to be real gentlemen and gentlewomen. If this comes to pass, the next generation, fathered and mothered by these disciplined boys and girls, will rise up and call their parents blessed, instead of what they too often now call them. — E. Dudley Parsons, in *Educational Review*, May, 1910

144. Argument from Analogy. Analogy takes what occurs in one sphere of life or action and reasons from it to what will occur in another. Its conclusiveness depends upon the relations or conditions that exist in the spheres; these must be alike, as well as the occurrences themselves, else the analogy fails as argument. In order to make it conclusive, we must trace like causes as well as like effects; and this we can so seldom do that our analogy is not often a real argument. As illustration, however (that is, as a means of exposition), analogy is full of interest and often of beauty. For example:

> See the brilliant tints of the sky as the sun is sinking below the horizon and throwing back his mellow glory over the world he is leaving; does not this spectacle remind you of the end of life, and shall we not look for such a glory to light our declining days as the sun of our life enters the unseen realm beyond?

This is a suggestive illustration, but we are not warranted in saying that the end of life is glorious because the end of day is; the two depend on conditions too different to support such a conclusion.

EXERCISE

Point out the value of the following arguments from analogy. Are the cases cited really parallel?

1. When the mariner has been tossed for many days in thick weather and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his course. Let us imitate this prudence, and, before we float further on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the resolution before the senate. — WEBSTER, "Reply to Hayne"

2. Sir: he who sees these states now revolving in harmony around a common center, and expects to see them quit their places and fly off without convulsion, may look the next hour to see the heavenly bodies rush from their spheres, and jostle against each other in the realms of space, without causing the crush of the universe. There can be no such thing as a peaceable secession. — WEBSTER, "Reply to Hayne"

145. Developing the Argument. *Unity.* A valuable aid in establishing our conclusion is to state our purpose with precision. Strict attention to such a statement throughout the argument will keep us from proving something considerably different from what we set out to prove. If, for instance, we try to show that basket ball is a better game for boys than tennis, we must not limit the discussion to boys who are exceptionally vigorous; we must consider with care the needs of most boys.

Coherence. To reach a natural conclusion we must present our material in a logical[1] order, so that the proof of the first point will prepare the reader or hearer for the second point, etc.

Emphasis. While insisting on a logical order, we should try to make our opening attractive and forcible, and to gain emphasis through proportion and by giving our weightiest argument at the end.

A plan. A plan, or outline, helpful in all forms of composition, is indispensable in steering straight for the goal in argument. It may not be carefully worked out in detail, but it must contain the essentials, or what at the time we consider the essentials. As a result of further thought and study

[1] Logic is the science of exact reasoning.

we may revise and rewrite it, substituting strong arguments for those that we have found to be weak, and making such changes as seem best in the order of presentation.

Persuasion. Yet all this may not be sufficient. The argument may be convincing and yet lack the spur that will incite our readers or hearers to action. Our success in winning our way in the world, in enlisting the coöperation of others, in making our little world somewhat better than we found it, will depend largely on our skill in persuasion. This means that we must study the man or men we undertake to convince. If we know their ways of looking at life, their habits and tastes, we shall know how to appeal to them. Furthermore, we should bring to bear all the leverage that comes from the use of sentences which are carefully phrased and words which do their work effectively. In brief, in order to argue forcibly we need much knowledge of men and things, and great skill in rhetoric.

Such terms as "proposition," "issues," "evidence," "assertion," "proof," "refutation," which concern both oral and written argument, and which might properly be considered here, will for the sake of convenience be discussed under debates (see p. 331).

EXERCISES

1. Keeping in mind the substance of what you have learned about argument, write a letter on one of the following subjects. First make a simple plan. As you revise, test in every way you can the exactness of your reasoning and your rhetoric.

1. Request your English teacher, in revising the list of books for next year's reading, to substitute for a book that you dislike one that you have greatly enjoyed.

2. Urge your father to buy something that you would like to own, or something that would be of great assistance to your mother.
3. Remind someone who works too steadily that play is quite as necessary as work. (Cause and effect; examples.)
4. Urge your cousin to spend a month with you next summer.
5. Explain to your uncle why you would rather begin at the bottom and learn his mill business than take a position in his bookkeeping department. (Cause and effect; examples.)

2. Write a theme on one of the following subjects or on one suggested by them. If the subject is of a personal nature, address yourself to the English teacher; otherwise, to the class. Make a plan. In revising your work, see that the premises are true, that every supposed cause is a cause, and that every source quoted is reliable.

1. Have I not been living in a dream?
2. The railroads should abolish grade crossings in this state.
3. The parcel post has been a decided benefit to our community.
4. Free-hand drawing should be taught in every high school.
5. Men usually grow base by degrees.
6. There is no greater despot than one boy over his less energetic companions.

3. Write an argument on any subject that your teacher approves. The following may be suggestive. Try to appeal to a classmate whom you consider hard to persuade.

1. It is good policy for my father to lend me money with which to raise chickens (or to do some kind of farming).
2. Why I urge my friends to join the Boy Scouts.
3. Everyone should know about birds (or flowers or trees).
4. Every high-school student should have a library of his own.
5. Can anyone know the value of money unless he has had to work for it?

6. It is easier to earn money than it is to spend it wisely.
7. All automobiles should be equipped with an oil tail lamp.
8. Every high school, no matter what its special aim may be, should offer instruction in gymnastics.
9. Street cars should not continue to take on passengers after they have a certain number.

146. Debates. The form of argumentation which is of most practical value to young persons is debating. As an exercise in self-control it is as good as football. The necessity of getting our opponent's point of view is the best possible preparation for dealing with men and women, and if this last advantage were the only one to gain from debating, it alone would be worth all the cost. The acquiring of this ability is itself an education.

147. The Finding of Material. Aside from the aid you may be fortunate enough to get from friends, you will need practice in handling library catalogues and tables of contents. You should know where to find, and how to use, records of public debates. You should have access to the *Congressional Record*, standard histories, periodicals, and some of the best daily papers. Poole's "Index to Periodical Literature"[1] is an invaluable aid in consulting magazines and will be found in most libraries. If you are to have weight as speakers, you must not only quote recognized authorities but be careful to take references and quotations at first hand, if possible, and to quote them accurately. Your audience has a right to expect you to tell definitely the source of your citation. It is not enough, for example, to attribute something to Webster; you should add the name of the speech. In general, you are

[1] This is now published under the title "Reader's Guide to Periodical Literature."

to give information enough to enable anyone to verify your quotations with ease. If, as you take notes, you jot down the references to your sources, you will not be embarrassed afterward by wondering who your authority was.

148. Terms used in Debate. Certain terms used in connection with formal debating may need brief explanation. Some of these terms we shall consider more carefully later.

1. The *proposition* is the statement of the subject of the debate.
2. The *affirmative* side is the one which attempts to prove that the proposition is true.
3. The *negative* side attempts to show that the proposition is *not* true.
4. *Colleagues* are debaters on the same side.
5. *Opponents* are debaters on opposite sides.
6. The *issues* are the points which must be proved in order to establish the proposition.
7. *Evidence* is the material used in the proof.
8. *Burden of proof* is the *task of proving*, which rests on the affirmative throughout, although the term is applied in a slightly modified sense to the obligation of either side.
9. *Refutation* is the argument which aims directly to disprove the opponent's statements.
10. *Rebuttal* has practically the same meaning as *refutation*, but is often applied to the final summary of each side.
11. A *fallacy* is a misleading or illusory argument.
12. *Begging the question* is assuming as true something that needs to be proved.

149. The Proposition. There are four things to keep in mind about a proposition:

1. It should state what is to be proved; it should not be in the form of a mere topic. These are suitable subjects for

discussion but not for argument; that is, they are not propositions:

> I believe in woman suffrage.
> German as a study.

The following are suitable subjects for argument:

> Should the suffrage be granted to women?
> Should German be required for entrance to college?

The declarative form — the best for debating purposes — would be:

> The suffrage should be granted to women.
> German should be required for entrance to college.

2. The proposition should be carefully limited.

a. We must not undertake to prove too much. Study these statements:

> Everyone should learn to swim.
> Every boy and girl should learn to swim.
> Every healthy boy and girl should learn to swim.

The first proposition, a commonly expressed opinion, is not a suitable one for argument; neither is the second; the third, the most limited, is decidedly the best.

b. We must not undertake to prove more than one thing at one time. It would be unwise to debate on these statements in this form:

> Every healthy child should learn to swim and to skate.
> Boys and girls do not give sufficient attention to food, sleep, and exercise.

3. If the proposition cannot be freed from ambiguity, it should be followed by the necessary explanation. Often this is merely a definition of terms. The same term may convey different meanings to different persons. Compare "manual training school," "industrial school," "trade school." If any one of these appears in a proposition, it will be well to accompany it with a definition. Examine the following:

> Public schools are better than private schools. (Better for what?)
> Only good men should be chosen to office. (What do you mean by good?)

4. The proposition, in order to be debatable, should have two sides. We should avoid a statement that is one-sided, — so clearly true that it does not lend itself to argument. For example:

> A pupil who cheats deserves to be punished.
> A student's proper advancement requires that he should spend as much time in study as in athletic exercise.
> Reading good books is very beneficial.
> Associating with one's fellow men is of immense value.

There is room for argument, however, in such statements as these:

> In the high-school graduation exercises some of the speaking should be done by the pupils.
> All men should be equal before the law.

EXERCISES

1. Write five propositions on which you could build arguments, using any of these suggestions in any way that you please. Apply to each statement the four tests considered above.

1. The cause of fires.
2. Reading the newspapers.
3. Gymnasium work.
4. Tennis.
5. Basket ball.
6. Geometry.
7. Studying at home.
8. Automobiles.
9. Scott's novels.
10. Oral reading.

2. Improve the statement of these propositions in any way you can. Apply each of the four preceding tests.

1. Everybody should learn to cook.
2. Football is the best of all sports.
3. Literature is a more valuable study than geometry.
4. All pupils should study at home.
5. Everyone should have a high-school education.
6. Every town should have a public library.
7. Every public library should be open every day in the week.

150. The Issues. Certain fundamental points must be proved to establish the proposition. These points are called the *issues*. In determining them we must ignore (1) whatever has no bearing on the question, and (2) all matters on which both sides agree or which the other side admits. Then we should state briefly the main points on which both sides disagree, arranging them under a few heads.

151. Evidence. Assertion is an expression of opinion; proof must be supported by facts. The material used in furnishing the proof is called the evidence. Assertions amount to nothing; every bit of evidence, however, is a round in the ladder that leads to the conclusion.

Evidence is derived either from observation or from reading. If from observation, its value depends upon such considerations as ability to see accurately, capacity for straight thinking, precise expression, and honesty. If from reading, we should quote only experts of recognized authority, remembering, too, that the substantial agreement of several experts is naturally considered to be more valuable than the opinion of any one of them.

A careless observer or an inaccurate reporter is apt to present contradictory evidence; one who exaggerates may be

unreasonable. A case is always weakened and sometimes lost by the exposure of any one of these faults.

152. Refutation. As already stated, refutation is the argument which aims directly to disprove the opponent's statements. To weaken an opponent's position by showing that some of his evidence is unreliable or that some of his reasoning is clearly unsound is just as important as to establish our own position. When to bring in the refutation depends upon the question. On one occasion it will seem best to make it very conspicuous, — perhaps to put it first, so as to remove opposition or prejudice. On another occasion it may be introduced incidentally as a matter of little consequence. Another time we may not dare mention it till we have advanced most of our arguments; then we shall endeavor with one strong sweep to remove all obstacles.

153. The Brief. In preparing an argument you need something more than a plan, or topical outline; you need complete statements of all the thoughts that are essential to the argument. These statements compose the *brief*. The brief has three important parts: (1) the introduction, (2) the brief proper, and (3) the conclusion.

In the *introduction* state clearly

How the question arose.
What facts both sides admit.
What is the exact point at issue.

In the *brief proper* show the growth of the argument:

Separate the main arguments from the subordinate.
Arrange the main arguments in logical order.
Group under them the subordinate arguments and see that each subdivision is a reason for the truth of the division under which it comes.

In the *conclusion* sum up the argument concisely.

Not only do we need a brief for each side of the debate, but we should be as familiar with the opponent's ground as we are with our own territory; for we are to give and take, to be answered and to answer, and after the contest begins we have no time for hunting up information.

The following brief for the affirmative shows the proper arrangement of material:

BRIEF

Question: *Resolved,* That our school day should be lengthened.

Introduction

I. For several years the school has opened at nine o'clock in the morning and closed at quarter past two in the afternoon.

II. It has recently been proposed by some members of the school committee that the hour for closing be made twenty minutes of four. The recess always has taken and will continue to take thirty minutes. The change suggested will therefore leave a working day of six hours.

III. Many parents and a large number of the pupils oppose the change.

IV. Both sides admit that
  A. The average high-school graduate is not efficient.
  B. The necessity for improvement is urgent.

V. The question, then, is whether the improvement can be made by lengthening the school day. There are three issues.
  A. Is the plan wise in theory?
  B. Does it work?
  C. Is there no better plan?

Brief Proper

I. The long school day is wise in theory.
  A. It would give the extra time that the average pupil needs.
    1. There would be more study periods.
    2. There might be more recitation periods.
    3. There would be more time for laboratory work.
  B. It would result in more thorough work.
    1. The pupil would work more carefully.
    2. The subjects could be taught more thoroughly.

II. The objection that the pupils should not be expected to stand the strain of a six-hour session is not convincing.
  A. Six hours is not too long a time for healthy pupils of high-school age to study.
  B. The work of the school day is interrupted
    1. By recess.
    2. By filing from room to room.
    3. By exercises in the hall.
    4. By work in laboratories, drawing rooms, and shops.
  C. In general the schoolroom is a better place for study than the home.
    1. It is easier to keep regular hours.
    2. The pupil does not have to look for a place where he can work without interruption.
  D. There is sufficient time for outdoor recreation.
    1. Members of the football and baseball teams agree to this statement.
  E. There is time for a reasonable amount of outside work.
    1. Boys and girls who are determined to help pay their way through school will find the time.
  F. Comparatively little studying need be done at home.
  G. The day for boys and girls who are working for a living is much longer.

H. High-school boys and girls should get used to long working days as a preparation for life.

III. The long school day works in practice.
A. It is successful in England.[1]
B. It works well in France.[1]
C. It is well established in Germany.[1]
D. It has been tried for several years in this school in the case of certain classes which desired extra laboratory work or which needed special teaching.

Refutation

I. The assertion that American boys and girls should not be expected to keep the hours that are kept by European students is not conclusive. For
A. The experiment has not been sufficiently tried in this country.
B. These things are largely matters of custom and habit.

II. The objection that the average student, unlike the poor student, does not need more of the teacher's time, is inconclusive.
A. Extra time spent in the classroom should result in more of the efficient teaching which the schools are expected to give.
B. Additional study hours spent under the supervision of the teacher should enable the student to increase his efficiency as a worker.

III. No better way of solving the problem has been suggested.
A. The double session is out of the question.
1. The pupils live too far away from the school.
B. To lengthen the school year would be unwise.
1. The parents are strongly opposed to the plan.
2. Many of the pupils need the long summer vacation for earning money.

[1] Evidence should be cited.

Conclusion

Since the long school day is wise in theory, since it works in practice, and since no better plan has been advanced for securing a more efficient high-school graduate, this school should lengthen its school day.

EXERCISES

1. Write a brief on the other side of the foregoing question.
2. Make a brief of the following argument:

THE WAY TO PEACE

John hires Hans as a gardener. Hans is dissatisfied with his room, his hours, or his wage, and gives notice that he will quit if his demand for improvement is not complied with. For a week John and Hans discuss terms; they can come to no agreement, and Hans quits and seeks another job. John's right to decide whether he will comply with Hans's demands, Hans's right to quit if the demands are not complied with, no one questions. The matter concerns only John and Hans. The public are not interested. Hans may be without a job for months; only Hans and his family are affected. John may be without a gardener for months; only John and his family are affected. This is the famous "right of private contract" of which we hear so often.

But when the employer is a great corporation, and the employee is a thousand workingmen united in a labor union, and the job which they jointly carry on is not the cultivation of a private garden but the conduct of a great highway on which the well-being of the entire community depends, this method of leaving the question between the two to be adjusted by "private contract" is absurdly inadequate. While the corporation and the labor union haggle about the terms of a new contract, the

whole community watches with eager interest for the outcome. When they fail to agree, and the employees, exercising "the right of private contract," quit, the transportation of a great city, perhaps of a great state or congeries of states, is thrown into confusion. The public highways of the city in the territory affected cease to be available to the public. If John has no gardener, and consequently no strawberries from his own grounds in June, no one suffers but himself and his family. If the city railway corporation has no motormen, thousands of men and children have to walk from their homes to their offices and their schools.

The New York *Tribune* estimated that the threatened Western railway strike would have put out of commission 150,000 miles of railway and out of employment 125,000 employees, besides those who were to participate in the strike, and would have affected disastrously the entire country west of a line drawn from Chicago to New Orleans. How many millions of men, women, and children would have been involved in great inconvenience, some of them in tragic suffering, there are no statistics to show. *Bradstreet's* estimated the loss to the public in the Pullman strike of 1894 at eighty million dollars. In the coal strike of 1902 the railways alone lost about forty-seven million dollars in freight rates. To apply to such a condition of affairs the principle of private contract is as absurd as to attempt to drive an old-fashioned coach and four along a railway track and across its culverts and its trestles.

The railway corporation has been created by the public to serve the public interests; and the public have some rights which the corporation and its employees are bound to respect.

How shall they be protected?

There are three rights which are imperiled by labor wars, and which the law should safeguard:

The right of the public to unimpeded transportation.

The right of the corporation to carry on that transportation for the public.

And the right of the employees to fair treatment from their corporate employer.

Protect the last, and the rest will be easily protected. At present the community does absolutely nothing to protect the employees' right to fair treatment. We leave the ten thousand employees of a railway to protect themselves by leaving their employment if they have a grievance, as we leave Hans to protect himself by leaving his job if he has a grievance. They have no other remedy; wonder not if they use the one we give them.

The law should allow the employees of any public-service corporation to present their grievance to a public-service commission or its equivalent; should direct the commission to give an immediate and public hearing; should require the railway to accept and act on the finding of the commission; and, on its refusal or failure so to do, should put the railway into the hands of a receiver, as it does in case of a failure to pay interest on its bonds. This would provide the employees with a remedy for real or fancied wrongs.

It should then make it a penal offense for the employees of any public-service corporation to combine in any attempt to interfere with the regular work of the public-service corporation, whether by leaving in a body or by any other method; and it should make it a misdemeanor for any individual to leave the service without adequate previous notice, say four weeks, the misdemeanor being punishable by fine or imprisonment or both. This would protect the right of the public-service corporation to render, unhampered by strikes, the service to the public which it was created by the public to render.

These two rights protected, the right of the public to the public service would be sufficiently safeguarded.

Does this make of the employees slaves? Not at all. No more than the soldiers in the army or the sailors in the navy are slaves. No more than Hans is a slave; for Hans, if hired by the month, cannot lawfully quit his employer's service without giving a month's notice. It simply takes the club out of

the hands of the interested employees and puts it into the hand of a disinterested tribunal.

Does it deprive the corporation of efficiency in dealing with its corporate problems? Not at all. If the directors prove themselves incapable of so managing the corporation that they can pay interest on the bonds, the law now takes it out of their control and puts it into other hands. If they prove incapable of so managing the corporation that they can satisfy the just demands of their employees — demands declared to be just by an impartial tribunal after public investigation — it is not unjust to take the management out of their control and put it into other hands. The rights of employees ought to be as well safeguarded by the law as the rights of bondholders.

Certainly the system which leaves the citizens of Philadelphia for weeks, and threatened to leave the citizens of all the states west of Chicago for weeks, without necessary transportation cannot be defended on the ground that it is efficient. If any reader has a better plan than we here propose, we shall be glad to hear from him. — *The Outlook*, March 26, 1910

3. Write a suitable introduction to a brief on either the negative or the affirmative side of one of the following propositions.

1. The execution of Major André was justifiable.
2. Strikes help the cause of labor.
3. Our athletic association should be managed by a teacher.
4. Every high school should have a double session.
5. The coast defenses of the United States should be strengthened.

4. Write your introduction in paragraph form.

5. Write the rest of the argument.

154. The Speaking. After securing an orderly arrangement of his material, the debater should talk over the whole subject by himself or with a friend so many times that there

shall be no hesitation for words when he appears in public. He is not to commit a speech to memory, but rather to deliver so many speeches before the debate that he can speak readily on any phase of the question. As soon as his turn comes he will be eager to make the most of the time allowed him, as his object is to speak so earnestly, and in such a straightforward manner, that he shall at once win the attention of his hearers and hold it till he has compelled them to agree with him.

If we would carry our point, it may be a good plan to appear not to argue. As long as the listener takes our conversation to be merely explanation, he will follow. If we can make the hearer think he is drawing his own conclusions, we are much more likely to convince him than we should be by giving him the impression that we are doing all his thinking for him.

In closing his "Defense of the Kennistons" Webster does not tell the jury what they ought to do, what he expects them to do, or what all right-thinking men would do; he appeals to them as men who are to decide for themselves.

> If the jury are satisfied that there is the highest improbability that these persons could have had any previous knowledge of Goodridge, or been concerned in any previous concert to rob him; if their conduct that evening and the next day was marked by no circumstances of suspicion; if from that moment until their arrest nothing appeared against them; if they neither passed money nor are found to have had money; if the manner of the search of their house, and the circumstances attending it, excite strong suspicions of unfair and fraudulent practices; if, in the hour of their utmost peril, no promises of safety could draw from the defendants any confession affecting themselves or others, it will be for the jury to say whether they can pronounce them guilty.

155. Subjects for Debates. The following subjects may suggest others that will prove more satisfactory.

1. A four years' high-school course is better than a three years' course.
2. Canada should be annexed to the United States.
3. The —— is a better bicycle than the ——.
4. Interscholastic football promotes the best interests of schools.
5. The United States should build a larger navy.
6. The standing army of the United States should be increased.
7. Private citizens should feed tramps.
8. Asphalt is the best kind of paving for —— Street.
9. A trust is necessarily a benefit.
10. The treatment of Shylock was unjust.
11. High-school pupils should read the newspapers.
12. The —— is a better automobile than the ——.
13. Pupils of high-school age should receive training in debating.
14. The public library should be open on Sunday.
15. Manual training should be taught in all high schools.
16. Freshmen should be excluded from all high-school teams.
17. Every high school should give instruction in music.
18. Monday is a more suitable day than Saturday for the weekly school holiday.
19. Napoleon was a greater military genius than Wellington.
20. Longfellow's poetry is more musical than Whittier's (Poe's, Burns's).
21. Hawthorne is superior to Poe in descriptive powers.
22. President —— is worthy of reëlection as chief executive of the United States.
23. United States senators should be elected by popular vote.
24. A high tariff increases wages.
25. Labor-saving machines injure the laboring classes.

26. The truth should always be spoken.
27. Sometimes pupils should report wrongdoings of other pupils to the teacher.
28. Military drill should be compulsory in public high schools.
29. A knowledge of French and German is more valuable than a knowledge of Greek and Latin.
30. Interclass athletics are of more benefit to a school than interscholastic athletics.
31. Gymnasium work should be compulsory for boys and girls in the high school.
32. All boys should learn to use ordinary carpenter tools.
33. All girls should learn to cook.
34. "——" is a more interesting book than "——" for a high-school pupil to read.
35. There is more school spirit in private than in public schools.
36. Algebra is a more valuable high-school study than history.
37. It is easier to study in school than at home.

EXERCISES

1. In Macaulay's refutation of the first sentence of the following paragraph, does he use assertion, proof, or analogy?

> Many politicians of our time are in the habit of laying it down as a self-evident proposition that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the old fool in the story, who resolved not to go into the water until he had learned to swim. If men are to wait for liberty until they become wise and good in slavery, they may indeed wait forever.

2. Show whether the following consist of proof or assertion:

> 1. This is the cake [of soap] that users and dealers recognize as the standard of accomplishment in the household. It cleans where others fail; it does the most work for the least money.

2. This is the best tool known, for there is no tool like the —— for doing the one hundred and one odd things about the shop.

3. That air is thus necessary to the propagation of sound was proved by a celebrated experiment . . . by a philosopher named Hauksbee, in 1705. He so fixed a bell within the receiver of an air pump that he could ring the bell when the receiver was exhausted. Before the air was withdrawn, the sound of the bell was heard within the receiver; after the air was withdrawn, the sound became so faint as to be hardly perceptible. — TYNDALL, "On the Transmission of Sound by the Atmosphere"

3. On one of the following propositions write two independent paragraphs, one of which is developed by cause and effect, the other by example.

1. Much novel-reading is injurious.
2. Free trade would benefit the United States.
3. The Monroe Doctrine is in the interest of universal peace.
4. The —— typewriter is superior to the ——.
5. The —— fountain pen is the best.

4. Say something for or against each of the following statements or arguments. Whenever you can, substitute a statement which seems more reasonable.

1. Every girl should learn to cook.

2. Since many great writers were not distinguished at college, college studies are of no value in learning to write.

3. No immigrant should be admitted to the United States unless he has at least twenty-five dollars with him.

4. Since my uncle, who is wealthy and successful, never studied French and German, I will not study French and German.

5. I cannot see why Brown failed in algebra when he got 90 in history and 80 in English.

6. That boy has called out, "Fire! fire!" several times this week just to deceive us. There is no fire, although he is calling now.

7. Every third man has been struck out by the pitcher. As Smith is our third man up, he will be struck out.

5. Make a list of the arguments in favor of either the affirmative or the negative of one of the following propositions:

1. Everybody ought to do what he can do best.
2. The secret of success is persistence.
3. The price of necessities should be regulated by the government.

6. Do the following extracts contain any mere assertions? any self-evident truths that the reader at once admits?

1. If a thing worth doing is worth doing well, the bill for a safe and sane Fourth, favorably reported to the state senate, should reach enactment without amendment or substitution. The sensible people of the state do not wish "something just as good." They want a law governing the use of explosives for Independence Day celebration which will provide the maximum of protection to their children. Barring the toy pistol is hardly more necessary than forbidding absolutely the use of the blank cartridge. As for the giant cracker, there is no room for difference of opinion, with the consideration of life and limb involved. Pandering to the very few who are financially concerned would be a direct sacrifice of the rights of the many. That is neither justice nor wisdom. Let the bill be enacted without being made farcical. A sensible reform well begun should overcome any selfish opposition.

2. It is a good deal of a problem whether the present type of Sunday newspaper will last. I am inclined to the opinion that it will not, and I base this conclusion on the fact that the Sunday newspaper is an illogical product. It is no more a newspaper than it is a magazine, or weekly paper, or comic

paper. If we want a newspaper and nothing else, why should we be compelled to buy half a dozen other publications with it?

I say half a dozen publications, because the Sunday newspaper is made up of half a dozen different publications, and the purchaser is compelled to buy all or none. If we want a magazine, why be compelled to buy a comic weekly? If we want a comic weekly, why be compelled to buy a story paper? If we want a story paper, why be compelled to buy the cut-out scheme for children? If we want the cut-out scheme, why be compelled to buy a magazine? Why should n't we be able to buy just what we want, and not be compelled to take anything else?

It is this idea of dragnet journalism that to my mind is not sound and not satisfactory. It means waste and AWAKENS A SENSE OF RESENTMENT on the part of a purchaser who wants merely a newspaper but, in order to get it, is compelled to purchase all these other periodicals. WE WANT WHAT WE WANT WHEN WE WANT IT. . . . — By FRANK A. MUNSEY, in the *Boston Journal*, April 22, 1910

7. Refute the following in writing:

But the gymnasium is the normal type of all muscular exercise, — the only form of it which is impartial and comprehensive, which has something for everybody, which is available at all seasons, through all weathers, in all latitudes. All other provisions are limited (you cannot row in winter nor skate in summer, spite of parlor skates and ice boats; ball-playing requires comrades; riding takes money; everything needs daylight), but the gymnasium is always accessible. Then it is the only thing which trains the whole body. Military drill makes one prompt, erect, accurate, still, strong. Rowing takes one set of muscles and stretches them through and through until you feel yourself turning into one long spiral spring from finger tips to toes. In cricket or baseball a player runs, strikes, watches, catches, throws, must learn quickness of hand and eye, must learn endurance also. Yet, no matter which of these may be your special hobby, you must, if you wish to use all the days and all the muscles, seek the gymnasium at last.

8. Write a brief on one of the subjects on page 344 or on any other subject which seems a good one for debate.

9. Without writing your argument, be prepared to give the substance of it from your brief.

10. State each of the following so that it may serve as the proposition for a debate. Avoid all ambiguity of expression.

1. The power of the federal government over the state governments.
2. Is Rowena or Rebecca the real heroine of "Ivanhoe"?
3. How much pocket money should a high-school student have each week?
4. The works of Hawthorne and Scott compared for descriptions of real life.
5. The character of Judge Pyncheon in "The House of the Seven Gables" as a description of a possible person.

11. Write an argument on "Shall I take up —— after leaving school?"

12. Discuss orally the value of your chosen vocation to the community. If, for instance, it is domestic science, you may explain the meaning of the term, show the importance of the subject, and argue that, as it often is not taught in the home (for mothers are busy or thoughtless or ignorant, or the family boards, or the mothers work out), it should be taught in the schools.

156. The Management of a Debate.[1] In undertaking a debate the members of the class should understand that one

[1] See also "Rules of Proceeding and Debate in Deliberative Assemblies," by Luther S. Cushing. New edition. Philadelphia, Porter & Coates.

of the first objects is to encourage a large number of speakers to say something to the point. There is always danger that three or four of the best speakers will get the lion's share of the advantages. To prevent this, every encouragement should be given to the beginner who finds it almost impossible to say anything. It must always be borne in mind that one good argument, the result of an honest piece of thinking, is worth dozens of other people's thoughts.

An exercise of this sort should be democratic. If the making of arrangements is left to a committee of three, appointed by the teacher or chosen by the class, all should recognize the importance of doing cheerfully whatever this committee recommends. Even if one has to take the side he dislikes, he must do his best with it in order to support the committee in its attempt to have the machinery of the debate run smoothly.

The subject should be one of general interest. It is wise at first to avoid questions that are too intricate for most of our statesmen, and, if practicable, to choose one that gives the pupil a chance to supplement his reading by drawing from his own experience.

Preparation. Ample time must be given for preparation. There should be at least two weeks' notice, and during the fortnight everyone should spend as much as possible of his spare time in thinking and reading about the subject. If one is to argue on the advisability of feeding tramps, in addition to the indefinite amount of reading he will find available he may be able to give point and interest to his speaking by telling of what he has seen in his father's dooryard. He who would bring others to his way of thinking must show them that he has been working out the subject for himself and knows what he is talking about.

Principal speakers and substitutes. The committee on arrangements will probably find that as a rule it is a good plan to appoint two or three principal speakers on each side of the question, and one substitute on each side. If the substitutes are not called upon, their careful preparation will qualify them to strengthen the debate from the floor. The principal speakers must not be given too much time, nor are they to be allowed any extension of the time allotted. As soon as they have prepared the way for a general discussion, the chairman should throw the debate open to all. Then the friends of the principal speakers may fill in the outlines presented by their leaders.

Division of work among speakers. If, as is frequently the case, there are four leaders, the work may be divided in this way:

1. The first speaker on the affirmative gives the outline of the entire affirmative case, shows what he and his associates are to prove, and presents his own arguments. Incidentally he may do something to destroy the force of arguments which may be brought forward by the other side.

2. The first speaker on the negative comes next. He shows what he and his colleague are to prove, and presents his part of the proof. He has the advantage of knowing what has been said by the opening speaker, and does what he can to weaken those arguments. He may, if he sees fit, anticipate some of the points likely to be made by the second speaker on the affirmative.

3. The second affirmative speaker does the work outlined by his colleague and answers the first negative speaker. He then attacks arguments that may be made by the second speaker on the negative and sums up the case for the affirmative.

4. The second negative speaker finishes the defensive work begun by his colleague and does his best to refute the arguments of the affirmative. He then sums up the case for the negative.

Then comes the debating from the floor. In order to give everyone an opportunity to say something, these speeches must be very brief. If the volunteers do not use all the time set apart for them, the leaders may be allowed to speak again.

The speakers on both sides should make skillful use of repetition in presenting the main points. After the closing of the general debate, one representative from each side is entitled to make a final rebuttal speech. In these rebuttal speeches no new arguments or evidence can be introduced except for the purpose of answering an opponent or of making clearer or more emphatic some argument already advanced by the speaker's side. The representative of the affirmative comes last. As the burden of proof rests upon his side, he should have the last word. The closing speakers need to be especially clever in singling out the main points that have been proved, and in sending them home to the audience in a clear, concise, emphatic summary.

NOTE. In many debating clubs the camp system works well. The members elect by ballot from their number a president and two leaders. These leaders go ahead just as persons do who are selected to choose sides for a spelling match. Having drawn lots for the first choice, they pick out the debaters alternately till every member is in one camp or the other. Then each leader does all he can to enable his camp to win. He sees that the work is carefully planned, and frequently makes the opening or the closing speech. One way of bringing good debaters into a club is to allow each leader to place in his camp any new member he can secure.

Judges. Three judges may be appointed to determine which side has been the more successful in convincing impartial listeners. A teacher or some other competent person whose suggestions will be carefully followed should serve as critic of the substance and the style of presentation, including, of course, matters of grammar and pronunciation.

Perhaps in no single exercise does the pupil who has acquired skill in composition and rhetoric, — in planning a talk or theme, in filling in the outline, in giving talks, in using effective words and phrases, — realize the value of his attainments more fully than in debating. But the pupil who turns from the platform to the day's work will find abundant opportunity to make use of these same attainments, no matter how modest and unassuming his career.

APPENDIX II

SUBJECTS FOR COMPOSITIONS

Acting Charades
After the Game
After the Storm
Age of Niagara Falls, The
Arms of a Modern Soldier, The
Artist's Struggles to Succeed, An
Attar of Roses
Automobile Accident, An

Bad Habit of using Slang, The
Battle of the Wilderness, The
Bee Hunt, A
Best Way to make Coffee, The
Breaking a Horse of Balking at a Hill
Burglar Hunt, A

Choosing a Vocation
Coffee Roaster, The
Coming of the Tree Toads, The
Comparison of the Generalship of Lee and Grant, A
Conversation between a Discharged Motorman and his Wife, A
Conversation between a Railroad Conductor and a Ten-Year-Old Boy traveling Alone, A
Cooper's Best Story
Correct Position at a Desk, The
Cure for Round Shoulders, A
Curious Customs of Congress
Cutting Big Timber

Damming a Brook
Day at Old Point Comfort, A
Decorating the Dining Room for a Simple Dinner Party

Deserted Farmhouse, A
Destruction of Carthage, The
Difference between Irony and Sarcasm, The
Digging Clams
Distinguished President, A
Does Slavery exist in Mexico?
Dull Day, A
Dustless Dusters

Early Home Life of George Eliot, The
Earning Money with a Camera
Earning Pocket Money
Easy Method of Purifying Water, An
Economical but Appetizing Breakfast, An
Electric Fan, The
Electric Furnace and Some of its Uses, The
Eliminating the House Fly
Embarrassing Situation, An
Essentials of a Log Hut, The

Far-Reaching Results of a Slight Mistake in a Drafting Room, The
Fish Hatchery, A
Fishing Trip to the Grand Banks, A
Flower Farm in California, A
Franklin the Inventor
Franklin the Statesman
Full Moon in the Mountains
Funniest Story I ever Heard, The

Gainsborough Painting, A
Germany's Most Famous General
Glimpse into the House of the Seven Gables, A
Glimpse at Post-Office Work, A
Gray Day by the Sea, A
Great Biography, A
Great Cathedral, A
Great English Queen, A
Great French King, A

Great Greek Victory, A
Growth of Stories, The

Hard Work leads to Success
Homemade Mouse Trap, A
Homemade Potpourri
Hour by a Log Fire, An
Housekeeping in Three Rooms
How Alaska is Governed
How I was Cured of Playing Practical Jokes
How long will our Coal Supply Last?
How to make a Pair of Skis
How the Panama Canal is Fortified
How to raise Winter House Plants
How to send a Telegram
Humorous Ballad: John Gilpin, The

Ice Age (The): Will it Come Again?
Imaginary Conversation with Silas Marner about Eppie, An
Impromptu Picnic, An
Influence of a Newspaper Editor, The
Influence of the President on Business, The
Instance of the Intelligence of Horses, An
Interesting Family, An

Jane Carlyle's First Bread-Making Experience
Japanese Wind Bells
Jim's Adventure with Israel Hands ("Treasure Island")

Kites used by the Weather Bureau, The

Largest Dam in the World, The
Lighthouse Keeper's Tale, The
Little Boy that ran away to join the Circus, The
Lost on a Country Road
Lost in a Fog
Luxuries of an Ocean Liner

Magazines I enjoy Most, The
Making a Canvas Canoe
Man from Home, The
Meaning of the Title "Vanity Fair," The
Meeting of Lee and Grant at Lee's Surrender, The
Midnight Fire, A
Most Interesting Picture in my Home, The
Most Nourishing Kind of Bread, The
Mother of Queen Elizabeth, The
Mother's Vacation
Motor Ice-boat, A
Moving Pictures as a Means of Good, The
Moving Pictures as a Source of Harm, The
Mules in a Coal Mine, The
My First Experience in Waiting on Table
My First Sight of the Ocean
My Grandmother's Best Silk Dress
My Most Treasured Possessions
My Opinion of Our Daily Paper
My Paper Route

Navies of Great Britain and the United States Compared, The
Noises Heard in a Study Room
Noted German Painter, A

Old-Fashioned Bureau, An
Old Man and a Little Girl, An
Old Oaken Bucket, The
One Day's Experience of a Rural Free Delivery Postman
One Way of earning Money
Our Jury System
Our Sunday Dinner

Paper made from Wood
Patching an Auto Tire
Patrick Henry, the Ardent Patriot
Personal Appearance of Napoleon, The
Picking Cranberries for Market

Planning a Cruise
Principle of the Common Pump, The
Procedure of a Bill in Congress
Profit in Hens
Proper Way to Stand, The
Protection for Workers in Cotton Mills
Purpose of Reading, The

Qualifications Necessary for Success in Business
Qualities that I most Admire in a Man, The

Rainy Day spent in the Attic, A
Recent Invention, A
Right Way to Dust, The
Rosa Bonheur's "Horse Fair"

Scene in the Waiting Room of a Modern Department Store, A
Scenes in a Hayfield
Scott as a Host at Abbotsford
Self-Lighting Gas Burner, A
Selling Lemonade
Setting an Attractive Dinner Table
Setting up Type for a Modern Newspaper
Shakespeare as an Actor and Theater Manager
Should the Playgrounds be Open on Sunday?
Side Stroke in Swimming, The
Silk Weaving
Skating Accident, A
Snow-bound in a Railroad Station
Spring Overflow of our Little Stream, The
Statesmanship of Lincoln, The
Suffragist Movement, The
Sunset at the Seashore

Tail of a Comet, The
Taking Moving Pictures
Tea Party, A
Thackeray's Family

Theater, The Modern
Theater of Shakespeare's Day, The
Tide Mill, A
Trapping Lobsters
Typhoid Fever a Preventable Disease

Unloading a Schooner

Ventilation for the Home
Vesuvius in Eruption

Waiting for a Baseball Game to Begin
Waiting for the Mail in a Village Post Office
Washing a Kitten
Washington as a Farmer
Wedgwood Tea-set, A
Western Hemlock
What I admire in Washington
What is required in a National Hymn
What to make out of Fresh Raspberries
Where Rubies come from
Why a Boy Should not Smoke before he is Twenty-one
Why Aëroplanes can Fly
Why I am going to learn a Trade
Why I am going to College
Why I shall not go to College
Why Some Stars Twinkle
Wooded, Rockbound Coast of Maine, The
Working One's Way through College