

COMPOSITION
AND RHETORIC
FOR SCHOOLS

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PREFACE.

Certain beliefs that the authors of *Composition and Rhetoric for Schools* hold in reference to the teaching of English composition have influenced them in preparing the present text-book.

1. In the earliest years, the critical side of teaching should be subordinated to the constructive, stimulative side; the pupil should be encouraged to write freely and even unconsciously at first, to form habits of thought and of invention before his expression is minutely criticised and pruned. For this reason a preliminary course (Part I) of constructive work has been provided. To these chapters nothing has been admitted of a negative or minutely critical nature. The processes of work that a conscientious writer follows are described, as closely as possible in the natural order in which these processes occur in a writer's experience.

2. Much, if not all, of the usual freshman course of rhetoric in colleges can properly be included in the secondary course in English without requiring more time than is already devoted to the subject. In view of the fact that only a small percentage of the students of secondary schools enter college, it seems desirable to present to the high-school pupil all the elementary facts of style, such as usage, clearness in sentences, paragraphing, etc. Many of the best text-books designed for schools, however, are purposely incomplete in treatment; they take for granted that the student will pursue a further course of instruction.

3. In the usual secondary course, the text-book of rhetoric is too markedly separated from the work in composition. Frequently it is assigned to be taught during one year of the course, or one term of a year, and is afterwards dismissed from the pupil's attention. This is due in part to the fact that most text-books are designed for a short course, in which the subject is presented methodically and theoretically. The authors of the present book believe that the text-book should accompany the pupil as far as possible through his course — at least for two years. Part I is intended to provide for a year's class-work in composition; Parts II, III, and IV are intended for a second year of more systematic drill in the principles of rhetoric. Part V may either be included in the second year or expanded to give work for an additional year. This lengthening of the course does not imply, however, that daily lessons in the text-book should be required. Probably one recitation period each week will be sufficient for the formal work in the text-book.

4. From the design of Part I it results naturally that some topics are treated twice in the book. The authors feel that this repetition in the practical study of an art is not only desirable, but even essential, in order that the young writer may be taught to consider again and again, under new aspects, the few old and rather obvious rhetorical truths. The application of these truths in new circumstances is the important matter. The aim of the authors in this particular has been to prepare a book for teaching, not a systematic treatise.

5. With this aim in view, much attention has been given to the exercises. A school-book on writing should present rhetorical theory as a necessary com-

ment upon the exercises, not the exercises as an appendix to the text. In spite of the extended exercises given, teachers will probably find it wise to supplement rather than curtail this part of the book. For the sake of practical results in teaching also, the larger part of the illustrative material in the exercises has been taken from the writing of young students. Young writers learn by observing the defects and the excellencies of compositions within their own power of emulation, not by the exclusive study of masterpieces. For the same reason it has been deemed wise to leave these crude examples of writing in as natural a state as possible. Only the grosser blunders have been removed, for, while each extract has been chosen to illustrate one specific error, the other obvious faults of composition that occur will provide opportunities of exercising the pupil's critical skill. Further, it is assumed that the study of literature will accompany the course in composition, and that illustrations of effective writing to supplement those given in the text will not be hard to find.

6. Finally, a word must be said about two debatable points. The use of examples of bad English to teach correct English usage has been widely condemned of late years, yet this book follows the older method in providing, in Part II, copious exercises of this nature. Much can be said in favor of this form of exact drill in usage. In many cases, it is the only effective method. Still, wherever a teacher deems that his class would be harmed by examples of bad English, he can easily omit the debatable sections of Chapters XI-XIV. Again, in treating the kinds of composition, the authors have felt doubtful whether this formal topic belongs properly in a secondary school course of

English writing. As the pupil meets the various literary forms in his study of English classics, however, some discussion of the general laws underlying them would seem to be useful at this period.

No text-book should pretend to completeness of treatment or to exclusive originality of presentation, least of all a text-book upon the subtle and baffling subject of expression. The authors of *Composition and Rhetoric for Schools* have borrowed so largely and so obviously from the common sources of rhetorical doctrine that acknowledgment is superfluous. Yet they desire to acknowledge their constant indebtedness to their teachers, Professors A. S. Hill and Barrett Wendell, of Harvard University, and to Professor G. R. Carpenter, of Columbia University, whose text-book, *Exercises in Rhetoric and English Composition*, they have used in their classes. Thanks are also due Assistant Professor Robert Morss Lovett and Mr. James Weber Linn, of the University of Chicago, for helpful comment on the proof.

The credit for the exercises of this book is due very largely to Miss Edith Burnham Foster, of the University of Chicago, who selected and arranged the illustrative material, and who suggested not a few of the questions in them. For her intelligent and painstaking labor the authors are very grateful.

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TABLE OF CONTENTS

(SYNOPSIS).

PART I.

PRELIMINARY WORK.

CHAPTER I.

COMPOSITION—ORAL AND WRITTEN.

SECTION	PAGE
1. Expression the Object of our Study	9
2. Composition Defined	9
3. Rhetoric Defined	10
4. The Value of Oral Composition	11
5. Differences Between Spoken and Written Composition .	12
6. Pleasure to be Found in Composition	13
7. Themes Defined, and General Directions for Themes .	14

CHAPTER II.

WHAT TO WRITE ABOUT.

8. How to Choose a Subject	20
1. Interest	20
2. Previous Information	21
3. Size of Topic, and Space	22
9. Finding Material to Write About	24
1. The Reporter's Method	24
2. Themes about Books	25
3. Material from Newspapers and Magazines	28
10. Summary of Chapter	29

CHAPTER III.

DEVELOPMENT OF SUBJECTS.

11. Titles	34
12. Preliminary Work: Notes and Outlines	36
13. The First Complete Copy	38
14. The Final Copy	40

CHAPTER IV.

DIVIDING SUBJECTS INTO PARAGRAPHS.

15. The Natural Divisions of a Subject	46
16. Paragraphs; the Indication of these Divisions, a Mechanical Device	49

SECTION	PAGE
17. Length of Paragraphs	49
18. Paragraph Topics	51
19. Development of Thought from the Topic of the Paragraph	53
20. Development of Topics by Illustration	54
21. Development of Narrative Topics	56
22. Development of Descriptive Topics	57
23. Summary of Chapter	58

CHAPTER V.

BUILDING SENTENCES.

24. Definition of the Sentence	79
25. Content of the Sentence	80
26. Simple, Compound, and Complex Sentences	82
27. Advantages of Compound and Complex Sentences	83
28. The Need for Variety in Sentence Forms. Various Forms Illustrated	84

CHAPTER VI.

A REVIEW OF PUNCTUATION.

29. The Uses of Punctuation	96
30. How to Learn Punctuation	97
31. The Comma	98
32. The Semicolon	99
33. The Colon	100
34. The Period	101
35. Marks of Interrogation and Exclamation	101
36. The Dash	101
37. Italics	102
38. Quotation Marks	102

CHAPTER VII.

HOW TO INCREASE A VOCABULARY

39. Advantages of Having a Large Vocabulary	110
40. Two Kinds of Vocabularies: Words We Merely Understand and Words We Use	114
41. Use of the Notebook	115
42. Study of Synonyms	116
43. The Use of Concordances	117
44. Translation	117
45. Special Vocabularies	118
46. Summary of Chapter	119

CHAPTER VIII.

LETTERS.

47. Letter-Writing the Most Common Form of Composition	129
48. Business Letters	130

SECTION	PAGE
49. Formal Letters in the First Person	131
50. Formal Letters in the Third Person	132
51. Informal Notes	132
52. Cautions Against Bad Forms	133

PART II.

USAGE.

CHAPTER IX.

GOOD USE DEFINED.

53. The Two Kinds of Laws that Govern Writing	143
54. The Reason Why We Should Obey Good Use	144
55. The Origin and Growth of Good Use	145
56. Extent of Usage Not the Only Test of Language	146
57. Summary of Chapter	148

CHAPTER X.

THE STANDARDS OF GOOD USE.

58. The Three Requirements of Good Use: Present, National, and Reputable Use	150
59. Present Use	150
60. National Use	152
The Violations of National Use are:	
1. Localisms	152
2. Technical Words	153
3. Foreign Words	156
4. Americanisms and Anglicisms	157
61. Reputable Use	160
62. How to Get a Reputable Vocabulary	162

CHAPTER XI.

BARBARISMS.

63. Barbarisms, or Words not English	168
64. Obvious Vulgarisms	169
65. Slang	169
66. Newspaper Words	169
67. Abbreviations Not in Good Use	170
68. Vulgarisms Hard to Recognize	170
69. Foreign Words	171

CHAPTER XII.

IMPROPRIETIES.

SECTION	PAGE
70. Improperities Defined	174
71. Misuses of <i>Shall</i> and <i>Will</i> , <i>Should</i> and <i>Would</i> , are Improperities	175
1. <i>a Shall</i> and <i>Will</i> in Direct Futures	176
<i>b Shall</i> and <i>Will</i> in Questions	177
<i>c Shall</i> and <i>Will</i> in Subordinate Clauses	177
2. <i>a Special Uses of Should and Would</i>	178
<i>b Should</i> and <i>Would</i> in Main Clauses of Direct Statement	178
<i>c Should</i> and <i>Would</i> in Questions	179
<i>d Should</i> and <i>Would</i> in Indirect Discourse	179
<i>e Should</i> and <i>Would</i> in Conditional Clauses	180
72. Verbs Often Misused	180
73. Nouns Often Misused	188
74. Adverbs Often Misused	194
75. Prepositions and Conjunctions Often Misused	195
76. Adjectives Often Misused	196

CHAPTER XIII.

IDIOM AND TRANSLATION-ENGLISH.

77. Definition of Idiom	207
78. Unidiomatic Phrasing	209
79. Unidiomatic Constructions	210
80. Unidiomatic Order of Words	211
81. Miscellaneous Faults of Idiom in Translation	212
82. Translation-English	214

CHAPTER XIV.

GRAMMAR — GOOD USE IN THE SENTENCE.

83. The Sense in Which Grammar is Here Used	221
84. Faults of Incompleteness	222
1. Phrases and Clauses Used as Sentences	222
2. Omission of <i>a</i> or <i>the</i>	223
3. Omission of Words Necessary to the Sense	223
4. <i>Which</i> Used with a Phrase or a Clause as its Antecedent	224
5. Colloquial Use of <i>So</i> and <i>Such</i>	224
85. Faults from Using Too Many Words	225
1. The "Comma Blunder"	225
2. Misuse of <i>And</i>	225
3. Double Subject and Object	225
86. Faults in Case	226
1. Nouns	226
2. Pronouns	227
87. Faults in Number	227
1. Adjectives	227
2. Nouns and Pronouns	228

TABLE OF CONTENTS.

SECTION	PAGE
88. Miscellaneous Errors	230
1. Adjectives Used for Adverbs, and vice versa	230
2. False Correlations of the Double Conjunctions	230
3. The Use of the Indicative for the Subjunctive	231
4. The Use of the Superlative for the Comparative	232
5. <i>Hardly</i> and <i>Scarcely</i> with a Negative	232
6. The Split Infinitive	232
7. <i>Which</i> as a Demonstrative	233
8. Mistakes in the Principal Parts of Verbs	233

PART III.

DICTION.

CHAPTER XV.

WORDINESS.

89. Diffuseness a Common Cause of Weak Style	241
90. The Use of Superfluous Words	243
1. Tautology	243
2. Redundancy	244
3. Verbosity	245
91. The Use of Superfluous Details	247

CHAPTER XVI.

RIGHT CHOICE OF WORDS.

92. The Need for a Discriminating Choice of Words	256
93. "Fine Writing" a Fault. The Advantages of Simple Diction	256
94. Triteness Often a Form of "Fine Writing"	261
95. Specific Versus General Words	262
96. Figures of Speech an Aid to Specific Diction	264
97. The Faults of Figurative Diction	265
98. Accuracy and Individuality Needed in Our Choice of Words	266
99. Summary of Chapter	269

PART IV.

RHETORICAL LAWS OF THE SENTENCE AND THE PARAGRAPH.

CHAPTER XVII.

CLEARNESS IN SENTENCES—UNITY.

100. Sentences and Paragraphs Must Have Unity, Coherence, and Emphasis	283
101. Unity Defined	283

SECTION	PAGE
102. Sentences Too Long for Unity of Thought . . .	285
103. Sentences Too Short for Unity of Thought . . .	288
104. The Relation of the Sentence to the Paragraph . . .	289
105. Unity of Form . . .	291
106. Compound Sentences Often Destructive to Unity . . .	293
107. Summary of Chapter . . .	293

CHAPTER XVIII.

CLEARNESS IN SENTENCES — COHERENCE.

108. Coherence Defined . . .	301
109. Ambiguity the Usual Result of Incoherence . . .	302
110. Ambiguity from Incoherent Arrangement . . .	302
111. Ambiguity from the Use of Too Many Pronouns . . .	304
112. Pronouns Must Have Unmistakable Antecedents . . .	305
113. Ambiguous Participles . . .	307
114. Incoherence from Misuse of Connectives . . .	308
115. Incoherence from Shifts of Construction . . .	309
116. Some Ways of Securing Coherence . . .	313
117. Summary of Chapter . . .	314

CHAPTER XIX.

FORCE IN SENTENCES: EMPHASIS, LENGTH, PERIODICITY, AND PARALLELISM.

118. Emphasis Defined . . .	323
119. Emphasis Produced by Arrangement . . .	323
120. Emphasis Secured by Violation of the Normal Order . . .	325
121. Periodicity an Aid to Emphasis . . .	326
122. Devices for Gaining Periodicity . . .	329
123. The Periodic Sentence Open to Abuse . . .	330
124. "Partial Periodicity" Sometimes Desirable . . .	331
125. Monotony of Sentence Structure Destructive to Force . . .	332
126. Variation from Long to Short Sentences. The Peculiar Suitability of Each Type of Sentence . . .	333
127. Parallel and Balanced Structure Sometimes an Aid to Force . . .	337
128. Summary of Chapter . . .	339

CHAPTER XX.

SINGLE PARAGRAPHS.

129. Definition of the Paragraph . . .	347
130. Nature of the Laws Governing the Single Paragraph . . .	348
131. Unity Defined . . .	350
132. Paragraphs Too Long for Unity . . .	351
133. Paragraphs Too Short for Unity . . .	353
134. Coherence Defined . . .	356
135. Incoherence from Faulty Arrangement . . .	356
136. Connectives an Aid to Coherence . . .	357
137. Emphasis in Paragraphs . . .	360
138. Summary of Chapter . . .	363

PART V.

THE WHOLE COMPOSITION.

CHAPTER XXI.

THE STRUCTURE OF THE WHOLE COMPOSITION.

SECTION	PAGE
139. The Relation of the Paragraph to the Whole Composition . . .	375
140. The Order of the Paragraphs in the Whole Composition . . .	375
141. The Plan, or Outline . . .	377
142. The Use of Connectives . . .	380
143. Unity and Proportion in the Whole Composition . . .	382
144. How to Open the Whole Composition . . .	383
145. How to End the Whole Composition . . .	385

CHAPTER XXII.

SUMMARIES.

146. Definition of Summaries . . .	398
147. Methods to be Avoided in Summarizing . . .	398
148. The Proper Method of Summarizing . . .	399
149. The Style in Summaries . . .	401
150. Proportion in Summaries . . .	402
151. Summaries of Novels, Plays, etc. . .	403

CHAPTER XXIII.

ORIGINAL COMPOSITION — LITERARY LAWS.

152. Original Composition Defined . . .	412
153. Review of Literary Laws . . .	413
1. Selection . . .	414
2. Unity . . .	414
3. Coherence . . .	415
4. Proportion . . .	415
5. Climax . . .	416
154. The Five Laws are Essential . . .	416

CHAPTER XXIV.

DESCRIPTIVE AND NARRATIVE WRITING.

155. Two Kinds of Material: Objects and Ideas . . .	421
156. The Nature of Description . . .	421
157. The Law of Selection in Description . . .	422
158. Unity and Coherence in Description . . .	424
159. The Force of Descriptive Writing . . .	424
160. The Nature of Narration . . .	425
161. The Law of Selection in Narration . . .	427

SECTION	PAGE
162. Coherence the Chief Law in Narration . . .	427
163. Proportion, Climax and Unity in Narration . . .	428
164. The Qualities of Good Narration . . .	428

CHAPTER XXV.

EXPOSITORY AND ARGUMENTATIVE WRITING.

165. Terms the Subject-matter of Exposition . . .	437
166. The Distinction Between Description and Exposition . . .	437
167. Hints for Writing Expositions . . .	438
168. The Laws of Composition in Exposition . . .	441
169. Argument Defined . . .	441
170. Cautions to be Observed in Writing Arguments . . .	442
171. The Nature and the Need of Proof . . .	443
172. The Parts of an Argument . . .	443
173. The Outline, or Brief . . .	444
174. The Laws of Composition in Argument . . .	446
175. The Use of Exposition and Argument in Learning How to Write . . .	447

PART I.

PRELIMINARY WORK.

CHAPTER I.

COMPOSITION—ORAL AND WRITTEN.

1. **Expression the Object of Our Study.**—Everyone finds some means of expressing himself. Even if we do not pronounce words and sentences, our faces or actions frequently betray our thoughts. So long as this act of self-expression is unconscious, we enjoy it; but when we attempt to write, something seems to clog our minds, the words will not come, the sentences do not say half what we mean—in short, we fail to express ourselves adequately. No one enjoys doing what he does badly; at first few enjoy writing, whether they have much or little to say. Study of rhetoric and practice in composition help us to surmount the difficulties of expression. Their object is to enable us to represent to others whatever thought or feeling we may have in our minds.

2. **Composition Defined.**—The word “composition” (from the Latin words *cum* and *pono*) means literally the putting together of something. The artist who paints a picture, the architect who builds a house, the sculptor who models a statue, and the author who writes a book, are all composers.

In writing or speaking, single words would answer our purpose, if we had only detached, single ideas to

express. But as thought consists of related ideas, we must unite words into sentences, and sentences into larger bodies — paragraphs and whole compositions. The selection of words, therefore, or the forming of sentences, is only a part of our task in expression. We may have the right word for every idea, we may form excellent sentences, and yet our thought may be badly expressed. We must also build the sentences into a coherent statement. This building a whole out of separate elements is the chief work of composition.

3. Rhetoric Defined.—When we form sentences we should follow certain rules of language called grammar. The boy who says, "He don't care how he done it," breaks one of these rules. It is not enough, however, to choose proper words and to unite them *correctly* — they must be united *effectively*. The sentences and the groups of sentences, also, must be composed effectively. Rhetoric is the study that gives us the principles of effective composition. It does not, like grammar, answer the question of right or wrong in any given case; it shows what choice to make when we are in doubt; or, for example, when we are undecided whether it is best to use a long sentence here or a short one; or whether this paragraph belongs to this part of the chapter, or elsewhere, etc. Grammar deals with words and sentences; rhetoric deals with words, sentences, paragraphs, and the whole composition. Grammar consists of rules, which are to a large degree fixed; rhetoric does not consist of rules, but of principles, which guide us in the practice of composition.

The name rhetoric has an unfortunate use in popular writing. We hear frequently statements something like these: "In spite of all his rhetoric, he did not

deceive me." "Then he grew rhetorical" (meaning bombastic or pompous). When people use the word in this sense, they imply that the study of rhetoric enables a writer or speaker to play tricks on his audience, to make them believe that black is white, or teaches him how to adorn mean or trivial thought and make it impressive. Thus rises the common feeling about the subject of rhetoric; viz., that it is the art of deception, against which we should be on our guard. The origin of the word (from the Greek noun meaning an orator) explains this belief. The first rhetoricians were merely teachers of speech-making to lawyers. But today the term is used in reference to all forms of prose expression, and the true rhetorician teaches the writer not how to decorate poor thought or to manufacture ideas, but to express his meaning adequately, justly. What is commonly called "rhetoric" is frequently a violation of the true principles of rhetoric.

4. The Value of Oral Composition.—Writing, as has been said before, seems to most of us a peculiarly hard task, which demands at least great skill and aptitude, if not genius. To write even a letter seems to require special ability. Thoughts fly apart when it comes to putting them in black and white. Yet each one of us engages in composition many times every day; every spoken sentence, every recitation, every conversation with friends, is an unconscious act of composition — of putting our thoughts together and expressing them in words. The constant practice which we get in oral composition should help us in the more difficult art of written composition. This point is made quite clear in the following passage:

First, then, look well to your speech. It is commonly supposed that when a man seeks literary power he goes to his room

and plans an article for the press. But this is to begin literary culture at the wrong end. We speak a hundred times for every once we write. The busiest writer produces little more than a volume a year—not so much as his talk would amount to in a week. Consequently, through speech it is usually decided whether a man is to have command of his language or not. If he is slovenly in his ninety-nine cases of talking, he can seldom pull himself up to strength and exactitude in the hundredth case of writing. . . . As a rule, language, once within our control, can be employed for oral or for written purposes. And since the opportunities for oral practice enormously outbalance those for written, it is the oral which are chiefly significant in the development of literary power. We rightly say of the accomplished writer that "he shows a mastery of his own tongue." Moreover, whatever we find really worth talking about is worth writing about at greater or less extent. Instead of feeling a helpless vacuity before the composition-pad, turn to the topics talked about with friends. One important means of preparing the mind to write, even on difficult subjects, is conversation. Therefore, choose topics for composition that are familiar subjects in daily talk; write on them freely much as you talk; and, conversely, discuss with friends what you propose to write.—G. H. PALMER: *Self-Cultivation in English*.

5. Differences Between Spoken and Written Composition.—Oral composition, or talk, differs, nevertheless, in certain respects, from written composition. It is less formal. Contractions such as "don't," "it's," "can't," etc., which give naturalness to talk, are used sparingly, or not at all, in writing. Words and phrases omitted in the hurry of conversation, such as verbs, articles, objects of prepositions, even parts of sentences, must be supplied in writing, for in the latter case we cannot depend on the gestures and the facial expression of the speaker to complete the meaning. Writing is also more orderly than conversation. We speak our thoughts rapidly in the order in which they come to us. This order, however, is frequently not the logical one, and in writing we have time to arrange our ideas and to make plain

the connections between them. Moreover, although written sentences are coming to be more like spoken sentences than in the past, they are still longer, more complex, and more closely knit together than in speech. For example, we should not be likely to unite so many thoughts in one spoken sentence as Hawthorne does in this instance:

In the growth of the town, however, after some thirty or forty years, the site covered by this rude hovel had become exceedingly desirable in the eyes of a prominent and powerful personage, who asserted plausible claims to the proprietorship of this and a large adjacent tract of land, on the strength of a grant of land from the Legislature.

And these sentences, natural and proper in conversation, would scarcely be suitable for written composition:

Certainly! There it is. I have often remarked it. It's like a C. But one end is twisted back. There it goes now.

We should keep in mind these distinctions and not allow ourselves, when writing, the liberties of speech. Essentially, however, the art of composition is the same whether we practice it unconsciously in talk, or more carefully with the aid of ink and paper. In either case the object is identical: to express our thoughts and feelings exactly, and to interest others in what we have to say.

6. Pleasure to be Found in Composition.—If we agree that good writing does not differ essentially from good talking, and that we find pleasure in expressing ourselves in speech, it follows that the task of composition on paper should not be distasteful. Just as soon as we learn to use the pen without thinking about it, we shall find delight in writing. Composition is a constant voyage of discovery, a perpetual experiment. Every word

is a new element; every phrase or sentence, a new compound. These we can vary infinitely at our pleasure, until we have forms to express each new idea. But some one may say: "Where shall I find the ideas? That is my trouble." No one is absolutely without anything to express. Our thought may be simple and commonplace, but it is worth expressing well. Let us write about the simple ideas that come to hand each day. As we learn to state these properly, new ones will take their place. If we find pleasure in the work of composition, there will be no difficulty in getting material.

7. *Themes*.—Practice, then, in written composition, is the only means by which we can make this form of expression as natural and as easy as oral composition. The course of study outlined in this book assumes that the student is writing weekly exercises, sometimes daily ones. For convenience we shall refer to these exercises in composition as *themes*. To get the most benefit from writing themes, the student should observe the following directions,* especially No. 5, in reference to rewriting.

1. *Paper*.—Ruled white paper of uniform size should be used; a convenient shape is the large letter form, about eight by ten inches. These sheets when handed to the instructor should be folded lengthwise from left to right. Each sheet should be numbered. The task

*Both instructor and student will find it of great advantage if these directions are followed invariably. A large number of manuscripts cannot easily be handled without attention to method and system. All themes should be handed in promptly at the date and the hour set. This is a courtesy due the instructor. If no excuses are accepted, the student will find it easy to be punctual and will experience great relief from the annoyance of delayed work. If all the themes when rewritten by the student are filed in the instructor's office, they may be found useful for an occasional review. At times it will be well for a student to attempt again a subject which he has handled poorly in an earlier theme.

of examining papers is made less difficult if only one side of the sheet is used.

2. *Margins*.—The margin on the left-hand side of the page should be at least an inch. Margins should be left on all manuscripts, whether letters, exercises, or themes, but in the case of English themes, they are especially needed for the instructor's comments.

3. *Indorsement*.—Every theme should be indorsed carefully near the top, on the outside, to show the name, class, and date, thus:

James L. Smith (not "Jim").

English, Class 1.

November 23, 1898.

If desired, the title of the theme may be written on the next line. *It should be remembered that a neat manuscript and a careful indorsement make a favorable impression upon the reader.*

4. *Titles*.—Every theme should receive a title. This is not necessarily the same as the subject announced by the instructor.

5. *Rewriting and Revising*.—When the manuscript is returned with the instructor's comments written along the margins and a general criticism on the back, the student should read the theme carefully and study the suggestions made. If he does not understand them (after referring to the sections of the rhetoric to which they relate), he should consult the instructor before attempting to rewrite his theme. On the outside of the theme he will find general directions, usually either "Rewrite" or "Revise." "Rewrite" does not mean merely to copy the manuscript; that is an exercise in penmanship, not in composition. "Rewrite" is a direction to reconstruct the theme according to suggestions made by the instructor. After the lapse of a few days,

moreover, the student will see for himself where he can improve his first effort. This is his final opportunity to make a complete and finished piece of work. Rewriting often requires more skill and patience, and teaches one more about composition, than the easy production of the first copy. It does not necessarily follow that a theme is of poor grade when the student is requested to rewrite; it implies frequently that the thought contained in the theme is worth working over. "Revise," on the other hand, directs the student to correct mistakes and improve weak passages on the original manuscript. Sometimes it will be necessary to rewrite parts of themes marked "Revise." Both the old and the new theme should be handed to the instructor finally, so that he may judge intelligently what advance the student has made. The final mark — and the only important one — is that which the rewritten or revised theme receives.

Exercise I.

A. Define composition and rhetoric. What relation has grammar to the art of composition?

B. Is rhetoric "the art of adornment"? Does the study of rhetoric supply the writer with ideas? With a stock of beautiful phrases? What is the aim of the study of rhetoric? What is meant by the word "effective" as used in section 2?

C. What other methods of expressing thought can you name besides speech and writing? What advantages has written composition over these? Is composition concerned with words alone?

D. What are the differences between oral and written composition? To illustrate these differences select a dialogue from a story that you are reading. Select

a narrative passage from the same story and give the ideas as they might be expressed in conversation.

E. Write in a few sentences what Professor Palmer says about oral composition. Try to frame a conversation about these same ideas.

F. Write out as nearly as you can remember the last conversation you had with a friend on one of the following topics: Our football team; the last basketball game; a trip with my camera; how I spent my vacation; my studies for this year; a sail; a bicycle ride; a good dinner.

G. Rewrite in the third person the following conversations, expressing the speeches of the different characters as briefly as possible:

1. "Gentlemen," said Arthur, who had assumed the command of the expedition, "while George is laying out the breakfast, let us begin by collecting the guns and cartridges. We can talk while performing that necessary task. These gentlemen," added he, pointing to the bodies, "cannot hear us. How many guns, gentlemen?"

"Twelve," replied Eton.

"How many cartridges?"

"A hundred."

"That's quite as many as we shall want. Let us load the guns."

The four companions went to work and loaded the guns. As they were priming the last musket, George announced that breakfast was ready.

"And now to table," said Arthur.

The four friends sat down upon the ground, with their legs crossed, like Turks.

"And now," said Eton, "as there is no longer a fear of being overheard, I hope you are going to let me into this momentous secret."

"I hope, at the same time, to procure you amusement and glory," laughed Arthur. "I have induced you to take a very pleasant walk; here is a delicious breakfast, and five hundred

persons yonder behind the fort taking us for heroes or madmen."

"But the secret! the secret!" said Eton.

"The secret is—that we are all to be shot."—DUMAS: *The Three Guardsmen*. (Adapted.)

2. Now little Tom watched all these sweet things given away, till his mouth watered and his eyes grew as round as an owl's. For he hoped that his turn would come at last; and so it did. For the lady called him up and held out her fingers with something in them and popped it into his mouth—and, lo and behold! it was a nasty, cold, hard pebble. "You are a very cruel woman," said he, and began to whimper.

"And you are a very cruel boy, who puts pebbles into the sea anemones' mouths, to take them in and make them fancy that they had caught a good dinner! As you did to them, so I must do to you."

"Who told you that?" said Tom.

"You did yourself, this very minute." Tom had never opened his lips, so he was very much taken aback, indeed. "Yes; everyone tells me exactly what they have done wrong, and that without knowing it themselves. So there is no use trying to hide anything from me. Now go, and be a good boy, and I will put no more pebbles in your mouth, if you put none in other creatures'."

"I did not know there was any harm in it," said Tom.

"Then you know now. People continually say that to me, but I tell them, if you don't know that fire burns that is no reason that it should not burn you; and if you don't know that dirt breeds fever, that is no reason why the fever should not kill you. The lobster did not know that there was any harm in getting into the lobster-pot, but it caught him, all the same."

"Dear me," thought Tom, "she knows everything." And so she did, indeed.

"And so, if you do not know that things are wrong, that is no reason why you should not be punished for them—though not as much, my little man" (and the lady looked very kindly, after all), "as if you did know."

"Well, you are a little hard on a poor lad," said Tom.

"Not at all: I am the best friend you ever had in your life. But I will tell you I cannot help punishing people when they do wrong. I like it no more than they do. I am often very,

very sorry for them, poor things; but I cannot help it. If I tried not to do it, I should do it all the same. For I work by machinery, just like an engine, and am full of wheels and springs inside, and am wound up very carefully, so that I cannot help going."

"Was it long ago since they wound you up?" asked Tom. For he thought, the cunning little fellow, "She will run down some day, or they may forget to wind her up, as old Grimes used to forget to wind up his watch when he came in from the public house, and then I shall be safe."

"I was wound up once and for all, so long ago that I forget all about it."

"Dear me," said Tom, "you must have been made a long time ago."

"I never was made, my child; and I shall go forever and ever. For I am as old as Eternity and yet as young as Time."—KINGSLEY: *Water Babies*.

CHAPTER II.

WHAT TO WRITE ABOUT.

8. **How to Choose a Subject.**—Oral composition, we have seen, is not essentially different from written composition, and practice in the former assists us in the latter. Moreover, what we talk about will probably furnish us our best material for writing. If the last ball game, or the best model for a bicycle, or a new story, is the topic we discuss with our friends, we can find something to say about it on paper. We have time enough in writing to think about what we say, and we shall find, naturally, that some ideas started in our talk are trivial and pointless, while others suggest new topics that can be developed more profitably. But we shall not lack material to start with—that is the first point gained. On the other hand, if we never care to talk about a subject, or hear what other people have to say about it, we may be quite sure that it is not a suitable topic for us to use in writing.

There are, further, certain special considerations that should guide us in selecting subjects.

1. *Interest.*—The subject, whatever it may be, should be of present interest to the writer. He may possibly be interested in "Growth of character," "Peace," "George Eliot's ethics," and topics of a similar nature—perhaps he ought to find them suggestive—but if he is not interested, he will find nothing worth saying about them, and he will find writing a stupid task. Moreover, to write on subjects that do not

interest one is a kind of deceit; the ideas expressed are not real possessions of the writer; they are merely stolen or invented for the moment. On the other hand, if electrical machines, or stories of adventure or hunting, or sports, occupy the mind, something genuinely interesting may be found to say about them. This fact is not true merely of school exercises in composition; it also applies to all literature. Scott wrote historical tales, while Dickens and Thackeray wrote about men and women in the London of their day. Each chose the material that interested him most. No good work can be done in any other way. Our interests should grow and multiply, and, as a matter of fact, they change perpetually. From spinning tops to playing baseball; from baseball to managing a school paper; from school to business or a profession—a succession of interests follow one another. What absorbs us today may seem trivial and dull tomorrow, but for today it furnishes our thought. We should not make up our minds hastily, however, that a topic is dull. If the subject set for a theme is Shakspeare's play of *Julius Caesar*, at first we may think it offers nothing to us. After some examination and thought, however, we may find a good deal to say about Brutus or Antony; if we turn to Plutarch's *Lives*, we shall have further reason to be interested in the characters of the drama. Do not decide on mere whim that a subject is dull; look it over and test it well to see if it has not some suggestion of interest for you.

2. *Previous Information.*—Must we depend entirely on ourselves for the material we shall have to use in writing? Or is it well to select an interesting topic and "read up" about it? Some previous knowledge, surely, is necessary—the more the better—and in many

cases this can be found only in books. But we must be on our guard lest this consulting books, "reading up" about our subject, results merely in our patching together ideas gathered from other people. What we write should be our own. Suppose, for example, that the general topic were the life of a noted man; if the student selected Nelson, unless his attention had been called to this topic previously, he would be forced to get his information entirely from books, and give it out again before he had had time to make it his own. On the other hand, if he were familiar with the campaigns of the Civil War, and, better still, had read Grant's *Memoirs*, he would have something to start with in writing about Grant. Whatever further reading he could do, would add to ideas already at home in his mind. The student should choose a subject that he knows something about, and reading on the subject should supplement his own ideas, not furnish him with all his matter.

3. *Size of Topic and Space.*—The larger the topic, the young writer usually thinks, the more there will be to say about it. As a rule, the opposite is true—the smaller and simpler the topic, the easier it is to find related ideas. "Imperialism" would puzzle an experienced writer, if he had to discuss it in a theme of two or three hundred words. He would find the "Annexation of Hawaii" somewhat easier, but it is doubtful if he could write connectedly even on this phase of the question, and, indeed, it would be hard to modify the topic "Imperialism" in any way to make it suitable for a short paper. For the same reasons we should reject such subjects as the following: "Bimetallism," "Shakspeare's fools," "Manual training," "Lincoln's call for volunteers," "State militia," "Electrical

science." An analysis of these topics may lead to subjects suitable for short papers, but in their present form they insure failure from the start.

In the same way, a specific or definite subject is preferable to an abstract or general one. It is always easier to find ideas about a special or particular object than about a class of objects or general ideas. "Barn" suggests little to the mind, but "My father's barn" may call up many memories. Engines are too numerous and too different one from another to discuss as a whole, but the "Eight-wheeler on the Panhandle," or "A double-headed locomotive," instantly presents a picture. Our minds deal first with single objects: we never see "in the mind's eye" more than one object of a kind; we never see a class of objects. Particular facts are remembered, not general characteristics. This statement is true of all kinds of subjects. A good illustration is the topic "Books"; few of us could find anything not merely silly to say about books in general. Even on "The drama," or "English fiction," we should wonder where to begin; "Shakspeare," or "Dickens," would also bewilder most of us; but "Shakspeare's character of Brutus," or "Dickens's *Oliver Twist*," suggests definite ideas.

Two bits of advice, then, may be given the young writer: first, avoid large and general topics, or, after examination, choose only one of the subjects involved in the large topic. If your subject is limited, you can hope to treat it connectedly with reasonable thoroughness. Secondly, shape your subject with some regard to the space at your disposal. The demands of a subject can be told roughly by the writer before he begins. The topics cited on the previous page, for example, are obviously unsuited for treatment in two pages.

but "A coöperative factory" might be described successfully in that space. It would probably prove too large for a theme of less than one hundred words. The subject "A motorcycle" might be treated satisfactorily in one page, or at much greater length, as the writer thought best. In the first case he would confine himself to giving simply a description of the machine; in the second, he might add an explanation of its mechanical possibilities, etc. Again, "Our navy," if attempted in a short theme, would result in a few scattering remarks, but a torpedo boat could be described in a page. We should estimate in advance the possibilities of every subject, and invariably "cut our suit according to the cloth."

9. Finding Material to Write About.—1. *The Reporter's Method*.—The general advice that has been given about the selection of subjects presupposes that the student has a number of topics in mind, or that his instructor suggests the theme-subject. But the young writer, if left to himself, often is puzzled where to find *anything* to write about; all subjects have fled from his brain. If he is to enjoy composition and get benefit from it, he must cultivate habits of finding material for himself. In this he cannot do better than to follow the reporter's method. The editor of a large city paper sends a reporter to gather information about any occurrence, which the reporter proceeds to write out as his "story." If he is to be a successful reporter, he will also find subjects for "stories" on his own account. If he happens to hear of an accident or sees a fire or hears an interesting lecture, he will immediately take notes, and later write out his news. A good reporter is constantly alive to opportunities for gathering news, no matter where he is or on what business he is

engaged. He finds in apparently dull matters subjects that will interest the readers of his paper. He talks with men in different employments, finds out what is interesting them, and from the odds and ends thus picked up makes a readable passage. Everyone should cultivate the reporter's habit of observation, of looking for interesting facts in the everyday life about him. Never walk down a busy street with your eyes shut, or pay a visit to a new scene without noting all that strikes you as peculiar or important. Learn to carry a mental notebook for future reference, and if this is not enough, jot down notes in a blank book. Subjects that are worth writing upon will thus spring up about you and occupy your mind. A visit to a neighboring factory, a few minutes spent in a busy store, the erection of a new office building, the management of a dairy or fruit farm—these and similar opportunities will suggest ideas for composition.

2. *Themes About Books*.—Naturally the first source of ideas is the life going on about us; a second, and scarcely less important source, is the field of literature. Books represent life at secondhand, it is true, but they give us often a better understanding of it than we should be able to get by ourselves. It is safe to say that a book which gives us nothing to think about, to talk about, and hence, to write about, is not worth reading. This does not mean that only books of information or "deep" books should be read. Many books not written to convey facts or to teach truths may yet give us much that is worth thinking about if we read them intelligently. Kipling's *Jungle-Books* will not teach us much about natural history, but they will give us sympathy with animals and a keener enjoyment of wild life. Scott's *Woodstock* should not be read merely

for the history it contains; that could be gained more quickly from a short history of England. But from Scott we may learn to know the Cavalier's life, the Puritan's character; further, we may get a picture not easily forgotten of English life in the stirring times of the Rebellion.

What is the best way to use books in gathering ideas for writing? In the first place, reading should suggest thought to the writer, not supply him with ready-made ideas. When a student is asked to write about a book that has interested him, he is likely simply to "tell the story." That is one of the least profitable tasks he could find. It is extremely difficult for a trained hand to put the story of a book containing two hundred or more printed pages into four or five written sheets and give any adequate idea of the original. But the worst fault with this kind of exercise is that it requires little of the writer himself; he tries to reproduce as many of the author's ideas as he can, generally in the author's own words, for it seems impossible to improve the words and sentences of the book. Usually it is merely a mechanical task of selection and reproduction. Let us, then, for the present, exclude from our subjects the summary of an entire book.

We may decide to summarize an interesting chapter and scene, and though this exercise is open in a degree to the objection stated above, it is far more likely to be successful. In a few paragraphs a good idea can be given of the casket scene in the *Merchant of Venice*, or of Macaulay's picture of the trial of Lord Hastings, or of Marner's discovery of Effie in *Silas Marner*, etc. A safer method, however, is for the student to ask himself. What interests me most in that book? Is it the plot? Or a certain argument? Or a description of a

scene in the country? Or the characters the author portrays? etc. These questions once answered, it is comparatively easy to proceed with the subject; he can then state, as fully as possible, *what* elements were found interesting, and explain *why* the scene, or character, or plot arouses interest.

A "criticism" of a book is a topic frequently assigned for composition. The objection to this is that few of us are capable of judging authors like Hawthorne, Lowell, George Eliot, Burke, or Webster, and, therefore, the "criticism" usually amounts to nothing more than a summary of the "story" and, perhaps, a statement that we like it or do not like it. Criticism may be made profitable, however, by considering various questions presented by the work of an author, such as the style, the treatment of character, the descriptive scenes, the plot, etc. If the writer can compare, also, the author's treatment of these questions with that in some other book of a similar character, he will find other definite ideas to express.

Some interesting subjects suggested by books call for further reading; such are: "Does Macaulay give a fair picture of Warren Hastings?" "Scott was prejudiced in favor of the Cavaliers"; "Pope's *Homer* is not Homer, but Pope"; "Tennyson's *Idylls of the King* and Malory's *Morte d'Arthur*"; "George Eliot's treatment of village life." These topics are most profitable because they demand most of the writer. A more imaginative form of subject is possible in handling a novel. The student may take part in the composition by continuing the story after a certain point is reached, or by constructing a scene where the characters of the story appear. This will give a good opportunity to write dialogue.

In general, it is safe to say, it is more profitable to write about one or two topics suggested by a book than to write about the book as a whole. Summary and criticism are less valuable and less interesting than discussion of special points, or imaginative sketches based on the book.

3. *Material from Newspapers and Magazines.*—Much of our reading today consists of newspapers and magazines. All our information about the movements of the world, industrial and political, comes from this scattered reading. The facts and ideas here gained should not go in one ear and out the other. Detached pieces of information should be avoided, and what has been glanced at in the columns of the paper, if important, should be pursued in the more serious articles of the magazines. The Klondike gold fields, the Japanese war, the Russian railroad across the great Siberian plains, Russian aggressions in China, the Nicaragua canal, the Fashoda incident, the Philippines as a colony—these and many other similar topics have occupied public attention the last few years. Each month brings new and more or less permanent questions, that are discussed at length in the newspapers and magazines. Every intelligent man or woman wishes to inform himself on such matters. No better method can be found to arrange and sift information thus obtained than to write on topics of the day.

In treating contemporary events, certain cautions should be heeded: 1. Do not attempt too large a subject (see section 8, 3). 2. Do not depend on one source of information, but read as many reports as possible. 3. Confine yourself to stating the facts as interestingly and as completely as possible without giving hasty opinions. 4. Seek to show the real

importance of the subject. 5. Always give your sources of information.*

10. Summary of Chapter.—1. The great test of the suitability of a subject for a writer is his interest in it. He cannot interest others in what he himself is not interested in, or what he has only an affected liking for. If, after genuine effort to arouse his mind, the subject remains distasteful, he should avoid it.

2. A good subject may be spoiled by attempting to treat it in too limited a space. Judge beforehand whether your powers and the condition under which you are writing make a subject advisable.

3. Avoid general and abstract topics, such as war, peace, science, poetry, and the like. The more specific and special your topic is, the more you will find to say about it.

4. Cultivate observation; find interesting topics in the events of the day.

5. In taking a subject from a book, beware of writing a mere summary; try to put some of your own thoughts into your theme.

6. Make your reading of periodicals of some permanent value by using the information gained as material for themes.

Exercise II.

A. Keep a notebook for subjects, in which are entered each day at least two subjects, with brief notes of what you would write about them. Read the topics in class once a week, defend your choice of them, and

*NOTE.—Good sources for such articles are (among others): *The Outlook*, *The Youth's Companion*, *Harper's Weekly*, *The London Illustrated News*, *The Review of Reviews*, *McClure's Magazine*. More serious articles may be found in *The Forum*, *The New York Nation*, *The North American Review*, *The Century*, *The English Contemporary Review*, *The Atlantic*. Most of these magazines should be found in a high-school library.

state the probable length of the themes required to develop them properly.

B. Write a paragraph of not less than a hundred words on some subject suggested by what you saw today on your way to school.

C. From the following list of subjects select five that you could write a theme about, not over one sheet of theme-paper in length. Select two that could be treated in two or three pages, and outline the thought. Select four that are suited for longer themes, and give your reasons why :

1. A summer camp.
2. The boy who sits next to me.
3. An intelligent cat.
4. An old house.
5. A ten-mile walk.
6. What is a cheque?
7. Totem-poles.
8. A windstorm.
9. Points of a good horse.
10. A model stock farm.
11. A country railway station on the arrival of a train.
12. How to make roses grow.
13. The naval officer of the future.
14. Public baths.
15. Tennyson's *Ballad of The Revenge*.
16. Sir Roger de Coverley at the Play.
17. Billy Bones in *Treasure Island*.
18. Manual training.
19. The conditions necessary for the formation of a desert.
20. Mythology.
21. The three departments of government; their functions.
22. The Legend of the Holy Grail.
23. The story of Dr. Manette in *A Tale of Two Cities*.
24. Napoleon.

25. The plan of the *Canterbury Tales*.
26. The origin of ice-packs.
27. A six-day bicycle race.
28. A street-car incident.
29. A Court masque in Elizabeth's time.
30. The origin and functions of CO₂ in the atmosphere.
31. My sensations when themes are read.
32. Dinner on the farm.
33. The Swiss Referendum — what it is.
34. Phœbe Pyncheon (character sketch).
35. The process of electroplating.
36. The historical novel.
37. American annexation.
38. Coal mining.
39. The origin of underground caves.
40. Mrs. Primrose (character sketch).
41. The school store (description).
42. Thermometers.
43. The metric system of weights and measures.
44. The History of Mowgli in the *Jungle-Book*.
45. Baloo, in the *Jungle-Book*, as a teacher.
46. The oxy-hydrogen blowpipe.
47. Maple sugar making.
48. Relation of insects and flowers.
49. How bumble bees help clover set seed.
50. Keeping a diary.
51. Preparation of charcoal.
52. The Man in the Iron Mask.
53. Vivisection.
54. Is hunting cruel?
55. What are pussy willows?
56. Bleaching with chlorine.
57. Why plants need water.
58. Hepzibah Pyncheon's shop.
59. The statue of the republic at the World's Fair.
60. The origin of waterspouts.

D. What objections do you find to the following subjects?

1. The winds.
2. Queen Victoria's reign.

3. Arctic expeditions.
4. Foreign missions.
5. Vacations.
6. Imagination.
7. The World's Fair of 1893.
8. Dreams.
9. Shakspeare's heroines.
10. Education.
11. War.
12. Free trade.
13. Stories of adventure.
14. A visit to New York.
15. Athletics.
16. Poetry.
17. Presidents of the United States.
18. The inhabitants of Mars.
19. Cloud scenery.
20. Travel by rail and by steamer.
21. The seasons.
22. Taxation.
23. Queer people.
24. Darwinism.
25. The nature of man.
26. The mysterious as a factor in the beautiful.
27. Advertising.
28. A rolling stone gathers no moss.

E. Modify ten of the following subjects in any way that will enable you to treat them interestingly :

1. The Indiana gas belt.
2. *The House of the Seven Gables.*
3. Transportation.
4. Kipling's animals in the *Jungle-Book*.
5. Standing armies.
6. Flags.
7. English colonies.
8. Queen Elizabeth.
9. Abraham Lincoln.
10. A third term of office for the President of the United States.
11. Hypnotism.

12. The humor of Dickens.
13. Bicycling.
14. The influence of gunpowder.
15. The steam engine.
16. Photography.
17. The Continental Congress.
18. English schools.
19. The Supreme Court of the United States.
20. The Civil War in England.

F. From the books read in school during the previous term, make a list of not less than ten subjects about each of which you could write three pages.

G. What topics are now being discussed in the daily papers which you could use for theme-subjects? How would you treat them?

H. A list of subjects of contemporary interest is given below. Select the one you know most about and write a short theme upon *one division* of the whole topic :

The Chicago drainage canal ; Track elevation in great cities ; The chief industry of my town ; The political divisions of our county ; A good form of government for a small town ; Underground vs. elevated railroads ; Storage batteries ; Electricity on steam railroads ; How the states in the middle west market their products ; The Hawaiian Islands ; Central American republics ; The Monroe Doctrine ; What is meant by Greater New York ; Social settlements.

I. Prepare a list of subjects that you can write about suggested by *Silas Marner* ; by Burke's *Speech on Conciliation with America* ; by one of Macaulay's *Essays*.

CHAPTER III.

DEVELOPMENT OF SUBJECTS.

11. **Titles.**—It makes little difference whether a writer gets his title first and then plans his work, or finds the title after the completion of his composition. We shall discuss the title first because the topic follows closely the advice given in the preceding chapter, and because the writer should understand from the start that the title and the subject are not the same thing. The subject may be so phrased as to make a good title, but as a rule, the statement of the subject is too broad to be used as a title. The title is the special name which the author gives to his treatment of the subject. Thus, from the general subject of "Bicycling in England," we may derive a number of titles, as, "From Edinburgh to London on Wheel," or, "A Tour of the English Lakes by Bicycle," or "Bicycling in Devon." The selection of a good title is important, because by means of the title the writer marks out the field of his composition, and also engages the attention of the reader.

In the first place, a title should be brief. Before this century authors frequently gave long titles even to short pamphlets, endeavoring to cover all matters treated in the work; such, for example, is Bunyan's full title for his allegory:

The Pilgrim's Progress from this world to that which is to come, delivered under the similitude of a Dream, wherein

DEVELOPMENT OF SUBJECTS.

35

is discovered the manner of his setting out, his dangerous journey, and safe arrival at the desired country.

But a modern writer will name a long work by a short title, as, *Forty-One Years in India*, or, *The Discovery of America*.

The title should be clear, not misleading. When we read in a newspaper "The Slaughter of the Innocents" as the heading to an account of the destruction of fish by a flood, we are uselessly deceived. Again, "Charity" is a vague title for a magazine article. The reader cannot guess whether what follows is to be an account of modern methods of distributing relief to the poor, or a sermon. A good title should answer, as far as possible, the question, What is the article about?

If the title is brief and clear, then the author must consider its interest. Will it draw attention to the article or the book and stimulate people to read further? *The Workers*—a title for a book describing life among different classes of day laborers—is an interesting title, much better, for instance, than "Industrial Conditions." *How the Other Half Lives* tempts our curiosity, while "The Condition of the Poor in Our Large Cities" does not. What has been said in the previous chapter about the value of specific subjects is true also of titles. A student who gives "Fishing" as his title for the story of a day's sport is sure to discourage a reader from going beyond the title. "Fishing for Bass," or, "How I Caught a Two-Pound Bass," may tempt a reader to go on. Seek to interest your reader by the title of your work.

In seeking for an entertaining title, do not select one that is merely sensational. A sensational title is deceptive, and it is cheap, i. e., it classes the work with the writing of superficial and vulgar writers. Many

such sensational titles may be seen in the headlines of the daily press; e. g.: "From Jail to War," "Uncle Sam Lets Loose the Dogs of War," "No Cross, No Crown," etc.*

12. Preliminary Work.—Let us suppose that the subject for a short theme of two or three pages has been decided upon; that the title is chosen; that any necessary reading or gathering of information has been performed; and that the subject has been talked over with a friend, or at least thought over by the writer. The next step is to make notes. The writer jots down, quite at random, a few words to serve as headings for the different facts or ideas that occur to him. These notes need not be complete sentences; sometimes a single word will do. After he has made as many notes as occur to him, he should copy them on a second sheet of paper, this time arranging them, rejecting those that are not to the point, filling out those that are incomplete, and expanding the broken phrases. This method is illustrated in the following outlines:

General Subject: Description of the making of castings in a machine shop.

Title (possibly): "Castings," or, "How to Make a Casting."

First Form—Notes.

Large inclosure with half-dozen buildings. Railroad track in yard. Steam shovel on car. Saw men making chains. Opening the castings by unscrewing wooden pins. Molds. Sand. Men filling molds with sand. Molten metal poured in. It cools over night. Planing the castings. Use of compressed

*NOTE.—Titles should be written in italics or inclosed between quotation marks. The first word and all the important words of a title should begin with capital letters. Every theme should receive a title, which should be written at the head of the first page.

air in handling castings. In another building carpenter's shop to make molds. Setting up castings.

On examining these notes, I find that I have jotted down the subjects as I saw them, and as I happened to see the casting first, and the carpenter's shop last, I have placed them in the same order. But the mold comes, naturally, before the casting. Moreover, I have given about one-third of my notes to the introduction—the shops, the yard, making chain, etc. Evidently, in revising, I must either throw out some of the notes in the first part, or find more to say about the casting. The second form follows:

Second Form—

1. The plant I saw was situated near a railroad junction and was made up of a number of low brick buildings placed about an open yard.

2. The plant was for constructing steam shovels, and one of the completed shovels was swung on a flat car on a track running across the yard.

3. The first step in the making of a casting is the mold; that is constructed from plans (like maps) by carpenters in a separate shop. Describe the making of molds.

4. The wooden mold goes to the casting room, where it is filled with a mixture of sand and water that looks like black meal.

5. The wooden molds are removed, leaving a granular, regular mass, like a huge mud pie. The head man patches the mold.

6. At night the molten metal is poured into these sand vessels and they are left to cool.

7. The next day the sand is brushed off and the iron casting comes out.

8. By means of derricks worked by compressed air, the castings (sometimes weighing many tons) are placed on little cars.

9. They are taken into the machine shops and placed on different lathes. The lathes are sometimes like an ordinary wood lathe; sometimes circular disks.

10. They are smoothed by sharp steel chisels that pare off thin strips of the rough outside.

11. Describe the completed machine.

This time I have found it possible to add several sections about the castings. I have thrown out the notes on the making of chain (which, though interesting, were not directly related to my subject), and I have rearranged and filled out the brief notes.

13. First Complete Copy.—The next step is to write out a complete, connected draft. Most writers find it advisable to do this without pausing to hunt for the best words, or to make corrections. It is easier to keep the mind steadily on one thing at a time than to do two things at once—to give our whole attention, first, to telling the story; next, to improving it. The writing-out will result in something like this:

Third Form—

1. Some months ago I was delayed for several hours at a railroad junction in Ohio. 2. The first thing I did was to get some luncheon in the station, and then I looked about for something to do to fill the time until I could get my train. 3. Across the tracks from the station were a number of low brick buildings, built irregularly around an open yard. 4. This, I learned, was a well-known plant for making steam shovels, dredges, road machines, and similar engines. 5. Obtaining a card of admission to the place at the office near the entrance, I spent an hour watching the process of making castings. 6. This was very interesting, and I shall attempt to describe it. 7. The first step in making a casting is the manufacture of the wooden plan, or mold; this is done by skilled carpenters, from pen-and-ink sketches, in a carpenter shop on one side of the yard. 8. These molds must be very carefully and exactly made and fitted together. 9. They require nice joiner-work, and are made of seasoned oak lumber. 10. The molds are taken to the filling room and placed near the furnaces, where a workman fills them with a mixture of black sand and water. 11. This wet sand looks like black meal. 12. After the sand has been pressed

into the molds and has taken the form of the mold in every part, the wooden frame is taken apart. 13. These molds are so made that they can easily be taken apart without disturbing the sand. 14. This leaves a vessel in shape like the required casting. 15. In removing the parts of the mold, little pieces of sand are broken off. 16. These breaks must be carefully patched by a skillful workman in order that the castings may come out regular. 17. After the sand mold is ready, it is taken to the furnace, where it is filled with molten iron. 18. Pouring, as this is called, is done at night. 19. When the metal has cooled and the sand is brushed away, the casting comes out, in form like the wooden mold, but with rough surfaces. 20. It looks like a piece of pig iron. 21. Much remains to be done before the casting can be used in a machine. 22. The next process is planing the rough castings until the surfaces are the right size. 23. For this operation the castings are lifted on to little cars and run into an adjoining shop. 24. The lifting of the big pieces of iron (sometimes several tons in weight) is done by means of derricks worked by compressed air. 25. This apparatus, which seems weak, handled the heavy casting like a feather, and was regulated easily by a valve. 26. Inside the planing room are many lathes worked by steam. 27. Some are shaped like an ordinary woodturner's lathe, and others look like large drums. 28. The casting is lowered on a suitable lathe, and the slow process of smoothing the surfaces begins. 29. A small steel chisel is so fixed that it barely touches the iron surface, and the machine is regulated to move the casting a fraction of an inch after each trip of the chisel across the surface. 30. The chisel cuts out a fine shaving of iron, like a thin apple-paring, on each trip, and gradually covers the entire surface until it is smooth and of the proper thickness. 31. It is surprising to watch the little steel chisels pare away the iron as if it were soft wood. 32. From the shops I went into the yard, where a completed steam shovel that rotated on a car was being tested. 33. Then I thanked the superintendent, and went back to the station.

At first sight this would seem to be a satisfactory theme. I have covered all the points of my second outline and have added an introduction, besides connecting the parts so that it forms a coherent story.

On looking it over more carefully, however, I am not content with it. In the first place, it is too long, for I was to write a theme of two or three pages, and I have nearly four pages. Then I notice that words are repeated, especially in sentences 15, 16, and 17. Some sentences, like 20, can be condensed to phrases and used elsewhere. Nothing has been said about the putting together of the machine.

14. The Final Copy.—There are also a number of other places where, after my critical examination, I think I can improve the account. So I make a last trial:

Fourth Form—

THE MAKING OF CASTINGS.

1. Not long ago I had a chance to see how castings are made in a steam-shovel works. 2. The first step in making a casting is the construction of a wooden plan, or mold, which is made by skilled carpenters, after pen-and-ink sketches of the piece required. 3. These molds require nice joiner-work; they are made of seasoned oak lumber, and the parts fitted together in such a way that they can easily be taken apart.* 4. The wooden molds are then taken to the filling room, where they are packed with wet sand that looks like black meal. 5. After the sand has been pressed into the mold and has taken the proper form, the wooden mold is removed, leaving a sand mold in shape like the required casting. 6. Wherever little pieces of the sand have been knocked out in removing the wooden frame, a skilled workman must patch the surfaces. 7. Next, the sand mold is filled from the furnace—usually at night—with molten iron. 8. When the metal has cooled, the sand is knocked off, and the casting comes out, in form like the wooden mold, but with rough surfaces, something like pig iron. 9. Before the rough casting can be used in the machine, it must be planed until the surfaces are of the right size. 10. For handling the castings, which are sometimes several tons in weight, cranes are used, worked by compressed air. 11. By means of these strong machines, a heavy casting is seized as if it were a feather,

*Note that sentences 12 and 13 are used here. Why?

placed on a car, and run into the planing room, where it is shifted about in the same way. (*Unfinished.*)

So far as I have gone I have been able to shorten my account at least a third without omitting any important ideas, and I have strengthened the sentences by suppressing unimportant statements and uniting connecting thoughts. One question puzzled me. Should I omit the introductory sentences? They were interesting enough and served to bring the reader naturally to my subject. But I had to omit something, and as the introduction, after all, was merely preliminary—a kind of “getting up steam”—I could spare it. Introductions are usually superfluous; they are scaffoldings erected by the builder, and should be removed when the building is complete. Note that the second form is longer than the first, and that the third is the longest form, while the fourth form, though longer than the second, is shorter than the third.

This seems to be an elaborate process to go through with to obtain such small results. After all four forms, we have only a two-page theme. One questions whether every good writer must take all this pains when he undertakes to write. Trained writers do not, as a rule, make four drafts. Even very careful writers learn, after a time, to combine the first with the second form, and sometimes the third with the fourth, thus reducing the process to two parts. The completed draft, however, is frequently rewritten a number of times. Real excellence in writing, as in any art, comes only through the willingness to take infinite pains. Probably the novel or poem you skim through so easily was written three, four, or even five times before it went to the printer. The preliminary draft is designed to straighten out our thoughts. Most of us think in a disorderly,

helter-skelter fashion, and until we examine our ideas as they appear on paper, we cannot tell where they really belong, nor whether they belong to the theme at all. The slow work of making plans gradually trains the mind to arrange ideas, and if the student learns in this way to think clearly and logically, he will gain something far more important than the power to write.

After a few months of practice in theme-work, a student should be able to do away with the first form. One preliminary plan should be sufficient. But he can hardly expect, if he wants to do better than "pass-work," to dispense with the third form.

Exercise III.

A. Find titles that will show how you can use the following statements of subjects:

1. The United States ought not to annex Cuba, because the Cubans are not capable of assuming the duties of United States citizenship.
2. The sensational newspapers did a great deal of harm during the Cuban agitation.
3. One reason why high-school and college students like football is because it is a strictly amateur game.
4. A description of the scene viewed from a window.
5. A description of a small boy looking through a crack of the fence at a baseball game.
6. The fact that many prisoners leave our penitentiaries worse than when they went in would seem to show that our system of punishing crime is not based on the right ideas.
7. A visit to a coal mine in Pennsylvania.
8. It is desirable that good pictures and good books form an important part of the equipment of every schoolroom.
9. An attempt is being made to cultivate the tea plant in South Carolina.
10. Statistics show that during the past year many

more accidents have resulted from bicycling than from football.

11. A description of the house you were born in.

12. A characteristic feature of London life in the eighteenth century was the coffeehouse.

13. A visit to the Bureau of Engraving and Printing in Washington, to see the process of making bank notes.

14. An autobiography.

15. The use of gunpowder had a powerful influence in making society democratic, for it rendered the knight, formerly superior in his expensive armor and equipment, of no more value in battle than men of lesser rank.

16. It is fortunate that "mass plays" in football have been done away with, for they were very dangerous.

17. A description of the day before Christmas in the toy department of a big store.

18. Many students who would not think of doing anything dishonorable outside of school seem not to be ashamed of cheating in examinations.

19. An account of the phases through which a rain-drop may pass.

20. An account of the famous fight of Sir Richard Grenville, in Tennyson's ballad, *The Revenge*.

21. A description of the home of Katrina Van Tassel.

22. As examinations do not afford a real test of the student's knowledge of the subject, they should be abolished.

23. It would be advisable for the United States to adopt the English plan and not pay members of Congress.

24. There are several ways in which lakes may become extinct.

25. Certain facts prove that spring water has its ultimate origin in rain.

B. Discuss the appropriateness of the following titles to the subjects treated:

<i>The Title.</i>	<i>The Subject Briefly Described.</i>
1. "Historic News Beat."	Victory of a newspaper in securing news in advance.
2. "Lava."	A one-page theme to prove that lava is a rock solution.
3. "The Gods Give My Donkey Wings."	A novel.
4. "Hospital Sketches."	Accounts of a nurse's experience during the Civil War.
5. "Sesame and Lilies."	Lectures on how and what to read.
6. "Captains Courageous."	A story of life on a fishing schooner off the Grand Banks of Newfoundland.
7. "Rivers."	An account of the typical history of a river.
8. "The Swiss Referendum."	An argument to prove that the Referendum is needed in the United States.
9. "A Description."	A description of an old-fashioned garden in New Hampshire.
10. "Spain Receives the Ultimatum."	An editorial on the Spanish war.
11. "Chaucer's Canterbury Tales."	A one-page theme on the plan of the Canterbury Tales.
12. "Treasure Island."	A story of adventure in search of pirates' treasure.
13. "All Sorts and Conditions of Men."	A novel dealing with social reforms in London.
14. "Napoleon."	A brief analysis of the character of Napoleon.
15. "Deserts."	A two-page theme setting forth the conditions necessary for the formation of a desert.
16. "Priam's Visit to Achilles."	A description taken from Pope's Homer.

C. Prepare preliminary drafts (first form) for a descriptive subject similar to "The Making of Castings." Prepare drafts one and two for a short narrative of some event discussed in the history class; then write out draft three and submit it to the class for criticism. The following subjects may be suggestive:

1. An account of the battle of Thermopylæ.
 2. Burgoyne's invasion.
 3. The games in the fifth book of the *Æneid*.
 4. Priam's visit to Achilles.
 5. The death of Hector.
 6. The parting of Hector and Andromache.
 7. An account of the battle of Salamis.
 8. An account of the storm in the first book of the *Æneid*.
 9. The battle of Saratoga.
 10. The story of Regulus.
 11. King Philip's war.
 12. The migration of an Indian tribe.
- D. Complete the final form of the theme, section 13.

CHAPTER IV.

DIVIDING SUBJECTS INTO PARAGRAPHS.

15. **Natural Divisions of a Subject.**—In considering the subject of castings, when I came to the second form I found my ideas sorting themselves into bundles. First came the situation of the "plant," or shops; next a description of the buildings and the yard; then, the making of the wooden molds, etc. This division was changed in my next draft by combining the situation and the description of the place into one bundle, which I called the introduction. Although neither in the third nor in the fourth form have I shown these divisions in the page, that there is a change of subject at different points can easily be seen. The first group of ideas, for example, is introduced by the sentence, "Some months ago I was delayed for several hours at a railroad junction" (briefly, the scene); the second, by the sentence, "The first step in making a casting is the manufacture of the wooden plan or molds" (briefly, the molds); the third, "The molds are taken to the filling room, where a workman fills them with a mixture of black sand and water" (briefly, filling the molds), etc. These sentences begin new divisions in the thought.

As soon as we have a subject in mind, the ideas related to it will begin to arrange themselves in groups. For instance, if we take the topic, "Functions of Government," certain natural divisions suggest themselves at once: first, the function of making

laws; second, the function of executing the laws; and, third, the function of interpreting the laws and settling disputes according to the laws. Whatever may be said on this topic can be grouped under one of these three divisions: the legislative function; the administrative function; the judicial function. Of course, few subjects divide themselves as easily and naturally as this; frequently the best divisions are discovered only after some experiment, and a topic is often capable of several different schemes of division. Some final division of a topic into its minor groups, however, should be made *before* the last draft is attempted. Some tentative scheme should be kept in mind after the preliminary work of making notes. Unless the writer has an exceptionally logical and orderly mind, it will be impossible for him to find the proper places for division after he has finished his composition.

If the writer has found the best scheme for division—if he has found the natural units in his subject, and has thus arranged his ideas in distinct groups—it will be easy to discover his plan, whether he indicates the changes of thought on the page or not. The following passage, for example, can be divided into its five integral parts as we read:

Many individuals of existing or future historic celebrity in the Netherlands, whose names are so familiar to the student of the epoch, seemed to have been grouped, as if by premeditated design, upon this imposing platform, where the curtain was to fall forever upon the mightiest emperor since Charlemagne, and where the opening scene of the long and tremendous tragedy of Philip's reign was to be simultaneously enacted. There was the Bishop of Arras, the serene and smiling priest whose subtle influence over the destinies of so many individuals then present, and over the fortunes of the whole land, was to be so extensive and so deadly. There was that flower of Flemish chivalry already distinguished for his bravery in many fields, but not

having yet won those two remarkable victories which were soon to make the name of Egmont like the sound of a trumpet throughout the whole country. The Count of Horn, too, with bold, sullen face, and fan-shaped beard—a brave, honest, discontented, quarrelsome, unpopular man. While in immediate attendance upon the emperor was the immortal Prince of Orange. Such were a few only of the most prominent in that gay throng, whose fortunes, in part, it will be our humble duty to narrate; how many of them passing through all this glitter to a dark and mysterious doom!—some to perish on public scaffolds, some by midnight assassination; others, more fortunate, to fall on the battle-field—nearly all, sooner or later, to be laid in bloody graves! All the company present had risen to their feet as the emperor entered. By his command, all immediately afterwards resumed their places. The benches at either end of the platform were accordingly filled with the royal and princely personages invited, with the Fleece Knights, wearing the insignia of their order, with the members of the three great councils, and with the governors. The Emperor, the King, and the Queen of Hungary were left conspicuous in the center of the scene. As the whole object of the ceremony was to present an impressive exhibition, it is worth our while to examine minutely the appearance of the two principal characters. Charles the Fifth was then fifty-five years and eight months old; but he was already decrepit with premature old age. He was of about the middle height, and had been athletic and well-proportioned. Broad in the shoulders, deep in the chest, thin in the flank, very muscular in the arms and legs, he had been able to match himself with all competitors in the tourney and the ring, and to vanquish the bull with his own hand in the favorite national amusement of Spain. These personal advantages were now departed. Crippled in hands, knees, and legs, he supported himself with difficulty upon a crutch, with the aid of an attendant's shoulder. In face he had always been extremely ugly, and time had not improved his physiognomy. His hair, once of a light color, was now white with age, close-clipped and bristling; his beard was gray, coarse, and shaggy. His forehead was spacious and commanding; the eye was dark-blue, with an expression both majestic and benignant. His nose was aquiline but crooked. The lower part of his face was famous for its deformity. The under lip, a Burgundian inheritance, as faithfully transmitted as

the duchy and county, was heavy and hanging; the lower jaw protruding so far beyond the upper that it was impossible for him to bring together the few fragments of teeth which still remained, or to speak a whole sentence in an intelligible voice. So much for the father. The son, Philip the Second, was a small, meagre man, much below the middle height, with thin legs, a narrow chest, and the shrinking, timid air of an habitual invalid.—MOTLEY: *The Rise of the Dutch Republic*. (Condensed.)

16. Paragraphs.—These divisions of the topic are commonly made plain to the eye by a mechanical device. The first line of every division is indented (placed in from the margin) about a quarter of an inch in a printed page, usually a longer space in manuscript. The group of sentences thus indicated by indentation is called a paragraph. Paragraphs, it must be remembered, are not breaks in the page made arbitrarily by the printer to relieve the eye in reading. They represent to the reader the divisions that the author wishes to make in his subject, and thus they are extremely useful, both to the reader and to the writer.

Paragraph divisions should be made plainly. At first the student would do well to set the paragraph mark (¶) against the opening sentence of every division that he intends to make. Many careless writers indent a new sentence whenever it begins a line, and also leave a blank space at the right of the page whenever a sentence ends, thus,—

This habit keeps the reader in doubt as to where the writer intends to make his divisions, and also breaks the symmetry of the page. Keep the manuscript flush with the margins (as in printing), except when a paragraph is to be made; then indicate it plainly.

17. Length of Paragraphs.—If the paragraph is determined by the division of thought in the subject, its

length will vary with the number of ideas to be developed in each part. Sometimes it may consist of a sentence, and again it may cover several pages. There are certain facts, however, gathered from experience, which are helpful in determining the size of paragraphs:

In conversation, whatever is said by one person, together with the comment of the author on the speech, and the author's statement of action ("he said," "replied," "moved," etc.), is placed in one paragraph.*

In descriptive and narrative writing, where the topic changes frequently, paragraphs are usually brief: from two to ten sentences, or from thirty to one hundred and fifty words in length.

In essays and arguments, where the sub-topics are comparatively few, the paragraphs are longer: from five to twenty sentences, or seventy-five to three hundred words.

If the writer finds himself making many paragraphs of one or two short sentences only, he may safely decide that his divisions of thought are too minute—are not organic divisions. On the other hand, if he finds that he writes two or more manuscript pages before he comes to a division of his thought, he may infer, as a general rule, that he has not divided his subject enough, or has too large a subject for satisfactory treatment in a brief theme.

If there are many paragraphs in the first part of a theme and few at the end, or *vice versa*, the writer may

*NOTE.—There are certain exceptions to this rule: when a group of characters speak at the same time; when the speech of one character is long and contains thought-divisions of its own, etc. Examine for this point any novel by Scott, or George Eliot, or Thackeray, which is being read in class.

infer, usually, that his thought-divisions are disproportionate. For example, let the line A B



represent the subject to be treated; if six divisions are made in the first part (x), and three in the last (y), the topics of x must each have relatively one-half the importance of those of y .

Although it is true that some writers of narrative paragraph single sentences in order to call special attention to them, such a practice is not to be imitated, for the paragraph device is not intended for emphasis. Do not paragraph every important statement, as is the custom in sensational journalism.

18. Paragraph Topics.—In the example used in section 15 of this chapter the divisions of thought were made clear by sentences which contained the subject of the paragraph. Such introductory statements, usually called "topic-sentences," are of great convenience, both to the reader and to the writer; they show the former the topic to be treated, and they help to keep the latter strictly to his thought. Topics are not always announced in the first sentence; sometimes they appear after one or more preliminary statements or at the end of the paragraph. Moreover, not every paragraph is supplied with a clear topic-sentence; frequently, in narrative and descriptive writing, the topic is gathered from all the sentences, and not stated as a whole in any one. The use of the topic-sentence may be seen in these paragraphs from Bryce.*

*NOTE.—At this point the student should examine such books as Burke's *Speech on Conciliation*, Macaulay's *Essay on Addison*, Webster's *Bunker Hill Orations*, as well as a text-book in history, the daily paper, and a well-written magazine article, to discover the topic-sentences of paragraphs when they are stated, and to supply them where they may be inferred.

The National Legislature of the United States, called Congress, consists of two bodies, sufficiently dissimilar in composition, powers, and character to require a separate description. Their respective functions bear some resemblance to those of the two Houses of the English Parliament, which had before 1787 suggested the creation of a double-chambered legislature in all but three of the original thirteen States of the Confederation. Yet the differences between the Senate and the British House of Lords, and in a less degree between the House of Representatives and the British House of Commons, are so considerable that the English reader must be cautioned against applying his English standards to the examination of the American system.

The Senate consists of two persons from each State, who must be inhabitants of that State, and at least thirty years of age. They are elected by the Legislature of their State for six years, and are reëligible. One-third retire every two years, so that the whole body is renewed in a period of six years, the old members being thus at any given moment twice as numerous as the new members elected within the last two years. As there are now thirty-eight States, the number of Senators, originally twenty-six, is now seventy-six. This great and unforeseen augmentation must be borne in mind when considering the purposes for which the Senate was created, for some of which a small body is fitter than a large one. As there remain only eight Territories which can be formed into States, the number of Senators will not (unless, indeed, existing States are divided, or more than one State created out of some of the Territories) rise beyond ninety-two. This is, of course, much below the present nominal strength of the English House of Lords (about 560), and below that of the French Senate (300), and the Prussian Herrenhaus (432). No Senator can hold any office under the United States. The Vice-President of the Union is *ex-officio* President of the Senate, but has no vote, except a casting vote when the numbers are equally divided. Failing him (if, for instance, he dies, or falls sick, or succeeds to the presidency), the Senate chooses one of its number to be president *pro tempore*. His authority in questions of order is very limited, the decision of such questions being held to belong to the Senate itself.

The functions of the Senate fall into three classes—legislative, executive, and judicial. Its legislative function is to pass, along with the House of Representatives, bills which become

Acts of Congress on the assent of the President, or even without his consent, if passed a second time by a two-thirds majority of each House, after he has returned them for reconsideration. Its executive functions are:—(a) To approve or disapprove the President's nominations of Federal officers, including judges, ministers of state, and ambassadors. (b) To approve, by a majority of two-thirds of those present, of treaties made by the President—i. e. if less than two-thirds approve, the treaty falls to the ground. Its judicial function is to sit as a court for the trial of impeachments preferred by the House of Representatives.—BRYCE: *American Commonwealth*.

The three topics in this passage may be stated briefly by three titles: 1. The National Legislature, or Congress. 2. The Senate—Its Composition. 3. The Senate—Its Functions.

19. *Development of Thought from the Topic of the Paragraph.*—A little analysis will show how Mr. Bryce drew out the ideas contained in the topic-sentences. In the first paragraph, as he is writing for Englishmen, he compares the American Congress with the English Parliament. His first idea is that they are alike in some respects; his second, that they are more unlike. Having introduced his general subject and made it clear in part by a comparison to the well-known English system, he turns to the first division, the Senate. What is it? is the question to be answered. Sentences one, two, and three describe the make-up of the Senate in general; sentence four, the actual numbers. Sentence five is a digression to draw attention to the preceding sentences. Number six continues the thought of the first three sentences. The size of the Senate is then made plainer by comparison with the same body in England, France, and Germany. The last four sentences describe very briefly the regulation of the powers of the Senate by the Constitution. The third paragraph is even more clearly developed than the others

by the use of three sub-topics mentioned in the first sentence. This method of developing the topic of a paragraph is, roughly, to answer the question, What is it?

Let us now take a paragraph-topic and develop it in the same manner. If, for example, we take the subject, "roads," with the title, "How to Make Good Roads," we may find four divisions of the matter, or four paragraphs: (1) good vs. bad roads; (2) the good country road; (3) the macadamized road; (4) the asphalt road and the brick road. The fourth division is made to include two topics, because both are less important than the other kinds of roads. Under the first division we ask, What are good roads? They are, (a) hard (developed by giving the reasons); (b) well graded (reasons why); (c) not dusty (reasons why). What are poor roads? The answer may be made in either one sentence or more. One other idea should be treated here: Is the same kind of road good under all conditions? Finally, as certain roads answer the requisites of good roads, it will be well to describe them in detail. Under divisions two and three, the same process may be continued. In each case the first sentence will give an idea of what is to follow; thus, the first topic-sentence will be: "Roads are good or bad according as they are made with good or bad material, and are made stupidly or intelligently." The second topic-sentence will be: "A good country road may be constructed cheaply from materials near at hand, and, if properly repaired, will answer for light traffic as well as the expensive city boulevard." The third topic-sentence is: "The construction of the macadamized road is, as a rule, on this plan," etc.

20. Development of Topics by Illustration.—When the topic is a general or abstract idea, the best method

of treating it is to answer the question, What is it like? or, What is a good example of it? In section 18, above, we saw how Mr. Bryce explained to Englishmen the general idea of the American Congress by comparing it with the English Parliament. The same writer illustrates the spirit of fraternity among Americans by giving an example:

Wealth is generally felt to be a trust, and exclusiveness condemned not merely as indicative of selfishness, but as a sort of offense against the public. *No one, for instance, thinks of shutting up his pleasure-grounds; he seldom even builds a wall around them, but puts up low railings, so that the sight of his trees and shrubs is enjoyed by passers-by.*

Robert Louis Stevenson explains in the same way a general idea:

The difference between England and America to a working-man was thus most humanly put to me by a fellow-passenger: "In America," said he, "*you get pies and puddings!*"

A longer instance of this method of developing an idea is given in the following passage:

In order to carry on production continuously, in these days, a man must have the use of some wealth while he is engaged in working. If he is making screws, he cannot live on them; he must have food until the screws are made and exchanged for other things. If, as soon as he became hungry, he had to stop work, take his dog and gun, and hunt for some game, it would greatly interfere with steady work. So, also, other wealth must be given him to use while he is at work—for instance, tools, machinery, and buildings. This part of wealth which is devoted to producing other wealth by supporting the laborer and providing him tools, is called capital.—LAUGHLIN: *Elements of Political Economy*. (Adapted.)

In this last case there are two general statements—one opening the paragraph, and one closing it. The illustration usually follows the general statement.

21. Development of Narrative Topics.—In telling a story, the paragraphs are not often introduced by a topic-sentence, but one can usually be supplied. The method of composition, also, differs from that followed in the preceding section. Instead of answering the question, What is it? the writer of the narrative answers the question, What happens next? One sentence follows another, because what it relates happened *after* the event of the preceding sentence, or because it shows the *result* of a previous action. Notice, for example, the order of events in these paragraphs:

1. A few minutes afterwards a shot struck the fore-brace bits on the quarter-deck, and passed between Nelson and Hardy, a splinter from the bit tearing off Hardy's buckle, and bruising his foot. 2. Both stopped, and looked anxiously at each other: each supposed the other to be wounded. 3. Nelson then smiled, and said: "This is too warm work, Hardy, to last long."

4. The *Victory* had not yet returned a single gun; fifty of her men had been by this time killed or wounded, and her main-top-mast, with all her studding-sails and their booms shot away. 5. Nelson declared, that, in all his battles, he had seen nothing which surpassed the cool courage of his crew on this occasion. 6. At four minutes after twelve, she opened her fire from both sides of her deck. 7. It was not possible to break the enemy's line without running on board one of their ships: Hardy informed him of this, and asked him which he would prefer. 8. Nelson replied: "Take your choice, Hardy, it does not signify much." The master was ordered to put the helm to port, and the *Victory* ran on board the *Redoubtable*, just as her tiller-ropes were shot away. 9. The French ship received her with a broadside; then instantly let down her lower-deck ports, for fear of being boarded through them, and never afterwards fired a great gun during the action.—SOUTHEY: *Life of Nelson*.

In this account of a sea fight, a number of distinct events are related in succession. Sentence four, however, sums up previous events, and sentence five, which

is a digression, is intended to make the narrative more important. With these exceptions, the events are recorded continuously as they took place, and the reader is carried from the time the first shot struck Nelson's ship to the close of the firing from her enemy. In like manner we can develop a narrative paragraph on such a subject as, "A boat race." The first topic will be the start. The first sentence will contain, perhaps, the position of the boats; the second sentence, the first signal; the third, forming to cross the line; the fourth, an accident and delay; the fifth, final signal; the sixth, crossing the line; the seventh, positions taken by the boats. Unless it is necessary to return to a previous point of time for the sake of adding new information, the arrangement of the sentences in narrative follows the order in time of the events.

22. Development of Descriptive Topics.—Here again we may or may not have the topic stated in the opening sentences. In developing this kind of topic there are, in general, two methods, either one of which we may use. We may start with the whole of the object we have in mind, and divide it into parts, or we may deal with the parts first, concluding with a general statement. In this description of Italian robbers Irving uses a topic-sentence and follows the first plan:

1. The Italian robbers are a desperate class of men, that have almost formed themselves into an order of society. 2. They wear a kind of uniform, or rather costume, which openly designates their profession. 3. This is probably done to diminish its skulking, lawless character, and to give it something of a military air in the eyes of the common people; or, perhaps, to catch by outward show and finery the fancies of the young men of the villages, and thus to gain recruits. 4. Their dresses are often very rich and picturesque. 5. They wear jackets and breeches of bright colors, sometimes gayly embroidered; their breasts are

covered with medals and relics; their hats are broad-brimmed, with conical crowns, decorated with feathers, or variously-colored ribands; their hair is sometimes gathered in silk nets; they wear a kind of sandal of cloth or leather, bound round the legs with thongs, and extremely flexible, to enable them to scramble with ease and celerity among the mountain precipices; a broad belt of cloth, or a sash of silk net, is stuck full of pistols and stiletos; a carbine is slung at the back; while about them is generally thrown, in a negligent manner, a great dingy mantle, which serves as a protection in storms, or a bed in their bivouacs among the mountains.—IRVING: *Tales of a Traveller*.

The first sentence states the topic, the Italian robbers, and also describes in general the kind of men they are. The second sentence describes their dress in general. The third sentence (not descriptive) accounts for the preceding statement. The fourth sentence adds a little to the second one. Sentence five—an unusually long one—covers the chief parts of the robbers' costumes. The order of development in this description is from the general to the particular—first, the kind of men; next, the dress; last, the parts of the dress. If we examine the last sentence, we find that it is made up of a number of little descriptive sentences, each one dealing with one piece of the costume. The order here, again, is from the general to the particular—first, the large, prominent pieces of clothing; next, the less important parts (hats, feathers, ribands, hair, etc.); last, their arms, and the mantles they carry.

23. Summary of Chapter.—The steps to be taken, then, in treating any subject, are these: 1. To discover the proper divisions and indicate them by the paragraphing. 2. To determine the paragraph topics; or, in case they cannot be set forth fully, to have in mind what the topics really are. 3. To find the best means to draw out all the ideas contained in the topics.

There are, of course, many other ways than those described in sections 18-22, by which topic-ideas may be expanded, and in most cases more than one method is used in the same paragraph. Practice with these four methods, however, will train the mind to habits of analysis. In time, the writer will come to analyze the topic instinctively, and use the method of development best suited, without calling it by any name.

Exercise IV.

A. State what natural divisions may be found in four of the following subjects. The themes, when completed, should each take about three pages:

1. Perseus and Andromeda.
2. The Picture of England in Kingsley's *Westward Ho*.
3. A local character.
4. The history of a raindrop.
5. The history of a snowflake.
6. An English public school.
7. Description of a Roman book.
8. Description of a theater in Shakspeare's time.
9. The sources of the plot in *The Merchant of Venice*.
10. Relay races.
11. A ride on a locomotive.
12. What Charlemagne did for education.
13. The government of Chicago (or any other city).
14. The process of electroplating.
15. The process of making a photograph.
16. Salt: its sources, and how it is rendered suitable for use.
17. Sir Humphrey Davy's safety lamp.
18. Expert accounting.
19. Mowgli and his friends, in *The Jungle-Book*.
20. The story of Dr. Manette, in *A Tale of Two Cities*.
21. An account of a night in the woods.
22. How the President of the United States is elected.
23. The Legion of Honor.

24. The dead-letter office.
25. Should picture galleries and museums be open on Sunday?
26. The great fire of London in 1666.
27. Joan of Arc—a short account of her life.

B. Have proper divisions of the thought been made in the following themes? If not, correct them.

PRINCE PERCIVAL.

1. There was once upon a time a prince named Percival. He had everything he could wish for. The castle in which he lived was octagonal. All the rooms were exactly alike, with a window in the center of the wall and panels on each side. There was a table in the middle of the room with a flower on it. There was also a bird in a cage. On one side there was a comfortable lounge; on the other, a bookcase with many books in it. The prince never did anything except amuse himself; most of the time he sat and read. Sometimes he asked the maid why she did not feed the bird, or water the plant, and the maid always replied that the bird and the plant were his, to do with as he liked. At last he noticed that the walls seemed to be getting smaller, and also the window. He did not pay attention to this at first, but after a while the window got so small that it did not let in enough air and sunshine to keep a person healthy, and the prince began to feel sick, and did not eat the food brought in to him. One day he thought he would like to hear the bird sing; so he got up from the lounge and gave the bird a few crumbs, and asked it to sing for him. The bird sang a few notes, and then the prince went back to the lounge. He looked at the window, and thought it had got to be a little larger. Every day now he gave the bird some food, and it sang a little more, and he watered the plant, and it looked brighter. The room kept growing larger, and at last it was as big as ever. The prince learned the lesson and after that was a happier little boy.

LOHENGRIN.

2. Henry the First of Germany, who was known to his subjects as the "Fowler," went to Antwerp for the purpose of getting troops to aid him in crushing the rebellion which was threatening the kingdom.

Upon his arrival at Brabant, a small town outside of Antwerp, he found it in a state of anarchy.

Elsa, who was the daughter of the late duke, was charged by Telramund, the one who claimed the dukedom, with killing her brother, who had mysteriously disappeared.

It was announced to her that she might choose a knight to fight in her cause with Telramund, the accuser.

She describes the knight, whom she has seen in a dream, and she decides to wait for him to appear.

Upon the day appointed the court assembled on the banks of a river near Antwerp.

On the third blast of the bugle a knight was seen approaching, in a boat drawn by a swan.

Before the battle, Lohengrin, the knight who comes to fight in Elsa's behalf, betroths himself to Elsa, with the understanding that she will never question him as to his race or name.

This Elsa faithfully promises.

Telramund was defeated, but not killed, by Lohengrin.

When Ortrud hears of the betrothal, she goes to Elsa and advises her not to marry Lohengrin, as it is possible that he is not her equal.

Elsa does not heed Ortrud, saying that she knew him to be faithful and brave.

On the night of their wedding, after Elsa has been questioning Lohengrin as to his race and name, Telramund, accompanied by four knights, rushes into the apartments of Lohengrin and Elsa, with the intention of taking the life of Lohengrin.

But this gallant knight is too quick for Telramund, and one blow of his sword kills the husband of Ortrud.

Lohengrin then places Elsa in charge of her ladies, and orders her taken to the king, saying he will follow. He then announces to them that he is the son of King Parsifal of the Holy Grail.

He is now compelled to go back to his father's court.

The swan again appears, drawing the boat, into which Lohengrin jumps. As it moves off slowly, Ortrud tells them that the swan is the long-lost brother of Elsa, whom she herself has bewitched into this form.

Lohengrin disenchant the swan and moves off sorrowfully, leaving Elsa to die in her brother's arms.

THE BATTLE OF HASTINGS.

3. It was in the middle of the eleventh century, after William of Normandy had conquered France, that the battle of Hastings was fought. In the year 1051 William had been at the English court and obtained from the king the promise of succession to the throne of England after the king's death—for Godwine, the king's son, was in exile. Godwine returned, however, when his father died, only to die in a short time. The rule then passed to his son Harold. This so enraged William, to whom Harold had promised his support, that he decided to enforce his claim by arms. Although he did not claim the throne, he did claim the right of presenting himself before the people for election. He decided to revenge himself upon Harold, and to this end he collected an army and started for England.

Harold was at this time in the north of England, checking an invasion of his brother Tostig. William, as soon as he had landed, commenced devastating the coast in order to bring Harold south and force him to an engagement. The plan succeeded, and Harold advanced as far south as the hill called Senlac, near the town of Hastings. Here he entrenched himself.

On the morning of October 14, 1066, William led his forces out in front of Senlac, where they faced the English host. Harold was in a very strong position. On the right was a very large marsh, and on the left was his well-armed body-guard. Between these was a large body of peasants who had responded to Harold's call to fight the Duke of Normandy. Against this mass William's foot soldiers made the first charge. They were repulsed, and the next sally was made by the horsemen. Time and again the Norman soldiers were thrown back by Harold's men, who were behind a trench and a stockade. But William's courage and persistence at last won the day. He pretended to retreat, and this drew the English from behind the stockade. Then, turning suddenly, the Normans faced the pursuers, while the mercenary troops from France surrounded them on either side. This was about 3 o'clock in the afternoon, and at sunset Harold was killed and the battle was ended. After this victory William the Conqueror proceeded to London and received the crown of England.

MY PREVIOUS TRAINING IN ENGLISH.

4. I studied English literature in Kentucky, under the guidance of a college graduate. Our class recited forty minutes

each day, and we were supposed to spend an hour reading outside of school, in addition to the time given to our themes and history work.

We studied Brooke's *Primer of English Literature*, and made tables of the principal subjects in each chapter.

In our list of books that were read were *The Merchant of Venice*, *King Lear*, *Midsummer Night's Dream*, *As You Like It*, Addison's *Essay on Milton*, *Paradise Lost*, Defoe's *History of the Plague*, *Woodstock*, Emerson's essays *Self-Reliance* and *American Scholar*, and *Silas Marner*.

Our themes were outlines of these books and character sketches of the heroes and heroines.

C. Where should divisions be made in the following extracts? What are the topic-sentences?

1. The place of our retreat was in a little neighborhood consisting of farmers, who tilled their own grounds, and were equal strangers to opulence and poverty. As they had almost all the conveniences of life within themselves, they seldom visited towns or cities in search of superfluity. Remote from the polite, they still retained the primeval simplicity of manners; and, frugal by habit, they scarce knew that temperance was a virtue. They wrought with cheerfulness on days of labour, but observed festivals as intervals of idleness and pleasure. They kept up the Christmas carol, sent true-love-knots on Valentine morning, ate pancakes on Shrovetide, showed their wit on the first of April, and religiously cracked nuts on Michaelmas eve. Being apprised of our approach, the whole neighborhood came out to meet their minister, dressed in their finest clothes and preceded by a pipe and tabor. A feast also was provided for our reception, at which we sat cheerfully down; and what the conversation wanted in wit was made up in laughter. Our little habitation was situated at the foot of a sloping hill, sheltered with a beautiful underwood behind, and a prattling river before; on one side a meadow, on the other a green. My farm consisted of about twenty acres of excellent land, having given an hundred pound for my predecessor's good will. Nothing could exceed the neatness of my little enclosures, the elms and hedges appearing with inexpressible beauty. My house consisted of but one story, and was covered with thatch, which gave it an air of great snugness; the walls on the inside were nicely white-

washed, and my daughters undertook to adorn them with pictures of their own designing. Though the same room served us for parlour and kitchen, that only made it the warmer. Besides, as it was kept with the utmost neatness—the dishes, plates, and coppers being well scoured, and all disposed in bright rows on the shelves—the eye was agreeably relieved, and did not want richer furniture. There were three other apartments; one for my wife and me, another for our two daughters within our own, and the third, with two beds, for the rest of the children. The little republic to which I gave laws was regulated in the following manner:—By sunrise we all assembled in our common apartment, the fire being previously kindled by the servant. After we had saluted each other with proper ceremony—for I always thought fit to keep up some mechanical forms of good breeding, without which freedom ever destroys friendship—we all bent in gratitude to that Being who gave us another day. This duty being performed, my son and I went to pursue our usual industry abroad, while my wife and daughters employed themselves in providing breakfast, which was always ready at a certain time. I allowed half an hour for this meal, and an hour for dinner, which time was taken up in innocent mirth between my wife and daughters, and in philosophical arguments between my son and me. As we rose with the sun, so we never pursued our labors after it was gone down, but returned home to the expecting family, where smiling looks, a neat hearth, and pleasant fire were prepared for our reception. Nor were we without guests: sometimes Farmer Flamborough, our talkative neighbor, and often the blind piper, would pay us a visit, and taste our gooseberry wine, for the making of which we had lost neither the receipt nor the reputation. These harmless people had several ways of being good company; while one played, the other would sing some soothing ballad—Johnny Armstrong's Last Good Night, or the cruelty of Barbara Allen. The night was concluded in the manner we began the morning, my youngest boys being appointed to read the lessons of the day; and he that read loudest, distinctest, and best was to have a halfpenny on Sunday to put in the poor's box.—GOLDSMITH: *The Vicar of Wakefield*.

2. It was none too soon for me to look to my own part; for my head was scarce back at the window before five men carrying a square yard for a battering ram ran past me and took post

to drive the door in. I had never fired with a pistol in my life and not often with a gun, far less against a fellow creature. But it was now or never, and just as they sprang the yard I cried out: "Take that!" and shot into their midst. I must have hit one of them for he sang out and gave back a step and the rest stopped as if a little disconcerted. Before they had time to recover I sent another ball over their heads, and at my third shot (which went as wide as the second) the whole party threw down the yard and ran for it. Then I looked around again into the deck-house. The whole place was full of smoke of my own firing, just as my ears seemed to be burst with the noise of the shot. But there was Allan standing as before; only now his sword was running blood to the hilt and himself so swelled with triumph and fallen into so fine an attitude that he looked to be invincible. Right before him on the floor was Mr. Shuan on his hands and knees; the blood was pouring from his mouth and he was sinking slowly lower with a terrible white face, and just as I looked some of those from behind caught hold of him by the heels and dragged him bodily out of the round house. I believed he died as they were doing it."—STEVENSON: *Kidnapped*.

D. Divide these subjects into topics and find for each subdivision a suitable topic-sentence:

1. The drainage system of a city.
2. Description of a country town.
3. My school life up to the present time.
4. Bird life around my home.

E. Of these three short themes on the same subject, why is the second better than the first? The third than either the first or the second?

THE STORY OF THE CASKETS.

1. The story of the caskets in the *Merchant of Venice* was one of the three stories in the play. The story of the caskets depends on the will of Portia's father. Portia was a rich heiress. Her father when he died made a will saying that any one who wanted to marry Portia must decide his fate by three caskets. One was gold, one was silver, and one was lead. They all had different inscriptions. Different suitors chose different ones. But they were all mistaken but Bassanio. He chose the one with the picture in it. For Portia's father had

caused a picture of her to be placed in the right casket, and Bassanio chose that. The other two contained a death's head and the portrait of a blinking idiot. There were also pieces of poetry in each casket about the man who chose them. But Bassanio was the lucky man.

2. The story of the caskets is one of the three stories in the *Merchant of Venice*.

Portia was the daughter of a rich man of Venice. She was very beautiful.

When he died he made a will which said that any man who wanted to marry his daughter must choose her according to three caskets. If he did not choose the right casket, he had to promise never to marry anybody.

These caskets were made of different metals. One was gold, one was silver, and one was lead. They all had inscriptions on them. On the gold one it said: "Who chooseth me shall gain what many men desire." On the silver one it said: "Who chooseth me shall get as much as he deserves." On the lead one it said: "Who chooseth me must give and hazard all he hath."

Inside the gold one was a death's head and some verses. Inside the silver one was the picture of a fool. Inside the lead one was Portia's picture. This showed that the last was the right one.

The Prince of Morocco chose the gold one and the Prince of Arragon the silver one. So they both failed to obtain Portia, and besides could never marry. But Bassanio said that, as the world was still deceived by ornament, he would choose the lead casket.

Thus Bassanio won the fair heiress to be his bride, because he knew that all that glistens is not gold.

3. The story of the caskets, one of the three stories that are woven together to make the play of the *Merchant of Venice*, tells how Portia, a beautiful heiress, was won in marriage. By the provisions of her father's will, all suitors to her hand were to choose one of three caskets. The suitor before choosing had to swear that if he were unsuccessful he would never marry.

Princes and noblemen, hearing of Portia's beauty and wealth, came from all over the world to try their fate. Indeed, the Prince of Morocco, one of the suitors, said:

"The Hyrcanian deserts and the vast wilds
Of wide Arabia are as thoroughfares now
For princes come to view fair Portia."

This same Prince of Morocco was the first person to make a choice. Having looked at all the caskets and carefully read their inscriptions, he chose the gold one, thinking that the inscription on that, "Who chooseth me shall get what many men desire," meant that it was the fortunate casket. But on opening it he found only a skull, in the eyesocket of which was a paper with verses saying: "All that glistens is not gold." So he departed sadly.

The next to try was the Prince of Arragon. Like the Prince of Morocco, he read all the inscriptions carefully, and finally chose the silver casket, because on that were the words, "Who chooseth me shall get as much as he deserves," and he thought that he would stand on his merits. On opening the casket, however, he found only the picture of a fool, with verses mocking him. So he too went away.

Then came Bassanio, a man whom Portia liked. She was almost as anxious while he was making his choice as he was himself. He commented on the caskets to himself while soft music played, discarding the gold because it merely made a show, the silver because it was a common metal used for money. But the lead casket which was unpretentious and which had rather a forbidding inscription, "Who chooseth me must give and hazard all he hath," attracted him, and he chose it. Portia, who knew that the leaden casket was the right one, was full of joy, and when Bassanio opened the casket and found Portia's picture—the token of success—he was full of joy too. He read the inscription which told him that he, the man who did not choose the showy things, was the fortunate person, and "turned to where his lady was, and claimed her with a loving kiss."

F. What is indentation? What is a paragraph? How does a paragraph differ from a sentence? What is the use of the paragraph for the writer? For the reader? How is the length of a paragraph determined? Should the paragraph division be made before the final draft is completed, or after? What is your custom in

this matter? What advantages has your custom of paragraphing?

G. Paragraph the following conversations:

1. "What would you do?" asked Charlotte presently—the book of the moment always dominating her thoughts until it was sucked dry and cast aside—"what would you do if you saw two lions in the road, one on each side, and you didn't know if they were loose or if they were chained up?" "Do?" shouted Edward, valiantly, "I should—I should—I should—" His boastful accents died away into a mumble: "Dunno what I should do." "Shouldn't do anything," I observed after consideration; and really it would be difficult to arrive at a wiser conclusion. "If it came to *'doing,'*" remarked Harold, reflectively, "the lions would do all the doing there was to do, wouldn't they?" "But if they were good lions," rejoined Charlotte, "they would do as they would be done by." "Ah, but how do you know a good lion from a bad one?" said Edward. "The books don't tell you at all, and the lions ain't marked any different." "Why, there aren't any good lions," said Harold hastily. "Oh, yes, there are, heaps and heaps," contradicted Edward. "Nearly all the lions in the story books are good lions. There was Androcles' lion, and St. Jerome's lion, and—and—and the Lion and the Unicorn—" "He beat the Unicorn," observed Harold, dubiously, "all around the town." "That *proves* he was a good lion," cried Edward triumphantly. "But the question is, how are you to tell 'em when you see 'em?" "I should ask Martha," said Harold of the simple creed.—KENNETH GRAHAM: *The Golden Age*.

2. "The great art of riding," the Knight suddenly began in a loud voice, waving his right arm as he spoke, "is to keep—" Here the sentence ended as suddenly as it had begun, as the Knight fell heavily on the top of his head exactly in the path where Alice was walking. She was quite frightened this time, and said in an anxious tone: "I hope no bones are broken." "None to speak of," the Knight said, as if he didn't mind breaking two or three of them. "The great art of riding, as I was saying, is—to keep your balance properly. Like this, you know—" He let go the bridle and stretched out both his arms to show Alice what he meant, and this time he fell flat on his back, right under the horse's feet. "Plenty of practice,"

he went on repeating, all the time that Alice was getting him on his feet again. "Plenty of practice." "It's too ridiculous," cried Alice, losing all her patience this time. "You ought to have a wooden horse on wheels, that you ought." "Does that kind go smoothly?" the Knight said in a tone of great interest, clasping his arms around the horse's neck as he spoke, just in time to save him from tumbling off again. "Much more smoothly than a live horse," Alice said, with a little scream of laughter, in spite of all she could do to prevent it. "I'll get one," the Knight said thoughtfully to himself. "One or two—several."—LEWIS CARROLL: *Alice in Wonderland*.

II. Compare the paragraphing of these short themes arranged in parallel columns. What advantage have the second forms over the first?

(Extract from theme on
Macaulay.)

1. Thomas Babington Macaulay was born on the 25th of October, 1800, at Rothley Chapel, in Leicestershire.

His father, Zachary, was a stern, austere man, a Scotch Presbyterian, and a leading agitator of the anti-slavery movement.

His mother was a noble woman of Quaker descent and Macaulay's love of his mother and of his home is one of the most pleasing traits in his character.

In his early childhood Macaulay showed indisputable evidences of his coming greatness. At the age of four he had learned to read and at five he had read the entire Bible. Even at this age he began to use those long words

(Rewritten form.)

Thomas Babington Macaulay was born on the twenty-fifth of October, eighteen hundred, at Rothley Chapel, in Leicestershire. His father, Zachary, was a stern, austere man, a Scotch Presbyterian, and a leading agitator of the anti-slavery movement. His mother was a noble woman of Quaker descent. His mother, and the home she made, inspired Macaulay with a love which was one of the pleasing traits in his character.

Even in his early childhood Macaulay showed evidences of his coming greatness. At the age of four he had learned to read, and at five he had read the entire Bible. As early as this, too, he began to use those long words which are so much in evidence in his writings.

which are so much in evidence in his writing.

One day, when he was at dinner with his father and mother, at the house of a neighbor, the servant, while passing the coffee, overturned a cupful on his legs. The lady of the house, as soon as she perceived the accident, inquired whether he was in much pain. Young Thomas immediately replied: "Madam, the agony is somewhat abated."

JIM.

2. "Jim! Jim! where can that boy be? It is fully an hour since I sent him down town. Well, there he is at last, and I'll wager he has forgotten what I sent him after. How many times have I told you not to go out without your coat and hat on?" "'Clare it's too hot.'" "Well, perhaps it is too hot to go errands, but how about the circus this afternoon? It will be cooler then, I suppose. Yes, you may go, but the next time you go to the postoffice, mind you hurry and don't stop to carry water for the animals; for I know that's what you have been doing; your clothes are wet. Now you needn't 'clare fo' goodness you hasn't,' for can't I see the edge of that pink ticket in your pocket? Yes,

illustrative of this fact is the following anecdote. While he was dining one day with his father and mother at the house of a neighbor the servant upset a cup of coffee on his legs. On his hostess's inquiry as to whether he was hurt, the young Thomas immediately replied: "Madam, the agony is somewhat abated."

JIM. (*Rewritten.*)

"Jim! Jim! Where can that boy be? It is fully an hour since I sent him down town. Well, there he is at last, and I'll wager he has forgotten what I sent him after. How many times have I told you not to go without your coat and hat on?" "'Clare it's too hot.'" "Well, perhaps it is too hot to go errands, but how about the circus this afternoon? It will be cooler then, I suppose. Yes, you may go, but next time you go to the postoffice, mind you hurry and don't stop to carry water for the animals; for I know that's what you have been doing; your clothes are wet. Now you needn't 'clare fo' goodness you hasn't,' for can't I see the edge of that pink ticket in your pocket? Yes, you may go this time, but

you may go this time, but you must finish your work first." Jim shuffles out of sight, and I can hear him whistling as he cuts the grass. In about two hours he comes back and tells me: "I'm through, Missus; cut every wisp o' grass and fed it to the cow." What a change has taken place in him! His mother has polished his face until it shines like ebony, his hands are cleaner than usual, and his hat, for a wonder, has a brim. His clothes, his "meetin'" clothes, the ones his mammy bought him last court-day, have been taken out of the press and hurried into. Jim likes new clothes, but thinks it an outrage to wear a coat; it hides the pride of his heart — his new suspenders. It is very seldom that one of these little darkies gets a pair of new galluses; they are generally hand-me-downs, and by the time they reach the youngest they are usually only one strap.

But today these give place to the circus with its animals and clowns, and the coat is buttoned tight under his chin to keep the precious ticket from falling out.

Jim gone, I go out to lock the stable and give the cow an unusually good supper, as I know that on the morrow she

you must finish your work first."

Jim shuffles out of sight, and I can hear him whistling as he cuts the grass. In about two hours he comes back and tells me: "I'm through, Missus; cut every wisp o' grass and fed it to the cow."

What a change has taken place in him! His mother has polished his face until it shines like ebony, his hands are cleaner than usual, and his hat, for a wonder, has a brim. His clothes, his "meetin'" clothes, the ones his mammy bought last court-day, have been taken out of the press and hurried into. Jim likes new clothes but thinks it an outrage to wear a coat, for it hides the pride of his heart — his new suspenders. It is very seldom that one of these little "darkies" gets a pair of new "galluses," for these articles are generally handed down in the family, and by the time they reach the youngest are usually only one strap. But today Jim's suspenders are secondary in importance to the circus with its animals and clowns, and the coat is buttoned tight under his chin to keep the precious ticket from falling out.

Jim gone, I go out to lock the stable and give the cow

will have to be the poor horse while Jim plays clown.

an unusually good supper, as I know that on the morrow she will have to be the poor horse while Jim plays clown.

7. Rewrite the following themes in suitable paragraphs. If topic-sentences are needed, supply them:

1. THE CHARACTER OF SIR ROGER DE COVERLEY.

Addison represents Sir Roger de Coverley as one of the kindest, most genial, most lovable men to be found in literature.

He is adored by his servants, looked up to and revered by his tenantry, respected by his neighbors, loved, and at times, imposed upon by his friends.

In his youth he had a love affair with a widow which did not end happily, chiefly on account of Sir Roger's bashfulness.

His character does not seem to have been soured or embittered by this episode, but he evidently withdrew from general society, devoting himself to his tenants and his servants, who grew old and gray in his service.

His chief diversion, like that of many another English gentleman, seems to have been hunting.

His religious views were most conservative and at the same time original.

He chose for his rector a man who had a clear, pleasant voice, presented him with sermons by eminent preachers, and ordered one of these discourses read instead of a sermon preached by the parson himself.

Sir Roger was very regular in his attendance at church and wished his tenantry to be the same.

He often rose during prayers that he might count the congregation and afterwards mentioned the absent ones to their relations, hoping that he or she was not ill but would be present next Sunday.

He was very observant, also, of his public duties, settling whatever disputes were brought to him by his tenants, and sitting on the magistrate's bench when the county courts were held.

His hospitality is seen in the touches which the Spectator gives of Sir Roger's courtesy toward himself, and in the affection

which the old knight displays to his eccentric guest, Will Wimble.

His general benevolence toward the world at large is shown by the loving and respectful manner of all those with whom he meets, whether in the hunting field, the country inn, or the county court.

On the whole he is an honest, benevolent, though eccentric old Englishman, who tries to do his duty in that station to which it has pleased God to call him.

2. ADDISON.

But what shall we say of Addison's humor, of his sense of the ludicrous, of his power of awakening that sense in others, and of drawing mirth from incidents which occur every day, and from little peculiarities of temper and manner, such as may be found in every man?

We feel the charm; we give ourselves up to it; but we strive in vain to analyze it.

Perhaps the best way of describing Addison's peculiar pleasantry is to compare it with the pleasantry of some other great satirists.

The three most eminent masters of the art of ridicule during the eighteenth century were, we conceive, Addison, Swift, and Voltaire.

Which of the three had the greatest power of moving laughter may be questioned.

But each of them, within his own domain, was supreme.

Voltaire is the prince of buffoons.

His merriment is without disguise or restraint.

He gambols; he grins; he shakes his sides; he points the fingers; he turns up the nose; he shoots out the tongue.

The manner of Swift is the very opposite to this.

He moves laughter, but never joins in it.

He appears in his works such as he appeared in society.

All the company are convulsed with merriment, while the Dean, the author of all the mirth, preserves an invincible gravity, and even sourness of aspect, and gives utterance to the most eccentric and ludicrous fancies, with the air of a man reading the commination service.

The manner of Addison is as remote from that of Swift as from that of Voltaire.

He neither laughs out like the French wit, nor, like the Irish wit, throws a double portion of severity into his countenance while laughing inwardly; but preserves a look peculiarly his own, a look of demure serenity, disturbed only by an arch sparkle of the eye, an almost imperceptible curl of the lip.

His tone is never that either of a Jack Pudding or of a Cynic.

It is that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding.

J. In what kind of writing do we find short paragraphs? Illustrate from the books read in the classes of literature, physiography, and history. For what reasons are these paragraphs short?

K. What do we mean by "development" when applied to an idea treated in composition? Explain how the third paragraph of the extract from Mr. Bryce, in section 18, is developed. Find in a text-book in history six paragraphs which begin with good topic-sentences. Explain how these ideas are developed in the paragraphs.

L. Develop two of the following topic-sentences in the manner explained in section 19.

1. The jury system is an essentially Anglo-Saxon system. (In eight sentences—two on the history; two on the divisions; the remainder descriptive.)

2. A grain elevator is the place for the transfer and storage of grain. (In six to ten sentences, descriptive.)

3. County and city officials exist side by side, but with different functions. (Five to ten sentences.)

4. A knowledge of Latin is of great value to the person who would use English intelligently. (About six sentences, two of explanation, the rest of illustration.)

5. The Missouri compromise, like most compromises, was forced by necessity. (Ten sentences, two of definition and eight of explanation.)

6. The occupation of trained nurse is one peculiarly adapted to women. (Several sentences of explanation.)

7. Tennis affords healthful exercise. (Seven or eight sentences.)

8. Major André's punishment was just. (Seven to ten sentences.)

M. Make paragraph divisions for the following narrative passages:

1. I felled a cedar tree: I question much whether Solomon ever had such a one for the building of the Temple at Jerusalem. It was five feet ten inches in diameter at the lower part next the stump, and four feet eleven inches diameter at the end of twenty-two feet, after which it lessened for a while, and then parted into branches. It was not without infinite labor that I felled this tree: I was twenty days hacking and hewing it at the bottom. I was fourteen more getting the branches and limbs and the vast spreading head of it cut off, which I hacked and hewed through with ax and hatchet, and inexpressible labor. After this, it cost me a month to shape it and dub it to a proportion, and to something like the bottom of a boat, that it might swim upright as it ought to do. It cost me near three months more to clear the inside and work it so as to make an exact boat of it. This I did, indeed, without fire, by mere mallet and chisel, and by the dint of hard labor till I had brought it to be a very handsome "periagua," and big enough to have carried six and twenty men, and, consequently, big enough to have carried me and all my cargo. When I had gone through this work, I was extremely delighted with it. The boat was really much bigger than I ever saw a cargo or periagua that was made of one tree, in my life. Many a weary stroke it had cost, you may be sure; and there remained nothing but to get it into the water; and had I gotten it into the water, I make no question but I should have begun the maddest voyage and the most unlikely to be performed that ever was undertaken. But all my devices to get it into the water failed me, though they cost me infinite labor, too. It lay about one hundred yards from the water and not more; but the first inconvenience was, it was up-hill toward the creek. Well, to take away this discouragement, I resolved to dig into the surface of the earth, and so make a declivity. This I began and it cost me a prodigious deal of pains; but who grudges pains that have their deliverance in view? But when this was worked through, and this difficulty managed, it was still much at one, for I could no

more stir the canoe than I could the other boat. Then I measured the distance of ground, and resolved to cut a dock or canal to bring the water up to the canoe, seeing that I could not bring the canoe down to the water. Well, I began this work, and when I began to enter into it and calculate how deep it was to be dug, how broad, how the stuff was to be thrown out, I found that by the number of hands I had, being none but my own, it must have been ten or twelve years before I should have gone through with it; for the shore lay high, so that at the upper end it must have been at least twenty feet deep; so at length, though reluctantly, I gave this attempt over also.—DEFOE: *Robinson Crusoe*.

2. The address first read was that of the Estates of Artois. The chairman of the deputies from that province read a series of resolutions, drawn up, says a contemporary, "with that elegance which characterized all the public acts of the Artesians, bearing witness to the vivacity of their wits." The deputies spoke of the extreme affection which their province had always borne to his Majesty and to the Emperor. They had proved it by the constancy with which they had endured the calamities of war so long, and they now cheerfully consented to the Request, so far as their contingent went. They were willing to place at his Majesty's disposal, not only the remains of their property, but even the last drop of their blood. As the eloquent chairman reached this point in his discourse, Philip, who was standing with his arm resting upon Egmont's shoulder, listening eagerly to the Artesian address, looked upon the deputies of the province with a smiling face, expressing by the unwonted benignity of his countenance the satisfaction which he received from these loyal expressions of affection, and this dutiful compliance with his Request. The deputy, however, proceeded to an unexpected conclusion, by earnestly entreating his Majesty, as a compensation for the readiness thus evinced in the royal service, forthwith to order the departure of all foreign troops then in the Netherlands. Their presence, it was added, was now rendered completely superfluous by the ratification of the treaty of peace so fortunately arranged with all the world. At this sudden change in the deputy's language, the king, no longer smiling, threw himself violently upon his chair of state, where he remained, brooding with a gloomy countenance upon the language which had been addressed to him. It was evident, said

an eye-witness, that he was deeply offended. He changed color frequently, so that all present "could remark, from the working of his face, how much his mind was agitated." The rest of the provinces were even more explicit than the deputies of Artois. All had voted their contingents to the Request, but all had made the withdrawal of the troops an express antecedent condition to the payment of their respective quotas.—MOTLEY: *The Rise of the Dutch Republic*.

N. Develop into full paragraphs one of the following narrative topics. Show plainly in each sentence that there is an advance in time.

Theme 1. Topic: A day's duck shooting,—(a) the start; (b) the place; (c) the first shot; (d) (supply at will).

Theme 2. Topic: A lonely ride,—(a) the occasion; (b) the road; (c) an incident; (d) (continue at will).

Theme 3. Topic: The treason of Benedict Arnold,—(a) Arnold's services up to the time of the treasonable negotiations; (b) the immediate reasons for his deserting the American cause; (c) how the treason was discovered; (d) Arnold's escape; (e) his later career.

Theme 4. Topic: A yacht race,—(a) the start; (b) the first tack; (c) rounding the buoy; (d) an accident, etc.

Theme 5. Topic: The Salem witchcraft delusion,—(a) causes; (b) organization of courts for trials; (c) methods used at the trials, witnesses, testimony, etc.; (d) punishments; (e) dying out of the craze.

Theme 6. Topic: A disastrous fire,—(a) the alarm; (b) the arrival of the engines; (c) the rescue of inmates, etc.

O. Find four descriptive passages in the novel that is now being read by the class. Show how the description is developed. With two of the following subjects try the methods discussed in section 22:

1. A cathedral clock.
2. An old farmhouse.
3. Some favorite scene in the neighborhood.

4. The pumping station.
5. A machine (e. g., for pulverizing rock).
6. A scene at the falls.
7. A geyser ; a volcano ; or a sand dune.
8. The death of Joan of Arc.
9. The Venus of Milo.
10. The picture of a room.

P. Expand two of the following topic-sentences by suitable illustrations :

1. That men are getting wealth is only another way of saying that men are supplying their wants.
2. The mental power of any laborer is of importance to his productive capacity.
3. A good book improves upon acquaintance.
4. Memory plays us many tricks.
5. Liberty for any person is true liberty only when it does not infringe on the rights of other persons.
6. In ancient times sites for cities were often chosen for military reasons.
7. Circumstantial evidence may be more reliable than direct testimony.
8. Mountains are the most ephemeral features of the earth's surface.
9. Rivers are the mortal enemies of lakes.
10. Every drop of water that falls upon the land finds its way sooner or later to the sea.

CHAPTER V.

BUILDING SENTENCES.

24. Definition of the Sentence.—A sentence is the expression of a complete thought by means of words that are related grammatically to each other. The words "troops" and "General Grant" stand for ideas, though not complete thoughts. Nor does the phrase "to encamp under the trees in the park," although it expresses a more complex thought than the two nouns, make a complete statement. Not until we have a subject and a predicate can we express a complete thought ; e. g., "General Grant ordered the troops to encamp under the trees in the park." Moreover, two complete thoughts, such as, "The night was cool, we rode swiftly along the silent road," do not make a sentence *unless united grammatically*. The link may be made in this example by supplying the conjunctive word "and," or by inserting the semicolon to indicate that the two groups of words are independent grammatically. It would seem to be a very simple matter to make a complete sentence, but unless the writer is careful he punctuates as sentences such groups of words as the following :

"A long, dusty road between high fields that extended into the dim distance." (Contains no finite verb of statement.)

"The highest part of the plateau." (A phrase.)

"Though I didn't mind what he said." (A clause "hanging in the air.")

"We all walked rapidly, the sun had gone down,

there were no houses." (Complete statements not grammatically joined.)

This last form of blunder (sometimes called the "comma blunder") is exceedingly common in the work of careless or ignorant writers. It shows, first, an ignorance of the primary laws of grammar, and it is often found in the composition of persons who have not been trained in Latin, where the necessity for relating words is more fully shown than in modern languages. Secondly, it indicates a confused, illogical habit of thought. Whenever it is found, the student should try to parse the sentence where the blunder occurs.

Not every group of words punctuated as a sentence, however, must contain a subject and a predicate. Exclamatory and interrogative phrases may be set off as distinct sentences. Further than this, we find good writers occasionally breaking the rule made above, and for the sake of some special effect to be gained punctuating a phrase or a clause as an independent sentence.

He told us that he wondered any order of persons should think themselves too considerable to be advised. That it was not quality, but innocence, that exempted men from reproof. That vice and folly ought to be attacked, wherever they could be met with.—ADDISON.

But this practice, which occurs rarely in ordinary prose, is not to be imitated. It is safe to reiterate what has been said before: every sentence should express a complete thought—that is, contain both subject and predicate; and every sentence should satisfy first the grammatical test—that is, its words should be bound together according to the laws of grammar.

25. *Content of the Sentence.*—How much can we put

into one sentence? In our reading we find sentences of all lengths; we also know by experiment that we can enlarge a short sentence almost indefinitely, as in this illustration:

1. America is a commonwealth.
2. America is a commonwealth of commonwealths, a Republic of republics, a State which is composed of other states.
3. America is a commonwealth of commonwealths, a Republic of republics, a State, which, while one, is nevertheless composed of other states even more essential to its existence than it is to theirs.
4. America—I call it America (leaving out of sight South America, Canada, and Mexico) in order to avoid using at this stage the term United States—America is a commonwealth, a Republic of republics, a State, which, while one, is nevertheless composed of other states even more essential to its existence than it is to theirs.—BRYCE: *American Commonwealth*.

Form one contains four words; form two, eighteen; form three, thirty-two; form four, fifty-six. All four forms make complete grammatical statements, but with the additions the original idea is expanded from a sentence of four words to one of fifty-six.

By examining a number of sentences taken from different writers we shall find that the length of the sentence may vary from two words to a hundred or more. The average length of a single sentence, however, among modern writers is about thirty words. But as there are many shorter and many much longer sentences in every writer's work, this fact does not help us in determining how long to make any given sentence. For example, in the final form of the illustration there are eleven distinct statements and fifty-six words, yet it is as good a sentence as the first form where there is but one statement made in four words. If we should try to add to the last form many more words, however, we should soon find that the mind

would not grasp quickly all the ideas—the sentence would not be clear. A single sentence, then, may contain as many words as can be related grammatically, and, further, as many ideas as can be expressed *clearly* in one unit of thought.*

26. Simple, Compound, and Complex Sentences.—In forming sentences it is not a matter of indifference whether we make them simple, compound, or complex in form. Each form has its peculiar use in expressing the relation of ideas in the sentence. When the simple sentence is employed, but one statement is made; e. g., "The room is quite bare." The compound sentence expresses two or more statements, which are equal in value; e. g., "The room is quite bare, and it is uncarpeted." In the complex sentence one or more statements are subordinated to the main proposition; e. g., "The room, which is uncarpeted, is quite bare." In the following passage may be seen the proper use of the last two forms:

His conversation was nowhere so brilliant and striking as when he was surrounded by a few friends, whose abilities and knowledge enabled them, as he once expressed it, to send him back every ball that he threw. Some of these, in 1764, formed themselves into a club, which gradually became a formidable power in the commonwealth of letters. The verdicts pronounced by this conclave on new books were speedily known over all London, and were sufficient to sell off a whole edition in a day, or to condemn the sheets to the service of the trunk-makers and the pastry cook. Nor shall we think this strange when we consider what great and various talents and acquirements met in the little fraternity.—MACAULAY: *Essay on Johnson*.

*NOTE.—Ideas which are unlike, not related, or vaguely related, naturally destroy clearness, no matter how short the sentence is. For this subject see sections 100-102, 105, 106.

27. Advantages of Compound and Complex Sentences.—All statements might be made in the form of simple sentences. The long sentence from Mr. Bryce on page 81 might have been composed in this form:

1. I call the country America. 2. I mean that part of America not included in South America, Canada, and Mexico. 3. For I do not wish to use at this stage the term United States. 4. America, then, is a commonwealth. 5. Moreover, it is a commonwealth of commonwealths. 6. It is a State of states. 7. It is a Republic of republics. 8. It is one. 9. Nevertheless, it is composed of other states. 10. These are essential to its existence. 11. They are even more essential to its existence than it is to theirs.

But this manner of expressing ideas in single sentences is certainly wordy and awkward, and necessitates tiresome repetition. In the original form, by the use of grammatical devices, eleven simple statements are condensed into one complex sentence, and the length of the whole reduced from eighty-six to fifty-six words. In both cases the thought remains essentially the same.

There is a better reason, however, why Mr. Bryce's form is preferable to the other: in the complex sentence, the proper relationship between the ideas is shown; in the detached sentences, the reader has to make the relationship clear for himself. In the complex sentence, some ideas that are subordinate in importance are placed subordinately, whereas in the simple sentences all the ideas have apparently the same value. By the use of compound and complex sentences, then, a writer shows the connection and the comparative value of his ideas. The more mature and difficult his thought is, the more carefully are his sentences constructed to reveal the proper relationship between his ideas, and the more he will use compound

and complex sentences. The child says, "chair, cushion, beautiful"; next, "chair is beautiful, cushion is beautiful"; then, "the chair is beautiful and the cushion is beautiful"; finally "the chair and the cushion are both beautiful." This task of fitting thoughts together in such a way as to show whether they are independent, of equal value, or one principal and the others subordinate, is one of the most important steps in learning how to write.

There is yet another reason why simple sentences cannot do the work of complex and compound ones: passages of detached short sentences are fatiguing to read. The following extract from a newspaper will illustrate this point:

This is the result of the great fight in Manila Bay.

Eleven Spanish ships were destroyed.

Eight Spanish ships were captured.

Four shore batteries at Cavite are demolished.

Three forts on Corregidor Island are reduced.

Four hundred Spaniards have been killed.

Six hundred Spaniards are wounded.

Spanish supplies lost and captured amount to \$5,000,000.

The American loss is eight men slightly wounded, and one thousand dollars damage.

Those are the figures of victory. The story of the battle will live forever. The names of its heroes can never die.

The short simple sentence, if used without variety, produces fatigue.

28. Variety in Sentence Forms Needed.—The use of many short simple sentences and of straggling compound sentences, where the statements are tied together loosely by "and's," "but's," "or's," "which's," and similar conjunctive words, results from the fact that the writer does not possess a variety of forms or molds in which to cast his thought. From nouns and a few

verbs, with the aid of one or two conjunctions, he builds sentences that resemble snake fences. To remedy this fault he must make himself familiar with different sentence-forms used by experienced writers in giving shape to their thoughts. At first such complex and long sentences will seem difficult to manage; after a writer has practiced using them sufficiently, they will come unconsciously when required by the thought to be expressed. A variety of useful forms may be learned by copying into a notebook any sentence that illustrates a new arrangement of the elements, and, further, by imitating the form in a new sentence. This exercise may seem artificial at first, but, the form once thoroughly known, it will no longer be necessary to think of the model.

A few of these sentence-forms are described below:

1. As we expected our landlord the next day, my wife went to make the venison pasty.—GOLDSMITH.

This contains an introductory causal clause, followed by a simple declarative sentence. The same kind of thought may be expressed by a clause following; as, "My wife went to make the venison pasty, for we expected our landlord the next day." Similar sentences may be constructed with the causal conjunctions "since," "because," "for the reason that," "inasmuch as," etc., and also with the participles; as, "Having found out the easiest way, we arrived at our destination before dark."

2. If we adopt this mode, if we mean to conciliate and concede, let us see of what nature the concession ought to be.—BURKE.

Here a conditional clause precedes the main statement. The second conditional clause is an explanation of the first, and is in apposition with it. The sentence may be expanded by adding phrases or clauses to either

part; as, "If we adopt this mode, which I have urged," etc.

3. That Augustan delicacy of taste, which is the boast of the great public schools of England, he never possessed.—MACAULAY.

For the sake of emphasis, the elements of this sentence are transposed, the object with its clause modifier coming first. This form is useful when the writer wishes to emphasize an element of the sentence.

4. By such exertions as we have described, Johnson supported himself till the year 1762.—MACAULAY.

A part only of the predicate is transposed to the first of the sentence for emphasis.

5. He was chiefly marked as a gentleman—if such, indeed, he made any claim to be—by the rather remarkable whiteness of his skin.—HAWTHORNE.

Here the predicate is interrupted by a clause which is wholly parenthetical; this form serves to bind together matters not closely related, or digressions. See also the sentence from Bryce, section 25, where the parenthesis occurs in the subject of the sentence.

6. The commercial spirit was greatly fostered by several laws passed in the reign of Henry the Seventh; and in the same reign encouragement was given to arts and manufactures in the eastern countries.—WEBSTER.

This compound form—consisting of two short sentences—is useful where the two statements are closely connected in thought and may be made parallel in form.

7. The world will little note, nor long remember, what we say here, but it can never forget what they did here.—LINCOLN.

This is similar to number six, except that the two parts are contrasted or opposed in thought instead of being parallel.

8. The street is Pyncheon street; the house is the old Pyncheon house; and an elm tree, of wide circumference, rooted

before the door is familiar to every town-born child by the title of the Pyncheon elm.—HAWTHORNE.

This is an extension of form six. Note how easily one member of the compound sentence may be expanded, as in the last member of this example. The conjunction "and" may be omitted at the discretion of the writer in either six or eight.

9. He ransacked his father's shelves, dipped into a multitude of books, read what was interesting, and passed over what was dull.—SOUTHEY.

This form is a useful one for the rapid narration of a number of coördinate events. One subject answers for a number of verbs with their objects and modifiers. The tenses and the phrases should be kept uniform.

10. Turn your eyes to those popular grants from whence all your great supplies are come, and learn to respect that only source of public wealth in the British Empire.—BURKE.

This is an imperative sentence, where all the expansion occurs in the predicate.

11. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation under God shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.—LINCOLN.

One simple proposition is amplified by a number of explanatory clauses, which are coördinate in thought and form and are separated by semicolons.

12. My resolutions, therefore, mean to establish the equity and justice of taxation of America by grant, and not by imposition; to mark the legal competency of the Colony Assemblies for the support of their government in peace and for public ends in time of war; to acknowledge that this legal competency has had a dutiful and beneficial exercise.—BURKE.

This form is similar to eleven; but phrases, instead of clauses, are arranged in parallel form. Either eleven or twelve may be varied by transposition, the proposition being stated at the close.

Exercise V.

A. Divide the following extracts into sentences and punctuate them in such a manner as to bring the thought out clearly:

1. To have taken the field openly against his rival would have been madness for he was not a man to be thwarted in his amours any more than that stormy lover Achilles Ichabod therefore made his advances in a quiet and gently insinuating manner under cover of his character as singing master he made frequent visits at the farmhouse not that he had anything to apprehend from the meddlesome interference of parents which is so often a stumbling-block in the path of lovers Balt Van Tassel was an easy indulgent soul he loved his daughter better even than his pipe and like a reasonable man and an excellent father let her have her way in everything his notable little wife too had enough to do to attend to her housekeeping and manage the poultry for as she sagely observed ducks and geese are foolish things and must be looked after but girls can take care of themselves thus while the busy dame bustled about the house or plied her spinning wheel at one end of the piazza honest Balt would sit smoking his evening pipe at the other watching the achievements of a little wooden warrior who armed with a sword in his hand was most valiantly fighting the wind on the pinnacle of the barn in the meantime Ichabod would carry on his suit with the daughter by the side of the spring under the great elm or sauntering along in the twilight that hour so favorable to the lover's eloquence.—IRVING: *The Legend of Sleepy Hollow*.

2. We know indeed that the record of illustrious actions is most safely deposited in the universal remembrance of mankind we know that if we could cause this structure to ascend not only until it reached the skies but till it pierced them its broad surfaces could still contain but part of that which in an age of knowledge hath already been spread over the earth and which

history charges itself with making known to all future times we know that no inscriptions on entablatures less broad than the earth itself can carry information of the events we commemorate where it has not already gone and that no structure which shall not outlive a duration of letters and knowledge among men can prolong the memorial but our object is by this edifice to show our own deep sense of the value and importance of the achievements of our ancestors and by presenting this work of gratitude to the eye to keep alive similar sentiment and to foster a constant regard for the principles of the Revolution.—WEBSTER: *Bunker Hill Oration*.

3. There was no sleeping in the day time on the planter's clearing the wages were too high to risk Deesa sat on Moti Guj's neck and gave him orders while Moti Guj rooted up the stumps for he owned a magnificent pair of tusks or pulled at the end of a rope for he had a magnificent pair of shoulders while Deesa kicked him behind the ears and said he was the king of elephants at evening time Moti Guj would wash down his three hundred pound weight of green food with a quart of arrack and Deesa would take a share and sing songs between Moti Guj's legs until it was time to go to bed once a week Deesa led Moti Guj down to the river and Moti Guj lay on his side luxuriously in the shallows while Deesa went over him with a coir-swab and a brick Moti Guj never mistook the pounding blow of the latter for the smack of the former that warned him to get up and turn over on the other side then Deesa would look at his feet and examine his eyes and turn up the fringes of his mighty ears in case of sores or budding ophthalmia after inspection the two would come up "with the song of the sea" Moti Guj all black and shining waving a torn tree branch twelve feet long in his trunk and Deesa knotting up his own long wet hair.—KIP-LING: *Moti Guj—Mutineer*.

4. It was toward Rome as their ecclesiastical capital that the thought and hopes of the men of the sixth and seventh centuries were constantly directed yet not from Rome feeble and corrupt nor on the exhausted soil of Italy was the deliverer to arise just when as we may suppose the vision of a renewal of imperial authority in the Western provinces was beginning to vanish away there appeared in the furthest corner of Europe sprung of a race but lately brought within the pale of civilization a line of chieftains devoted to the service of the Holy See and among

them one whose power good fortune and heroic character pointed him out as worthy of a dignity to which doctrine and tradition had attached sanctity almost divine.—*BRUCE: The Holy Roman Empire.*

B. Why are the following groups of words not sentences? Rewrite them as grammatical units.

1. If we look at Sir Roger we can see a fair example of Addison's skill as a describer, in a few strokes he has portrayed us a character at once peculiar, pleasing, and congenial to our tastes.

2. The moral of each of his stories can easily be found, just take for instance the way he treats the superstitions of the people.

3. He was very lenient about people's not being on time. Principally because he was always late himself.

4. The stranger blamed himself severely. Which was not doing himself justice.

5. Milton wrote many poems in his youth. The best known being *Il Penseroso*, *L'Allegro*, *Lycidas*, and *Comus*.

6. Sir Roger De Coverley was a good churchman, he attended church every Sunday.

7. The driver cracked his whip loudly, he seemed to be anxious to start.

8. Agnes did a great deal for David Copperfield, David recognizing her sympathetic nature, and early learned to look upon her as a sister.

9. One day while Ichabod Crane was teaching, a little darky came to him and gave him an invitation to go to a party so the books were slung aside and school dismissed.

10. Two glances convinced him that there was no one here, the kitchen was as he had seen it last.—*BARRIE.*

11. Which proves that when a man does good work out of all proportion to his pay, in seven cases out of nine there is a woman at the back of the virtue.—*KIPLING.*

12. The doctor went to the inside of the window and looked in, he could see nothing but his own reflection in the mirror and was completely puzzled.—*BARRIE.*

C. Rewrite these sentence-groups in larger units. What change in the thought takes place?

1. Pambe measured the distance to Nurkeed's naked breast. If he sprang at him he might be tripped up, and a blind blow at the chest sometimes only means a gash on the breast bone. Ribs are difficult to thrust between unless the subject be asleep. So he said nothing; nor did the other Lascars. Their faces immediately dropped all expression, as is the custom of the Oriental when there is killing on the carpet or any chance of trouble. Nurkeed looked long at the white eyeballs. He was only an African and could not read characters. A big sigh—almost a groan—broke from him, and he went back to the furnaces. The Lascars took up the conversation where he had interrupted it. They talked of the best methods of cooking rice.—*KIPLING.*

2. Some of the men were nervous. One lieutenant was surly, and another sang softly to himself. I was told afterward that Howard, on the Concord was found reading his Bible. But Dewey led right ahead. If he feared mines he did not show it. Evidently he had faith in the insurgent chief, who was acting as his pilot. So on he went. There was nothing more to be done. The ships had been cleared for action long before. Only the most perfunctory orders were given. The dawn came out of the black suddenly. Then we saw that the "old man" knew just what he was about all the time. Right ahead of us lay the Spanish fleet and the Cavite forts. Far up the bay was Manila. We were in for it.

D. Study the following sentences. Why are the forms in the second column to be preferred to those in the first?

1. After I had graduated from the high school I found that I was woefully deficient in rhetoric and English composition. I immediately set to work to remedy the evil. I got a copy of Hill's *Foundations of rhetoric* and started to study it. I also read "Words and their meaning." I read a number of books, paying

Finding, after I had graduated from the high school, that I was woefully deficient in rhetoric and English composition, I immediately set to work to remedy the evil. As a first step I studied Hill's *Foundations of Rhetoric* and *Words and Their Meanings*. Then, with especial attention to style, I read a number of books—

especial attention to style. Among the books were *Woodstock*, *Silas Marner*, *Romola*, *Mill on the Floss*, *Waverley*, *The Spectator*, *Last of the Barons*. I also wrote sketches of the different characters I came across in the books. My brother, a college graduate, corrected them for me. In this way I was enabled to pass the university examinations after a good deal of trouble.

2. I got off the train at San José and went to the Vendome Hotel. The remainder of the journey was to be made by means of a stage, which was to start from this hotel. I seated myself on the piazza until it was time to start. The beautiful grounds pleased me. I was interested and amused by the people on the piazza. It seemed as if every one about the place was going on some pleasure trip. It was riding, driving, or Mount Hamilton.

3. At eight o'clock the professor received the party. Everything about the place was shown to us and explained. Through the smaller telescope I looked at the moon. From the small telescope I went to the room where the large telescope is kept. I waited an hour before my time came to look through the glass. Through the large telescope

among them *Woodstock*, *Silas Marner*, *Romola*, *Mill on the Floss*, *Waverley*, *The Spectator*, and *The Last of the Barons*. I also wrote sketches of the different characters I came across in the books, and these my brother, a college graduate, corrected for me. In this way I was enabled, after a good deal of trouble, to pass the university examinations.

Getting off the train at San José, I went to the Vendome Hotel, from which the stage that was to take us the rest of the journey was to start. The intervening time passed pleasantly, for as I sat on the piazza I got a view of the beautiful grounds, and was interested and amused by the people around me. It seemed as if every one about the place was going on some pleasure trip — to ride or drive, or to visit Mount Hamilton.

At eight o'clock the party was received by the professor, who showed and explained to us everything about the place. Through the smaller telescope I looked at the moon, and after waiting an hour for my turn, I saw through the large telescope Saturn and his many satellites. The rings could be seen very plainly.

I saw Saturn and his many satellites. The rings could be seen very plainly.

4. Villon could see only one way to get a lodging and that was to steal it. He noticed a house not far away and it looked dark and easy to get in. He went to the door and knocked boldly. In a few minutes a tall man appeared and asked: "Who is it?" Then Villon told him he had no place to go for the night, and that he was very cold and hungry. The man asked him to come in and gave him a good supper.

Villon could see only one way to get a lodging — to steal it. Noticing not far away a house which looked dark and easy to enter, he went to the door and knocked boldly. In a few minutes a tall man appeared and asked: "Who is it?" When Villon told him that he had no place to go for the night and that he was very cold and hungry, the man asked him to come in and gave him a good supper.

E. Find ten examples of sentence-forms in books you are reading that show some variation from the forms given in section 28.

F. Complete the following sentences:

1. Whatever help the commander may have rendered; whatever aid the elements may give, the soldier — (Predicate with clause).

2. (Conditional clause) —, yet the tracks would be cleared for traffic.

3. (Causal clause) —, therefore the two parties united to support this candidate.

4. Though this was one of the first mercantile transactions of my life — (Predicate with explanatory clause).

5. The appeal of the suppliant was so piteous — (Complementary "that" clause).

6. As there was only one thing to be done, to bear our own loss with fortitude — (Result clause).

7. They have no sooner fetched themselves up to the fashion of the polite world — (Complementary "than" clause).

8. (Conditional clause) — we find in them the manners of the last age.

9. It is one of the first duties of a person — (Explanatory relative clause, followed by an infinitive construction).

10. Helpful criticism does not so much point out what is bad — (A balancing "as" clause).

11. With the hope of retrieving past blunders, and of doing something really worth while — (Subject and predicate).

12. (Participial clause of explanation) — the general ordered his army to retreat.

13. This quality of political courage — (Relative clauses characterizing the quality) — Nelson possessed in an eminent degree.

14. If intervention by nation A in the affairs of nation B is to-day good law and justice, because of B's oppression of a portion of its people, — (Conclusion).

15. We may say that Macaulay does not go beneath the surface of events — (Antithetical clause).

G. Rewrite this passage from Macaulay in seven or eight sentences:

The last *Rambler* was written in a sad and gloomy hour. Mrs. Johnson had been given over by the physicians. Three days later she died. She left her husband almost broken-hearted. Many people had been surprised to see a man of his genius and learning stooping to every drudgery, and denying himself almost every comfort, for the purpose of supplying a silly, affected old woman with superfluities, which she accepted with but little gratitude. But all his affections had been concentrated on her. He had neither brother nor sister, neither son nor daughter. To him she was beautiful as the Gunnings, and witty as Lady Mary. Her opinion of his writings was more important to him than the voice of the pit of Drury Lane Theatre or the judgment of the *Monthly Review*. The chief support which had sustained him through the most arduous labor of his life was the hope that she would enjoy the fame and the profit which he anticipated from his *Dictionary*. She was gone, and in that vast labyrinth of streets, peopled by eight hundred thousand human beings he was alone. Yet it was

necessary for him to set himself, as he expressed it, doggedly to work. After three more laborious years the *Dictionary* was at length complete. — MACAULAY: *Life of Johnson*.

H. Make six or seven sentences from this one complex sentence:

When I was myself in the rudiments of my poetry, without name or reputation in the world, having rather the ambition of a writer than the skill; when I was drawing the outlines of an art, without any living master to instruct me in it; an art which had been better praised than studied here in England, wherein Shakespeare, who created the stage among us, had rather written happily than knowingly and justly; and Jonson, who, by studying Horace, had been acquainted with the rules, yet seemed to envy posterity their knowledge, and, like an inventor of some useful art, to make a monopoly of his learning; when thus, as I may say, before the use of the loadstone, or knowledge of the compass, I was sailing in the vast ocean, without other help than the pole star of the ancients, and the rules of the French stage amongst the moderns, which are extremely different from ours, by reason of their opposite taste; yet, even then, I had the presumption to dedicate to your lordship a very unfinished piece, I must confess, and which only can be excused by the little experience of the author, and the modesty of the title, An Essay. — DRYDEN: *Essay on Satire*.

CHAPTER VI.

A REVIEW OF PUNCTUATION.

29. Uses of Punctuation.—If all sentences consisted of but one simple statement, not more than half a dozen words in length, we should need only the period to indicate their close. But as soon as we write compound or complex sentences, or long simple sentences, we realize the necessity for some mechanical scheme that will show the division and the relationship of the different parts. Such a scheme is found in the proper use of the marks of punctuation. The reasons for their use scarcely need statement.

In the first place, punctuation, like spelling, capitalization, and grammar, is a matter of custom or good use. The method of pointing sentences that has gradually come to be used among writers by common consent should be observed, if for no better reason, to avoid eccentricity. The comma might be used in place of the period after abbreviations, for example, without causing obscurity. The modern writer, again, might place the sign of the paragraph (§) against every new paragraph, as was once the custom. But he would gain nothing by such deviations from customary usage. In punctuation, as in many matters, the best rule is to follow a general custom when nothing is gained by breaking it.

Moreover, punctuation assists the reader. Unpunctuated sentences are hard to read, and, as a matter of

courtesy, the writer should not compel the reader to make this effort.

The most important reason, however, for using a consistent scheme of punctuation is that it enables the writer to make his meaning clear. The omission or misuse of a punctuation mark may render a sentence obscure or ambiguous. What sense, for example, does this group of unpunctuated words give?

Wherever the envoys went they were received with delight as they had the means to purchase drink for the natives they easily obtained the desired information.

This sentence is capable of two slightly different interpretations, depending on the punctuation used after "delight." In the following sentence the absence of a comma after "nothing" would materially alter the sense:

The committee has either done something of which it is ashamed, or it has done nothing, of which it is ashamed.*

30. How to Learn Punctuation.—Like other matters in language, punctuation is a growth. We do not punctuate today as Addison did; nor do we punctuate precisely as was the custom twenty-five years ago. We use fewer marks, especially commas, for the tendency is to simplify punctuation as much as possible. The best way to learn present usage in this matter is to examine modern books published by firms of good reputation for accuracy, and to study carefully the methods used in different sentence-forms. If the student will copy in his notebook good examples of the use of the different marks, he will quickly learn the general

*NOTE.—Another useful function of punctuation may be mentioned: the writer can employ the various marks (especially the comma and the dash) to bring out emphasis in the sentence. Just as the musician uses symbols to indicate time, the skillful writer may mark slight pauses or changes in thought by punctuation. In this way punctuation renders the inflections of the voice in spoken language.

laws. Some students, however, will find it easier to learn rules, and for them the following summary of the more common usages has been prepared.*

31. The Comma.—The comma is used:

1. To separate elements of the sentence that are grammatically independent or parenthetical.

Hail, Cæsar!

There is, moreover, another reason that should move you.

No one believes more firmly than I do in the usefulness, I might well say the necessity, of practical studies.

2. To separate a conditional or a relative clause from the rest of the sentence.

Even should I bring you peace, you would not accept it.

They were the framers of our Constitution, which has endured for over a century.

If the sentence had read,—They were the framers of that Constitution which our fathers supported,—separation by the comma of the restrictive clause from its antecedent would have been wrong.

3. To separate a phrase or clause subject (especially when long) from the predicate.

To hold fast to the truth as he sees it, is man's first duty.

But,—

To know her is to love her.

4. To separate all words, phrases, or clauses used in apposition.

Our object is to found a state, one that shall be for all time free and independent.

5. To separate words or phrases used in a series.

He was poor, lonely, and depressed.

The comma before "and" (as in the illustration) should not be omitted, except in rare cases where the

*Bigelow's *Handbook of Punctuation* is a convenient reference book, containing ample illustration of all possible uses.

last two words or phrases are united as one element, parallel in force with the other elements of the series; as,

She wore a long, faded and dingy skirt.

Modern usage does not sanction the following punctuation of words in a series.

The principal should have a voice in the appointment, the promotion and the dismissal of teachers in his school.

A comma should be inserted after "promotion," for the three words in the series are of equal value grammatically.

6. To indicate omitted words.

We respect deeds; they, words.

7. To indicate a change in subject between the parts of a compound sentence.

The war was brief, but it was decisive.

When the subject does not change, usually no punctuation is necessary.

The horse ran a mile and then stopped at a stable.

8. To rest the eye between the elements of a long compound sentence.

The hound caught the scent after a long delay, and led us over the hill to the next piece of woods.

In general, the comma is used to separate those parts of a sentence that are grammatically non-essential from the chief elements — the subject and the predicate — or to indicate pauses between words and phrases used in a series, or to indicate ellipses.

32. The Semicolon.—The semicolon has three important uses:

1. To separate short, complete sentences when united in one period.

This monument may molder away; the solid ground it rests upon may sink down to a level with the sea; but thy memory shall not fail.

His answer was brief; his manner, courteous.

The ship wallowed in the trough of the sea; but it kept afloat.

Why is a semicolon used in the last example in place of a comma?

2. To separate a series of clauses or phrases that depend upon a common proposition.

The ground strewed with the dead and dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault—all these you have witnessed.

He was courteous, not cringing, to superiors; affable, not familiar, to equals; and kind, but not condescending, to inferiors.

3. To precede "as," "viz.," "e. g.," "i. e.," etc.

The best example may be found near at hand; as,—

Young writers neglect to use the semicolon, especially in the first case cited above, preferring to write a number of simple sentences. A frequent misuse of the semicolon may be seen in the following sentence:

His ability was unusual in many fields; wherever, in fact, he cared to apply himself.

The dependent clause beginning with "wherever" should not be separated from the main clause.

33. The Colon.—In modern prose there is but one important office for the colon: to indicate anticipation or summary, as seen in this sentence or in the familiar punctuation of the opening phrase in a letter, "Dear Mr. Smith:" For this purpose the colon may precede a long quotation, or a list of items, or merely the conclusion to a statement.

Some things we can, and others we cannot do: we can walk, but we cannot fly.

Unlike the comma and the semicolon, the colon does not merely separate elements of the sentence: it points out the relation between elements. The proper use of the colon adds greatly to a writer's power over his sentence.

34. The Period.—Every declarative sentence, which is a complete grammatical unit, should end with a period. That this simple rule is frequently violated is shown in Chapter V. A period should also be used after every abbreviation; as, "Dr.," "Mr.," "B. D.," etc.

35. Marks of Interrogation and Exclamation.—These symbols explain themselves. It should be noted, however, that both the exclamation point and the interrogation point may be inserted within the sentence; e. g.,

But ah! Him! the first great martyr in this great cause. Would you receive him? and would you aid him? comfort him? cherish him?

The use of these marks, when inserted in the sentence with parentheses for the sake of irony is characteristic of vulgar style; e. g., "The great (?) man," or, "How brilliant (!) this remark was," etc.

36. The Dash.—The dash is used more frequently now than formerly. There are three instances where the dash may be used with effect:

1. To point out an element in the sentence on which the writer wishes to place special stress.

Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize one truth,—the truth that beauty and sweetness are essential characters of a complete human perfection.

2. To point out parenthetical matter which is necessary to the full meaning of the sentence. In this case the comma is frequently used with the dash.

He was himself a Tory, not from rational conviction—for his serious opinion was that one form of government was just as good or as bad as another—but from mere passion.

3. To indicate an abrupt change in construction or thought.

She looked up—but rather at the Jesuit than at Helbeck.

The dash should not be used carelessly in place of the other marks of punctuation. The abuse of the dash is characteristic of lazy writers.

37. *Italics*.—In manuscript, words to be italicized are underlined once; to be printed in small capitals, twice; in heavy capitals, three times. Titles may either be placed between quotation marks, or italicized, as the writer prefers. The careful writer is sparing in his use of italics to show emphasis; not every word that receives stress from the voice in oral delivery should be italicized. Foreign words that have not been received into the language should invariably be italicized when used in an English sentence.

38. *Quotation Marks*.—Certain cautions should be observed in quoting. The double marks (") should be used for simple quotation; the single mark ('), for a quotation within a quotation. Whenever the quotation is broken by descriptive statements of the author (e. g., "he said," "they moved away," "rising from the table," etc.), the change should be noted by closing the quotation and opening it again after the interpolated words. Careless writers frequently fail to show where quoted passages end. In quoting long passages covering more than one paragraph, the marks of quotation should be used only at the opening of every paragraph and at the end of the passage.

Exercise VI.

A. Enumerate five common uses for the comma; three for the semicolon; two for the period.

B. Punctuate the following sentences:

1. Were these to be worthily recounted they would form a narrative of no small interest and instruction and possessing moreover a certain remarkable unity which might almost seem the result of artistic arrangement—HAWTHORNE.

2. The men of England the men I mean of light and leading in England whose wisdom if they have any is open and direct would be ashamed as of a silly deceitful trick to profess any religion in name which by their proceedings they appear to condemn—BURKE.

3. What your politicians think the marks of a bold hardy genius are only proofs of a deplorable want of ability—BURKE.

4. Then sir from these six capital sources of descent of form of government of religion in the northern provinces of manners in the southern of education of the remoteness of situation from the first mover of government from all these causes a fierce spirit of liberty has grown up—BURKE.

5. As for wintering where they were that dreadful experiment had been already tried too often—SOUTHEY.

6. But of all the numerous congratulations which he received none could have affected him with deeper delight than that which came from his venerable father—SOUTHEY.

7. He is a clergyman a very philosophic man of general learning great sanctity of life and the most exact good breeding—ADDISON.

8. My friend Sir Roger has often told me with a great deal of mirth that at his first coming to his estate he found three parts of his house altogether useless that the best room in it had the reputation of being haunted and by that means was locked up that noises had been heard in his long gallery so that he could not get a servant to enter after eight o'clock at night that the door of one of his chambers was nailed up because there went a story in the family that a butler had formerly hanged himself in it and that his mother who lived to a great age had shut up half the rooms in the house in which either her husband a son or a daughter had died—ADDISON.

9. Upon his first rising the court was hushed and a general

whisper ran among the country people that Sir Roger was up — ADDISON.

10. We were in some little time fixed in our seats and sat with that dislike which people not too good natured usually conceive of each other at first sight — ADDISON.

11. What seems a kind of temporal death to people choked between walls and curtains is only a light and living slumber to the man who sleeps afield — STEVENSON.

12. Matthew Maule on the other hand though an obscure man was stubborn in what he considered the defense of his right and for several years he succeeded in protecting the acre or two of earth which with his own toil he had hewn out of the primeval forest to be his garden ground and homestead — HAWTHORNE.

13. What greatly strengthens such a suspicion is the fact that this controversy between two ill matched antagonists at a period moreover laud it as we may when personal influence had far more weight than now remained for years undecided and came to a close only with the death of the party occupying the disputed soil — HAWTHORNE.

14. Clergymen judges statesmen the wisest calmest holiest persons of their day stood in the inner circle round about the gallows loudest to applaud the work of blood latest to confess themselves miserably deceived — HAWTHORNE.

15. Thus the great house was built familiar as it stands in the writer's recollections for it has been an object of curiosity with him from boyhood both as a specimen of the best and stateliest architecture of a long past epoch and as the scene of events more full of human interests perhaps than those of a gray feudal castle familiar as it stands in its rusty old age it is therefore only the more difficult to imagine the bright novelty with which it first caught the sunshine — HAWTHORNE.

16. A mere dimness of sight and dizziness of brain was it or a disagreeable choking or stifling or gurgling or bubbling in the region of the thorax as the anatomists say or was it a pretty severe throbbing and kicking of the heart rather creditable to him than otherwise as showing that the organ had not been left out of the judge's physical contrivance — HAWTHORNE.

17. If we adopt this mode if we mean to conciliate and concede let us see of what nature the concession ought to be — BURKE.

18. If sir we incline to the side of conciliation we are not at all embarrassed unless we please to make ourselves so by any incongruous mixture of coercion and restraint — BURKE.

19. Something of this sort seemed to be indispensable in order amidst so vast a fluctuation of passions and opinions to concentrate my thoughts to ballast my conduct to preserve me from being blown about by every wind of fashionable doctrine — BURKE.

20. Plain good intention which is as easily discovered at the first view as fraud is surely detected at last is let me say of no mean force in the government of mankind — BURKE.

21. To impoverish the colonies in general and in particular to arrest the noble course of their marine enterprises would be a more easy task — BURKE.

22. In 1783 two stage-coaches were enough for all the travelers and nearly all the freight besides that went between these two cities except such large freight as went by sea around Cape Cod — FISKE.

23. Habit keeps the fisherman and the deck-hand at sea through the winter it holds the miner in his darkness and nails the countryman to his log-cabin and his lonely farm through all the months of snow — JAMES.

24. Oh mother mother if thou hadst seen the black herd-bulls pour down the ravine or hurry through the gates when the Man-pack flung stones at me — KIPLING.

C. In what different ways may these sentences be punctuated? Explain the change in meaning produced by the change in punctuation.

1. In any case he was not pretending a thing which he despised.

2. His appointment to office according to well recognized precedent required that he support the administration.

3. Deserted by all but a few personal adherents chiefly of foreign extraction and utterly incapable of further resistance John accepted the articles of the Barons which were embodied in the Great Charter at Runnymede on the fifteenth of June 1215 — TASWELL-LANGMEAD.

4. The surrender of the temporal and spiritual independence of the Kingdom completed the alienation of the people from the

King whose misgovernment had brought on this national humiliation—IBID.

D. What are the three correct uses of the dash? Is the dash used properly in this paragraph from a novel?

"No, no," said her stepmother, eagerly; "he's never hard on them—only on himself. The Church doesn't expect anything more than 'abstinence,' you understand—not real fasting—from people like them—people who work hard with their hands. But—I really believe—they do very much as he does. Mrs. Denton seems to keep the house on nothing. Oh! and Laura—I really can't be always having extra things!"—MRS. HUMPHRY WARD: *Helbeck of Bannisdale*.

E. What is the general purpose for which the colon is used? Find in your reading six instances of the correct use of the colon and explain them.

F. What mark of punctuation is used before a long quotation? Before a short one? Before "e. g.," "i. e.," "viz.," "as," and "thus"? When may a mark of interrogation or exclamation be placed within the sentence? Find four examples of such sentences.

G. Write three sentences to illustrate the correct uses of the colon; four to illustrate the correct uses of the dash; six, those of the comma; five, those of the semicolon.

H. Where may we use italics? Are italics properly used in the following passage?

My Dear Madam,—Although it is so *many* years since I *profited* by your *delightful* and *invaluable* instructions, yet I have *ever* retained the *fond*est and *most* *reverential* regard for Miss Pinkerton and *dear* Chiswick. I hope your health is *good*. The world and *the cause of education* cannot afford to lose Miss Pinkerton for *many years*. When my friend, Lady Fuddlestone, mentioned that her dear girls required an instructress (I am *too poor* to engage a governess for mine, but was I not educated at Chiswick?), "Who," I exclaimed, "can we consult but the excellent, the incomparable Miss Pinkerton?" In a word, *have you*;

dear madam, any ladies on your list, whose services might be made available to my kind friend and neighbor? I assure you that she will take no governess *but of your choosing*.

My dear husband is pleased to say that he likes *everything which comes from Miss Pinkerton's school*. How I wish I could present him and my beloved girls to the friend of my youth, and the *admired* of the great lexicographer of our country! If you ever travel into Hampshire, Mr. Crawley begs me to say he hopes you will adorn our *rural rectory* with your presence. 'Tis the humble but happy home of your affectionate Martha Crawley.

P. S.—Mr. Crawley's brother, the Baronet, with whom we are not, alas! upon those terms of *unity* in which it *becomes brethren to dwell*, has a governess for his little girls, who, I am told, had the good fortune to be educated at Chiswick. I hear various reports of her; and as I have the tenderest interest in my dearest little nieces, whom I wish, in spite of family differences to see among my own children—and as I long to be attentive to *any pupil of yours*—do, my dear Miss Pinkerton, tell me *the history* of this young lady, whom, *for your sake*, I am most anxious to befriend.—M. C.—THACKERAY: *Vanity Fair*.

I. Punctuate the following paragraphs from Macaulay, Southey, and Webster:

1. It is by his poetry that Milton is best known and it is of his poetry that we first wish to speak by the general suffrage of the civilized world his place has been assigned among the greatest masters of the art his detractors however though outvoted have not been silenced there are many critics and some of great name who contrive in the same breath to extol the poems and to decry the poet the works they acknowledged considered in themselves may be classed among the noblest productions of the human mind but they will not allow the author to rank with those great men who born in the infancy of civilization supplied by their own powers the want of instruction and though destitute of models themselves bequeathed to posterity models which defy imitation Milton it is said inherited what his predecessors created he lived in an enlightened age he received a finished education and we must therefore if we would form a just estimate of his powers make large deductions for these advantages—MACAULAY.

2. Yesterday said one of his naval friends the day after the wedding the navy lost one of its greatest ornaments by Nelson's marriage it is a national loss that such an officer should marry had it not been for this Nelson would have become the greatest man in the service the man was rightly estimated but he who delivered this opinion did not understand the effect of domestic love and duty upon a mind of the true heroic stamp—SOUTHEY.

3. It should not be omitted even in this slight reference to the general measures and general principles of the first president that he saw and felt the full value and importance of the judicial department of the government an upright and able administration of the laws he held to be a life indispensable to private happiness and public liberty the temple of justice in his opinion was a sacred place and he would profane and pollute it who should call any to minister in it not spotless in character not incorruptible in integrity not competent by talent and learning not a fit object of unhesitating trust—WEBSTER.

J. When are the full quotation marks used? When are the single quotation marks used? Does every exclamation require the exclamation point?

K. When may we omit the comma between words in a series? What is the rule for the use of the comma before relative clauses? Punctuate the following sentences:

1. Or again if it rained in and Paris through the studio window loomed red-colored with its shiny slate roofs under skies that were ashen and sober and the wild west wind made woeful music among the chimney pots and little gray waves ran up the river the wrong way and the Morgue looked chill and dark and wet and almost uninviting even to three healthy-minded young Britons they would resolve to dine and spend a happy evening at home—DU MAURIER.

2. It was a loose sandy rock which yielded easily to the labor I bestowed upon it—DE FOE.

3. For she stood at the head of a deep green valley carved from out the mountains in a perfect oval with a fence of sheer rock standing round it eighty feet or a hundred high from whose brink black wooded hills swept up to the sky-line—BLACKMORE.

4. At the top of the woods which do not climb very high upon this cold ridge I struck leftward by a path among the pines—STEVENSON.

5. I thought I had rediscovered one of those truths which are revealed to savages and hid from political economists—STEVENSON.

6. The next day the young recruit who had been idle and overlooked up to that time was brought in to be made part of the big machine.

7. Those who advance such a proposition betray their dense ignorance of the subject.

CHAPTER VII.

HOW TO INCREASE A VOCABULARY.

39. Advantages of Having a Large Vocabulary.—When common words are repeated frequently within a few lines, the reader feels quickly the monotony and narrowness of the writer's vocabulary. The following sentences, for instance, show how unpleasant such a restricted choice of words may make even very simple writing:

MY ROOM.

I have for my room a big room at the top of the house, which is really the guest room; but it happens that my room downstairs is occupied, and therefore I have the guest room, which I like much better. It extends the width of the house from front to back, and has six windows which let in much sun. It has a fireplace with blue tiles, the same color as the figures on the white wall paper. Unfortunately this fireplace smokes very much when there is much wind, and therefore in such a place as Chicago it is not possible to use it much. Next to the fireplace is a little bookcase in which I keep my books, and next to that is a high window seat on which I keep the books I use very much and where I like to study. I am afraid, however, that I do not study as much there as I might somewhere else, for I can see all that goes on out of doors, and that keeps me from studying. In the front end of the room is a large round table that was once a dining table. This table is usually covered with books.

The repetition of "room," "much," "is," "books," etc., betrays either carelessness or a meager store of words. The difficulty with a small vocabulary, however, is a more serious matter than this example indi-

HOW TO INCREASE A VOCABULARY.

111

cates: a small vocabulary actually restricts thought. Compare these two descriptive passages:

MACKINAC ISLAND.

Mackinac Island is a small island north of the southern peninsula of Michigan. It is a favorite place for tourists in summer time who go there to see the beautiful scenery and other points of general interest, and to have a good time generally. There are a number of soldiers stationed there who guard and take care of the place.

The first thing one sees when one gets to the place and gets off the boat is the large white hotel called the Astor House. This hotel was built by old John Jacob Astor when he was gathering fur to sell to the furriers. It is an old-fashioned hotel with large rooms and a large veranda which extends along the front.

The next thing people go to see is a rock called Lovers' Leap. Off this rock an Indian maiden, when she heard that her lover was dead, leaped into the lake. The rock is about sixteen feet high and on the edge of the lake extending down perpendicularly. A ladder has been placed on one side of the rock, so that people can climb to the top of the rock.

The guide then leads one to another rock called Sugar Loaf Rock, which is about seventy-five feet high and shaped nearly like a lump of sugar, except that the top is rounded. There are many little knobs and projections by which many boys try to climb to the top.

HELL GATE.

About six miles from the renowned city of the Manhattos, in that sound or arm of the sea which passes between the mainland and Nassau, or Long Island, there is a narrow strait, where the current is violently compressed between shouldering promontories and horribly perplexed rocks and shoals. Being, at the best of times, a very violent, impetuous current, it takes these impediments in mighty dudgeon, boiling in whirlpools; brawling and fretting in ripples; raging and roaring in rapids and breakers; and, in short, indulging in all sorts of wrong-headed paroxysms. At such times, woe to any unlucky vessel that ventures within its clutches.

This termagant humor, however, prevails only at certain times of tide. At low water, for instance, it is as pacific a

stream as you would wish to see ; but as the tide rises it begins to fret ; at half tide it roars with might and main like a bull bellowing for more drink ; but when the tide is full it relapses into quiet, and, for a time, sleeps as soundly as an alderman after dinner.—IRVING.

The first passage, like the description of the room, seems thin and bare compared with Irving's account of "Hell Gate." Not only are common words repeated, but also the objects mentioned are not vividly described, because the writer evidently does not possess the words to apply to them. His few words are counters of the most necessary kind for daily intercourse. The second passage, on the other hand, contains no repeated words. Irving has fresh adjectives, verbs, and nouns for each sentence. Although the vocabulary is a simple one, variety gives the charm of novelty. Moreover, Irving gets more out of his subject than does the author of "Mackinac Island," not necessarily because it is more suggestive or impressive, but because he has words to represent its every feature. Probably the author of the first passage could not number more than five hundred words in his entire vocabulary. Irving uses over one hundred different terms in two short paragraphs.

For purposes of mere existence, a few hundred over-worked words will answer well enough. It is safe to say, however, that such a small vocabulary implies a narrow range of thought. Words represent objects and ideas ; generally speaking, few ideas call for few words, and, conversely, the use of few words indicates the possession of few ideas. As a rule, a man who has at the most a thousand terms for expressing his wants, his feelings, his reflections, has fewer wants, feelings, and reflections than the man who has two thousand words at his command.

Most of us, indeed, feel vaguely this need of words to represent half-formed ideas, or to distinguish different ideas that resemble each other superficially. These common exclamations betray this : "You know what I mean," "I can't think of the right word," "The word I am after will come to me in a moment," etc. The right word will not come, however, unless the speaker has seen or heard it at some time, unless it has been caught and lodged in the brain, and also used. Again, even if we have some sort of word to answer for our idea, it may not be the exact term that will separate our thought from many others nearly like it. For example, let us try to find a word that will describe a poor man ; he is not merely poor, this man, but he is both habitually without means and so absolutely poor that the general term is not strong enough. Is he, then, a beggar ? No, because a beggar indicates something besides poverty ; it indicates a moral attitude as well as a physical condition. This man, who is habitually and absolutely poor, who belongs to a class of the poor that will always be poor, is a *pauper*. That shade of meaning is now firmly established.

Moreover, it is not merely for the sake of writing that a large vocabulary is needed. Not only must the writer have many words to define his thought, but the reader must also have a corresponding sense of distinction between words in order to get all that the writer intends to convey.

To sum up, the chief reasons for cultivating a wide vocabulary are : first, because words, like pieces of money, represent wealth — the more symbols the more ideas ; second, because if we have three words or more that represent very nearly the same thought, we can distinguish just what we do mean more clearly

(e. g., woman, lady, mother ; house, residence, home ; contrive, make, experiment, etc.) ; third, because variety rests the reader's mind and gives him enjoyment ; fourth, because the possession of many words aids our exact understanding of writers who use many words to differentiate their ideas. Much valuable thought is misunderstood, or but half understood when the reader has only a vague idea of the words used. In short, add to your store of words in order that you may have a richer mental life and that you may never be at a loss for the right word when you want it.

40. Two Kinds of Vocabularies.—It is a commonplace that we understand many words which we never use. If it were otherwise, many books would be unintelligible to most of us. The following paragraph contains at least a dozen words that we use rarely or never, and yet we understand easily the sense of every statement :

It seems as if a great deal were attainable in a world where there are so many marriages and decisive battles, and where we all, at certain hours of the day, and with great gusto and despatch, stow a portion of victuals finally and irretrievably into the bag which contains us. And it would seem also, on a hasty view, that the attainment of as much as possible was the one goal of man's contentious life. And yet, as regards the spirit, this is but a semblance. We live in an ascending scale when we live happily, one thing leading to another in an endless series. There is always a new horizon for onward-looking men, and although we dwell on a small planet, immersed in petty business and not enduring beyond a brief period of years, we are so constituted that our hopes are inaccessible, like stars, and the term of hoping is prolonged until the term of life.—STEVENSON.

There is no reason why we should not use in speech and writing such words as "attainable," "decisive," "gusto," "despatch," "irretrievably," "contentious," "semblance," "ascending," "immersed," "constituted," "inaccessible,"—not one of which is bookish.

Yet, although not unfamiliar when we see them, they do not come readily to hand when we are using words. Another passage, this time from Mr. Bryce, will further illustrate this point :

The long-suffering tolerance of public opinion towards incompetence and misconduct in officials and public men generally is a feature which has struck recent European observers. It is the more remarkable because nowhere is executive ability more valued in the management of private concerns, in which the stress of competition forces every manager to secure at whatever price the most able subordinates. We may attribute it partly to the good nature of the people, which makes them over-lenient to nearly all criminals, partly to the preoccupation with their private affairs of the most energetic and useful men, who therefore can not spare time to unearth abuses and get rid of offenders, partly to an indifference induced by the fatalistic sentiment which I have already sought to describe.

Mr. Bryce has not used a word that all cannot comprehend readily, yet how rarely do we hear these exact terms in daily speech or find them in the sentences of ordinary writers ! The first step, then, in our effort towards acquiring a vocabulary, should be to make our passive word-store into a working, useful word-store.

41. Use of the Notebook.—Some people easily remember words once heard or seen, and seem to take pleasure in using them. For such persons, no special effort is needed ; reading will add gradually to their stock of words. Most of us, however, read more or less heedlessly, contenting ourselves with a passing acquaintance with unfamiliar words. The first step, then, is to be sure that we really understand the words we see. For this purpose it is a good plan to keep a special notebook for words and to enter in it at least five new words each day. It will not be enough merely to copy the words in the notebook, although

even that practice will help one in forming a vocabulary. Each word should be followed by as many of its meanings as the student knows without the aid of the dictionary. Later, he should look up each word in an unabridged dictionary, copy into his notebook any new information he may gain about its definition, and add several synonyms. Lastly, it would be well to add in a third column a number of useful derivatives. By this time the word will have become familiar as a reading word. Everything now depends upon the will of the student to *use* the word, and its derivatives, in his speech and writing. He should make a point of enjoying his new possessions. Only a few words each day can be treated in this thorough manner, but it is a good plan to mark any unfamiliar words that occur in a text-book, or English classic. A second careful reading of the passage may explain somewhat the meaning of the marked words; they will not be fixed in the memory, however, until the reader has taken the pains to look them up.

42. Study of Synonyms.—In every school library there should be found one or more volumes of synonyms, which treat that large class of words that are nearly, though not quite, identical in meaning. But the best book of synonyms is that which the student makes for himself by gathering from his memory and from the dictionary all allied terms; e. g., party, company, gathering, clan, assembly, congregation, meeting, etc.; reply, retort, rejoin, respond, answer, etc.; beautiful, lovely, handsome, pretty, exquisite, etc.; money, wealth, riches, means, plenty, etc.

Before making the final draft of a theme, the writer would do well to underscore in pencil every repeated word of any importance, especially repeated verbs and

adjectives. If such words are used twice or oftener through carelessness, or ignorance of any better word, the writer must resort to dictionaries or books of synonyms. Words should be repeated freely for emphasis and for clearness, but where the student repeats consciously for these purposes once, he will repeat a dozen times inadvertently. This is especially true in the case of verbs.

43. The Use of Concordances.—"I rarely consult my dictionaries," an English scholar once said. "When I want to find out how to use a word, I go to the masters of English who have used it again and again." This does not mean that he read one of Macaulay's essays to find out the latter's use of the word "benign," for example, but that he turned to concordances (or special dictionaries for different authors) to examine the quotations given there under the word. Only occasionally can we treat a word in such an exhaustive fashion, but when we do take the pains to explore the past experiences of a word at the hands of our great masters of speech, we have made a good friend for life.

44. Translation.—Another great help in acquiring a large and varied vocabulary should be the task of translation, especially from Greek and Latin. Of course, if the student contents himself with one English word to be used on all occasions as the equivalent of one foreign word, he will make little progress in either language. This bad habit is encouraged by the use of special glossaries or vocabularies, which are prepared for the lazy. In the case of common or important words, an ambitious student will never content himself with the information given by these. An everyday example of what is meant is the word *vir*.

Most beginners in Latin think that the English word "man" will translate *vir* in all cases; sometimes they remember that *vir* means "hero." But *vir* means also "husband," and sometimes in the plural, "foot-soldiers." Its real meaning is found in the English derivatives such as "virile" and "virility"; i. e., *vir* is the kind of a human being who possesses the distinctly masculine qualities.* To enlarge his English vocabulary, the student should master the various important literal meanings of any given word, its figurative meanings, and some of its English derivatives, if there are any.

45. Special Vocabularies.—Each trade or art has its own vocabulary, much of which, to be sure, is not useful for general purposes. Yet even very special terms, such as "swivel," "warp," "double-entry," "harrow," etc., enrich our vocabularies by definite ideas and are frequently used figuratively. Let no opportunity pass for acquiring special terms with their exact meanings. The vocabularies of the arts and the crafts will add greatly to our store of definite images and picturesque, illustrative words. A word may be said here for an intelligent interest in colloquialisms and provincialisms; racy idioms of the people are fast disappearing as the country becomes unified. The habitual use of dialect forms is hardly to be encouraged, yet an apt use of an expression from the soil adds to the strength of our diction. How much should we miss without the New England word "chore," the Southern word "tote," the mountain word "moonshine"! When used in writing, however, such colloquialisms should be inclosed in quotation marks in

*NOTE.—The work of translation is not completed when the words are thoroughly understood. Groups of words, or idioms, must be rendered by corresponding idioms; e. g., *laissez-aller* by "to go as you please." This part of translation will be discussed in the chapter on Translation-English.

order to indicate that they are not established in good use.

46. Summary of Chapter.—To conclude, a wide vocabulary means freedom. We must become free of our language (as it was said anciently of a town or state), if we are to express ourselves effectively and completely. Words are curiously human things; they carry with them romantic stories. Each one, no matter how unobtrusive it may seem, differs from its fellow, and is useful in its own way. The truth of the matter is summed up in these pithy sentences:

It is important, therefore, for anybody who would cultivate himself in English to make strenuous and systematic efforts to enlarge his vocabulary. Our dictionaries contain more than a hundred thousand words. The average speaker employs about three thousand. Is this because ordinary people have only three or four thousand things to say? Not at all. It is simply due to dullness. Listen to the average schoolboy. He has a dozen or two nouns, half a dozen verbs, three or four adjectives, and enough conjunctions and prepositions to stick the conglomerate together. This ordinary speech deserves the description which Hobbes gave to his *State of Nature*, that "it is solitary, poor, nasty, brutish, and short." The fact is, we fall into the way of thinking that the wealthy words are for others and that they do not belong to us. We are like those who have received a vast inheritance, but who persist in the inconveniences of hard beds, scanty food, rude clothing, who never travel, and who limit their purchases to the bleak necessities of life. Ask such people why they endure niggardly living while wealth in plenty is lying in the bank, and they can only answer that they have never learned how to spend. But this is worth learning. Milton used eight thousand words, Shakespeare fifteen thousand. We have all the subjects to talk about that these early speakers had; and in addition we have bicycles and sciences and strikes and political combinations and all the complicated living of the modern world.

Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are

simply lazy; too lazy to make ourselves comfortable. We let our vocabularies be limited, and get along rawly without the refinements of human intercourse, without refinements in our own thoughts; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as "aggravating," not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening; and without observing, too, that in our reckless usage we have burned up a word which might be convenient when we should need to make some shading of the word "increase." Like the bad cook, we seize the frying-pan whenever we need to fry, broil, roast, or stew, and then we wonder why all our dishes taste alike while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary.

Let anyone who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well. I know that when we use a word for the first time we are startled, as if a fire-cracker went off in our neighborhood. We look about hastily to see if anyone has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto. For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues.—G. H. PALMER: *Self-Cultivation in English*.

Exercise VII.

A. Rewrite the following themes, using new words for the repeated terms:

1. THE DRAINAGE OF NORTH AMERICA.

North America is divided into three parts: the eastern, the central, and the western part. Many small rivers drain the eastern part of the Appalachian Mountains and the Atlantic coast. Hudson River, which drains the south part, flows into the Atlantic Ocean; the St. Lawrence, which drains the north

part, flows into the Gulf of St. Lawrence. Between the Appalachian and the Rocky Mountains, lies the central part, and the Mississippi River and its two great tributaries, the Missouri and Ohio Rivers, drain it. Of the part west of the Rocky Mountains the two principal rivers are the Colorado and the Columbia. The Colorado River drains the southern part and flows into the Gulf of California; the Columbia River drains the northern part and flows into the Pacific Ocean.

2. FEUDALISM.

In England at the time of William the Conqueror it was customary for the King to give any land belonging to him to his nobles or lords for any service they had done. At first this land was given without any conditions, but afterward the owner of the land must collect men for the king in time of war. The thanes, who were the nobles, and the bishops, in their turn, would give land to their inferiors, and these inferiors would till the ground for the barons. When any land was given, the person who gave the land and the person to whom the land was to be given, would take an oath and swear, the first to protect the second, and the second to serve the first. The huts of the serfs were generally built about the fortified house of the barons; in this way he could protect them. The people living on the land of the baron were judged by him; and if the baron had to fight a duel his people must give their services and fight for him. The king always called together a council at Christmas, Easter, and Whitsuntide, and this all the thanes had to attend. The king also had the right of collecting annual dues when he went to war, at the time when his eldest son was knighted, and at the marriage of his eldest daughter. The feudal system was very good both for the rich and poor as they were in constant warfare, because the poor people gave their services and the king protection.

B. Supply adjectives, nouns, and verbs in the spaces left blank:

1. A belt of rhododendrons grew close down to one side of our pond; and along the edge of it many things — rankly. If you — through the undergrowth and — by the water's rim, it was easy — if your imagination were in — working order — to — yourself in a — to the — of a tropical forest. Overhead the monkeys —, parrots — from

bough to bough, strange large blossoms —— around you, and the —— and —— of great beasts moving unseen thrilled you —— . And if you lay down with your nose an inch or two from the water, it was not long ere the old sense of proportion —— clean away. The —— insects that —— to and fro on its surface became sea-monsters ——, the gnats that —— above them —— albatrosses, and the pond itself —— into a vast inland sea, whereon a navy might —— secure, and whence at any moment the hairy scalp of a sea-serpent might be seen to ——.—KENNETH GRAHAME: *The Golden Age*.

C. In the following selections, explain carefully all the italicized words and suggest one or two synonyms for each one:

1. To be sure, there was an *exception* in the *curate*, who would receive *unblenching* the *information* that the *meadow* beyond the orchard was a prairie *studded* with herds of buffalo, which it was our delight, *moccasined* and *tomahawked*, to ride down with those *whoops* that *announce* the *scenting* of blood. He neither laughed nor sneered, as the [other "grown-ups"] would have done; but possessed of a serious *idiosyncrasy*, he would *contribute* such lots of valuable suggestion as to the *pursuit* of this particular sort of big game that, as it seemed to us, his *mature* age and *eminent* position could scarce have been attained without a practical knowledge of the creature in its native *lair*.—KENNETH GRAHAME: *The Golden Age*.

2. With all his faults — and they were neither few nor small — only one *cemetery* was worthy to contain his remains. In that temple of silence and *reconciliation*, where the *enmities* of twenty *generations* lie buried, in the Great *Abbey* which has for ages *afforded* a quiet resting-place to those whose minds and bodies have been *shattered* by the *contentions* of the Great Hall, the dust of the *illustrious* accused should have been *mingled* with the dust of the illustrious accusers.—MACAULAY: *Warren Hastings*.

3. Moreover, the American universities and colleges are in a state of *transition*. True, nearly everything in America is changing, the apparently *inflexible* Constitution not excepted. But the changes that are passing in the universities are only to be *paralleled* by those that pass in the Western cities. The

number of small colleges, especially in the Mississippi and Pacific States, is *increasing*. The character of the Eastern Pacific States is increasing. The character of the Eastern universities is being constantly *modified*. The former multiply because, under the Federal system, every State likes to have its own universities numerous, and its inhabitants *independent* of other States, even as respects education; while the *abundance* of wealth, the desire of rich men to *commemorate* themselves and to benefit their *community*, and the *rivalry* of the churches, lead to the *establishment* of new colleges where none are needed and where money would better be spent in improving those which exist. *Individualism* and *laissez faire* have in this matter, at least, free *scope*, for a State legislature is always ready to *charter* any number of new degree-giving bodies. Meanwhile, the great *institutions* of the Atlantic States continue to *expand* and develop, not merely owing to the *accretion* of wealth to them from the *liberality* of *benefactors*, but because they are in close touch with Europe, resolved to bring their highest education up to the European level and to keep pace with the progress of science, filled with that love of experiment and spirit of *enterprise* which are so much stronger in America than anywhere else in the world.—BRYCE: *American Commonwealth*.

4. Just now, when everyone is bound, under pain of a *decree in absence* convicting them of *lese-respectability*, to enter on some *lucrative* profession, and labor therein with something not far short of *enthusiasm*, a cry from the opposite party who are content when they have enough, and like to look on and enjoy in the meanwhile, *savors* a little of *bravado* and *gasconade*. And yet this should not be. Idleness, so-called, which does not consist in doing nothing, but in doing a great deal not recognized in the *dogmatic formularies* of the ruling class, has as good a right to state its position as *industry* itself. It is admitted that the presence of people who refuse to enter in the great *handicap* race for six-penny pieces is at once an insult and a *disenchantment* for those who do. A fine fellow (as we see so many) takes his *determination*, votes for the sixpences, and, in the *emphatic* Americanism, "goes for" them. And while such an one is ploughing *distressfully* up the road, it is not hard to understand his *resentment* when he *perceives* cool persons in the meadows by the wayside lying with a handkerchief over their ears and a glass at their elbow. Alexander is touched in a very

delicate place by the *disregard* of Diogenes. Where was the glory of having taken Rome for these *tumultuous* barbarians, who poured into the Senate house, and found the fathers sitting silent and unmoved by their success? It is a sore thing to have *labored* along and *scaled* the *arduous* hilltops, and when all is done, find *humanity indifferent* to your *achievement*. Hence *physicists* condemn the unphysical; *financiers* have only a *superficial toleration* for those who know little of stocks; literary persons despise the *unlettered*, and people of all pursuits combine to *disparage* those who have none.—STEVENSON: *An Apology for Idleness*.

D. What words in the following passage from Lowell are you sure that you never use?

Over it rose the noisy belfry of the College, the square, brown tower of the church, and the slim, yellow spire of the parish meeting-house, by no means ungraceful, and then an invariable characteristic of New England religious architecture. On your right, the Charles slipped smoothly through green and purple salt meadows, darkened, here and there, with the blossoming black-grass as with a stranded cloud-shadow. Over these marshes, level as water, but without its glare, and with softer and more soothing gradations of perspective, the eye was carried to a horizon of softly-rounded hills. To your left hand, upon the Old Road, you saw some half-dozen dignified old houses of the colonial time, all comfortably fronting southward. If it were early June, the rows of horse-chestnuts along the fronts of these houses showed through every crevice of their dark heap of foliage, and on the end of every drooping limb, a cone of pearly flowers, while the hill behind was white or rosy with the crowding blooms of various fruit trees. There is no sound, unless a horseman clatters over the loose planks of the bridge, while his antipodal shadow glides silently over the mirrored bridge below.—LOWELL: *Cambridge Thirty Years Ago*.

E. What are the literal meanings of the italicized words in these passages?

1. This was all excellent, no doubt; so were the diaries I sometimes tried to keep, but always and very speedily *discarded*,

finding them a school of *posturing* and melancholy self-deception. . . . Regarded as training, it had one grave defect; for it set me no *standard* of *achievement*. So that there was perhaps more profit, as there was certainly more effort, in my secret labors at home. Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an *effect rendered* with *propriety*, in which there was either some *conspicuous* force or some happy *distinction* in the style, I must sit down at once and set myself to *ape* that quality.—STEVENSON: *A College Magazine*.

2. Then, secondly, I said, you are not to be cruel. Perhaps you think there is no chance of your being so, and indeed I hope it is not likely that you should be *deliberately* unkind to any creature; but unless you are deliberately kind to every creature, you will often be cruel to many. Cruel, partly through want of imagination (a far rarer and weaker faculty in women than in men), and yet more, at the present day, through the *subtle encouragement* of your selfishness by the religious *doctrine* that all which we now suppose to be evil will be brought to a good end—doctrine practically issuing, not in less earnest efforts that the immediate unpleasantness may be *averted* from ourselves, but in our remaining satisfied in the *contemplation* of its ultimate objects when it is inflicted on others.—RUSKIN: *Sesame and Lilies*.

F. Give several commonly used derivatives from each one of the following stems. Define each derivative:

aud, (hear) audible, etc	fer, (bear)
cap, cip, capt, (take)	grad, gred, gress, (step)
capture, etc	ject, (cast)
ced, cess, (move, yield)	leg, lig, lect, (gather,
cession, etc	choose, read)
cred, (believe)	mit, miss, (send)
dat, dit, (give)	mot, (move)
dict, (speak)	nat, (born)
dom, (home)	nav, (ship)
dorm, (sleep)	not, (known)
duc, duct, (lead)	pat, pass, (suffer)
fac, fic, fact, fect, (make,	port, (carry)
do)	reg, rect, (rule)

sci, (know)	teg, tect, (cover)
sec, sect, (cut)	ven, vent, (come)
sol, (alone)	vid, vis, (see)
spic, spect, speci, (see)	

G. Supply at least three synonyms for each word in this list. Explain how each synonym differs in use from the others:

to go away	porch
to give	associate
to have	building
to transmit	word
to traverse	name
to elevate	
to reject	transversely
to spend	properly
to supply	concisely
to advise	
size	big
depression	sharp
statement	prickly
unwillingness	crooked
importance	religious
management	delicate
integrity	internal
necessity	monotonous
	inadequate
	rich
writer	serious
letter	charitable

H. Here are twenty familiar Latin words; give for each one (1) several literal meanings; (2) at least one secondary meaning; (3) some common English derivatives:

accedo, accedere, accessi, accessum
aer,
anima
asper
barbarus
caput

capio, capere, cepi, captum
cerno, cernere, crevi, cretum
colo, colere, colui, cultum
condo, condere, condidi, conditum
confero, conferre, contuli, collatum
convivium
copia
cura
dexter
hospes
res
rumpo, rumpere, rupi, ruptum
tero, terre, trivi, tritum
umbra

I. Discuss these groups of synonyms, constructing short sentences to illustrate the appropriate use of each word:

To abandon, desert, forsake, relinquish.
To abate, lessen, diminish, decrease.
To abide, sojourn, dwell, live, reside, inhabit.
Acquaintance, familiarity, intimacy.
To admit, allow, permit, suffer, tolerate.
Apparent, visible, clear, plain, obvious, evident, manifest.
Band, company, crew, gang.
Behavior, conduct, carriage, deportment, demeanor.
Blemish, defect, fault.
Calamity, disaster, misfortune, mischance, mishap.
Compensation, amend, satisfaction, recompense, remuneration, requital, reward.
Conversation, dialogue, conference, colloquy.
Deed, exploit, achievement, feat.
Distress, anxiety, anguish, agony.
Situation, condition, state, predicament, plight, case.

J. Look up in a dictionary the words in the following list, and then use them in appropriate sentences:

anticipate	alternative	aggravate
tortuous	felicitous	judicious
cursor	sonorous	habitual

denote	diversified	analogous
alienate	resources	obliterate
delineation	arbitrary	grope
incumbent	formidable	access
abdicate	arduous	expediency
essential	facilitate	subtle
discrimination	adequate	truism
specious	requisite	inauspicious
copious	approximate	scholar
specific	vapid	jargon
facility	conversant	deride
methodical	disparity	distinction
pertain	ambiguous	

CHAPTER VIII.

LETTERS.

47. Letter-writing.—The one form of composition that we are all called upon to practice, almost daily, is letter-writing. As letters are more or less informal communications between business correspondents or friends, they are more personal than any other kinds of writing, and hence resemble conversation in style. Yet in spite of this informality, letters should never be slipshod in spelling, punctuation, grammar, paragraphing, etc. The writer of a letter betrays to his correspondent at a glance his general education and cultivation; that "the style is the man" is never truer than in the case of letters.

A distinction should be made between *letters* and *notes*, which are merely brief messages on specific topics. It is frequently said today that letter-writing is a lost art, and that we write only notes. If this be true, one of the most delightful forms of literature has died.*

As an exercise in composition there are few better tasks than writing letters. The sense of having a correspondent who will read our words with interest stimulates the imagination and makes writing a pleasure.

*NOTE.—Both English and French literature contain many entertaining volumes of pleasantly written letters by noteworthy persons. Such letters make the best form of biography. Among others in English are Scott's *Letters and Journals*; Lowell's *Letters*; Stevenson's *Vallima Letters*; Arnold's *Letters*; also those of Emerson, Carlyle, George Eliot, Longfellow, and Cowper.

Good letters are always personal, but not necessarily egotistic; that is, what the correspondent wishes to receive in a letter is the writer's personality—his thoughts and feelings and opinions—but not a list of his private affairs or woes.

Custom has regulated in general the forms of letters, i. e., the manner of address and subscription, the position of address, dates, etc. These forms should be observed invariably, for any marked deviation from them indicates either ignorance or carelessness on the part of the writer. No other kind of composition is regulated by such rigid usages as letters.

48. Business Letters.—Forms.—1. In a business letter the full address of the writer should always be placed with the date in the upper right-hand corner of the first page, unless it is printed as a letter-head. 2. The name, title, and address of the person or firm to whom the letter is sent should be placed to the left above the body of the letter. 3. "Sir:—", "Sirs:—", "Dear Sir:—", "Dear Sirs:—", and "Gentlemen:—" are the proper forms of introduction. The last form is usually reserved for formal letters that are not purely commercial; e. g., letters to a firm of lawyers or bankers, or to officers of an institution. 4. The conclusion (usually called the "term of respect") may be either "Yours truly," or "Very truly yours," and, rarely, "Respectfully yours." Terms of excessive politeness, such as "Your obedient servant," "Humbly yours," and "Respectfully yours," once customary in English and today common in French, are no longer used by us in general correspondence. "Respectfully" is reserved for very formal letters, such as public letters and petitions. Note that capitals are used only with the first word of the term of respect.

Example.

100 Washington St., Chicago.
Oct. 1, 1898.

Messrs. J. Scott & Co.,
181 State St.,
Boston, Mass.

Dear Sirs:—

Very truly yours,
Clarke & Clarke.

Style.—A business letter should be brief, to the point, and specific, but courteous. It is not courteous to abbreviate every other word, to omit verbs and other important words, or to use slang. A business letter should not be a telegraphic message; e. g., "Yours at hand, contents noted. Quality o. k. Send x. y. 3 bls. C. O. D." Nothing is gained by a haste that does not permit courtesy. Conventional phrases in introduction and conclusion should be avoided. It is well to write only on one side of the page.

49. Formal Letters in the First Person.—These resemble business letters in that they are written about some special matter and, within the demands of politeness, should be brief. They are public letters, letters to strangers or persons slightly acquainted with the writer, petitions, and letters asking or conferring favors.

Forms.—1. The address and date are the same as in business letters. 2. The name of the person to whom the letter is sent (often without address) is usually placed at the close, to the left of the signature. 3. Introductions are "Dear Sir:—" (or "Dear Madam:—"), "My dear Sir:—", "Gentlemen:—". 4. The subscription may be "Very truly yours," "Faithfully yours," or "Respectfully yours," as occasion requires.

Example.

10 Oakwood Park, Chicago.
July 15, 1898.

My dear Sir :—

Faithfully yours,
A. S. Smith.

Elton Lock, Esq.*

50. Formal Letters in the Third Person.—Custom has prescribed arbitrary rules governing formal invitations, acceptances, and regrets. They should be written in the third person throughout, and the phrasing should follow conventional models. The address and date (*written out*) should be placed at the lower left-hand of the page; the date of entertainment, place, etc., should be written in full.

51. Informal Notes.—For informal notes and letters there are a great variety of forms suitable for different purposes. Introductions and conclusions should be modified to show the relationship between the correspondents. Addresses and dates should be given invariably; they may be placed at the upper right-hand of the sheet, or the lower left-hand opposite the signature, as the writer prefers. It is customary to omit the name and address of the person to whom the letter is sent. Introductions vary in formality, as may be seen in the following table :

Dear Mr. Smith :—	Dear Smith :—
My dear Mr. Smith :—	Dear Henry :—
My dear Smith :—	Dear Hal :— etc.

Conclusions also vary widely, but a few forms are most often used :

*The use of esquire (Esq.) instead of Mr. is gradually disappearing. A safe rule is to apply it in the case of gentlemen over fifty years old. Originally the title implied a distinction.

Very truly yours,	Faithfully yours,
Very sincerely yours,	Sincerely yours,
Ever sincerely yours,	Cordially yours,
Affectionately yours,	

52. Cautions.—Certain "don'ts" will be found useful :

1. Never sign a note with your initials or your first name only, unless you are writing to an intimate friend.
2. Never begin a note with "Dear friend," or "Friend" (as "Friend Smith," or "Friend Tom").
3. Never conclude with "Fraternally yours;" never say merely "Yours," nor omit the "yours" in other forms.

4. Never end a note: "I am well, and hoping you are the same"; "I am, etc.," and similar forms. Be sure that your final sentence when it is united with the subscription is grammatical: in such expressions as "Trusting that you will be able to make this arrangement, Very truly yours," supply, "I am," before the term of respect.

5. Never sign a letter with a title. Give the surname or initials and proper name, and in case it is necessary to indicate the title, write it out at one side or underneath, as :

J. W. Jones, or Mary M. Jones (Mrs. John W. Jones)
Secretary.

6. Don't forget to leave margins, to punctuate, or to make paragraphs.

7. Single ladies are addressed as follows :

Miss Smith (eldest daughter).

Miss Jane (younger daughter).

The Misses Smith; or the Miss Smiths (collectively).

Madam (referring to single or married lady, to correspond in use to "Sir" or "Dear Sir").

Exercise VIII.

A. Write out on the blackboard all possible forms of introductions and heads to letters between friends; punctuate and capitalize the forms correctly.

B. As in A, write out all possible forms of subscriptions and signatures.

C. What are the correct forms in writing to a real-estate firm? To your lawyers? To the school board? In petitioning the city council? In introducing a friend to a business acquaintance in another city? In writing a letter to the editor of a daily paper?

D. Criticise the following letters both for form and style. Rewrite them.

Watertown, Indiana, March 19th, 1898.

Morton Brick Co., Chicago, Ill.—Gentlemen: Your prices on brick under date of Feb. 3 are much too high. What we want prices on is the dark red xxx brick, also on dark mottled 411. Separate price on each also price on circle brick same sort. But few of 411 will be used in fact only what are required for trimming or pattern work. Your prices to include delivery at Watertown also mention cash discount for 10 day settlement.

Your prompt reply to the above will be required if you wish to do business with me. Yours truly,

B. L. HAYNES.

Battle Creek, Mich., Jan. 9, 1898.

Morton B. Co., Chicago, Ill.—Sirs: If you want a good reliable traveling man, I am open for engagement. I understand handling contractors and architects and will work *cheap*. I understand brick and can give good references. Any territory anywhere in the U. S. so long as I can get to work and earn something.

Resp.

JIM F. DEAN.

Mrs. William Stone regrets that she cannot accept Mrs. Satter's invitation for Wednesday evening, the fifth.

Sincerely yours, ELLEN STONE.

I regret that I cannot accept your kind invitation for Wednesday next.

Truly yours,

MRS. JOHN R. SMITH.

I accept with pleasure the very kind invitation of Mrs. Satters for Wednesday evening, February fifth. Sincerely,

GRACE HILTON.

Dean of Oxford University: Your letter of 21st to hand and contents noted. I want to put in 1 yr. at some school. Have had 3 yrs. work in Cal. State Normal Univ. My principal was Prof. G. A. Wilson. Believe I am up in everything except Latin, having had nothing above "Caesar" (4 books). Would be much obliged to you for full information. Philosophical course especially. Respt'y

JAMES B. GOOD, Allenville, Col.

Sec'y Oxford University—Sir: Please send catalogue of your university and oblige. I have a son whom I am thinking of sending to the U. and wish the catalogue to help determine what studies he may take, &c.

Yours, &c.

F. R. JOHNSON.

Prof. Bartlett: Having been detained at home on acc't of sickness in the family it will be impossible for me to attend your class to-day, so I send my written work by a friend, and hope to be back soon.

R. B. ATKINSON.

E. Should you ever use the following form?

Prof. A. C. Smith:—

I was unavoidably detained, etc.

F. Examine carefully the following letters. What good qualities do they exemplify?

1.

TO MR. CAVE.

Greenwich, next door to the Golden Heart,
Church-street, July 12, 1737.

Sir: Having observed in your papers very uncommon offers of encouragement to men of letters, I have chosen, being a stranger in London, to communicate to you the following design, which, I hope, if you join in it, will be of advantage to both of us.

The History of the Council of Trent having been lately translated into French, and published with large notes by Dr. Le Courayer, the reputation of that book is so much revived in England that, it is presumed, a new translation of it from the Italian, together with Le Courayer's notes from the French, could not fail of a favourable reception.

If it be answered, that the history is already in English, it must be remembered, that there was the same objection against Courayer's undertaking, with this disadvantage, that the French had a version by one of their best translators, whereas you cannot read three pages of the English history without discovering that the style is capable of great improvements; but whether these improvements are to be expected from this attempt, you must judge from the specimen, which, if you approve the proposal, I shall submit to your examination.

Suppose the merit of the versions equal, we may hope that the addition of the notes will turn the balance in our favour, considering the reputation of the annotator.

Be pleased to favour me with a speedy answer, if you are not willing to engage in this scheme; and appoint me a day to wait upon you, if you are. I am, sir, your humble servant,

SAM. JOHNSON.

2.

TO WYNDHAM SLADE.

6 Esplanade, Dover, July 28, 1854.

My Dear Wyndham: The blue sky and the calm sea were too tempting when I came down here last week; so on Saturday we bolted, and returned yesterday, having been grilled alive, enjoyed ourselves immensely, spent £15, eaten one good dinner, and seen Brussels, Ghent, and Antwerp. Antwerp I had never seen, so we made that our object. I have so little money this year that I really could not have afforded to spend more than what I have spent on travelling; so I am glad that I went at once, when my work compelled me to be back in a few days, and did not wait till my holidays began, when I should certainly have gone farther, spent more money, and been more embarrassed than ever on my return.

But we have both recorded a solemn vow, if we live, to spend at least seven weeks abroad next year, and to make all our arrangements, from this time forth, in conformity with this resolution.

Antwerp is well worth seeing, though I hate poking about in the north. But Rubens's great pictures are there; and hardly Raphael himself is better worth seeing than Rubens at his best. If you have not yet seen the Descent from the Cross and the Crucifixion, go and see them.

Brussels I had often seen. It is a white, sparkling, cheerful,

wicked little place, which, however, one finds rather good for one's spirits.

I must say the ennui of having to return is somewhat lessened by returning to this place, which is charming. You must come here. We are here for three weeks from next Monday.

Write to me, you good soul, and believe me, ever yours,

M. ARNOLD.

3.

Sunday, June 4th, 1893.

Now for a little snippet of my life. Yesterday, 12:30, in a heavenly day of sun and trade, I mounted my horse and set off. A boy opens my gate for me. "Sleep and long life! A blessing on your journey," says he.

And I reply: "Sleep, long life! A blessing on the house!" Then on, down the lime lane, a rugged, narrow, winding way, that seems almost as if it was leading you into Lyonesse, and you might see the head and shoulders of a giant looking in. At the corner of the road I meet the inspector of taxes, and hold a diplomatic interview with him; he wants me to pay the taxes on the new house; I am informed I should not till next year; and we part, *re infecta*, he promising to bring me decisions, I assuring him that, if I find any favouritism, he will find me the most recalcitrant taxpayer on the island. Then I have a talk with an old servant by the wayside. A little further on I pass two children coming up. "Love!" say I, "are you two chiefly proceeding inland?" and they say, "Love! yes!" and the interesting ceremony is finished. Down to the postoffice, where I find . . . six copies of "Island Nights' Entertainments." Some of Weatherall's illustrations are very clever; but O Lord! the lagoon! I did say it was "shallow," but, Oh dear! not so shallow as that a man could stand up in it! I had still an hour to wait for my meeting, so Postmaster Davis let me sit down in his room and I had a bottle of beer in, and read "A Gentleman of France." Have you seen it coming out in Longman's? My dear Colvin, 'tis the most exquisite pleasure: a real chivalrous yarn, like the Dumas' and yet unlike. Thereafter to the meeting of the five newspaper proprietors. Business transacted, I have to gallop home and find the boys waiting to be paid at the doorstep.—STEVENS.

4.

November 21, 1817.

Dear Miss Wordsworth: Here we are, transplanted from our native soil. I thought we never could have been torn up from the Temple. Indeed, it was an ugly wrench, but, like a tooth, now it's out, and I am easy. We never can strike root so deep in any other ground. This, where we are, is a light bit of gardener's mould, and if they take us up from it, it will cost no blood and groans, like mandrakes pulled up. We are in the individual spot I like best, in all this great city. The theatres with all their noises—Covent Garden, dearer to me than any gardens of Alcinous, where we are morally sure of the earliest peas and 'sparagus. Bow Street, where the thieves are examined, within a few yards of us. Mary had not been here four and twenty hours before she saw a thief. She sits at the window working; and casually throwing out her eyes, she sees a concourse of people coming this way, with a constable to conduct the solemnity. These little incidents agreeably diversify a female life.

Mary has brought her part of this letter to an orthodox and loving conclusion, which is well, for I have no room for pansies and remembrances. What a nice holiday I got on Wednesday by favor of a princess dying!

C. L.

G. What defects do you find in these expressions, frequently found in letters:

1. Your favor of the 18th inst. to hand and contents noted.
2. I shall be glad to get your reply. And oblige . . .
3. Yours, &c., &c.
4. Yours received and will say.
5. Your letter to hand. In reply to same, etc.
6. Yours resp'y.
7. Should have replied earlier but have been too busy.
8. I am in good health and hope this finds you enjoying the same blessing.
9. I take my pen in hand to inform you.
10. Having a few moments to spare, I write.
11. I will drop you a line.
12. With the compliments of the season.

13. No more at present. From yours truly.

14. I must close now.

H. Where are dates placed in different forms of letters? When may we omit the name of city or town in the address? When and where do we write the name and the address of the correspondent for whom the letter is intended? When will you use "Respectfully" in a conclusion? "Faithfully"?

I. Write the following letters:

1. An order for books.
2. An acknowledgment of the receipt of money.
3. A note inviting a friend to spend a week with you in the country.
4. A petition to the school board.
5. A letter to an editor on a public matter.
6. A letter of introduction.
7. A letter to the secretary of a club or society.
8. A letter to your teacher.
9. A letter of inquiry to the mayor of a town.
10. A letter of complaint to a railroad corporation.
11. A news letter for a journal.
12. A letter in answer to an inquiry about a piece of real estate.
13. A note to your washerwoman.
14. A note to the milkman.
15. A letter asking your congressman to appoint you as a naval cadet.

J. What form (address and subscription) should you use in writing to a single lady whom you have not met? To a gentleman much older than yourself?

K. What good qualities do these letters exemplify?

An Informal Regret.

Dear Mrs. Dudley: I find at the last minute that I cannot enjoy the company of my kind this evening, and send most hearty regrets. I have a little bit of work which should have been done last November. Until January I kept the task at bay

by excuses; until May I held it off by promises; and now in the last ditch I am reduced to performing it. I am thus circumstantial that you may see that, in spite of appearances, or, rather, non-appearance, I am at the bottom worthy of the occasion and of your kind invitation.

Very sincerely yours,

May fifteenth.

ELLIS WINSTON.

An Informal Acceptance.

My dear Mrs. Westcott: It was a very pleasant surprise to get your note inviting Mr. Vane and me to dine with you on Friday evening. We have been looking forward to your return ever since our own. Your note, in fact, was what was necessary to assure us that we were indeed at home. Need I say that it gives us great pleasure to accept your invitation. Remember us most cordially to Mr. Westcott.

Sincerely yours,

ANNE HORTON VANE.

A Note of Acknowledgment.

To John B. Dibdin, Esq.

My dear Sir: I must appear negligent in not having thanked you for the very pleasant books you sent me. *Arthur* and the novel, we have both of us read with unmixed satisfaction. They are full of quaint conceits, and running over with good humor and good nature. I naturally take little interest in stories, but in these the manner and not the end is the interest; it is such pleasant travelling one scarce cares whither it leads us. Pray express my pleasure to your father with my best thanks.

I am involved in a routine of visiting among the family of Barron Field, just returned from Botany Bay. I shall hardly have an open evening before *Tuesday* next. Will you come to us then?

Yours truly,

C. LAMB.

A Business Letter.

100 Dearborn Street, Chicago,

February 7, 1898.

Holland & Davis, Monadnock Building, Chicago. — Dear Sirs: George I. Hall and Company, General Contractors, 79 Randolph Street, Chicago, have made application to this company to become surety upon a bond for the faithful performance

of a contract, and have given us your name as one of their references. Will you kindly inform us what you know of this firm, and give us your opinion as to its financial standing. Your reply will not involve any responsibility upon your part and will be considered confidential.

Yours very truly,

SMITH SURETY COMPANY,

By James Fields, Assistant Secretary

PART II.

USAGE.

CHAPTER IX.

GOOD USE DEFINED.

53. **The Two Kinds of Laws that Govern Writing.**—The two classes of rules governing writing have been indicated in Part I. When the matter of choosing subjects for themes was under consideration, we found that small subjects are best, because in the given space large ones cannot be handled adequately. A three-page essay on "Books" can be nothing but a rambling, trifling heap of facts and fancies. "Why I like *Treasure Island*," on the other hand, is a good subject for a theme, because it can be treated satisfactorily in three or four pages. This, and similar general cautions, the writer might disregard and still write correct English: he obeys them merely because they are common-sense directions that will help him to gain clearness and force. But in considering punctuation and letter-writing we meet a different kind of law; here it was said dogmatically, "You must use a comma in this case, a semicolon in that; you must head a business letter in this fashion, a private letter in that. All other uses are incorrect." The rules of this second class, called the rules of good use, are as precise

and stiff as the rules of the first class are general and flexible. Later, good use will be defined in detail. For the present it will be sufficiently defined if we remember that there are a number of fixed rules governing our speech; that the words and constructions which obey these rules are said to be in good use; and that the man who speaks and writes carefully feels compelled to follow good use. The careful speaker, for instance, never allows himself to say "I ain't going," "We was there," "He's a chump," or "You're a crack-erjack," because these expressions violate good use.

54. The Reason Why We Should Obey Good Use.—Any one who stops to consider the matter will naturally ask himself why he may not say "ain't" and "chump." Surely no one could misunderstand these expressions, and surely we use words only to make our meaning clear. Again, since we are told that the more words we know and can use intelligently the better, and since new things and, as some say, new ideas appear every day, why not invent a word every time we feel the want of one? "Skinflint," "miser," "curmudgeon" are recognized terms for one kind of man. Why may we not call him "old hunk"? When a new kind of soap is invented, why not call it "cleanine"? Why is not "he don't" as good as "he doesn't"? Why, in other words, must we hesitate to use any and every word or phrase that we hear or can invent? The answer is that language is meant not so much for the speaker as for the hearer. If every man should use his private judgment in inventing words, it would no longer be possible to talk intelligibly. Today the Frenchman uses one word for "man," the Italian another, the Englishman a third. If every twenty, or even every twenty thousand, Englishmen should use a

special word for "man," the difficulty of communicating would be enormously increased. If this liberty were taken with all words, we should have thousands of languages instead of dozens.

55. The Origin and Growth of Good Use.—The necessity of following good use will be more evident if we consider how languages grow. Words, in the origin, are merely arbitrary symbols; there is no reason except custom why "man" should mean "man," and "bear" mean "bear." Probably at first a given symbol was used only in a very limited area. An interesting mediæval proverb asserts that "A language extends only one hundred miles and lasts only one hundred years." African explorers say that today they meet twenty languages within five hundred miles, and that often the grandfather in an African village cannot understand his grandchildren. But we can bring the question nearer home. To the nineteenth century Englishman the customary language of the reign of Alfred the Great—that is, the language in good use then—is as hard to understand as German. For instance, we say "Charles, King of the Franks, died this same year"; King Alfred would have said "Thy ilcan geare forthferde Carl Francena cyning." In Chaucer's time (1340-1400) it was correct to say "I guess," meaning "I think." In Shakspeare's day the common use was "he doth," not "he does." Again, the northern Englishman of the Anglo-Saxon period conjugated the present singular of "to be," as "am," "arth," "is," and the Englishman who lived near London said "eom," "eart," "is." The English symbols then have changed much from generation to generation, and from place to place. Indeed, there has often been so great a difference between the usage of

two sections of the English race that they could hardly understand each other.

Obviously, before English could become a good means of communication, it had to become much more fixed; the custom of one section must become the custom of all, or nearly all. At least so it happened; as life became settled, commerce broadened, and the various English communities came into closer contact, the language, too, settled, until finally without any conscious thought about the matter there was a national habit of using certain words for certain things and employing certain definite changes in form to express certain changes in idea. Not only do Englishmen agree to say "man," but they also agree to say "the man is" and "the men are." The reason for these rules of good use is, therefore, the desire to be as clear as possible to as many men as possible.

56. Extent of Usage Not the Only Test of Language.—It must not be supposed, however, that this fixing of the language could be universal or permanent. The old conflict between different customs of speech is a never-ending one. Our language is still changing and growing, and even today there are often two phrases for the same idea. Many people say "are you going," but perhaps as many say "be you goin'." In some sections the incorrect "I feel like I could do it" is as common as the correct "I feel that I can do it." If extent of usage is the only test of language, one of these forms is as good as the other. Why not use either form, since both are clear? The answer lies in the fact that we must conform, not to use, but to good use. However long a history "be you" may have behind it, and however widely it may be used now, it is avoided by the most careful writers and speakers, and

is an ear-mark of illiteracy. In choosing words and constructions a writer must regard not only how often a word or construction is used, but by whom it is used. He must follow the educated taste of good writers, because they have so many opportunities to learn by observation what the widest and best present usage is that we may appeal to them as to a sort of higher court in matters of language.

The wisdom of submitting to their rule is evident when we consider how new words come into being. Language, left to itself, might change without regard for analogy, fitness, or anything but momentary fashion. In many cases new words are invented haphazard by men who know nothing of the laws of English speech. Sometimes they invent a good word, as in the case of "phonograph," but in many cases the new word is as badly formed as "megrimine" (the name of a headache medicine) and a "defy" (the current newspaper word for a "defiance"). Once such words are accepted, no one has the slightest right to object to them because of their origin. "He who fights custom with grammar is a fool," says Montaigne. If, for instance, "defy" is ever accepted by the best speakers in place of "defiance," no one need avoid it because it was formerly a vulgarism. But it is best to have words formed regularly, and while there is a chance to stamp out such words as "defy," it should be done. At such times the judgment of those who love language because it is their vocation to use it, is most valuable. For these reasons we give the body of careful writers and speakers two powers: first, to decide what is present usage; second, to decide between two conflicting usages—to condemn one usage as bad and to approve another as good. We might even say that these men,

if any, have the right to invent new words, though we must admit that their single voices will not make a new word current, or always stamp out a bad one. Coleridge, writing in 1832, says:

I regret to see that vile and barbarous vocable *talented*, stealing out of the newspapers into the leading reviews and most respectable publications of the day. Why not *shillinged*, *farthinged*, *tenpenced*, etc.? The formation of a participle passive from a noun is a license which nothing but a very peculiar felicity can excuse. If mere convenience is to justify such attempts upon the idiom, you cannot stop till the language becomes, in the proper sense of the word, corrupt.—COLERIDGE: *Table-talk*.

Yet "talented" is today a perfectly good word.

In point of fact we need not follow even the best writer in using or avoiding this or that new word, but we must be most careful not to use the words which the majority of the best writers consider incorrect.

57. Summary of Chapter.—This chapter of preliminary definition may be summed up very briefly. Since we use language to communicate ideas, we must have certain fixed forms, both in single words and in combinations of words. These perfectly arbitrary forms are, at any given moment, absolute in their rule. To find out what these forms are, we must observe the usage of the best writers and speakers, who, by virtue of their special aptitude in matters of language, are the best judges, not only of what is now used, but also of what is most correct and most effective. To their usage, called good use, we must conform.

Exercise IX.

A. What two sorts of rules govern written composition? Which is the more important? Which the more universal? Which sort secures correctness? Which secures effectiveness?

B. What is the purpose of language? How do the laws of good use further this purpose?

C. Give a number of words or phrases common in conversation, but not sanctioned by good use.

D. Does good use govern only single words?

E. Why are good speakers and writers the final court of appeal in matters of good use? What are their two functions? Which is the more important? Are there any limits to their exercise of these functions?

F. Whom do you regard as a safe guide in matters of language?

G. Why must language change? What causes tend to make a language stable? Has writing a tendency to fix language? What great invention has helped to fix language?

H. What do you do when you want to know whether a word is in good use? A grammatical construction? Is a newspaper a safe guide? A boy's story paper? *The Century Magazine*? The latest dictionary?

I. What dictionaries should you use? Why not use Johnson's? What is the relation of the dictionaries to language?

J. What abbreviations are in good use?

K. Read a scene from *Macbeth*, *The Merchant of Venice*, or any other Elizabethan play, and select the words and constructions that seem to you not in good use at the present time.

CHAPTER X.

THE STANDARDS OF GOOD USE.

58. **The Three Requirements of Good Use.**—Good use, that is, the practice of the best writers and speakers, governs us in our grammar and in our selection of words. In both cases the standards are the same. Grammar will be treated later. This chapter takes up the power of good use over single words. It attempts to make clear the fact that the writers and speakers taken as the standards must be of our own time, must be understood throughout our own country, and must be of high rank in the world of letters. In the technical terms of rhetoric, words in good use are in present, national, and reputable use.

59. **Present Use.**—First, a word must be intelligible to the present generation. Words, like human beings, live and die, and expressions perfectly familiar to the men of two hundred years, or even of seventy years ago, may today be quite incomprehensible. It is evident, for instance, that with the death of a social custom, or a branch of industry, a whole set of words must become obsolete—that is, go out of present use. In *Twelfth Night*, Sir Toby says, "Why dost thou not go to church in a galliard and come home in a coranto?" The two dances named are dead, and so the words also have died, except for those who know Elizabethan literature. The letter that Malvolio supposes to come from his mistress, the Lady Olivia, reads,

"Remember who . . . wished to see thee ever cross-gartered." With the passing of doublet and hose, the fashion of cross-gartering went out, and for most people the word itself lost all meaning. Similarly the whole vocabularies of hawking and dueling have lost significance to all but those curious about the matters of the past. Nor need the examples be taken from so distant a time. Every political campaign brings forth a host of words, understood temporarily, but usually forgotten before the next election. Today (1899) all Americans understand "gold-bug," "silverite" and "*reconcentrado*," but in ten years these words will probably be quite unintelligible to most men, except after an effort of memory. Temporary business or social conditions also produce temporary phrases. "The man from Castle Garden" has a distinct meaning today, but may in ten years lose it altogether, and certainly will if the location of the New York immigrant station is changed.

Words that have changed their meaning may also be reckoned as obsolete in their original sense. When Falstaff says "Call me villain and baffle me," he means "Deprive me of my knighthood by a certain peculiar ceremony." "Baffle" is still an English word, but it may no longer be used in the way in which Falstaff used it. When De Quincey speaks of the "translation" of the Tartar Tribes from Russia to China, he uses "translation" in the sense of "transference," a sense the word once had, but which it has no longer. "Leasing" in the sense of "lying" is a third example.

Of the two classes of obsolete terms this second is the more dangerous. Words not common in the books or the speech of today are seldom used, except when an untrained author tries to write in what he conceives

to be a literary style. Then words which in good modern prose are almost or quite obsolete appear: "peradventure" for "perhaps," "babe" for "baby," "damsel" or "maiden" for "girl," "spake" for "spoke," "'tis" for "it is," "save" for "except," are only a few examples of this affectation, common in juvenile writing, but commoner still in "oratory," both juvenile and adult. The other fault—the error of using in the original sense words which have changed their meaning—is not infrequent. To be on the safe side, we must avoid words which do not appear in the writings of the last three-quarters of a century, and we must use current words only in the sense in which they are used today. That is, the style of the last century is obsolete.

It must be noted, however, that there is a difference in the present use of prose and of poetry. Words which are quite dead so far as prose is concerned, are yet living in verse.*

60. National Use.—The danger of using obsolete words is small, but the danger of using words which are not in national use is great. When writing is intended for the world at large, it is obviously improper to employ phrases understood only by a section of the people. Hence, we should avoid localisms, technical words, foreign words, and, in most cases, words which are exclusively British or American. Each of these classes is treated separately below.

1. *Localisms.*—Every section of the country has

*Rhetoricians usually hold that exceedingly new words, like obsolete ones, are not in present use. It is true that such words as "motorneer," "electrocution," "X-rays," "soapine," "walkover," and "reconcentrados" are not good English. They do not lack present use, however. They are used every day by hundreds of people, and are not accepted elements of the English language merely because they are not used by good writers and speakers. Hence they will be treated under the head of reputable use.

local manners of expression—called localisms—so widely used within that section, that to the unwary they seem national. In some sections of the country "gums" means "overshoes"; in others, "rubbers" does duty for the same word. "Gripman," "cableman," "driver" all mean the same official. In one section of the South, it is said, "banquette" means "balcony." In New Orleans, "gallery" is used for "veranda." "Rock," in some American dialects, means "stone," small or large. "Forehanded" is a curious New England word for "well-to-do." "Clever" in some parts of Ohio means "amiable," "kind." Nor are such special usages confined to the illiterate; slang and localisms are peculiarly rife in colleges. "Flunk," "cut," "prof," and "footless" ("incompetent") are some of the commoner college words. The list might be made much longer. It may well be doubted whether an educated but not college-bred man, if placed in a secret place in a college room, would not miss wholly the meaning of much of the evening's conversation. It is certain that the man who uses the dialect of Vermont will never completely understand the man who uses the dialect of North Carolina. And while it might, perhaps, be pedantic to insist on the exclusion of some of these words from the careless conversation of a country town or a college room, localisms must be kept out of serious, dignified writing, or, indeed, out of any writing which is meant to be read beyond a certain section of the country. In writing, localisms must make way for words which are national—that is, used throughout the country. "Flunk" must give place to "fail," "cut" to "stay away from," and "footless" to "incompetent."

2. *Technical Words.*—Words may come short of being

national, however, even if used all over the United States or England. "Function," in the sense of a social entertainment, is probably used in both Maine and California; yet it is hardly known outside the narrow limits of conventional society, and is, therefore, not a national word. This is even more true of the technical words of all trades and professions, of cooking and criticism, of law and cloth-making. Let us take an example from a text-book on geology:

The formation of monoclinical folds is sometimes well-illustrated by the crenulations of a lava bed in which there was differential flow down a slope, the upper layers moving faster than the lower. Monoclinical folds thus formed are usually not large. The directing force was gravity, and the axial planes dip toward the force. The crenulations are therefore over-thrust folds.

To none but a geologist does such a passage convey meaning. A doctor or a lawyer, for instance, probably would get nothing out of it. But, as the following extract shows, the lawyer's technical words will mean little to the geologist:

A remainder is contingent when it is so limited as to take effect to a person not "in esse," or not ascertained, or upon an event which may never happen or may not happen until after the determination of the particular estate. Three cases are cited. In each of these cases it will be observed that whether or not the remainder will ever take effect in possession depends upon the concurrence of a collateral contingency irrespective of its own duration, and hence it has been said that the non-existence in a vested remainder and the existence in a contingent remainder of a contingency irrespective of its own duration, upon which the possession or enjoyment strictly depends, is that which constitutes the fundamental distinction between them, as regards their mode of creation, and forms a true, tangible, and practical criterion for determining to which species the remainder belongs.

Contrast with the foregoing extracts the following one from Huxley:

Let us consider the olfactory sense organ more nearly. Each of the nostrils leads into a passage completely separated from the other by a partition, and these two passages place the nostrils in free communication with the back of the throat, so that they freely transmit the air passing to the lungs when the mouth is shut, as in ordinary breathing. The floor of each passage is flat, but its roof is a high arch, the crown of which is seated between the orbital cavities of the skull, which serve for the lodgment and protection of the eyes; and it therefore lies behind the apparent limits of that feature which, in ordinary language, is called the nose. From the side walls of the upper and back part of these arched chambers certain delicate plates of bone project, and these, as well as a considerable part of the partition between the two chambers, are covered by a fine, soft, moist membrane.—HUXLEY: *Sensation and the Sensiferous Organs*.

This is clear, because Huxley, realizing that he was addressing an audience not versed in the technicalities of physiology, translated the unfamiliar technical names into familiar English and used only those few technical terms which bore their meaning on their face. Had his audience been one of scientists no such translation would have been necessary; he would have used technical terms freely. The question is entirely one of relative clearness. Technical terms, although not national, are appropriate in writing addressed to those who know the science or art or trade in question. But the man who is writing for general purposes, or speaking to a mixed audience, even of educated men, can with propriety use only a very small number of technical words. One man among his audience will understand minutely botany; another, printing; a third, zoölogy; a fourth, chemistry; a fifth, boat-building. To talk to the zoölogist as if he knew how to make boats, to the printer as if he were familiar with chemistry, is an absurdity. To an untechnical audience the man of sense will talk in the common speech of the intelligent

public; he will use national, not professional words. And if, as is often the case, a technical subject cannot be made clear without an excessive number of technical terms, he will abandon that subject for another.

The student must be especially on his guard against the numerous highly technical terms used in the games with which he is familiar, but which to the general public are mere names, and against the clumsy, inexcusable words, such as "thought-content," "action-center," etc., which are frequently employed in schoolbooks on literature.

3. *Foreign Words*.—The free use in English prose of foreign words is to be condemned unhesitatingly. Yet it is one of the most frequent sins of half-educated writers. To say that an act has "its *raison d'être* in the *esprit inconnu* of Mr. Brown" is a form of this error too gross to require much notice. Most students know better than to employ such a proportion of foreign words, and this particular vulgarism is usually left to the society reporter, who talks freely without being understood by those who read him, or being read by those who could understand him, of *airs distingués*, of *doux yeux*, of *coiffures à ravir*, and of *affaires d'amour*. Similar faults, however, occur in themes. A favorite Latin or French phrase, pleasing because compact and seemingly new, is dragged out on every occasion. So the beginner in Latin, struck with the phrases *per se*, *alter ego*, *cui bono*, *multum in parvo*, and *mens sana in corpore sano*, inserts one or more of them in every theme in which they can possibly be used. To the great mass of English readers these words have only a hazy significance—they are not in national use, and their presence is merely a sign of the writer's imperfect command of his own language. Except for the few foreign

expressions accepted by all writers—such as *a priori* and *coup d'état*—the writer who wishes to use pure and effective English will shun foreign words. The rule that foreign words should be italicized will, if rigidly observed, serve to call a writer's attention to such foreign words as he uses and probably decrease their number.

It must be clearly borne in mind, however, that our language has grown largely by the adaptation of foreign words. The point is to avoid all words which, like *coiffure*, *mal de mer*, etc., have good English equivalents. Words which, like "a priori," "budget," and "abundance," are entirely naturalized, may of course be used without cavil.

4. *Americanisms and Anglicisms*.—Certain forms of expression are to their detriment branded as Anglicisms or Americanisms, and on either side of the Atlantic there is an amusing sort of "patriotism" which consists in laughing at the usage of the other nation. The Englishman says that "bright" in the sense of "intelligent" is not English; the American smiles broadly at the use of "lift" for "elevator." Clearly we must answer the questions, "Is American usage national usage? Must we avoid every Americanism, or may we accept any or all of them?"

The grounds of difference are not so large as they at first appear. For, since we speak, not the American, but the English language, the great mass of our words, phrases, and constructions must inevitably be the same as those used in England. In the vast majority of cases a word is not in national use unless it is used widely by the best writers and speakers in both England and America.

This does not do away, however, with differences in

social customs, politics, and trade, and so long as there are differences in these things, there will be slight differences in diction. Some words used in England are unknown to us, because the thing they name is unknown; for the same reason some words common in America do not appear at all in England. Englishmen do not speak of "statehouses" and "lobbyists"; Americans do not speak of "hustings," "beadles," "mummers," or "grilled bones." For the comparatively small number of words belonging to this class, either England or America may regard its own use as national.

The same rule holds for an even more limited class of words where there are equivalent forms, one in good use in England, one in America. Such words are "perambulator" for "baby carriage"; "shunt" for "switch," etc. Trade shows some striking cases. In a recent issue of the *Pall Mall Gazette* a carefully written advertisement reads:

The company has been formed to acquire as a going concern the old, established business of R. H. and S. Rogers, the well-known shirt and collar warehousemen and manufacturers, of 9, 10, and 11, Addle-street, London, with factories at Rotherhithe, and at Coleraine, Ireland.

The accounts of the firm have been supervised for many years past by Mr. Thomas Frid Maunder, and amongst the satisfactory features of the business it will be seen from his certificate that, while the turnover has increased year by year, the percentage of profits has been maintained and the bad debts have averaged less than a half per cent. on the amount of the turnover.

The word "warehousemen," the phrase "a going concern" for "an active business house," and the use of "turnover" for "total amount of business," strike the American as strange. Yet we cannot condemn the

English use; nor can the Englishman condemn our use. It is of just such differences that Freeman wrote:

A good British writer and a good American writer will write in the same language and the same dialect; but it is well that each should keep to those little peculiarities of established and reasonable local usage which will show on which side of the ocean he writes.*

Some words of this class are given in the following list:

<i>British.</i>	<i>American.</i>
haberdasher	men's furnisher
chemist	druggist
engine-driver	engineer
stoker	fireman
antimacassar	tidy
body (of a gown)	waist
reel of cotton	spool of thread
lemon-squash	lemonade
tart	pie
carriage (railway)	car
railway	railroad
guard	conductor
booking-clerk	ticket agent
luggage-van	baggage car
form	bench
jug	pitcher
perambulator	baby carriage
farrier	blacksmith
lift	elevator
chest of drawers	bureau

But even in this list there is proof of the theory that these differences are not vital or long-enduring. "Elevator," for instance, is said to be driving "lift" out of English usage, and in America "chest of drawers" is certainly supplanting "bureau."

The real danger for both American and Englishman is not in using these words approved by "established

*Quoted by A. S. Hill in *The Principles of Rhetoric*, pp. 13, 14.

and reasonable local usage," but in employing those Anglicisms or Americanisms which have really never received the support of good British or American writers. The reason that a careful American writer, speaking in his own person, will not say "pants," "vest,"—"reckon," "calculate," and "guess" for "think,"—"right hard," "smart," and "brainy" for "clever,"—"folks" for "family,"—and "fix" for "repair,"—is not that they are not used in England, but that they are not used by the best American writers. If an American is in doubt about a word, he need not forego its use because it is not found in the pages of Thackeray or Ruskin, but he should abandon it if it is not in the writings of Emerson, Poe, Curtis, Lowell, and Hawthorne. American bad use differs widely from English bad use; American and English good use are almost, though not quite, identical.

61. Reputable Use.—The reason for rejecting the vast majority of so-called Americanisms is that they do not satisfy the third requirement of good use—they are not reputable. A word may be both present and national, but if it is not reputable—that is, used by the body of the best writers and speakers—it is not in good use. Once it is granted that these writers and speakers are the final judges in matters of language, their rule must be very nearly absolute. "Reconcentrado" was in very wide present use in the spring of 1898. Yet, as almost no one of the men who write literature used it, it was never a good English word. The same law applies to "ain't," which has been used for many years; to "roustabout," a new word for a disreputable idler; to "underhanded," for "underhand"; to "folks," for "folk"; and to all the numerous misuses of good English words, such as "lie" for "lay," "can" for "may,"

"nice" for "pretty," and "love" for "like." It applies also to words used by a few good authors here and there. Carlyle, for instance, invented the compound "careful-hopeful" and might well have said "right-angle-ism." But a word cannot be put into good use by one man, and we make our final judgment on a word, not because Carlyle or Thackeray or Ruskin used it, but because all three and many more good writers of today use it. In reality, then, a reputable word is not only used by some careful writers, but is also present and national. Words which are not in reputable use because they are used only by the careless, or because they are obsolete, or technical, or local, we must shun if we wish to be clear and to avoid the charge of ignorance.

New words inevitably lack standing for a time, because for a few years they are either localisms and slang, as "boycott," "boodle," "lynch," and "yellow" (for "sensational"), or are used by only one or two writers, as "careful-hopeful." Yet the language must grow, and many of the words today called bad English will in time be accepted by all as good use. During the trial of a word untrained writers must be cautious. The beginner should never himself invent words, especially in writing, which is much more permanent and should be more careful than speech. Those which others invent he should use with the utmost caution. If a new word is an absolute necessity, it may be used with propriety, provided it is regularly formed. So when the telephone was invented, only a narrow-minded man would have hesitated to use the word at once in his speech, and if forced to, in his writing, though to be sure he would avoid the needlessly clipped form "'phone." But when a badly formed

word is invented, such as "megrimine" or "confliction," there is every reason for rejecting it and waiting for a good word to take its place, using in the meantime a circumlocution. "X-rays" soon gave way to "Roentgen rays," "motorneer" to "motorman." In all such cases the duty of the ordinary man is to observe the custom of the body of approved writers and speakers. These men register the custom of the more lettered circles and from their judgment there is no appeal; if in the long run they adopt even a badly formed word like "electrocute" or reject a good one like "heliograph," the world at large must follow.

The interesting question of who these writers are cannot be treated here, because the list of present writers changes continually. The class will find it helpful to make up a list of men whose customs in matters of diction they must accept, and make it clear to themselves why they may unhesitatingly follow Lowell, Hawthorne, and Emerson, but not a boy's story paper, a newspaper, or the ordinary magazine.

62. How to Get a Reputable Vocabulary.—The vocabulary that the untrained person will use when he begins to write is the colloquial one. In almost every case that vocabulary has the virtue of being lively and the defect of not being in good use. The problem before the student of composition is how to make this incorrect but effective vocabulary over into one that is not only effective but also dignified and correct. If he always stops to think about his choice of words as he writes, his style will become dry and hard; he will acquire correctness by becoming dull. The remedy for incorrectness must be sought in other ways. A little care in speaking will do much, but to make that care profitable the student must know what is wrong.

The next few chapters point out a few of the more striking cases of bad English. These he should look over very carefully in order that he may recognize his bad companions. But unless the student gets into good literary company by reading widely in good literature, this study of errors will have little effect. Nor will careless reading help. It is not well to choose reading so far above one that the dictionary must be constantly referred to; then, what should be a pleasure becomes a bore. Still, in good reading some new words are always met. These the student should always look up; often, when a word really catches his attention, he should note it down, and later, frame sentences about it. Finally, when reading poor English, he should keep in mind the knowledge gained by reading good English. Be as conscious of the style of newspapers and slovenly magazine-writing as possible; pick it to pieces, putting good words in the place of bad ones. Criticise to yourself all the careless speech you hear. In these ways a faulty, even a vulgar vocabulary will in a few months begin to change, and in a few years be quite made over.

Exercise X.

A. Write a paragraph accurately defining good use in the matter of single words and giving examples of words which you reject as not in good use.

B. What are the two sorts of old words not in good use? What is the usual sin against present use? What words used in a Latin sense do you find in your reading? What words have you found in Shakspeare that are not used nowadays? Make lists of such words and, when you can, give the reason why they are not now current.

C. Look up in a Shakspeare lexicon or glossary the following words. Which are used at the present time? What were their meanings in Shakspeare's day? Why have those which are obsolete gone out of use?

abuse	besort	knee-crooking
ancient	bulk	lure
antre	butt-shaft	passado
attach	crusadoes	punto reverso
attend	escape	seel
bating	jesses	

D. What obsolete words are sometimes used affectedly in prose?

E. Read a chapter in the King James version of the Bible, and select the obsolete words.

F. Pick out obsolete or obsolescent expressions in *The Vicar of Wakefield* or *The Spectator*.

G. Put this passage into modern English:

It was a quaint difference the ancients did put 'twixt a letter and an oration; that the one should be attir'd like a woman, the other like a man: the latter of the two is allowed large side robes, as long periods, parentheses, similes, examples, and other parts of rhetorical flourishes: but a letter or epistle should be short coated, and closely couch'd; a hungerlin becomes a letter more handsomely than a gown. Indeed we should write as we speak: and that's a true familiar letter which expresseth one's mind, as if he were discoursing with the party to whom he writes, in succinet and short terms. The tongue and the pen are both of them interpreters of the mind; but I hold the pen to be the more faithful of the two. The tongue, *in udo posita*, being seated in a moist slippery place, may fail and falter in her sudden extemporal expressions; but the pen having a greater advantage of premeditation, is not so subject to errors, and leaves things behind it upon firm and authentic record. Now letters, though they be capable of any subject, yet commonly they are either narratory, objurgatory, consolatory, monitory, or congratulatory. The first consists of relations, the second of reprehensions, the third of comfort, the last two of counsel and joy. There are some who in lieu of letters write homilies, they

preach when they should epistolize. There are others that turn them to tedious tractates; this is to make letters degenerate from their true nature. Some modern authors there are who have exposed their letters to the world, but most of them, I mean among your Latin epistolizers, go freighted with mere Bartholomew ware, with trite and trivial phrases only, listed with pedantic shreds of school-boy verses.—JAMES HOWELL: *Letters*.

H. Which of these extracts seems to you to employ a vocabulary in good use? Why are the words in the other extracts not in good use?

1. The Melbourne foursome contest was started immediately after lunch, many of the club's best golfers being entered. J. B. Gorham and H. J. Markham had been elected as the favorites, their ability in team matches being well-known; but though Gorham drove splendidly and putted remarkably, their net score of 93 was not sufficient to win, the match going to W. Kempton and Thomas Surrey by a net score of 86 strokes.

2. Wheat was a heavy liquidating market during the greater part of the session yesterday. The local sentiment was decidedly bearish, and considerations which might have been given a bullish construction were ignored. Liverpool was off 3d on spot wheat and from 1d to 7½d on futures.

3. The illustration represents a dress of mauve China crêpe by Mirecour. It is cut in the Princesse style and trimmed with guipure. The corsage is made with a fichu of crêpe, draped over violet-frilled taffeta.

4. In the sixth, Lange hit safe and was stealing when Stahl robbed Dahlen of a hit by scooping his liner while plunging forward. By a quick throw he doubled Lange. Donahue pulled Duffy's foul off the stands to start the sixth. Collins and Lowe bunted safe, and Woods fumbled Yeager's bounder, but Klobedanz fanned.

5. At first it may seem almost incredible that the whole surface of the land, even the loftiest and stateliest mountains, should thus be crumbling down. But the more we search for proofs of the assertion, the more clear and abundant do they become. We learn that, whatever may have been the aspect of the land when first pushed out of the sea, it has been, and is

now being chiselled from its highest peaks down to below the tide-marks. Its cliffs and pinnacles are split up and grow more shattered and sharp every year. Its ravines are widened and deepened. Its hilly surfaces become more roughened and more deeply seamed by the lines which running water traces over them. Its valleys and plains are levelled and strewn with débris washed down from higher grounds.—GEIKIE: *Physical Geography*.

6. In heterogeneous rock strata in this middle zone of flowage and fracture, irregular fracturing, brecciation, jointing, faulting, folding and the development of secondary structure may occur in a most complex manner. A deeply buried brittle formation may be under such stress that as a whole it folds without major fracturing, but in a minor way it may be faulted, fractured, or brecciated.

I. Point out the localisms in the following sentences:

1. The colored woman said that her daughter was feeling puny today.
2. As it was raining hard, he took both his gums and his umbrella.
3. The little girl knocked at the door, saying that she wanted in.
4. They fried the eggs in a spider.
5. The man had a vast contempt for garden truck.
6. It was a smart walk to the station.
7. He had seen the killing of his brother with his own eyes.
8. Her mother had raised her carefully.
9. She slapped the lines over the horse's back, in the deplorable fashion of her sex.
10. She reproached her brother with his tardiness, saying that she had waited on him nearly an hour.
11. The maid, to the great discomposure of her mistress, said that the butter was all out.
12. He did not like boughten pies, and said so.
13. He put the books into his grip, and went forward to the diner.
14. He said he reckoned that the man was not looking for trouble.
15. She said that she allowed they were sick.

J. Write a paragraph giving your own opinion on the subject of British and American usage.

K. From your reading of Thackeray, Dickens, and George Eliot, see if you cannot add to the lists in section 60, pages 157-159. Note whether you find the Anglicisms in the dialogue or in the author's own language.

L. What American writers should you follow in your choice of words?

M. What should be your attitude toward new words? May a great author allow himself to make a new word or to compound words? Why? May you invent or employ such words?

N. Select from an article in a daily paper the words and phrases not in good use. Comment on them.

O. Indicate in the following sentences the words and phrases not in good use:

1. "Where have you been to?" she asked.
2. The detectives bagged their man.
3. It was a bogus cheque.
4. After a short walk they found a gents' furnishing store.
6. This well-known authoress was a poetess as well as a prosist.
6. The children blamed it on each other.
7. He was a smart boy in school.
8. When asked how old she was, she said she disremembered.

P. What words in the list in section 60, page 159, are coming into good use in America?

CHAPTER XI.

BARBARISMS.

63. Barbarisms, or Words not English.—Every combination of letters used by those who speak English is, perhaps, in the strictest sense, a word; thus "chump" is as English as "fool." But just as Charles Lamb said "There are books which are not books," the rhetorician may say that there are words which are not words, and that "chump," which may not be used in careful speech or writing, is not, so far as correct speaking and writing are concerned, a word at all. Expressions which the best taste in words—that is, good use—rejects altogether are called barbarisms. We may define barbarisms as "words not English." Such words may violate all three requirements of good use, but a violation of any one of its three rigid laws is sufficient to make a word a barbarism. "Carven," a word once used, but now obsolete; "cinematograph," a word so new that it is yet unaccepted; "pants," a vulgarism; "cœlenterata," a word so technical as not to be clear to the general public; and "forehanded," a localism, are one and all barbarisms.

Words not English are most commonly found in the speech of the uneducated; barbarisms do not often appear in the writing of any but the most careless. Still, they form so large a portion of everyday speech that some caution against them is needed. No complete list of barbarisms is possible, but if words of the classes referred to below are studiously shunned, many

of the grosser errors of speech and writing may be avoided. The pupil should supplement the lists by careful observation, and by referring, in any doubtful case, to a good dictionary. To learn these lists, or any list of barbarisms, by heart would be a waste of time, however. Barbarisms are to be recognized and then avoided rather than remembered.

64. Obvious Vulgarisms.—A certain number of words are so easily recognizable as barbarisms that only the completely uneducated use them even in speech. Among such expressions are:

ain't	disremember
in course, for of course	complected
hadn't ought	for to
unbeknown	just as leaves, for just as lief
folks	leave me go

65. Slang.—The most easily detected of all errors in written work is slang—temporary and vulgar phrases that spring from some local condition or quickly forgotten episode. Slang often has a suggestiveness lacking in reputable language, but it is almost invariably vulgar, and is so transient that the cant phrases of a year ago are usually unintelligible today. No list is given, because everyone knows that such phrases as "on the dead" (i. e., privately), "he's a brick," and "out of sight" (i. e., excellent), are slang and may not be used in dignified speech or writing. The danger in using slang is that it will master our diction, and, having forced reputable words out, confine our speech to its own narrow limits. It forms a very large part of the conversation of Americans, but usually does not appear in the writing of any mature person except the newspaper reporter.

66. Newspaper Words.—Closely allied to slang and far more contagious are the reporter's inventions. Every-

one who makes the newspaper the staple of his reading is in danger of using many expressions as improper as the following:

to enthuse	a disappoint	to railroad
to excursionize	a combine	in our midst
to excursionate	preventative	a steal
to bag	managerial	a try
a scoop	reportorial	educationalist
a fake,	booklet	speciality
a literarian	an exposé	singist
suspicioned	materialize	stablist
poultryist	to gesture	camerist
to defalcate	to culture	billiardist
to eventuate	to clerk	faddist
to burglarize	to crayonize	to jail
to suicide*	to finance	to jug
a defy	to lotion	a tough
an invite	to probate	

67. Abbreviations Not in Good Use.—Newspapers and their readers frequently use abbreviations condemned by good use, such as:

gents, for gentlemen	curios, for curiosities
pants, for pantaloons	cap, for captain
("trousers" is far better)	doc, for doctor
photo, for photograph	spec, for speculation
phiz, for physiognomy	exam, for examination
co-ed, for woman student	prelim, for preliminary
'phone, for telephone	cute, for acute
ad, for advertisement	pard, for partner.

68. Vulgarisms Hard to Recognize.—The most dangerous barbarisms are those words or phrases so frequently used as to throw us off our guard, or so nearly like accepted words as to be confused with them. Among such words are:

*NOTE.—Some rhetoricians call such words improprieties. But when a noun or an adjective is made into a verb, the result is really a new word. This applies to several words in this list.

proven	bogus	to restitute
walkist	indecided	sightlier
underhanded	casualty	firstly
second-handed	manageress	illy
off-handed	donate	doubtlessly
confliction	onto	inside of
humans	a permit	(within)

69. Foreign Words.—The foreign terms given below are, with the exception of *nom de plume*, perfectly good words in their own tongue, but in English they are barbarisms, because they violate national use:

<i>artiste</i>	<i>mélange</i>	<i>nonpareil</i>
<i>sobriquet</i>	<i>affreux</i>	<i>nouveau riche</i>
<i>beau monde</i>	<i>soi-disant</i>	<i>on dit</i>
<i>faux pas</i>	<i>début</i>	<i>ravissante</i>
<i>entre nous</i>	<i>cortège</i>	<i>à merveille</i>
<i>double entendre</i>	<i>ne plus ultra</i>	<i>à bon marché</i>
<i>nom de plume</i>	<i>raison d'être</i>	<i>affaire d'amour</i>
<i>recherché</i>	<i>par excellence</i>	<i>bien d'accord</i>
<i>rôle</i>	<i>chic</i>	<i>distingué</i>
<i>furor</i>		

Exercise XI.

A. Define the term barbarism. Must a word violate all three requirements of good use in order to be a barbarism? Where are barbarisms most frequently met? Give examples.

B. Read a daily paper and make a list of the barbarisms found.

C. Glance again at Exercise X, *C*, *G*, *H*, *I*, and *O*, and decide how many of the words you condemned are barbarisms.

D. For the following barbarisms substitute words in good use. Give in each case your reasons.

'phone	vim
enthuse	immune
bogus	disremember

snide	effectuate
tote	eventuate
casuality	highfalutin
frustrated	finicky

E. How do barbarisms get into use? How do they get into good use (i. e., how do they cease to be barbarisms)?

F. Rewrite the following passages in good English:

1. Fine English pantings for sale.
2. Here is an excellent vest for three dollars.
3. In the decisive eighth inning Lange singled, Dahlen drove a fierce boulder to the fence in left, but tried to take second and perished on Duffy's perfect throw. Stahl started the eighth for Boston with a hit. Lowe fouled and Yeager pump-handled a hit to right. Klobedanz flew out. Hamilton hit a liner to left. Ryan was in waiting, but the ball fell safe in front of him and the winning score came in.
4. During all these years I was doctoring with one doctor and then another, but was getting worse instead of better.
5. The democratic party has taken a step further on the financial question than it took in 1896 and has to a considerable extent espoused greenbackism.
6. What is so giftly as a piece of silverware for wedding or birthday? Giving has an added pleasure when proper sorts are getable at proper prices — our prices.
7. Several hundred plants in full bloom make a very fine show when tastily arranged.
8. They accept, as a rule, without question, the pronouncement of the party to which they belong.
9. Gladstone once said of Disraeli, "He's too much of a sarcast." Of the same master of persiflage an Irish member said: "I've no confidence in him. He persiflies too much."
10. "Jock's no more than a 'ayrick in trousers. 'E be'aves like one; an' 'e can't 'il one at a 'undred; 'e was born *on* one, an' s'welp me, 'e'll die *under* one for not bein' able to say w'at 'e wants in a Christian lingo," said Ortheris.—KIPLING: *My Lord the Elephant*.
11. "His big head was down betune his big forefeet, an' they was twisted in sideways like a kitten's. He looked the picture

av innocince an' forlornsomeness, an' by this an' that his big hairy undherlip was thremblin' an' he winked his eyes together to kape from cryin'."—*Ibid*.

12. "Aftther that I was so well pleased wid my handicraftfulness that I niver raised fist on the guard that came to take me to Clink."—*Ibid*.

G. Why, in F, examples 10, 11, and 12, was the author perfectly justified in using barbarisms?

H. "Kids" for "children" is a barbarism. When should you use in place of it "youngsters," and when "children?"

CHAPTER XII.

IMPROPRIETIES.

70. Improperities Defined.—A writer may use none but English words, and yet not write English. Mrs. Malaprop with her "allegory on the banks of the Nile," the woman who said that a sculptor "was making a bust of her daughter's hand," and that a certain actor "appeared in the garbage of a monk," were violating good use because they used English words in a sense not English. Such errors are called improprieties. The cause of these mistakes is either carelessness, as in the use of "alone" for "only" and "mad" for "crazy," or a desire to use big words which the writer does not fully understand, as in the use of "aggravate" for "provoke." Improperities are the most common and the most harmful errors in the use of words; they rob the language of definiteness and cause obscurity. When "quite," for instance, was used only in its proper meaning of "entirely," it was always clear. But since it has come to be used nearly as often for "very" and "almost," it has become ambiguous; now, "I am quite well" may mean "I am almost cured," or, "I am entirely cured." There is the same trouble with "fix," which means properly to "establish"; with "transpire," which means "to become known"; and with "mad," which means "crazy." This obscurity is far worse than the vulgarity that results from the use of barbarisms. It must

IMPROPRIETIES.

175

be met with a vigilance that will at first make us very stiff and uncomfortable in speech and in writing. Yet if we persevere in looking up in a good dictionary every doubtful word, we shall finally arrive at the happiness of being able to talk and write properly and clearly, without effort.

71. Shall and Will, Should and Would.—One class of improprieties it seems best to discuss at length—the improper uses of the verbs "shall" and "will," "should" and "would." It is commonly said that "Will I go to town" and all other violations of the correct use of "shall" and "will," "should" and "would" are violations of grammar. It is, however, more natural to regard such mistakes as improprieties, for, so far as the laws of grammar go, "shall" and "will," "should" and "would" can be used interchangeably. The difference is one of meaning only. "Will I go to town?" will parse as well as "Shall I go?" We say "Shall I go?" simply because "Will I go?" means something that we do not intend to say.

This will be clearer after an examination of the history of the two words. Originally, "shall" and "will" had no connection whatever. "Shall" meant "owe," "be obliged to," etc. "Will" meant "want to," "desire to," "wish to." These primitive meanings, however, have changed somewhat, and the two verbs have come together, until it is now commonly said that the future indicative tense is, "I shall, you will, he will; we shall, you will, they will." Moreover, "should" and "would," originally the past tenses of "shall" and "will," are said to form the conditional mood as follows: "I should, you would, he would; we should, you would, they would." But we all know that sometimes it is right to say, "I will, I would, he shall, he

should," etc. We need some rules which shall help us to determine when to use "shall" and "should," when to use "will" and "would."

1. *Shall and Will*.—Before those rules can be formed we must note that the difference in meaning still obtains, though in a modified form. "Will" still keeps its primitive meaning of "desire," and "I will" means "I wish to." "He *will* do it whether or no" shows clearly the amount of volition contained in "will." So does "will" when it is a principal verb, as in, "He *wills* this, not that." "Shall" has weakened until it is no longer a principal or independent verb, but merely a tense-sign, meaning "this is going to happen."

a. When we desire to state a future fact about ourselves, we say, "I (or we) shall go." But "shall" implies absolute prophecy, and, in a way, control of the future. It is, therefore, impolite to say (except when we give an order), "You shall go" or "he shall go," because thereby we assume control of somebody else. It is obviously nonsense to say, "It shall rain." Hence in the second and third persons we normally use "will," which does not imply control by the speaker. Indeed, the question is almost always to be considered from the point of view of the speaker. When we wish to express volition on his part, we say, "I will," "you shall," "he shall," etc. Rule I, then, is: When the speaker desires simply to state a fact, he must say, "I shall," "you will," "he will." When the speaker desires to express volition on his part, to give a command, to make a promise or a threat, he must say, "I will," "you shall," "he shall." He may violate this rule if he wishes to express a command very politely; e. g., "You will report to your general at 10 o'clock."

b. The use of "shall" and "will" in questions is somewhat more perplexing. But if we remember that "shall" means one thing, and "will" another, it becomes easier. In questions of the first person "will" is never used, except in ironical questions such as "I will, will I?" because to ask someone else, "Is it my desire to go?" is nonsense. In questions of the second and third person, when you mean, "Do you desire (or does he desire) to go?" use "will." To "Will you go?" the answer will be, "I will." When you ask, "Are you (or is he) going?" use "shall." To "Shall you go?" the answer will be, "I shall." When you ask a question equivalent to "How can he," use "shall"; for example:

How shall he cut without any knife,
How shall he marry without any wife?

Rule II is: In questions of the first person, practically always use "shall"; in questions of the second or third person, use in the question the form you expect in the answer. When the verb is equivalent to "can," use "shall."

c. The difference between "shall" and "will" in subordinate clauses is, as above, one of meaning only. "He says that he will come" means "he desires to come, insists on coming, promises to come." The man said, "I *will* come." "He says that he shall come" means, "It is a fact that he is coming." The man said, "I shall come." Accordingly, such sentences as "He fears he will be too late" are wrong, because to say "I will be too late" is absurd, unless one means "I promise you to be late," and because "fear" destroys that possibility. We say, correctly, however, "He fears you will be late," because of the rule of courtesy

spoken of above. Rule III is: When there is a question as to which form—"shall" or "will"—to use in indirect discourse, use the form that you find when you turn the sentence into direct discourse.

2. *Should and Would.*—The questions between "would" and "should" come mainly in their use as conditionals or subjunctives. But these two verbs have special uses which we shall do well to consider first. Of "should" there is one special use: it is used with an infinitive to denote duty or obligation, as, "In case of an unrighteous deed, you should be too honest to defend your action." In this case "should" is equivalent to "ought to." "Would" has two special uses: (1) it is used to denote habitual action, as in, "He would often go to sleep during the sermon," where it is equivalent to "was accustomed to"; (2) it is often used to express a wish, as in, "Would God I had died before this day," and, "Would that he were here." In this case, as is natural from the fact that "would" is the past tense of "will," it means "It is my wish that."

We now come to the confusing cases. Shall we say, "If he would come, I would not notice him," or, "If he should come, I would not notice him," or, finally, "If he should come, I should not notice him?" Shall we say, "The man said his groom should not repeat the action," or, "The man said his groom would not repeat the action?"

a. There are four cases to be considered: main clauses, questions, indirect discourse, and conditional clauses. In main clauses, the rule for the use of "shall" and "will" in main clauses applies; "should" is the normal form for the first person, "would" for the second and third persons. But "should" normally

goes with "I" and "we," simply because of the meaning. "I should go if I could" merely states a fact. "I would go if I could" means "I should want to go if I could." "You (or he) should go if you (or he) could" means "You ought to go if you could," and implies more control by the speaker than it is ordinarily proper to assume. Either form is correct; the question is entirely one of meaning. Rule IV is: In main clauses use "should" for the first person, except where you desire to imply habitual action, or determination, or desire. For the second and third persons, use "would," unless you wish to give the speaker a sort of authority over the person spoken to or of.

b. In questions of the first person, "would," like "will," is usually improper. One ought not to say, "Where would I be if that happened?" but, "Where should I be?" In questions of the second person, either "should" or "would" may be correct, because, though usually you ask a question of fact merely, you may desire to ask, "What will your desire be?" "Should you go to town if you could?" and "Would you go to town if you could?" get different answers. With the third person, "would" is usually the correct form; we say, "Would he go?" because neither the speaker nor the one spoken to can usually assume control of the one spoken of. "Should he go?" would mean "Ought he to go?" Rule V is: In questions, use "should" or "would" according to the answer you expect. Almost always "should" is correct for the first person. Usually "should" is correct for the second person, "would" for the third.

c. In indirect discourse, the question is still one of meaning. We say usually, "The man said that he should be ready at one, and that his friend also would

be ready," because usually the man does not mean that he will force his friend to be ready. He said, "I shall be ready, and my friend will be ready." Had he said, "My friend shall be ready," we should have reported him as follows: "He said his friend should be ready, too." Had he said, "I will be ready," it would have been a promise, to be reported as follows: "He said he would be ready." Rule VI is: In indirect discourse, employ the form used by the speaker in direct discourse.

d. In conditional clauses (i. e., "if" clauses), the distinction between "should" and "would" is even more clearly than elsewhere one only of meaning; indeed, here the two verbs are not even part of the same conjugation. "If I, if you, if he would go," are the only forms for the real conditional of "shall"; they mean, "If, as a matter of fact, any one of us does go." "If I, if he, if she would go," are entirely distinct in meaning, and call in question, not the fact, but the will of all three persons. They mean, "If it should happen to be the desire of any one of us to go." Rule VII is: In "if" clauses, unlike the other cases, "would," in all three persons, denotes inclination; "should,"—here an entirely distinct verb—denotes a vague futurity. Question exactly what your meaning is before you write either form.

All these rules should be carefully studied. One suggestion, however, will be found helpful. In point of fact, Americans use "will" or "would" in many cases where they should use "shall" or "should."

WORDS GENERALLY MISUSED.*

72. Verbs.—1. Affect, effect: The cold *affected*

*The long list of words given below, the student should scan carefully. It contains the words most commonly misused. In the examples given the

Smith's throat, because, when he *effected* his escape from prison, he had not been in the open air for months.

2. Aggravate, provoke: (Note the derivation of *aggravate*.) For the soldier to *provoke* the general as he did was an *aggravation* of his offense.

3. Allude, elude (note the force of the prefixes), mention: Under the cover of a quotation—we

—rather bear those ills we have
Than fly to others that we know not of

the orator *alluded* to the tyranny he dared not *mention*. But the point *eluded* most of the audience.

4. Accept, except: (Note the force of the prefixes.) The general *accepted* paroles from every officer but one. He *excepted* the treacherous Major Walters.

5. Administer, deal: He now *administered* bounty to the very men who often, years before, had *dealt* such heavy blows at his reputation. (In ordinary newspaper diction the big word *administer* is made to do duty for the little word *deal*.)

6. Accord, grant, give: Jove *granted* (or *gave* consent to) the prayers of Thetis, who then *gave* to Achilles the armor forged by Vulcan. This fact *accords* with the

words are used correctly, and usually the transposition of the italicized words would produce improprieties. Extended comment on the words is made only where the dictionary does not readily afford the needed information. Merely to find out that "purpose" means "to intend," and "propose" "to offer as a proposition" is not sufficient. The student should first find out the correct and the incorrect uses of the words, and should then frame additional sentences, employing the words in their correct senses. If he can, besides looking up the words and forming sentences about them, bring a knowledge of foreign languages, particularly Latin, to bear, he will often get a much clearer idea of the error. When one knows that "transpire" comes from *trans-spirare* (to breathe through) he is not likely to use it in the sense of "to happen." To the man who knows that "demean" comes from *se dēmenēre* (to bear one's self) the use of "demean" for "debase" or "degrade" is an obvious absurdity. When the force of the prefixes *ex* and *in* is mastered, "expire" and "inspire" are no longer puzzlingly alike.

theory that Jove was impartial. (*Accord* is not to be used in the sense of *give*.)

7. Allow, assert, believe, think: The judge *allowed* the man to go when the latter *asserted* that he was innocent. Yet no one in the room *believed* what the prisoner said, nor did he *think* we accepted his story. (The use of *allow* for *think*, etc., is a vulgarism.)

8. Anticipate, expect, suppose: By catching the two o'clock train, which I missed, Smith was able to *anticipate* every effort of mine with the governor. I had not *expected* this. I *suppose* I am beaten.

9. Admire, like: I should *like* to see a good bust of Napoleon, whom I much *admire*. (The use of *admire* in the sense of "like to," "desire to," "be pleased to," is a vulgarism.)

10. Approach, address, appeal to: We wished to *address* the governor in private, that we might *appeal* to him about the new game law. But our courage failed when we found that we must *approach* him through a large group of officials who stood negligently about his table. (The use of *approach* for *appeal to* is newspaper English.)

11. Accede, cede: At the end of the Franco-Prussian war, the French government, forced to *accede* to the demands of the German emperor, *ceded* to the latter the provinces of Alsace and Lorraine. (*Cede* is transitive; *accede* is intransitive.)

12. Accredited, credit: Mr. Bayard was, in 1890, *accredited* to the Court of St. James. His countrymen *credited* but little his expression of an honest desire to promote harmony between England and America.

13. Assist, be present: The Reverend Mr. Jones was *assisted* in performing the ceremony by two curates. Nearly all the royal family *were present*. (The use of *assist* in the sense of "be present at" is not English.)

14. Appreciate, rise, like: (Note the derivation of *appreciate*.) To anyone who *appreciates* the force of such movements, the fact that grain has recently *risen* ten per cent is distressing. The speculators, however, naturally *like* the change. (The use of *appreciates* as equivalent to *likes* or *rises* is a mark of pretentious ignorance.)

15. Bring, fetch, carry: John said, "Go into the next room and *fetch* a chair. I will *bring* this chair. We can easily *carry* the two to the other house." (Do not avoid *fetch* in the mistaken idea that it is a vulgar word. We *fetch* a thing from a distant place to a nearer one: we either *fetch* or *bring* a thing from the point where we are to some other place. *Carry* is a more general word, meaning simply "bear along.")

16. Condone, compensate, atone for, etc.: Since he *compensated* me for my financial loss, and by a full and public apology *atoned for* the insult offered me, I was ready to *condone* his offence. (*Condone* has no other meaning than "to forgive." It never equals "make up for.")

17. Decimate, destroy: The cowardly regiment which fled was almost entirely *destroyed* by the enemy. Their own commander had the survivors *decimated* the next morning as a warning to the rest of the army. (*Decimate*, from the Latin *decem* (ten), means to take out every tenth person or part.)

18. Demean, degrade, debase: The officer who *debased* himself by cowardice was *degraded* the next morning. During the trying ordeal of *degradation* he *demeaned* himself far better than he had done on the field of battle. (*Demean*, coming from the French *se démener*, means nothing but "to conduct one's self." To those ignorant of its origin it looks like a compound

of the adjective "mean" and the prefix "de" in *degrade*: hence its improper use as "to behave ill.")

19. Discover, invent: Had the steamship been *invented* in 1400, America would have been *discovered* long before it was. (We *invent* something new; we *discover* things already existing.)

20. Eliminate, elicit: Having *elicited* from him the information that he was not seriously in love with Miss Benton, I *eliminated* him altogether from the cast of the little tragedy then playing in that country house. (*To eliminate* means "to thrust out," as from an equation. It does not mean "to draw out from." When you pick a truth out of a mass of details you have not *eliminated* it, but found it. *To eliminate* it would be to throw it aside. In *eliminate*, note the force of the prefix.)

21. Extend, give: We *gave* the new Lord Mayor of London a dinner last week. Down the big hall, on every side, *extended* long tables. The outgoing mayor *extended* his hand to his successor very cordially. ("*To extend* a dinner" to a man is a common, but faulty expression.)

22. Endorse, approve, second: The fact that I *endorse* your promissory note shows that I *approve* of your action. I shall *second* any motion you make in the meeting. (*Endorse* still has its literal meaning of "put upon the back of." Note Milton's use of it in the phrase "elephants *endorsed* with towers." We have limited it today, however, to the meaning of putting a name on the back of some document.)

23. Fly, flee, flow: The murderers of Lawton were forced to *flee*. In their flight they passed by that same swiftly *flowing* river on whose banks they had committed the crime. They *fled* almost as swiftly as birds

fly. (The correct forms of these verbs are: *fly, flew, flown; flee, fled, fled; flow, flowed, flowed*. "Over-flown" is incorrect. Good use allows, as a figure of speech, "He *flew* before the coming punishment," etc.)

24. Fix, repair, mend: The watchmaker first *repaired* (or *mended*) the clock. Then he *fixed* it steadily on the wall. (*Fix* in the sense of *repair* is common, but incorrect.)

25. Fire, throw: Smith was unarmed, and when the robber had *fired* at him, he could do nothing but *throw* a heavy book toward his assailant.

26. Give on, look on: The window *looked out on* a court. (The use of *gave on* in this sentence would be quite un-English.)

27. Get, have: I *have had* a cheap watch for a long time. I *have* recently *got* this more expensive one. (Do not say I *have got* it, meaning simply that you *have* it. *To get* is "to acquire." You need not avoid *gotten*; it is in good use.)

28. Hanged, hung: The murderer was betrayed by the long and peculiarly black locks which *hung* down over his shoulders. After a speedy trial, he was as speedily *hanged*. (The past tense and the participle of the verb *to hang*, meaning "to execute," are *hanged* not *hung*.)

29. Inaugurate, begin, commence, start: The president who was *inaugurated* last year has *commenced* a series of actions entirely unparalleled. He *began* his strange course when he *started* for the west, leaving the government, at a critical moment, in the hands of a subordinate. (Do not use the pompous word *inaugurate* in place of the simpler words *commence* and *begin*. Prefer *begin* to *commence* on the ground of simplicity. Some writers assert that *commence* is used with a series of acts, *begin* with a single act.)

30. Lie, lay: Having *laid* the book on the table, he *lay* down at once. (These two verbs are among the most commonly misused words. The verb *lay*, *laid*, is transitive and should always take an object; the verb *lie*, *lay*, *lain*, is intransitive and should have no object.)

31. Learn, teach: He *taught* me so well that I *learned* to speak French in six months. (The use of *learn* for *teach*, as in "He *learned* me to write," is a vulgarism.)

32. Locate, settle: Having *located* (i. e., found) the gold mine in this particular field, he bought the farm and *settled* on it.

33. Love, like: We *like* candy and excursions. We *love* our parents. (The use of *love* for *like* shows immaturity or sentimentality.)

34. Lease, hire: He was willing to *lease* the building to me at a moderate rent; so I *hired* it of him. (*To lease* equals only "to let by lease.")

35. May, can: *May* I have that French book? Yes, but *can* you read it? (*Can* implies only ability to do something. *May* asks for permission. "*Can* I open the door," and "*Can* I go," are usually incorrect. Wherever you mean "Will you grant me permission," use *may*.)

36. Negotiate, make a sale: After *negotiating* some time, Brazil sold us the war ship *Nietheroy*. ("*To negotiate* a sale" is a cant business term for *make a sale*.)

37. Partake, share: Man's nature *partakes* of that of the brutes, yet he is readier to *share* with his fellows than are brutes. (*Partake* should never be used as "take," e. g., "He *partook* of breakfast.")

38. Purpose, propose: Since I *purpose* to leave town at once, I shall *propose* a new plan immediately.

39. Prosecute, persecute: Though the state's attor-

ney *prosecuted* the criminal, he did not *persecute* him, because he merely did his duty.

40. Proscribe, prescribe: The emperor *prescribed* for his courtiers a course of action which speedily brought about a revolt. Then he *proscribed* the leader of the rebellion.

41. Promise, assure: I *assure* you I shall *promise* no such thing.

42. Persuade, advise: I never *persuade* men to write. Indeed I oftener *advise* not writing. (*Persuade* suggests argument against opposing views.)

43. Present, introduce: We were first *presented* to the Queen. In the next room we were *introduced* to a number of very intelligent looking peers of the realm. (Use the simpler word whenever possible. The ordinary phrase should be, "May I *introduce* Mr. So-and-so to you?")

44. Recommend, counsel (or advise): I *recommended* my former coachman to the enlisting officer; but the latter *counselled* (or *advised*) him to stay out of the army. ("I *recommend* you to go" is common, but not correct.)

45. Ride, drive: We *ride* a bicycle or a horse. We *drive* when we are seated in a carriage.

46. Replace, displace: When my bust of Hermes had been *displaced* by a bust of Apollo, I *replaced* Hermes where he had stood so long before, on my mantel.

47. Recollect, remember: I *remember* very well the first of these circumstances to which you refer. It will be hard to *recollect* the others.

48. Resume, sum up: I *resumed* my speech after the interruption, but could not go on well, and was forced to *sum up* hastily. (*Resume* in the sense of *sum up* is a usage caught from the French word *résumer*.)

49. Stop, stay: The boat *stopped* at Porter's Landing, where I went ashore and *stayed* for the rest of the day. (*To stop* means "to cause a cessation of action," or "to cease acting." *To stay* means "to remain." Hence "I *stopped* with my friend for a month" is incorrect.)

50. Sit, set: Will you *sit* down? Yes, after I have *set* this basket on the table. (*Sit, sat, sat*, is intransitive; *set, set, set*, is transitive. But idiom — illogical custom, that is — prescribes "the *setting* sun" and "a *setting* hen.")

51. Settle, pay: We *pay* our bills and our fare. We *settle* in a town.

52. State, say, maintain, claim: He *stated* the case with great formality. I *said* I could not grant his request. Still he *maintained* that he could properly *claim* the estate. (In the second sentence above, *state* in place of *say*, would be a pretentious impropriety. Shun the sentence "I want to *state* right here.")

53. Transpire, happen: It soon *transpired* that an event of great moment had *happened* at the council board. (Note the derivation of *transpire*. The word means "to become known." A newspaper said recently that "A most incompetent governor-general has *transpired* in the Philippines.")

73. Nouns.—1. Act, action: The specific *act* with which Mr. Walters was charged was certainly illegal. Yet no other course of *action* was open to him.

2. Advance, advancement, progress: The *advance* of General Grant on Petersburg was a step of great importance. By it the war made noticeable *progress* toward settlement. The deeds of bravery performed during this *advance* resulted in the *advancement* of many officers to higher ranks.

3. Alternative, choice: Going or staying is your *alternative*. Among the three courses of action already abandoned by you there was no *choice*. (*Alternative* implies a *choice* between two things, or courses of action. If there were three *choices* there would be more than one *alternative*.)

4. Avocation, vocation: For eight years Mr. Smith's *vocation* was making shoes. His *avocation* was hunting. (*Avocation*, because of the prefix "a," means "a calling away from." It is never synonymous with "trade" or "profession.")

5. Acceptance, acceptation: In the common *acceptation* of the word, *acceptance* means either the act of accepting, or a favorable reception.

6. Access, accession: Henry V. of England changed greatly on his *accession* to the throne. To all his disreputable companions of the old days he denied *access*. (These two words have so many different meanings that it would be useless to try to give them here. But if, in the sentences above, the two be transposed, the student will have a good example of the common error in using them. Consult a good dictionary about these words.)

7. Aggregation, team, carriage: Growth by *aggregation* is a somewhat irregular process. To the *carriage* was attached a prancing *team* of four horses. (Never say "The Chicago *aggregation* of ball tossers is poor," or "The *aggregation* of vessels was a formidable one." *Team* implies combination.)

8. Artist, actor, singer, writer, etc.: At the Bohemian Club were gathered recently some of the most famous *artists, actors, singers, and writers* of the day. (The use of *artist* for a man who practices any one of the fine arts is to be deplored. *Artist* should be

applied only to those who practice painting. This rule is to be violated only when one wishes to call special attention to the excellence of workmanship of *singer*, *writer*, *actor*, etc. You may, for instance, say that Wordsworth was "indeed an *artist* in description." But this is one of the most hackneyed uses possible.)

9. Balance, remainder: We gave the *remainder* of the day to an attempt to find the transposed figures that made the *balance* of our cash book wrong. (*Balance* in the sense of "rest" or *remainder* is an over-worked figure of speech taken from commercial life.)

10. Caliber, order: The steel employed in making these guns of high *caliber* is of a very high *order*. (Never say "Mr. Jones's writing is of a high *caliber*." *Caliber*, like "capacity," indicates compass or extent rather than excellence.)

11. Celebrity, distinguished person: Though Mr. Winter is a *distinguished man*, his *celebrity* rests on a single act.

12. Council, counsel: The *council* of Governor Smith gave the strikers good *counsel*. (The *council* is an advising body. *Counsel* is the advice they give.)

13. Couple, pair: You can make a *pair* of bull-terriers a *couple* by tying them together. (Do not avoid *couple* in the mistaken idea that it is vulgar. Use it freely when the two objects mentioned are really coupled. Note, however, the idiom "a *couple* of days.")

14. Character, reputation: His *character* is so good that we could not smirch his *reputation* if we tried. (*Reputation* is the estimate the public has of one's *character*.)

15. Depot, railway station: The hasty massing of troops made it necessary to turn the *railway station*

into a *depot* of army supplies. (The use of *depot* for *station* is particularly unfortunate, for it robs us of the best word we have to express a place for collecting or storing goods.)

16. Emigration, immigration: (Note the force of the prefixes.) Hans and Gretchen are, when they leave Hamburg, *emigrants* from Germany. When they enter New York they are *immigrants* to the United States.

17. Enormity, enormousness: The *enormousness* of this prince's wealth was only equaled by the *enormity* of the crimes he had committed in amassing it.

18. Falseness, falsity: *Falsity* in his statements is so common that we are compelled to think *falseness* the basis of his character. (*Falsity* means simply "non-conformity to truth.")

19. Female, woman: The *female* of the human kind is called *woman*. (To say that "A *female* has been found dead at the roadside," when you mean that the body is that of a *woman*, is wrong. The writers of the last century used the word freely in this sense, but good use now condemns it as a vulgarism. Among the ranks of the careless and the half-educated there is an aversion to the simple and excellent word *woman*.)

20. Gentleman, man; lady, woman: Not all *men* are *gentlemen*, and not all *women* are *ladies*. (No adequate comment on these words can be given here. Look them up in a good dictionary. Use *gentleman* and *lady* very sparingly.)

21. House, home, residence: I took up my *residence* in Scranton and built a *house* there. For years Scranton was my *home*. (A *house* becomes a *home* only when it has been lived in for some time. In general the word *residence* means "legal domicile.")

22. Invention, discovery: (See *discover*, section 72.)

23. Individual, man: Though we condemn the society as a whole, we may freely admire some *individuals* belonging to it, since they are *men* of firm and stalwart character. (*Individual* comes from Latin *individuus* (indivisible) and may stand for *man* "only when members of a class are viewed as atoms or units of a whole."*) The real significance of the noun will be readily seen from its older use as an adjective, as in Milton's "seal it with an *individual* kiss," i. e., a kiss that cannot be divided.)

24. Limit, limitation: The *limits* placed upon Frederick the Great's youthful activity were likely to produce a corresponding *limitation* of intellect. (*Limits* means practically the physical bounds. Note, however, the few idioms like "endurance has its due *limits*."*)

25. Lot, number: These corner *lots* have been sold to a *number* of New York people.

26. Loan, lend: We *lent* the money to him. For the *loan* he was grateful. (*Loan* is not a verb, but a noun.)

27. Majority, plurality: Thirty thousand votes were cast. Mr. A. got 20,000, Mr. B. 4,000, and Mr. C. 6,000. A.'s *plurality* over B. was 16,000, over C., 14,000; his *majority* was 10,000.

28. Party, person: The *party* of tramps contained ten *persons*, men, women, and children. (*Party*, in the sense of "man" or *person*, is inexcusable. Note, however, the peculiar and idiomatic use of the word in "Smith was a *party* to the crime" and the legal use in "the *party* of the first part.")

29. Plenty, plentiful, sufficiently: Money is *plentiful* among farmers now, because last fall they had *plenty* of grain. Their grain was *sufficiently* good to bring a

*Quoted from Hodgson's *Errors in English*.

high price. (*Plenty* is a noun, not an adjective or an adverb. "*Plenty* good" is a vulgarism.)

30. Portion, part: In the *part* of the country in which I live, the *portion* of land owned by each man is small. (Do not say, "I have read a *portion* of the book." *Portion* contains the idea of a distinct setting aside.)

31. Professor, instructor, teacher, etc.: The university ranks its *teachers* as *professors* and *instructors*. (*Professor* means nothing but an *instructor* of professional rank in a college or university.)

32. Observation, observance: The *observation* of the stars led, in the past, to many religious *observances*.

33. Quantity, number: I have for sale a vast *quantity* of grain, but only a small *number* of squashes. (*Quantity* measures bulk; *number* counts the units. We cannot speak of a *quantity* of men or books.)

34. Rendition, rendering, reading, playing: The *rendition* of the town to the conqueror was speedily accomplished. The actor's *rendering* of his part was fair. The elocutionist's *reading* was excellent. The actress *played* the chambermaid's part rather poorly. Dickens says, "By the way, that word, Reading, in its critical use, always charms me. An actress's Reading of a chambermaid, a dancer's Reading of a hornpipe, a singer's Reading of a song, a marine painter's Reading of the sea, the kettle-drummer's Reading of an instrumental passage, are phrases ever youthful and delightful."*)

35. Recipe, receipt: Here is a *receipt* for your money and a *recipe* for apple pies. (The use of *recipe* for "directions for compounding" is preferred to *receipt* simply because the latter word has a second meaning.)

36. Relative, relation: To my *relatives* I stand in

*Quoted in Hodgson's *Errors in English*.

an unusual *relation* of enmity. (*Relation* in the sense of "family connection" is to be avoided because it has also the more general meaning indicated in the sentence above.)

37. Right, duty: It is not *right* to say "You had a *right* to tell me," when you mean "It was your *duty* to tell me."

38. Significance, signification: The *significance* (importance) of his words was evident once we had caught their *signification* (meaning).

39. Statue, statute: A special *statute* provides that every defacement of the *statue* of Napoleon shall be a criminal offense.

40. Storm, shower: Before the wind-*storm* descended in its full fury, there was a short and gentle *shower*.

41. Scholar, student, pupil: Of the many high school *pupils* (or *students*) only a small number become university *students*, and of the *students* in the university and in the world at large only a few become real *scholars*.

42. School, college, university: The *school* year and the *college* year do not often coincide. (Every institution of learning is, of course, a *school*, but the best usage condemns such sentences as "I went to Harvard; it is a good *school*.")

74. **Adverbs.**—1. Constantly, often: Though she gazed at the prisoner *constantly*, the sound from the street *often* tempted her to take her eyes off him. (*Constantly* means "firmly, steadfastly," not "repeatedly.")

2. Continuously, continually: (See *continuous*, *continual*, section 76.)

3. Directly, as soon as: *As soon as* he got to New York he walked *directly* to his brother's office. (*Directly* means "in a straight line." You should not say, "I'll go, *directly* I get there.")

4. Most, almost: *Most* of us were greatly fatigued and indeed *almost* unable to continue our journey. We were, in fact, *most* plucky to have got even that far.

5. Quite, somewhat, very, rather: When you are *quite* done with joking I hope you will abandon your *rather* unmanly behavior. It is *very* childish, and I am more than *somewhat* angry. (*Quite* means *entirely*; it never has properly the meaning of *somewhat*, *very*, or *rather*.)

6. Right, just: *Just* here stood General Scott. ("Right here" is an Americanism.)

7. Real, really, extremely: Though not *extremely* intelligent, he is a *really* good man. His honesty is quite *real*. (*Real* is an adjective and should never be used as in the sentence, "He's *real* good to me.")

8. Then, of that time: The monarchies of *that time* were extremely arbitrary. (Never say "the *then* monarchies." *Then* is an adverb, not an adjective.)

9. Some, somewhat: He has taken *some* very severe exercise, and now he is *somewhat* better. (*Some* is never an adverb. "*Some* better" is a vulgarism.)

10. Awfully, very: She is a *very* pretty girl. (Save *awfully* for cases in which awe is inspired.)

11. When, while: *While* we were there we enjoyed ourselves. *When* we were leaving we had an unfortunate accident. (*When* means "at the moment that"; *while* means "during the time that.")

12. Partially, partly: He always judges *partially*, for he is only *partly* a just man.

75. **Prepositions and Conjunctions.**—1. Among, between: *Between* these two courses of action I can choose easily. If the choice lay *among* three or four courses, I should be puzzled. (*Between* implies two things; *among*, more than two.)

2. Above, preceding, beyond: The *preceding* statement indicates that our numbers will not go *beyond* a thousand. We shall put our camp *above* the breakwater. (*Above* is a preposition meaning "over" in the physical sense.)

3. After, afterwards: *Afterwards* I went to town. (*After* is a preposition, not an adverb, and should not be used without an object. Yet sentences like "*After*, I went out" are common.)

4. As, that: I am not sure *that* I think so.

5. Except, unless: Do not agree to his proposition *unless* I write you to do so. *Except* for the final clause I am likely to agree to his request. (*Except* is a preposition, not a conjunction. Do not say, "I will not go *except* you go too.")

6. If, but that: I should not wonder *if* he came. I have no fear *but that* he will succeed. (A similar question occurs in the sentence, "I don't know *but what* I will," which should read, "I don't know *but that* I will," or better, "Perhaps I will.")

7. Like, as: Act precisely *as* your leaders do.

8. Without, unless: I shall not go *unless* you come. We never move *without* due preparation. (*Without* is a preposition, not a conjunction.)

76. Adjectives.—1. Apt, likely, liable: The *apt* scholar is *likely* (or *apt*) to succeed, but often his over-exertion makes him *liable* to ill-health.

2. Any, at all: I am not *at all* better. I have not eaten *any* food today.

3. Bound, determined: He is *determined* to do it. He is *bound* by his oath.

4. Condign, great: His *great* crime received *condign* punishment. (*Condign*—from the Latin *con-dignus*—meant originally "worthy." Idiom has arbitrarily

restricted it to phrases implying blame or punishment. We cannot say "He received *condign* reward." *Condign* is never a verb.)

5. Continual, continuous: The drops of poison which fell on Loki's head were *continual*. Had they been *continuous* he would soon have been drowned. (*Continuous* implies uninterrupted; *continual*, repeated action.)

6. Capacious, large: His pocket is *capacious*; the rent in his coat is *large*. (Look up the derivation of *capacious*.)

7. Clever, kind: Only a *clever* man would have done that *kind* action so unobtrusively. (*Clever*, in the sense of "pleasant," "affable," or *kind*, is a localism.)

8. Credible, credulous: That report is *credible* only to *credulous* people.

9. Contemptible, contemptuous: It is well to be *contemptuous* of *contemptible* people.

10. Corporal, corporeal: *Corporal* punishment can be given only to those having *corporeal* existence.

11. Comprehensive, comprehensible: So *comprehensive* (all-including) a reason is not easily *comprehensible* (understood).

12. Deadly, deathly: A *deadly* poison will produce a *deathly* look. (*Deathly* means "like death"; *deadly* means "producing death.")

13. Dangerous, in danger: He was sick ten days but was not thought to be *in danger*. The disease was, however, far more *dangerous* than was supposed. (A newspaper once said, "Mr. Blank, who died yesterday, was sick ten days, but was not thought to be *dangerous*.")

14. Definite, definitive: The judge's opinion was so *definite* and comprehensive that I said, "That is a *definitive* decision" (i. e., it settled the matter).

15. Distinct, distinctive: Most men are undecided enough to have three or four *distinct* ways of solving the same problem. Only the man who has one definite course of action can be said to have a *distinctive* method.

16. Eminent, prominent: Many a political leader is a *prominent* but not an *eminent* man.

17. Elegant, excellent, pleasing: Really *elegant* furniture must be both *excellent* and *pleasing*. (Unless you are perfectly sure of its meaning, *elegant* is a good word to avoid.)

18. Exceptional, exceptionable: John's conduct is, to be sure, *exceptional*; but it is too self-forgetful to be *exceptionable*. (*Exceptional* means "out of the ordinary"; *exceptionable* means "open to adverse comment.")

19. Excessively, exceedingly: His wealth is *exceedingly*, but not *excessively*, great. (*Exceedingly* means "very"; *excessively* means "unduly great.")

20. Fine, excellent: That was an *excellent* dinner. The toastmaster showed a *fine* sense of propriety. (Compare the distinction between "nice" and "agreeable.")

21. Gorgeous, grand, pleasant: We had a *pleasant* picnic. The colors of the sunset were *gorgeous*; the mountains in the distance were *grand*. (Do not waste the force of *grand* and *gorgeous* by using them on trivial occasions.)

22. Horrid, unpleasant: At first his clammy touch was merely *unpleasant*. At last it grew even *horrid*.

23. Healthy, healthful, wholesome: Man cannot be *healthy* without *wholesome* food and a *healthful* climate.

24. In, into: *In* the room *into* which he had pushed the boy was a large table. (Compare the distinction in Latin and German between "motion in" and "motion to.")

25. Limited, small: A *limited* capacity is not necessarily a *small* capacity. (*Limited* means "with limits," large or small, as the case may be.)

26. Less, fewer: The *fewer* the number of workmen, the *less* will be the money paid out. (*Less* means "smaller in bulk"; *fewer* means "smaller in number.")

27. Impracticable, impassable: Since the broken bridge made the road *impassable* any advance was *impracticable*.

28. Last, latest, preceding: Mr. Hope's *latest* book is *Rupert of Hentzau*. Browning's *last* book was *Asolando*. Among those which *preceded* it was *The Ring and the Book*.

29. Mad, angry: A *mad*-man may not be *angry* at all.

30. Mutual, common: A *mutual* (reciprocal) repulsion drove Jones and me apart. Yet we had one feeling in *common*: we both disliked bombast.

31. Lovely, pretty: It is rather hard for a vivaciously *pretty* woman to be *lovely*.

32. Magnificent, good: Napoleon was certainly a *magnificent* man, but there are many who deny that he was *good* (upright). His laws, however, are certainly *good* (efficient). (*Magnificent* is too often used for *good* or even "passable.")

33. Nice, pleasant, attractive: A *nice* taste in words sometime produces a fastidiousness that is far from *pleasant* (or *attractive*). (Look up the history of the word *nice*. Its misuse is spoiling one of the most useful words in English.)

34. Notorious, noted, famous: Every *notorious* man is *noted*, but not every *noted* man is *notorious*. Carlyle was *famous*; Jesse James was *notorious*.

35. Oral, verbal: All messages, unless they are like that skinful of powder sent by the Puritans to the

Indians, are *verbal*. But a message is *oral* only when it is spoken.

36. Odd, funny: It was the *oddest* and at the same time the most lamentable thing that ever happened to me. Yet it was only one step from being *funny*.

37. Posted, informed: He is so well *informed* in matters of bookkeeping that he rarely *posts* his books wrongly. (Well-*posted*, for well-*informed*, is a commercial phrase to be avoided.)

38. Practicable, practical: Rarely does a *practical* man evolve an *impracticable* plan. ("A *practical* plan" differs in meaning from "a *practicable* plan.")

39. Pronounced, striking: The *striking* nature of his discourse was partly lost because of badly *pronounced* words.

40. Pitiable, pitiful: That no one was *pitiful* enough to aid her, shows indeed a *pitiabile* state of public manners.

41. Prospective, perspective: The *prospective* bride had arrived. The *perspective* of that drawing is excellent. (*Perspective* is a noun confused with the adjective *prospective* only by extremely careless persons.)

42. Real, very: (See *really*, section 74.)

43. Splendid, pleasant: Our journey through the *splendid* palaces of antiquity was really more than *pleasant*. (Never use *splendid* unless actual splendor is implied.)

44. Superior, able: One may be *superior* to his fellows (higher in rank) without being *abler* than they. (The phrase "a *superior* man" is common, but incorrect.)

45. Sensible of, sensitive to: We are *sensible of* our own ideas and *sensitive to* any change in the weather.

46. Supreme, last: In his *last* moments he had the *supreme* gratification of seeing the work he had begun completed. (Look up the derivation of *supreme*.)

47. Unquestioned, unquestionable: His veracity is *unquestionable*. We recognize that, and whatever he says remains *unquestioned*.

48. Womanly, womanish; manly, mannish; child-like, childish:—Maria, the servant, in *Twelfth Night*, lacked many *womanly* qualities. But one gives her more respect than he does to the *womanish* Sir Andrew. (Words ending in *ish* suggest unpleasant similarity.)

49. Weird, unearthly: The three *weird* sisters in Macbeth are *weird* because they can prophesy, not because they are *unearthly* and uncanny. (The real meaning of *weird*, as seen in the Scotch "to dree one's weird," is to fulfill one's fate.)

Exercise XII.

A. Define the term impropriety. Which are to be more frequently found in writing, barbarisms or improprieties? Why? Which are the more harmful? Why? How do improprieties arise? How may you outgrow the habit of using them?

B. Make sentences, using the following words correctly:

aggravate	fix	avocation
allude	inaugurate	liable
anticipate	locate	caliber
appreciate	may	depot
claim	balance	individual
reckon	purpose	party
decimate	propose	scholar
can	ride	directly
demean	drive	quite
discover	transpire	professor
eliminate	alternative	

C. Explain the correct uses of the following words:

apt	above	funny
likely	after	splendid
right	without	ugly
real	grand	mad
like (as a con- junction)	womanish	nice
between	clever	verbal
continuous	deadly	awfully
	fine	condign

D. Correct the improprieties in the following extracts:

1. In their places we should instill more honest men.
2. Then, placing himself at their head, Solano himself marched the men back to their quarters, where he again addressed them, promising them they would be paid.
3. Wooley claimed that the label was common property.
4. There are five female Red Cross nurses doing excellent work in the hospital, and twenty more of the right kind could be profitably employed.
5. General Arolas, who now arrived on the scene, in an excess of rage lifted his baton of office and savagely attacked some of the onlookers.
6. When such a course is followed, we have that stability which is absolutely essential to the success of those grand business enterprises, which are the wonder of modern times.
7. Nobody is foolish enough to claim that the government's interests would appreciably suffer if it put out a limited amount of paper money, and stopped there.
8. Right at this time most every one is beginning to think seriously of Christmas. You will soon begin to think about some nice present for some dear relative or some friend. Remember, at our store it doesn't always require the cash, for we take your old gold and silver as pay.
9. Appropriate services will be held on that day and during the balance of the week.
10. All the members of the Sixth regiment were honorably discharged from the service of the United States save four privates of Company C. While these four were not dishonorably discharged, they were said to be out of harmony with military

discipline, and unqualified to return to the service of the government.

11. Sargent and his sister located at Rockford about three years ago and started a millinery establishment under the name of "The Parisian Palace."

12. This need of a line of demarcation is alarmingly conspicuous, and if you continue to bring into the church all this questionable stuff, the church will wreck itself; unless there is a clear line between these classes—the church and the world—before long, we will simply be swamped. I am not sure that we are not swamped already.

13. He lived in extenuated circumstances.

14. There is hardly a day in the year that some large concern does not call on our city buyer, offering to close out their stock at a great discount. We always pick out the cream and leave the balance of the stuff for the other fellows. Come this week and see the cream of bargains throughout our large establishment. And, by the way, no matter how little the price, you can always depend on getting dependable clothing at the Golden Eagle; we leave the other stuff alone.

15. Even if your lungs are already effected, and if besides the cough you have fever and emaciation, there is still a strong probability of a cure.

16. A double wedding was planned for this place today, but, on account of the disappearance of one of the perspective grooms, it was changed to a single affair.

17. About 5 o'clock Thursday evening it began to rain quite hard and continued until late in the evening.

18. There was a quite large attendance at the county cattlemen fair last night, and everyone was satisfied that it would have been difficult to pass the evening more pleasantly.

19. Advices from the Philippines state that the insurgents have decided not to recognize the cession of the islands to the United States. It is claimed the United States will require 70,000 troops to put down the rebellion.

20. His house is being riddled of its old furniture.

21. His delineation of the negro dialect is perfect.

E. Why are errors in the use of "shall" and "will" classed among improprieties rather than among mistakes in grammar?

F. What special meanings have "should" and "would"?

G. What was the original meaning of "shall"? Of "will"?

H. Is it correct to use "will" with the first person in questions? Why?

I. Correct the errors in the use of "shall" and "will," "should" and "would," in the following sentences:

1. As long as they continue to shun such a life, so long will we continue to have corruption and misery.
2. I think we will not be able to finish by six o'clock.
3. I know I will get a better grade of goods than this at the next store.
4. The question that agitated us was, if the lake were rough would we get seasick?
5. We will never be able to purify politics so long as the best men will not go to the polls.
6. Will I go and get the flowers for you?
7. Will you be at home to-morrow afternoon?
8. She said she would be ill if she did not get out of doors oftener.

J. Insert the correct forms—"shall" or "will," "should" or "would"—in the blanks left in the following sentences:

1. I ——— not be able to recite to-morrow, if I am as hoarse as I was after the last ball game.
2. Grant's last directions to his aide were: "You ——— manage this with secrecy and dispatch."
3. We ——— finish this piece of work, come what may.
4. The expressman ——— come for the trunks at two o'clock.
5. If you sit in that draught you ——— take cold.
6. With determination in his voice the old man said: "They ——— suffer for this."
7. If we don't hurry we ——— be late.
8. How often ——— I have to tell you that you are to come in before it is dark? You ——— not go out again after dinner this week.

9. If I were to revisit my old home, I ———, I know, find it lamentably changed.

10. He says he ——— not know the result of the examination for a week.

11. I wrote her that if she ——— come to us now, we ——— be able to make her visit pleasanter than it ——— be later in the year.

12. He says he wished that I ——— be frank, but if I ——— tell him just what I thought he ——— never forgive me.

13. The doctor said he ——— be here in an hour.

14. I ——— not forget your kindness.

15. The faculty have decreed that Friday ——— be a holiday.

16. The time is coming when we ——— find travel a very prosaic thing.

17. He is afraid that he ——— not pass the examination.

18. If letters come during your absence, ——— I forward them to you?

19. ——— you be in your office between two and three tomorrow?

20. I ——— be sorry to think that I had lost my temper.

21. If my brother ——— speak to me as John speaks to his sister, I ——— resent it.

22. If I were to go away, ——— you be sorry?

23. He says he ——— be in New York at the time we are there.

24. ——— you feel the air if I open this window?

25. The salesman promised that the parcel ——— be here by six o'clock.

26. If the custom of using check-reins ——— be abolished, we ——— not be any the worse for the change and the horses ——— be much more comfortable.

27. If it ——— rain we ——— have to give up the picnic.

28. Our cook is a treasure and I don't know what we ——— do without her.

29. He said that, as he was a short-distance runner, he ——— be foolish to enter for the mile race.

K. What difference in meaning comes from changing "should" to "would" in the following sentence:

William said that the regulation was absurd, and that he should not obey it.

L. Improproprieties often arise through ignorance of the meaning of prefixes. Below is a list of common Latin prefixes, with their English meanings. Cite three words in which each prefix occurs, and define the words :

- a, ab — away, off.
- ad — to, toward.
- ambi, amb — around, about.
- ante — before.
- circum — around, about.
- contra — against.
- cum (com, con, col, cor) — together, with, completely, thoroughly.
- de — down from, down, of.
- dis, di — asunder.
- e, ex — out, forth, without (implying freedom from).
- extra — beyond.
- in (im, il) — in, into, on, at, against.
- in — not.
- inter — between, together.
- per — through, thoroughly; (sometimes in a bad sense) breaking through, disregarding.
- post — after, behind.
- prae — before.
- praeter — before, beyond.
- pro — forth, forward, before, for.
- re, red — back, again, in return.
- sed, se — apart, aside.
- super — over, upon, above.
- trans — across, through, completely.
- ultra — beyond, across.

CHAPTER XIII.

IDIOM AND TRANSLATION-ENGLISH.

77. Definition of Idiom.—An impropriety may consist of the misuse of a single word; in that case, as in all of the instances cited in the last chapter, it is merely a mistake about the meaning of a word. It may also consist of a wrong combination of words. When a "stump speaker" says he wishes "to say a few remarks," and when a steamship agent writes, "Do you anticipate to take a trip abroad?" the use of "say" for "make," and "anticipate to take" for "expect to take," are obvious improprieties. They violate what is called English idiom—that is, the English fashion of combining words. An idiom (the term comes from the Greek word for "peculiarity") is a phrase or construction not capable of literal translation into a foreign tongue. Idioms, even more obviously than single words, are the result of mere illogical habit. The English say "Shut the door," and the Germans, "*Mache die Thüre zu*" ("Make the door to"), without any definite reason for so doing. Often, as in "How do you do?" a sentence does not mean literally what it does idiomatically. Yet idiom is the highest rule of language, the most lasting form of good use. Always obey idiom, even if, as in the case of "How do you do?" or "pretty sure," it seems illogical and absurd.

Idiom has a far wider rule than is at first evident. The student may amuse and profit himself by collecting

unfamiliar idioms, like "to be free of the town." But for the moment we need most to discover how not to sin against idiom. Unidiomatic English is usually the property of the foreigner. Yet even those whose native tongue is English frequently violate idiom, either from an unscholarly overnicety, as in the avoidance of "had rather," or from an imperfect education, as in "He was involved with it." In the long run, the only way to command idiomatic English is to read idiomatic English. Keep good literary company and your English is pretty sure to be good. A more immediate benefit will come from looking at a few of the current violations of idiom.

No complete classification of such errors is possible, simply because idiom is illogical custom. But most of the violations of idiom can be grouped under three heads: the use of a phrasing not English; of grammar not English; and of an order of words not English. No Englishman could think the following sign, which may be seen in Berlin hacks, English, because it violates all three divisions of idiom:

No passage money has the passage guest to pay, if to him not on the mounting of the cab the valid passage tickets of the for a simple passage to be paid passage money, by the coachman downreached become are.

Idiom of phrase is violated in the use of "passage money" for "fare," "passage guest" for "passenger," "the mounting of the cab" for "getting into the cab," "downreached" for "handed down," etc. The use of "for a simple passage to be paid passage-money" instead of "fare to be paid for an ordinary passage" violates English grammar, as does "become are," for "is." Finally, the order of the words, even were they the right words, is enough to make the

passage entirely unidiomatic. Put into English it becomes:

The passenger need pay no fare, unless, when he gets into the cab, the cabman hands him a ticket for the ordinary distance.

78. Unidiomatic Phrasing.—Naturally not even the most careless of Englishmen will make such gross blunders as those cited above. Yet one writer says "Johnson never accomplished originality"; nor is it uncommon to hear people say, "I journeyed by the train," "I remember of it," "I made mention on it," "He is not to home," "He died with an attack of Bright's disease," "He saves himself to a purpose," "He had an aversion from this action," etc. One careless author desires his fellows to "pilgrim to the grave of Goethe"; another writes, "The story treated from the arrival of Brut, the great grandson of Æneas, to a Welsh king, Cadwallo, on the Isle"; a third says that "For twenty years Milton gave up writing poetry and devoted his time in writing pamphlets for defending his side." Gallicisms like "You have reason" for "You are right," are also common. In most of these cases, a change in one word will make the unidiomatic English idiomatic. It will be noted that a great many of these faults come from the use of the wrong preposition. It seems worth while, therefore, to give a list of the most usual combinations of prepositions with other words:*

abhorrence of
absolve from
accord with
acquit of
adapted to or for

affinity between, to, or
with
agree with (a person)
agree to (a proposal)
averse from or to

* This list is quoted from A. S. Hill's *Foundations of Rhetoric*, which in turn quotes a large part of it from Meiklejohn's *The English Language*.

bestow upon	differ from (a person or thing)
change for (a thing)	thing)
change with (a person)	differ from or with (in opinion)
comply with	disappointed of (what we cannot get)
confer on (= give to)	disappointed in (what we have)
confer with (= talk with)	
confide in (= trust in)	dissent from
confide to (= intrust to)	glad at or of
conform to	involve in
in conformity with or to	martyr for or to
convenient for or to	need of
conversant with	part from or with
correspond to or with (a thing)	profit by
correspond with (a person)	reconcile to or with
dependent on (but independent of)	taste of (food)
derogatory to	taste for (art)
	thirst for or after

79. Unidiomatic Constructions.—Un-English constructions are usually caught only from literal translations of foreign constructions that are so marked as to impress themselves on one's mind. The chief danger for the student is that he will copy the sentence-structure of French, German, or Latin. Many a student of French employs the highly exclamatory French sentence in English and says, "What to do!" thinking that he has translated "*Que faire.*" Almost every student of Latin or German uses at times the absolute constructions, so useful in inflected and so awkward in uninflected languages. In such a sentence as, "Charles would buy the dog, *the owner being willing,*" the italicized clause is, if not entirely un-English, at least very clumsy. One other fault of idiom common in careless translation from classical tongues must be noted. Frequently the accusative of specification is turned directly into English, and the translator writes, "He

was easy as to his mind," when he means, "He was easy in his mind." In one case a pupil said, not, "His trousers were turned up," but, "He was turned up as to his trousers." The student should make it a rule never to write a sentence containing the peculiar constructions of Latin, French, German, or any other foreign tongue. In practice, he will find that avoiding absolute constructions will go far toward ridding his style of unidiomatic constructions.

80. Unidiomatic Order of Words.—A sentence may contain none but English words and English constructions and yet be quite un-English, because the order of the words is that of some foreign tongue. For instance, "This one editor in *The Princess* says," is not English, but German masquerading in the disguise of English words. It should be, "One editor says this in an edition of *The Princess.*" During the first years of acquaintance with a foreign tongue, the danger of falling into such errors is great. French sentence-structure is enough like English not to cause much trouble. But in Latin and German, the inflections make possible an order of words impossible in English. In the following sentences from a translation of Cæsar's *Gallie War*, the punctuation and the order of words are the only things absolutely wrong. Yet the sentences are not English:

Among them was Divitiacus still in our memory the most able man of all Gaul, who held not only a large part of these districts but also the whole of Britain; Galba was now king to him, on account of his justice and prudence, was given the command of the war by the wish of all.

It should read:

Among them was Divitiacus, the most able man in all Gaul, a man who held, even in our memory, not only a large part of

these districts, but also the whole of Britain. Because his justice and prudence made all so wish it, the command of the war was given to him.

A second example will prove that this danger is a real one for those who come in contact with Latin; the sentence is chosen from a well-known edition of Cæsar:

The superiority is readily apparent of the interlinear over other translations, not only in the saving of time, but also for all purposes of careful study.

If the sentence read as follows, it would be English:

The superiority of the interlinear over other translations, not only in the saving of time, but also for all purposes of careful study, is apparent.

Translations from German show the same errors. A student translates a German sentence as follows:

I have compelled my fancy in old Hellas to wander, and the pictures of that pair of friends to raise, to whom the old world was so rich.

If "to wander" be placed after "fancy," and "to raise" after "and," the sentence becomes English. The extreme suspension of the sense common in the German sentence, is often intolerable in English.

81. Miscellaneous Faults of Idiom in Translation.—Other faults in translation are not rare. Many persons in translating keep rigidly to the punctuation, the sentence division, and the paragraphing of the original. The result is, that though the individual clauses may be good English, the sentence or paragraph as a whole is quite unidiomatic. Examples will make the fault clear:

You ask us, Gratius, why we are pleased by the great talent of this man. Because it furnishes us with that which refreshes the mind after the quarreling of the forum and rests our ears after wearisome dissension. Or* do you think because we daily

* This use of "or" is unidiomatic.

speak about such a variety of affairs, it is sufficient for us unless we train our minds by study, or* do you think our minds can bear such a strain unless we relax them by the pleasures received from these studies? for my part I confess to have given myself over to these studies: let others be ashamed who so bury themselves in books that they bring out of them nothing for common advantage or do not bring their knowledge to the light and view of others; moreover, why should I be ashamed, jurors, I who for so many years have lived in such a way that never either personal advantage or love of ease has drawn me from duty, or pleasures called me or finally sleep kept me back?† CICERO: *Archias*.

Contrast this with the following properly translated version of the passage:

You ask me, Gratius, why I am so pleased with this man. It is because he supplies us with something which will refresh our minds after the noise of the forum, and rest our ears when they are tired by altercations. And how do you think we can either supply ourselves with material for speaking daily on such a variety of subjects, unless we train our minds with study, or make our minds able to bear such a strain, unless we relax them by the pleasure of study? I admit that I have given myself to these studies. Let those be ashamed who have so buried themselves in their books that they gain no benefit from them, or bring none into view or light. But why, jurors, should I be ashamed, I, who have lived so many years in such a way that selfish convenience or desire for peace never drew me away, nor pleasure called me, nor even sleep kept me back.—CICERO: *Archias*.

Other examples of bad translation are given below:

1. Divitiacus spoke in their behalf, the Bellovaci have at all times been under the protection and in alliance with the Haeduan state: driven by their leaders, who said that the Haedui reduced into slavery by Caesar were enduring all sorts of insults and shame, they had revolted from the Haedui and had made war on the Roman people.—CÆSAR: *Gallie War*.

* This use of "or" is unidiomatic.

† Three distinct English sentences are written as one. The punctuation of the Latin text is followed almost exactly.

2. When he had marched three days through their territories he found out from captives that the river Sabis was not more than ten miles distant from his camp: across this river the Nervii had encamped.—CÆSAR: *Gallie War*.

In both of these the punctuation should be made English and the sentences divided according to the English fashion. Until this is done, the translator has not finished his task, and has given us something that is neither Latin nor English.

82. Translation-English.—In the preceding examples, the fault is clearly one of idiom. In the following extracts, one cannot say definitely that there is an error in idiom. Yet the translation of Latin into English pronouns without due regard for the fact that in Latin the terminations make the sense clear, comes very near to producing unidiomatic English. The student should always take care to translate Latin pronouns so that his English will be perfectly clear, even if many or all of the pronouns of the original must give way to nouns or circumlocutory phrases.

The greatness of my client's wealth was shown. Within four days from the time when these things happened, the news was brought to Chrysogonus in the camp of Lucius Sulla at Volterre. The greatness of his* wealth was shown; the fertility of his estate (for he left thirteen farms, and almost all bordered on the Tiber) and the lack of resources and isolation of my client† were pointed out. He who had been very needy on his own estate was very extravagant on another's.

In translating from French, the student must avoid the French custom of using a dash for quotation marks, of writing incomplete sentences, and of paragraphing almost every sentence. These customs are correct in French, incorrect in English. Examples of the use of the dash instead of quotation marks are

* Whose?

† English possessive needed.

found in many of the unauthorized translations of the French novelists. As an example of the second error, the common French phrase *Que faire* will serve. This should become in English, "What were we (or "was he" or "I") to do?" To illustrate the third error noted above, the following translation is given:

In the early part of March, in the year 1841, I was traveling in Corsica.

There are few journeys so picturesque and so agreeable.

Starting from Toulon you reach Ajaccio in twenty hours, or Bastia in twenty-four.

Once there, a horse is readily hired for five francs a day, or purchased for fifty, and this horse, in spite of the smallness of the price, will, like the famous mare of the Gascon, which jumped from the Pont Neuf into the Seine, be more serviceable than a French racer.

Over bridges, on which Auriol would have needed a balance-pole, and through by-ways to which Balmah would have clung with hooks, it passes in safety.

As to the danger, the traveler has but to close his eyes, and let the animal follow his own sweet will; it is the horse's business to be careful, not his. This horse, moreover, can not only climb anything, but is further capable of accomplishing about fifteen leagues a day without any demand for food or drink.

From time to time, when the traveler stops to examine some old feudal castle, or to sketch a ruined tower, the horse will eat a little grass, nibble a tree, or lick a moss-covered stone, and be perfectly satisfied.—DUMAS: *The Corsican Brothers*.

From the point of view of good English, the importance of avoiding in translation slavish adherence to the original can hardly be overestimated. No one can consistently translate good Latin or French or German into bad English without losing almost all of his imperfect command of his native tongue. Class translations, like all others, should be, first and foremost, English. Then, and only then, is there a legitimate chance to bring the translation into exact con-

formity with the sense of the original. Some noted teachers of Latin go so far as to make their pupils translate Latin slang into modern English slang. But perhaps this is going too far. The teacher of English is anxious only that when a student is learning another language, it shall not be at the cost of his English. The student should be constantly on the watch lest into translations ostensibly English there creep foreign fashions of punctuation, diction, and grammar. For when an Englishman has lost the ability to talk and write in the English fashion, he may as well buy no more paper and ink. His work will be unidiomatic and therefore harsh, obscure, illiterate.

Exercise XIII.

A. Define idiom. What is the relation between idiom and good use? How do faults in idiom arise? Is a fault in idiom an impropriety?

B. Why is it impossible to make a complete classification of errors in idiom? Under what three heads may the commonest violations of idiom be grouped? Give examples of these three classes.

C. Give examples of clumsy "nominative absolute" constructions in English.

D. Does idiom govern only words and phrases? Is the duty of a translator done when he has found as exact synonyms as possible for the foreign words? When he has translated the words approximately, and made sentences of English form? Why is scrupulous translation important?

E. How do some French sentences differ from English ones? How do German and Latin sentences differ from English sentences? How does a French paragraph differ from an English one? A Latin paragraph?

F. Frame sentences embodying the English idioms given below. Add other idioms to the list:

1. The so-called "double possessive"; e. g., "this picture of John's." (What is the value of this double possessive?)
2. "Either" at the end of a negative sentence: e. g., "I did not go, either."
3. Many a.
4. To the best of one's ability.
5. On hand.
6. To call to account.
7. To take advantage of.
8. To take after (i. e., to resemble).
9. To take a thing amiss.
10. To pay attention.
11. To avail oneself of.
12. To be badly off, or well off.
13. To have a hand in (anything).
14. To have a mind to (i. e., to intend).
15. To be bent upon (i. e., to be determined).
16. To catch cold.
17. To pay court.
18. To be head over ears, in debt, in love, etc.
19. To put to death.
20. To turn a deaf ear.
21. To take a fancy to (anything).
22. To be on tenter-hooks.
23. To stick in one's crop.
24. Cheek by jowl.
25. To take a walk.
26. To be above doing (anything).
27. To be of age.
28. To agree with (used of food).
29. To turn the tables.
30. To get wind of (a thing).

G. Are these passages English? If not, rewrite them:

1. Therefore, for these reasons he was given over from the state by Cneius Pompey. The accuser does not deny this; but

blames it. Thus they wish the fortunes of a perfectly innocent man, and the deed of a most excellent general to be condemned. Therefore the life of Cornelius, the deed of Pompey is called to trial. You grant that this man was born of a very honorable family in that state in which he was born, and from his youth up laying aside everything else, he spent his time in our wars, and with our commanders, and was absent from no task, no siege, and no battle. All these things are not only full of praise but also the peculiar traits of Cornelius, nor is there any blame in these things. Whence therefore is the charge? Because Pompey gave him over from the state. A charge against this man? Surely, least of all, unless honor is to be considered a disgrace. Against whom therefore? In actual fact against no one, but in the argument of the accuser against him alone who did the giving. If he, led on by influence, had gained over his reward a less worthy man, nay even if a good man, but not so deserving; if, finally he said that something had been done not contrary to what was allowed, but contrary to what was fitting, nevertheless all blame of this kind, ought to be rejected by you, O judges. Now indeed, what is being said? What does the accuser say? That Pompey has done what was not allowed him? This is more weighty than if he said that that had been done by him which was not fitting. For there are some things which are not fitting, even if they are allowed. But whatever is not allowed, certainly is not fitting.—CICERO: *Balbus*.

2. Four years passed.

Deruchette approached her twenty-first year and was never married.

Someone has written somewhere: A fixed idea, it is a gimlet. Each year it causes itself to penetrate by one turn. If someone wishes to draw it out for us the first year, he must tear our hair; the second year he must tear our skin; the third year he must break our bones; the fourth year he must rip out the brain.

Gilliatt was in that fourth year. He had not yet said a word to Deruchette. He dreamed of that charming girl. That was all.

It had happened once, finding himself by chance at Saint Sampson, he had seen Deruchette talking with Lethierry before the door which opened upon the embankment of the quay.

Gilliatt had dared to approach very near. He believed it to be sure that at the moment he had passed she had smiled. There was nothing of the impossible in that.

Deruchette heard always from time to time the bag-pipe.

That bag-pipe, Mr. Lethierry he also heard it. He had ended by remarking that music under the windows of Deruchette. The music tender, the circumstances aggravating. A gallant nocturne was not to his taste.—VICTOR HUGO: *The Toilers of the Sea*.

H. Criticise specifically the following extracts:

1. He granted to the Aedui asking that they might place the Boii in their borders; to whom he gave lands, and whom they received afterwards into equal condition of right and of liberty as they themselves were.

2. The gas having been turned down, he stumbled about in the darkness.

3. That music, he had often heard it.

4. He drew near, softly. He walked on tiptoe. He feared to startle the stranger in his perilous position. Caution at first, then a sudden movement. That was what he deemed to be of necessity.

5. Orgetorix was by far the most noble and richest among the Helvetii. He, Marcus Messala and Marcus Piso being consuls, induced by desire of the kingdom, made a conspiracy of the nobility.

7. Celia entreated for Rosalind.

I. Comment on the idiom of the following extracts:

1. Chalmers's treatise is, as to eloquence, surpassingly beautiful.—MRS. BROWNING: *Letters*.

2. The weather having been warm for several days, the streets were deep in slush.

3. Colonel Turner expects that permission will be granted to begin the eight-mile march to the place of embarkation, Ringgold, at 6 o'clock, thus being enabled to take advantage of the cool of the morning. In any case it is likely the men, their tents being packed in the wagons ready for instant departure, will bivouac beneath the trees tonight, which, despite the chill of the hours before dawn and the heavy dews, many of them have been doing of late from choice, rather than sleep packed together in the crowded tents.

4. Coffee has been contracted for along the route, the experience of preparing their own on the way here from Springfield having been enough for the boys in that line.
5. All was bustle and activity, drill being dispensed with.
6. The balloon was connected to the ground by a rope.
7. I was very desirous to put myself in the proper light in this matter.
8. His stubbornness to persuasion was great.

CHAPTER XIV.

GRAMMAR—GOOD USE IN THE SENTENCE.

83. *The Sense in which Grammar is Here Used.*—“Grammar,” says the author of a recent English grammar, “is a systematic description of the essential principles of a language or a group of languages.” He divides it into orthoëpy, orthography, classification of words, inflection, and syntax.* Undoubtedly grammar in its widest sense includes all these subjects; but rhetoric, which deals with grammar merely as a means of expressing complete thoughts, is concerned only with syntax—that is, with the laws governing the customs in combining words in sentences. For the purposes of this chapter, grammar may be used as the equivalent of syntax, and defined as the good use of sentence construction.

Good use in sentences is not the entirely illogical matter that it is in single words. Definition of the sentence will make this clear. A sentence is a complete statement the elements of which are logically related in form. A group of words not making complete sense, as, “The ship that chased the enemy out of the harbor,” is ungrammatical because it does not make a complete statement. Again, the fault in sentences which, though complete, are ungrammatical, is often a want of logical agreement between the parts. The singular “it” cannot properly be joined to the

* From G. R. Carpenter's *Principles of English Grammar*, pages 1-5.

plural "don't"; "it don't" is ungrammatical because illogical. By no means all of the violations of grammar can be brought under the heads of incomplete statement or illogical statement. Still a good working test to apply to the grammar of a sentence is this: is it a complete statement the parts of which fit logically together in form?

The rest of this chapter will be devoted to a statement of the principal grammatical errors (called solecisms) committed by those who are learning to write, or who are careless. Two general rules it will be well to give at the outset. We easily learn the names of the various parts of speech—noun, verb, adjective, etc.—but we seldom remember that "once a noun always a noun" is entirely false. In, "Early rising is a good thing," "rising" is a noun; in, "He was rising slowly when he fired," it is a verb. That is, the part of speech to which a word belongs is always settled, not by its form, but by its use. Again, people often fail to recognize the fact that a group of words may have the function of a part of speech. It is common to hear people say, "Excuse me being here," forgetting that "being here" is a noun, to be parsed as the object of "excuse," and that the sentence should read, "Excuse my being here." In studying the errors noted in the following pages, the student should analyze carefully the illustrative sentences, and in addition to the two rules given above he should use all the more specific grammatical laws which are applicable.

84. Faults of Incompleteness.—1. *Phrases and clauses used as sentences.*—Phrases or clauses should not be used as if they were complete sentences. In the following example, a phrase is written as if it had both subject and predicate: "He also wrote prose works.

Outre Mer, a description of his trip to Europe, being among them." Very often this error results from faulty punctuation, a period usurping the place of a comma (as above), a semicolon, or a colon. The use of a clause as a sentence is shown in the following quotation from *Plain Tales from the Hills*: "This good young man was quiet and self-contained—too old for his years by far. Which always carries its own punishment." This last usage is sometimes defended.* But it is safe to lay down these rules: Always scan your sentences carefully to see that each has a subject and a predicate. Do not use a relative pronoun as the subject of a principal verb.

2. *Omission of "a" or "the."*—A related but far less obvious fault is the omission of the article—"a" or "the"—in phrases where two distinct objects are meant. There seems to be a conspiracy among careless writers against the article; we often see, "The old and young woman went away," when two persons departed, and, "The fire destroyed a house and office of Mr. Smith's," when the house was in one block and the office in another. When there are two nouns referring to two distinct objects, or when two adjectives make it evident that there is a second noun understood, as in "an old woman and a young (woman)," repeat the article. On the other hand, when, as may be the case with "the cashier and teller," you mean that one person holds both offices, omit the second article.

3. *Omission of words necessary to the sense.*—A more complex variety of this error occurs in the omission of words necessary to make sense. Often, as in the sentence, "He used to go nutting every fall, and at times got a good many," the word omitted is found in

* For a more extended treatment of this subject, see section 24.

the sentence as a part of some other word. The sentence should read, "and often got a good many nuts." Often, as in, "I never have gone there and never shall," the part of the verb used is made to do duty for another and wholly different part. Here, the only form of the verb we have a right to understand is "have gone"; but "shall have gone there" would be nonsense. The sentence should be, "I never have gone there, and never shall go there." A third variety of this error consists in the omission of a phrase (usually a prepositional phrase). "He greets everyone with the same pleasant smile he greets us," should be, "He greets every one with the same pleasant smile with which he greets us." Errors of this sort are manifold.

4. *"Which," used with a phrase or a clause as its antecedent.*—Some good authors make "which" refer to a phrase or a clause as its antecedent, but the best usage is against this practice. "We all greeted him, which he returned," is incorrectly written for, "We all greeted him, and he returned our salute." "Sir Roger inquired after his servants, which was taken as a hint that he wanted to see them at church next Sunday," should be, "Sir Roger inquired after his servants, an inquiry which was taken as a hint that he wanted to see them at church next Sunday." The student will easily recall the many words—"a fact," "a thing," "a process," etc.—which will fill out the gap in such constructions.

5. *Colloquial use of "so" and "such."*—Certain sentences, proper enough in speech, are too incomplete to pass muster among the more careful forms commonly used in writing. Chief among these errors are the exclamatory sentences in which the adverbs "so"

and "such" are used without a "that" clause to complete the meaning. The careful person will not usually write, "He is such a loafer," or, "Milton loved only the sublime and his ideals are so high"; he will write, "He is such a loafer that no one respects him," and, "Milton loved only the sublime, and his ideals are so high that only the few can love him."

85. *Faults from Using Too Many Words.*—1. *The "comma blunder."*—The "comma blunder," the fault of writing two complete sentences as one, is quite as serious an error as writing sentences which lack subject or predicate. "He was a religious man, we see this from the subjects he wrote on," contains two distinct and grammatically complete thoughts—that is, two sentences—and the comma should give way to a semicolon or a period, according to the comparative closeness of relation the writer wishes to give the two statements.*

2. *Misuse of "and."*—"And" frequently intrudes in such a manner as to spoil the construction of a sentence. The commonest form of the error is the "and which" construction. Dryden, for instance, writes, "I had the presumption to dedicate to your lordship a very unfinished piece, I confess, and which only† can be excused by the little experience of the author." Here "and" is superfluous. But if the sentence reads, "I had the presumption to dedicate to your lordship a piece of work which is very unfinished, and which can be excused only by the little experience of the author," "and" is rightly employed, because it connects two statements of equal grammatical rank.

3. *Double subject and object.*—The sentence, "John, who was here just now, he went to town to buy a hat,"

* See section 24.

† Is the position of *only* right?

is a gross example of an error only too common in the work of careless writers—the use of a double subject. In the second of the following sentences occurs the similar fault of the use of a double object:

In the same manner did these young adders attempt to bite before their fangs were in being. The dam, however, was furnished with very formidable ones, *which* we lifted up (for they fold down when not used), and cut *them* off with the point of our scissars.—GILBERT WHITE: *Natural History of Selborne*.

86. Faults in Case.—1. *Nouns*.—In English, obvious mistakes in the case of nouns are rare, because the only change in form is the change that indicates the possessive. Still, there are two common errors. The first consists in the use of a participial noun as if it were a participial adjective. "Julia's mother does not approve of Julia going to college," really says, "does not approve of her during the time she is traveling to the college." In that case, "going" is an adjective, and the sentence, though ambiguous, is grammatically correct. But the writer undoubtedly meant, "does not approve of the fact that Julia is to go to college." In that case, "going" is a verbal noun, and "Julia" should be the possessive noun (i. e., the adjective) "Julia's." Similarly, "There is danger of him missing the train," should be, "There is danger of his missing the train." Scan participial constructions carefully to see whether the questionable word is a verb, an adjective, or a noun.

The second common error consists in using the possessive form in "'s" when the possessing object is not animate. To speak of "the house's roof," "the hat's top," "the steamer's captain," "New York's mayor," amounts to a weak personification of the inanimate nouns, and violates the recognized principle

that in English, when speaking of inanimate objects, the genitive with "of" is to be used in preference to the possessive with "'s." Say "the roof of the house," etc.

2. *Pronouns*.—The English pronoun has still enough inflection to produce frequent errors in the cases of pronouns. The uneducated man usually says, "Me and him is here." The half-educated frequently says correctly, "Between you and me," and then, fearful of having made a mistake, shifts hurriedly to "Between you and I." Even the educated man frequently puts a pronoun in the wrong case, because he forgets for the moment its relation to the other words in the sentence. So, "If I was he"* becomes the incorrect, "If I was him," because the speaker forgets that the predicate nominative agrees in case with the subject. Again, we often read sentences like, "I could not punish the boy, who I saw to be a cripple," because the writer forgets that the relative is here the subject of the infinitive "to be" and so should be in the objective case. When in doubt about the case of a pronoun, consider its relation to the verb or the preposition with which it belongs.

87. Faults in Number.—1. *Adjectives*.—That there should be an agreement in number between noun and verb, everyone who has learned anything of grammar knows. There would be an equally striking agreement between adjectives and nouns if we had in English any great body of inflected adjectives. But the English adjective almost never varies to express a change in number; hence many forget that "this" and "that" are singular, "these" and "those," plural. Accordingly, "these kind" and "those kind" are wrongly

* NOTE.—"If I were he" is better. See section 88, 3.

used for "this kind" and "that kind." With collective nouns singular in form, "this" and "that" are to be used.

2. *Nouns and pronouns.*—*a.* It is needless to remind the student that "He don't," "We was," and all similar uses of plural subjects with singular verbs are wrong. When, however, the subject is separated from the verb by a plural word, it is easy to slip into making the verb plural; so in the sentence, "The state of affairs are such that we ought to protest," "affairs" has forced "state" out of the writer's mind and driven the verb into the plural. In revising written work, always look carefully at long sentences to see that the verb and the subject, be it noun or pronoun, agree in number.

b. A parenthesis coming after a singular subject frequently leads one into using a plural verb. In the sentence, "The president, with all his cabinet, are here," "with all his cabinet" is either an adverbial or an adjective phrase; it has no influence on the number of the subject, and "are" should be "is."

c. A collective noun takes a plural verb when the group indicated by the noun is considered as a collection of individual objects; it takes a singular verb when the collection of objects is considered as forming one unit. Both of the following sentences are right. "The audience was held by the tragedian's art as if it were one man. When he ceased, his audience were free to go their ways."

d. Every singular antecedent prescribes a singular pronoun. So we say, "Everyone gave his mite freely," and, "It sounded as if somebody was breathing hard through his nose." Conversely, every plural antecedent requires a plural pronoun and a plural verb; e. g., "His lecture was one of the weakest that have been heard

in this hall." Here "lectures" is understood after "weakest," and hence "that" and "have" must be plural.

e. "Either," "neither," used as distributive conjunctions require a singular verb, e. g., "Neither Mr. White nor Mr. Brown is in the office."

f. When "either . . . or," etc. connect two subjects different in number, the verb should agree with the nearer subject: "Either you or I am to blame." The construction is clumsy, however, and should be avoided.

g. When the words "each," "either," and "neither," are used as pronouns, they take singular verbs: "Each of the men is ready; neither is carefully placed. "None" (originally "no-one") and "all" may be either singular or plural, e. g., "All is done, and now all of us are ready."

h. "Either" is wrongly used for "any"; "neither" for "none." "Either" and "neither," as has been said, are singular. When only two objects are mentioned, "either" or "neither" is used; when more than two, "any" or "none." The following sentences are right: "Either of the two men could have taken any of the three courses; they took none of them, but remained in inactivity. Neither of the two men is excusable." Had it been "any of the two men could" or "took neither of them," the sentences would have been incorrect.

i. In using foreign nouns the careless are likely to use the singular for the plural, and vice versa. The plural of the words given below should be hunted up in the dictionary and memorized:

cherub	animalcule	seraph
phenomenon	dictum	stratum

bacterium	curriculum	alumna
erratum	tableau	datum
politics	athletics	terminus
necropolis	addendum	mathematics
fungus	alumnus	

88. Miscellaneous Errors.*—1. Adjectives used for adverbs, and vice versa.—It is a fixed principle of English grammar that adjectives modify nouns and adverbs modify verbs, adjectives, and other adverbs. Yet when an adjective ends in "y" (or "ly") the careless often use it as an adverb, as in, "He dresses well but not gaudy." Sometimes an adverb is used for an adjective, as in, "his then wife." The commonest form of the improper use of the adverb comes in connection with the various verbs that take predicate adjectives. We write, "The rose smells sweet," not "sweetly," because here "sweet" does not modify the verb, but the noun; it does not describe the action of smelling, but gives a quality of the rose, and hence must be an adjective. Similarly, we say, "He feels gentle," because, "He feels gently," would mean that he performs the action of feeling in a gentle manner. Exceptions to this rule are the idioms like, "He feels badly (ill)." This usage is obviously the result of a desire to avoid ambiguity: "He feels bad" means that he feels wicked. It is better, however, to say in place of "He feels badly," "He feels ill." One must note the similar usage in "looks well." We say, "His coat looks well on him," because when we say a thing "looks good" we imply that it shows moral excellence.

2. False correlations of the double conjunctions.—The

*NOTE.—For comment on the "absolutes" usually classed under solecisms, see section 79. For comment on misrelated and hanging participles, and errors in the sequence of tenses, see sections 113, and 115, 3.

correct pairs of conjunctive particles are "either . . . or," "neither . . . nor," "not only . . . but also" (or "but even").* Both halves are needed. It is wrong to write, as Dryden does, "For they who have never heard of you can neither love or hate you," or as students frequently do, "He not only saw his faults, but extenuated them." In practice, the errors in the use of these particles amount to using "neither" with "or," and to omitting either "also" or "even" from the "not only . . . but also" combination. A similar error is the use of "nor" after "not" or "no"; for example, "He did not go nor come," and, "He allowed no man nor woman to escape."

3. The use of the indicative for the subjunctive.—English has lost so many of its inflectional endings that the distinction between the indicative and the subjunctive is nearly gone. Indeed, only one verb—"to be"—retains a complete set of subjunctive endings distinct in form from the indicative. In all other verbs the only difference in form is in the third person singular, where, for instance, "he goes" is the indicative, "if he go" the subjunctive. Yet there remains a distinction in meaning that good writers strive to preserve. When the condition is one contrary to fact, the subjunctive form is the better. In, "If I had your ability, I should not stay here," "had" is subjunctive, even though the form is not different from the indicative form. Write, "If I were you," not, "If I was you." On the other hand, when "if" does not introduce an unreal supposition, use the indicative. Write "If it is bad to spend money loosely, it is equally bad to spend time loosely," because you mean that it certainly is bad to spend money loosely. And in, "When

*NOTE.—For errors in placing these particles, see section 110.

the money is sufficient, when the zeal for learning is great, no time is too long to spend in study," both forms are properly the indicative "is," because neither supposition is a statement contrary to fact. This rule holds even when the verb is colorless. We write correctly, "If he was there, I must have seen him." It must be noticed further that there is a difference in meaning between the present and the past subjunctive. "If it be right," implies that it probably is right. "If it were right," implies that it is probably not right. The question is entirely one of meaning. The usual danger, however, is that the indicative will be used when the subjunctive is needed.

4. *The use of the superlative for the comparative.*—The comparative form of adjectives and adverbs should be used when there are only two objects, and hence only one possible difference in degree. "Of her two tall sons, the youngest is the tallest," should be, "Of her two tall sons, the younger is the taller." "Between Harvard and Yale there is not much to choose, but Harvard grows the most rapidly," should be, "Between Harvard and Yale there is not much to choose, but Harvard grows the more rapidly." Similarly, one should not speak of "the last of two," since "last" is superlative.

5. *"Hardly" and "scarcely" with a negative.*—"He couldn't do it scarcely," and, "He oughtn't to go hardly" are examples of an illiterate but not uncommon blunder. Strictly speaking, the fault is one in idiom, but "hardly" and "scarcely" come so near to being negatives that we may say their use with "not" amounts to the use of a double negative.

6. *The split infinitive.*—The fault of inserting a word between "to," the sign of the infinitive, and the

verb itself, as in "to swiftly run" is properly a bit of clumsiness rather than a solecism. Indeed, many writers whose grammar is above reproach commit this fault. It is placed in this chapter because it has been so long accounted a solecism, and because no chapter in this book is devoted to clumsiness. Note the awkwardness in saying, "The pilgrims decide to each tell two tales."

7. *"Which" as a demonstrative.*—"Which" is properly a relative pronoun, and though a few good writers use it as a demonstrative, it is best to avoid sentences like the following from Goldsmith: "I allowed half an hour for this meal, and an hour for dinner, which time was taken up in innocent mirth between my wife and daughters, and in philosophical arguments between my son and me." Say rather, "a time which."

8. *Mistakes in the principal parts of verbs.*—The use of a past tense for a present, of a past participle for an indicative verb, and of a wrongly formed part of the verb are errors too gross to need much comment. "He done it well," "He come into the room," and, "He dove down rapidly," are cases in point. The student should memorize the principal parts of "prove," "do," "come," "overflow," "begin," "bid," "dive," "get."*

Exercise XIV.

A. What is grammar? With what part of grammar does this chapter deal? Define that part.

B. Define a sentence. What rough and ready tests may we apply to the grammar of sentences?

C. What is the "comma blunder"? Give an example.

* NOTE.—See also *lie, lay, sit, set*, section 72.

D. Point out the errors in the following sentences and rewrite them correctly:

1. The cavalry, horseless as yet, is 1,030 strong, but from the present outlook expect to recruit up to 1,200.
2. Then Helen said, "I am very tired," which remark seemed to call for our departure.
3. If anybody will pay for their own telescope, and resolve another nebula, we cackle over the discernment as if it were our own.—RUSKIN: *Sesame and Lilies*.
4. Neither he or I saw the accident.
5. I asked him how he was, and he said he felt bad.
6. He did not seem to grasp the fact's significance.
7. Why should a man be compelled to spend many of the best years of his life within prison walls, and where, perhaps, near the close of his term, it may be discovered that he was not the guilty person?
8. Burke implies that he don't see why Englishmen should blame descendants of Englishmen for acting according to English principles.
9. Volcanic phenomena is the result of the violent escape of gases when pressure is relieved.
10. The polished floor was so slippery that he couldn't keep his balance on it hardly.
11. The Pope has sent an earnest telegram to the Queen Regent advising Spain to immediately ask for the mediation of European powers.
12. For instance a picture, good of its kind and appropriately and suitably framed. We sell only that sort.
13. He was her only son, but when the second call came from Father Abraham, the heroic mother bid him go fight for his country.
14. He had dove without testing the depth of the water, which was very dangerous, and he had swam some distance under water before coming up, which frightened the spectators.
15. He was one of those kind of men who are angry if they have to repeat a remark. He thinks everybody ought to lay aside their own work when he speaks, and listen to him.
16. He will likely break down under the strain.
17. King Alfred's other translations are important for the good they done for the people.

18. She is interested in all lions, literally or otherwise.
19. When the cross-examination came, the witness begun to cry.
20. This dicta seemed to him very severe.
21. The pupil will soon take pride in the room's appearance.
22. Thoughts which go together must be orderly grouped to build up the paragraph's structure.
23. They believe prohibition to be the only right way to deal with the traffic, but refuse to vote that way because of the harm it would do their business if it was known they voted against the saloon, or because party ties are stronger than moral convictions.
24. He even went so far in his generosity as to pay the bill of a fellow traveler who he had never seen before.
25. Excuse me helping myself first, but I was afraid there wouldn't be enough to go around.
26. The rest of the players are called "scrubs," these line up every day against the first team.
27. General Arolas reminded them that they were regulars and veterans, not mere policemen, as they had been tauntingly referred to.
28. This year we also propose a large Christmas tree for poor children, with presents of candy and pop-corn, dolls and toys, and everything that will bring a little cheer to their lives, for this we shall be delighted to receive any appropriate gift, especially some serviceable article.
29. Number the answers as the questions are.
30. Burke stated that Lord North's plan would be useless because it would not satisfy the complaint of the colonies. Instead of bringing in their revenues, it would produce an endless quarrel among the colonies and bring things to a worse stand than they were then.
31. Caedmon paraphrased the Old and New Testament.
32. Spenser returned to England twice. The first time being influenced by Raleigh.
33. I have heard men say, years after they finished college, that they could not now construe a page of Greek or Latin properly, or work out a problem in higher mathematics. But that the influence of some of the men under whom they had worked when at college had never left them.
34. I chose the thickest of the two because I thought it would wear the best.

35. "She is but changing her headgear," replied a female attendant, with as much confidence as the favorite lady's maid usually answers the master of a modern family.—SCOTT: *Ivanhoe*.

36. So carefully had he planned his work that only one addenda was necessary.

37. The path, winding and shady, and which ran through the middle of the garden, was often traveled by the old grandfather.

38. The man, whom I found was an honest-looking person, said he had been out of work for three months.

39. The night was concluded in the manner we began the morning.—GOLDSMITH: *The Vicar of Wakefield*.

40. It was not my sister but me that finally solved the difficulty.

41. Moses was very likely familiar with its appearance.

42. This dog always showed the edge of his tongue at the side of his mouth, like a pink rose leaf, which made him look very coquettishly.

43. One day the squire broached an apple-barrel in honor of one of the seamen. I went to get one.

44. There are defeats that are better than victories, of which truth our time has offered no better example than the author of the lines:

I am the master of my fate.

I am the captain of my soul.

45. As he sat of an evening, surrounded by his children, which he was very fond of doing, he would have been called a very happy man.

46. Was you late for your train?

47. It was to this part of the cap that the bells were attached; which circumstance . . . sufficiently pointed him out as belonging to the race of domestic clowns or jesters.—SCOTT: *Ivanhoe*.

48. Layamon's "Brut" is the legend of King Arthur, which gives to the people the beginning of romance.

49. The first Chinese baby-show in the world has just been held at Penang, according to the *Gazette*. There were 200 of them.

50. If he was a little broader in the shoulders, he would have a fine figure.

51. He come into the room after the lamps were lit.

52. Pardon me reaching in front of you.

53. On the side of treachery there are many theories advanced, among the most important are these.

54. These kind of patent egg beaters are not so good after all as the old-fashioned fork like your mother used to use.

55. Burke apologizes for his presenting the plan, because of his insignificance. But the state of affairs are such that anyone ought to do all he can to mend matters.

56. If I was him, I'd refuse to stand such treatment.

57. Try stamp-collecting yourself. Spend as much time, money and thought upon it as I have, and you will soon find yourself a victim of its mysterious charm.

58. His then wife was an invalid, and spent her winters in Florida.

59. Beside the swine herd, for such was Gurth's occupation, was seated, upon one of the fallen Druidical monuments, a person about ten years younger in appearance, and whose dress, though resembling his companion's in form, was of better materials, and of a more fantastic description.—SCOTT: *Ivanhoe*.

60. But this man was not actually present at the time, therefore his testimony is of little weight.

61. He feels very bad about that social error.

62. The specimens and their mode of arrangement readily gives the teacher a clue to the character of the children.

63. One of the pictures was endeared to me by associations, but I took the other because it was the prettiest.

64. Kipling is such a good story teller. We all like him.

65. Every day the naval board of inquiry is developing new facts which tend to prove that the Maine's destruction was the result of treacherous design.

66. His office-hours never varied, and he kept himself under as rigid discipline as he expected his men. He is such a very fair-minded man.

67. Every Spaniard, from the highest to the lowest, is now quite as much exasperated against everything English as they have been against the Yankees.

68. The Liberal government is furnished an excellent opportunity to form a strong cabinet with Lord Roseberry at its head, whom the European powers consider can be trusted to make peace as soon as possible.

69. Which is manifestly unfair.—KIPLING: *Yoked with an Unbeliever*.

70. Either a customer should refuse to trade with a merchant who has not complied with humane laws, or else patronize those who do.

71. This view was one of the finest I ever had a chance to see, the lake was as smooth as glass, and nowhere on it could a ship be seen.

72. The Pope explains the impossibility of Spain continuing the war against an adversary who is too powerful for her.

73. The sister is not at all strong. She looks bad, I think.

74. Furthermore the only circumstances that can be imagined as likely to induce war is overbearing conduct, or injurious language.

75. Being one of those persons who never thinks of herself, she dresses plainly.

76. The dip of these stratum is very great.

77. The light being so high in the ceiling made the room so dim he couldn't scarcely see to read.

78. Johnson is so artificial a writer. We seldom read him for amusement.

79. There is nothing in the realm of botany more puzzling than this phenomena.

80. There were so many of these little streams, and they all ran in the same direction.

81. It rained, so we did not go.

82. Elinor says that her new gown fits just lovely.

83. This proved to be a very important data for the scientist.

84. She thinks it is smart to dress very English.

85. She had only one brief memoranda of the subject.

86. Celia loved Rosalind far too well to ever leave her.

87. The maid told the visitor that her mistress hadn't hardly been gone five minutes.

88. Is it not possible to honorably say: Let us have peace?

89. General Wade, who assumed command today as ranking major general at Tampa, declines to either affirm or deny the rumor that a general movement is ordered for Thursday, consequently the report that the Fourth Infantry goes south to-night is not true. The general will review the Ninth Cavalry in camp to-morrow afternoon, which likewise dispels the rumor that they are to break camp in the morning.

90. The difficulties over which he now worked for the next five years was to discover the exact degree of heat necessary for the perfection of the rubber, and the exact length of time required for heating it.

91. Whatever he done, he was careful of his diet, and to take regular exercise.

92. Then we left for the city. We were all so devoted to our country home.

PART III.

DICTION.

CHAPTER XV.

WORDINESS.

89. Diffuseness a Common Cause of Weak Style.—We now pass from the consideration of correctness to effectiveness in style. From here on we shall be discussing, not whether a given mode of expression is right or wrong, but whether it is clear and forcible. The first law we lay down is that force depends largely on compactness of expression. When a writer uses two pages to say something which might be said in one, he is ineffective because diffuse. The story or essay which interests us is the one that goes straight to the point, using no more words than are absolutely necessary. Yet much writing is very wordy. De Quincey calculated that to cut one superfluous word out of each wordy sentence would increase the time of the reading public by one-twelfth. The student of composition may be sure that in most cases he will benefit his work by condensing it.

The fault of diffuseness takes two forms—the use of superfluous words, and the use of superfluous details. In both cases the result is the same—a loss of force. In the following passage, both too many words and

too many details are used. The gain that comes from cutting out the dead wood is obvious:

MY DAILY ROUTINE OF LIFE.

Days come and days go, all with the same routine of school life. I rise, eat, study, and go to school. After school, I return home, study, eat, study, and retire. Such, in brief, is the time-table, as it were, of my daily life. However, as the time-table for Sunday differs from that for week-days, so the round of my life, from Friday to Monday, differs materially from the routine of other days. And as we do not consult the time-table of last year for our present needs, so it is best that I write of my life, not as it has been, but as it is now. A time-table gives no details of the route, nor does it give any of the various incidents which lessen the monotony of travel and make it enjoyable. In like manner the brief outline I have given presents no individualities that can distinguish my life from that of others, nor does it give any of the little pleasantries that ease the monotony of routine and make life's travel enjoyable. And so, following, I shall add to my outline, and give those events which are peculiar to my own life, and which, perchance, may make it interesting to the observer.

MY DAILY LIFE.

(Rewritten.)

Days come and days go, all with the same routine of school life. I get up, eat, study, and go to school. After school, I return home, eat, study, and go to bed. Such, in brief, is the time-table of my daily life. But a time-table gives no details of the route—none of the various incidents which lessen the monotony of travel and make it enjoyable. And so I shall add to my outline those events which are peculiar to my own life, and which, perchance, may make it interesting to the observer.

90. The Use of Superfluous Words.—The use of superfluous words may take any one of three forms: tautology, a direct repetition of the thought; redundancy, the use of a needless word here and there; and verbosity, the constant use of too many words. Redundant and tautologous passages may be corrected by striking out words here and there; a verbose passage can be corrected only by rewriting completely. Below are examples of all these forms of error:

Tautology.

- | | |
|---|--|
| 1. He was completely surrounded on all sides by a howling mob. | 1. He was surrounded by a howling mob. |
| 2. The greatest work of Persia, the grandest contribution to history from this great, extensive empire, was its development of a system of provincial government. | 2. The greatest contribution of Persia to the world was the development of a system of provincial government. |
| 3. We have not paid sufficient attention to this important problem of our daily life. The examination given to this question, which has a constant influence upon our habits, is entirely inadequate. | 3. We have not paid sufficient attention to this important problem of our daily life. |
| 4. The exemplary student is not exemplary from all points of view. He is often disagreeable to his fellows, and especially so when he is so very faithful in taking notes at a lecture. We obscure people prefer that the teacher's ideas, while still glowing, should melt into our brains rather than congeal on paper and be served to our souls the | 4. The exemplary student is not exemplary from all points of view. He is often disagreeable to his fellows, especially when he is so very faithful in taking notes of a lecture. We obscure people prefer that the teacher's ideas, while still glowing, should melt into our brains rather than congeal on paper and be served to our souls the day |

day before examination. To one who thinks thus, and has the courage of his convictions, it is exasperating to see the exemplary students copying like mad, gathering up all the pearls of thought in their orderly succession. We of the passive fingers get quite as many of the gems, perhaps, even if we neglect the cord on which they were strung.

This activity of fingers is annoying to the student who does not practice it. It makes him feel that he does not appreciate the value of every point. And finally it makes him sad to think how it is encouraging the "cramming" system.

In all these cases a portion of the thought is repeated. Sometimes correction necessitates the excision of but a word or two; in other cases it necessitates the excision of one or more sentences.

Redundancy.

1. This tool gives good satisfaction.

2. General Gordon's whole expedition cannot be treated in this particular place, but a few of its details may be briefly and cursorily treated.

3. He is a student doing work in the department of mathematics.

4. It is a picture which hangs upon my wall of which I am going to speak.

before examination. It is exasperating to see the exemplary students copying like mad, gathering up all the pearls of thought in their orderly succession. We of the passive fingers get quite as many of the gems, perhaps, even if we neglect the cord on which they were strung.

1. This tool gives satisfaction.

2. General Gordon's expedition cannot be fully treated here, but a few of its results may be touched upon.

3. He is studying mathematics.

4. I am going to speak of a picture which hangs upon my wall.

5. There are several of these problems to which we must pay attention at once.

6. We should use a purer diction of speech.

5. To several of these problems we must pay attention at once.

6. We should use purer diction.

These sentences are all redundant; that is, each contains a word or words not essential to the construction or the thought. One of the commonest forms of redundancy is the use at the beginning of a sentence of a needless "it is," "there is," or "there are." Often redundancy is the result of an inexact understanding of words: when one knows what "popular" means, he will say, not, "He was a popular man with the people," but, "He was popular."

Verbosity.

1. Even the kind, compassionate visits of his neighbors, to try to encourage the drooping, disconsolate, desolate man did not bring to his saddened nature much help or comfort.

2. The dining-room in which they come together three times a day is a means of social acquaintance for students, and causes a friendly feeling to exist among them.

3. Several months ago a petition was circulated among the members of this hall, the contents of which were as follows: "In order to deaden the sound in the corridors, we, the undersigned, petition the head of the dormitory to give permission for the laying of cork or rubber flooring in the dormitories, to deaden the

1. Even the compassionate visits of his neighbors did not bring much comfort to the saddened, lonely man.

2. By coming together in the dining-room three times a day, students become well acquainted and even friendly.

3. The petition recently sent to the head of this dormitory, asking that cork or rubber floors be laid in the dormitories, is justifiable. At present the noise in the corridors disturbs the student, and, when he is over-worked, aggravates his nervousness.

noises caused by the students' frequently passing to and from their rooms." I feel sure that the annoyances which are occasioned by these noises ought to be done away with, because they disturb the peaceful quiet which should pervade such a place; and because they also aggravate the nervousness of the student, already very much over-worked.

4. For three years the same motorman has been on my car both morning and night, and I feel that I know surely what manner of man he is. This motorman is very different from the other men of his class. He looks very intelligent, is always neatly dressed, and is manly in his appearance. It is only natural to suppose that a motorman that has made as many trips as he has would become careless. But such is not the case with this one. He is always to be found in his place, and, with one hand on the lever and the other on the motor, and his eye on the track, he is ready for any emergency, and one feels certain that if an accident should happen, he would in no way be responsible for it. I like to watch him and I always feel safe when he is at the lever. In my own mind I have sur-named him "Mr. B., the Faithful."

4. For three years I have ridden night and morning with the same motorman. I feel that I know him intimately now. His neatness and his intelligent and manly look show that he is not of the ordinary class of motormen. He is unusually careful, too, and I feel sure that if an accident should happen, he would be in no way responsible for it. I like to watch him, and I always feel safe when he is at the lever. In my own mind I have sur-named him "Mr. B., the Faithful."

These passages are verbose. The wordiness is so all-pervading that striking out a word here and there will not remedy the difficulty. Verbosity is the commonest form of wordiness.

91. The Use of Superfluous Details.—The use of superfluous details indicates thinness of material, lack of concentration of thought, and sometimes, pomposity. The prolix writer is like Holmes's "Katydid."

Thou mindest me of gentle folk,
Old gentle folk are they;
Thou say'st an undisputed thing
In such a solemn way.

To give needless details in treating an important subject, or to treat an unimportant subject at great length, destroys force. The more usual mistake is to treat trivial subjects with a multiplicity of detail, as in the following examples. It may well be questioned whether the subject of the first extract was worth treating at all:

1. The people at home laugh at me occasionally for the lunches that I bring out to school, and, although I must admit that they are sometimes a little peculiar, I think that on the whole they are very sensible—at any rate they are what I like. The best lunch that I have brought with me yet is a piece of brown bread, a cup of fried potato, and a little glass box of butter. Then, of course, I have a knife and fork out here, so as to manage such a lunch properly. Another lunch that I think is very good, a lunch that I bring more than I

1. The lunches I bring to school amuse my family a good deal. I admit that they are odd, but they seem to me sensible enough. Brown bread and fried potatoes make one of my bills of fare. Another bill of fare is sandwiches of cinnamon-bread and potatoes, seasoned or unseasoned as the case may be; a third is simply whole baked potatoes—and cold baked potatoes taste better than you would think. Queer combinations, you say, but I like them.

do any other, is sandwiches made out of cinnamon-bread and potato. The potato is sometimes fried, sometimes stewed, and sometimes baked; but the fried, I think, makes the best sandwiches. Once in a while, of course, I have to use in place of cinnamon-bread, biscuits or muffins or corn-bread. I have tried putting a little cinnamon and sugar on the biscuits before putting the potato on, but I don't get in this way quite the same effect that I do from the cinnamon-bread, and I have about come to the conclusion that butter and potato are all that biscuits need. Another combination that I have tried is a little maple syrup on the potato-muffin sandwiches. I have decided, however, about the muffins as I did about the biscuits, that all they need is butter and potato. Another thing that I have tried is bringing baked potatoes whole, instead of putting them inside of sandwiches. Then I have some salt out here, and — well, cold baked potato sometimes tastes pretty good.

2. Miss Carrie Williams, the pretty agent of the New Jersey and New York Railroad Company at the Union Station, has to go on duty so early that she returns home for breakfast after the express trains pass.

2. When Miss Carrie Williams, the agent of the New Jersey and New York Railroad, came to her office at the Union Station at 10 o'clock yesterday morning, she found the window open. Entering, she dis-

She arrived at her office at 10 o'clock yesterday, from breakfast, and was surprised to find the windows of the ticket-office open. Her heart began to beat fast, for she was sure the place had been robbed. And so it had.

A closet had been broken open, and a bag containing \$18 in silver was gone. Half a dozen express packages had also been rifled, and it was evident that Miss Williams had frightened off the burglars, for the ticket-case was all but hacked open.

Some of the lost money belonged to the young woman and some to the railroad company. The robbers are supposed to be making a tour of the railroad offices, and all agents have been warned to be extra watchful.

covered that a bag containing \$18 was gone, and that half a dozen express packages had been rifled. Evidently Miss Williams had frightened off the burglars, for the ticket-case was all but hacked open. Some of the money taken was hers and some belonged to the railroad company. The robbers are supposed to be making a tour of the railroad offices, and agents are warned to be careful.

Exercise XV.

A. Define wordiness. What are the two main classes of wordiness? Which is the more harmful? What is the effect of wordiness? What is the remedy for wordiness?

B. Reduce the number of words in the following extracts:

1. Prince William, with his younger friends, waited a little while before sailing. In France, they had been entertained so royally and enjoyed themselves so much that they could not tear themselves away. But, as duty called them back to England, they were compelled to embark later in the day.

2. They had music to dance by, and all sorts of games for amusement, in order that the young people might pass the time away.

3. The ship had struck upon a rock, and, water having rushed in, she was sinking. Now the hearts were not free and glad, but they were full of fear and horror.

4. They had rowed hardly ten yards from the ship when there was a sharp cry heard from those that were left behind. The prince commanded his men to row back to the ship, for the cry was that of his little sister, and she must be saved.

5. He has deep-set, fine, thoughtful eyes, which light up beautifully at the times when he is moved emotionally, but which are very sad when he is in repose and quiet. His hair is gray, and waves as it goes back from his forehead.

6. I think this is true of almost every life; if we never had done so and so, or met such and such persons, so many things would not have happened; it seems as though our lives were full of chance, and were changed sometimes by the slightest circumstances.

7. Then ten of the Roman men set spurs to their horses and tried to get through, but only five of them succeeded. The other five of them fell before the spears of the barbarians. But the five horsemen that broke out conveyed the tidings to the city.

8. All persons with whom he came in contact he knew as well on the first day of their acquaintance as he ever would know them. So it seemed, at least, for he certainly became acquainted with people very rapidly. His acquaintances, therefore, were very numerous. He knew nearly everyone in the school in a short time, and knew them well, which is not always the case with such a person.

9. He was very wild in disposition. So wild was he that on occasions, when anything out of the ordinary was happening, he would be restless all during the day, and towards evening would have drunk so much strong liquor that they would have to carry him home. He was continually getting into trouble. Now it was in a brawl, now in damaging some neighbor's property.

10. We admire the works of famous masters in crowded galleries, and crowd our rooms with expensive but faulty drawings, but are unwilling to look at much more wonderful pictures painted by the greatest artist — nature. We enjoy the view of a beautiful lake or forest, but still pass it by with a few light words. The snow is trampled under foot without a thought of

its marvelously delicate flakes which we are crushing, and we even complain against them in our heartlessness. So the frost on our windows is most beautiful sometimes. I say "sometimes," because if we do not at once see a picture in it, we are unwilling to study it, as we would a picture of Corot's for example. But, as I said, sometimes, as we give a passing glance at a window, we see a wonderful picture painted by nature herself, reproducing her own forms with fidelity on a temporary canvas.

11. It is our duty to make the Filipinos understand that they must do nothing except by our will, that they are in our power, that, in fact, they belong to us. And when any kind of an uprising takes place in those islands, which are so much the talk of the world today, it is the duty of our troops to put such rebellions down.

12. He also had a rule of excusing from examination all those in the English class who obtained 90 or above for the month, and of allowing the others the pleasure of taking an examination.

13. Our recent war with Spain has given rise to the much disputed question of expansion. In the early days of the thirteen colonies of North America, the question of expansion was almost invariably settled by the opposition of anti-expansionists, who wished the colonies to remain as they were.

14. We have had to send troops the distance of fifteen thousand miles in order to get them to the Philippines, to keep the insurgents who are there in check.

15. She is the life of a crowd of young people, as she can entertain them by her beautiful voice.

16. They have perfect confidence in their ability to succeed in getting enough votes so that the Morse bill will go through.

17. Such is the character of the woman who succeeded in following out the programme of life which she mapped out for herself in her girlhood, and one which she carried out to the letter.

18. It was not her fault that she had such barbarous ideas of the sinfulness of wearing becoming gowns, but it was a slow, gradual growth, resulting from the fact that she was brought up in a family where such strict principles predominated.

19. The fifteenth of February, 1898, will always be remembered in the annals of history, for on that memorable date the Maine was blown up.

20. But many will disagree as to whether we should have the yard as a standard or the meter as a standard; whether we should have the pound or the kilometer as the standard; whether we should have silver or gold as the standard.

21. They were walnuts and butternuts, as hickory nuts do not grow in the low-land or along the water; but these nuts do.

22. There were, as yet, but few people in the car, and I glanced at some of them.

23. Tennyson's attitude toward the progress of the nineteenth century shows that he is very much in sympathy with it. Especially all his later poems relate to progress and his desire to see the world progress.

24. In your last letter I think you expressed a desire to know all about my little Gertrude, about whom I am continually writing. Now is my opportunity to write to you of Gertrude's history, which is one of so much interest and importance to me, and, I may safely add, of interest to all at W—Seminary, where, among teachers as well as among pupils, she has won so many hearts, now devoted to her.

25. Near the window stood a group of three dirty children, dressed in rags. In one of the corners a bed was placed, upon which a man, doubtless their father, was laid—a living skeleton. The children were waiting for their mother, who, when she came, would bring them food. Their pale, thin faces and glistening eyes expressed well their longing for the food and the animal greediness which controlled them. The room looked like the nest of an eagle where the young ones hungrily open their beaks and cry with impatience.

C. Following are several themes and extracts from themes. All are wordy. Rewrite them in compact form. How does the wordiness of these extracts differ from that of the examples in *B*?

1. One Sunday, I was finding my way home from church, on the Illinois Central train, with two other young ladies. The train stopped at Forty-seventh street, which was our place of destination, and we started to get off. As it happened, the train was very, very crowded. Many other people were attempting also to get off at Forty-seventh street, and therefore we had to wait our time, until we could step off the train. We were in

the car next the engine, and went to the front end of the car to get off. We three girls were the end of the stream of people getting off. One of the girls stepped off, and then, just as I was going to step off, the train started up. Seeing that it was just starting, I attempted to walk off on the station platform. But, as I stepped upon it, I found myself confronted with an iron railing, which is a railing up one side of the steps and a few feet along the platform, just where the engine stops. As the engine moved along a little, and as I was leaving the platform of the car next to the engine, I therefore encountered this railing. It was a most critical moment; I might have been thrown back against the car, then dashed down under the train and not much left of me to tell this incident. But a man who was coming along the platform from one of the other cars, saw my danger, and jumping forward, caught me and pulled me out from between the car and the railing, upon the station platform. He frightened me very much by speaking very harshly and sharply at what, I suppose, was my very injudicious act. After he did this, he hurried away and was lost among the crowd. In my fright, I had hardly time to see him—much less to thank him for his kindness.

After the first moment of fright was over and the crowd had disappeared from the platform, my first friend (the young lady who had gotten off) and I looked at each other, and feeling our safety, a sort of reaction from our first fright set in, and we looked at the ridiculous side of the matter. Here we were on the platform, looking after the train, which was carrying our other friend on to the next station. I don't suppose it was such a very ridiculous situation; but then it is said that very high, deep emotions in one line are sometimes apt to turn to some deep emotions of a directly opposite sort. This is one reason I give for our laughing after it was all over. Then, I suppose I shall have to give another—that we were foolish young girls and susceptible to such frivolity.

The next day, on picking up the newspaper, we found this little incident related in a very dramatic style, but with no names given. There was a decidedly fabulous description of the young girls and of the young, handsome hero who rescued them, who, the three girls thought, was not a day less than fifty, although they couldn't be certain, hardly having seen him. Then, there was a sharp comment on the young girls for not

thanking their hero, and for the way they laughed afterwards. I try to feel that there was some excuse for me, on account of not having time, my fright, and the manner in which the man spoke to me; yet, I have always felt this reproof keenly, which some unknown newspaper reporter wrote. And they say that when we are criticised, we feel it most when there is some truth in it.

2. Sir Roger de Coverley, that good old knight, about whom Addison wrote so many of his best *Spectators*, was a kind, charitable, religious, benevolent, and good-hearted gentleman. He was beloved by all who knew him, from his aristocratic friends to his lowest menial servant. His hospitality was such that he had nearly always at least one guest. The *Spectators* written about him will cause the reader to love and revere the man, from the way he treated his domestics, the poor, and all his friends. There was no one in his parish or in the adjacent towns and counties who had not heard of him, and of the grand and excellent reputation he bore. In fact, he was a man who might be taken as a type of everything that is upright and virtuous.

The deep love which everyone had for him was made very manifest, when Sir Roger died. There was nobody with a dry eye when that event took place, and though his soul passed from the people, still his good name never left.

3. Nothing has ever received such an amount of labor and thinking as my waste basket. Whenever I look upon the pile of paper with a sorrowful look, and sigh for so much snow-white paper destroyed by my elaborate thoughts, I swear that I shall never take pen and paper to fill my waste basket again and thus draw upon myself my sister's power of eloquence,—my sister, whose task it is to keep the basket empty. For the fire in the furnace is supported only by the paper destroyed by me, the floor of my room is covered by it, and yet there is a lot of it always on hand.

4. It was a perfect evening in January. The sky was clear, and set with numberless stars. The sluggish moon, which was just full, poured powerful streams of magic light down upon the snow-covered roofs of houses, making a strong contrast with the dark sky, the beauty of which no mist impaired.

I was walking home from a visit to one of my friends living on the South Side. The streets, except the main business

squares, were desolate, abandoned, silent, especially the one upon which I came after passing Astor avenue and Forty-second street. A sharp, disagreeable wind from the lake howled through bare branches of trees and telegraph wires, in a tone which usually makes us glad that we sit in a warm room at a family table. I hastened over broken sidewalks, along rows of half-rotten wooden houses which inspired horror in me and quickened my steps considerably. As I looked upon those black, crooked structures of wood, I had a feeling that I was looking upon the dens of beasts rather than the dwellings of human beings.

5. James Whitcomb Riley has made the world think more highly of the so-called ordinary or common things of life. He has described these, and he shows something beautiful and touching in everything. Some of his stories of children are so pathetic that they often make a lump in the throat and bring tears to the eyes of those who read them. Yet one reads them again and again. But this last thing may be said of all his works. If they are read once, they will surely and inevitably be read again. He is very humorous, as well as pathetic. He is loved by everyone, from the child of six to the old man. And why is this? Why should he appeal to so many? Why should he have so varied an audience? It is because he has the charm of describing everything just as it is, with the addition of something that goes to everybody's heart, strongly affecting the emotions.

CHAPTER XVI.

RIGHT CHOICE OF WORDS.

92. The Need for a Discriminating Choice of Words.—Care in our selection of words is always necessary if we would write clearly and forcibly. Even the newest of thoughts may be made to seem flat if tritely phrased; the most precise thinking looks vague if it is couched in generalities; the most dignified matter becomes trivial if it is overadorned. The demands upon our taste in the choice of words are manifold; every sentence is a new problem in diction. Yet it is possible to lay down a few general rules which will help us to gain the needed power of selection.

93. "Fine Writing" a Fault.—The first rule for choice of words is that, when possible, short, simple words should be used. This is true for two reasons. In the first place, as the aim of writing is to impart information, anything which calls attention from thought to style is a flaw. Coleridge says pertinently:

The words in prose ought to express the intended meaning, and no more; if they attract attention to themselves, it is, in general, a fault. In the very best styles, as Southey's, you read page after page, understanding the author perfectly, without once taking notice of the medium of communication:—it is as if he had been speaking to you all the while. COLERIDGE: *Table-Talk*.

In the second place, the larger and higher-sounding a word is, as a rule, the more attention it draws to the style. No one can have failed to note this defect in

RIGHT CHOICE OF WORDS.

257

so-called "oratorical" diction, where the big phrases used fasten the hearer's attention, not on the ideas, but on what the "orator" himself would call "a flow of language." This undue ornateness of style is called in rhetorics, "fine writing." "Fine writing" not only destroys force, but also makes the writer ridiculous; for example:

1. The water pipes refused to yield their accustomed donation to the household activities.

2. What mean these mutterings and thunderings of war? Are the civilized nations of the earth to extract the metalliferous deposits of the globe for the sake of manufacturing instruments for the destruction of mankind?

3. The modern student of history grants mental fealty to the grand principle of evolution. Geology makes evident that in the processes leading to this present unparalleled state of life, one organic creation after another has held sway. The Trilobite, the giant Orthoceratite, the monster Amphibians of the Mesozoic age, ruled in their successive eras, and after eons of dominion ceded their position to their undoubted lord and master—man.

4. It is true that this race is not clean, and has several peculiarities; yet that is no reason why its individuals should not be treated as creatures belonging to the highest order of mammalia.

Such bombast is always irritating, but perhaps it is less reprehensible than the form of fine writing which comes from a vulgar horror of naming, freely and openly, the ordinary facts of life. False delicacy is worse than no delicacy, and the man who says he cannot go to the opera "because of financial considerations," who "performs ablutions" instead of washing, who "retires" instead of going to bed, and who shuns the word "sweat" as he would a pestilence, is insincere and vulgar. Refinement may be lost by grossness, but just as often it is lost by false modesty in the choice of words.

A third form of fine writing results from the mistaken feeling that, just as ideas grow in importance or intensity, the language in which they are expressed should grow more formal—from the feeling, in short, that big ideas demand big words. This is certain to produce a prim, stilted, insincere diction; for example:

The sun was throwing his declining beams from the western sky, and the evening breeze was sweetly breathing around with balmy breath, when my eyes fell on a beautiful patch of blooming flowers, whose grandeur and fragrance drew me to them. My heart seemed more alive than usual to the beauty of God's creation. I examined the variegated flowers with admiring wonder. I saw the lovely rose, the gaudy tulip, the stately hollyhock, the magnificent dahlia, and the gorgeous anemone. Then I began to reflect. Were the flowers of the world to be taken away, they would leave a blank in creation. Imagination cannot suggest a substitute for them. The stateliest room in the stateliest mansion must have the flowers in the little wicker basket on the stand. The blushing maiden, elegantly dressed, steals ever and anon a glance at the moss-rosebud blooming at her breast. The poor, aged widow looks with satisfaction upon the bunch of gilliflowers in the window of her cottage. The aged laborer, too, who held the plow in his boyhood, and who now has seen his eightieth year, must have a sprig of "Sweet William" in his buttonhole. The newly made grave is carpeted over with flowers that manifest the respect and affection of the living for the dead. How grateful should we be for the gift of flowers!

In point of fact, the more important or touching the subject matter, the simpler should be the diction. Of *Pilgrim's Progress*, Coleridge, an excellent critic of diction, writes as follows:

The *Pilgrim's Progress* is composed in the lowest style of English, without slang or false grammar. If you were to polish it, you would at once destroy the reality of the vision. For works of the imagination should be written in very plain language; the more purely imaginative they are the more necessary it is to be plain.—COLERIDGE: *Table-Talk*.

The following three extracts all deal with subjects of importance, which gave every chance for the use of "fine writing." All are extremely effective; yet all are written in the simplest diction:

1. He was still handsome, this great-hearted friend of ours, although disease had whitened his face and made necessary a supporting cane. When I came away, he took my hand in his and said, half jestingly, half earnestly, "Good-bye. God bless you!" I tried to smile, but couldn't.

At Christmas I stood beside his grave. The funeral flowers had withered, but I saw, shining through them, the green leaves and the red berries of a holly wreath.

2. When I put my pen to the paper I did not know the first word that I should make use of in writing the terms. I only knew what was in my mind, and I wished to express it clearly, so that there could be no mistaking it. As I wrote on, the thought occurred to me that the officers had their own private horses and effects, which were important to them, but of no value to us; also, that it would be an unnecessary humiliation to call upon them to deliver their side arms.

No conversation, not one word, passed between General Lee and myself, either about private property, side arms, or kindred subjects. He appeared to have no objections to the terms first proposed; or if he had a point to make against them, he wished to wait until they were in writing to make it. When he read over that part of the terms about side arms, horses and private property of the officers, he remarked, with some feeling, I thought, that this would have a happy effect upon his army.

Then, after a little further conversation, General Lee remarked to me again that their army was organized a little differently from the army of the United States (still maintaining by implication that we were two countries); that in their army the cavalrymen and artillerymen owned their horses; and he asked if he was to understand that the men who so owned their horses were to be permitted to retain them. I told him that as the terms were written they would not; that only the officers were permitted to take their private property. He then, after reading over the terms a second time, remarked that that was clear.

I then said to him that I thought this would be about the last battle of the war—I sincerely hoped so; and I said further I

took it that most of the men in the ranks were small farmers. The whole country had been so raided by the two armies that it was doubtful whether they would be able to put in a crop to carry themselves and their families through the next winter without the aid of the horses they were then riding. The United States did not want them and I would, therefore, instruct the officers I left behind to receive the paroles of his troops, to let every man of the Confederate army who claimed* to own a horse or mule take the animal to his home. Lee remarked again that this would have a happy effect.—U. S. GRANT: *Personal Memoirs*.

3. I have placed you at the head of the Army of the Potomac. Of course I have done this upon what appears to me to be sufficient reasons, and yet I think it best for you to know that there are some things in regard to which I am not quite satisfied with you. I believe you to be a brave and skillful soldier, which, of course, I like. I also believe you do not mix politics with your profession, in which you are right. You have confidence in yourself, which is a valuable, if not an indispensable, quality. You are ambitious, which, within reasonable bounds, does good rather than harm; but I think that, during General Burnside's command of the army, you have taken counsel of your ambition, and thwarted him as much as you could, in which you did a great wrong to the country and to a most meritorious and honorable brother officer. I have heard, in such a way as to believe it, of your recently saying that both the army and the Government needed a dictator. Of course, it was not for this, but in spite of it, that I have given you the command. Only those generals who gain successes can set up dictators. What I now ask of you is military success, and I will risk the dictatorship. The Government will support you to the utmost of its ability, which is neither more nor less than it has done and will do for all commanders. I much fear that the spirit, which you have aided to infuse into the army, of criticising their commander and withholding confidence from him, will now turn upon you. I shall assist you so far as I can to put it down. Neither you nor Napoleon, if he were alive again, could get any good out of an army while such a spirit prevails in it. And now beware of rashness. Beware of rashness, but with

*NOTE:—Is this use of "claimed" correct?

energy and sleepless vigilance go forward and give us victories.
—ABRAHAM LINCOLN: *Letter to General Hooker*.

94. **Triteness Often a Form of "Fine Writing."**—Inflated diction frequently takes the form of worn-out, conventional phrases, phrases used simply because they have long been employed in literary work. This fault is called triteness. In trite diction we find numbers of words which, like worn-out coins, have lost sharpness of outline. With the trite writer, "elements" are always being "eliminated"; all influences are "factors"; all houses are "residences"; all courses of action or thought go on this or that "line"; all waltzes are "slow and dreamy"; all moonlight scenes are "fairy-like"; boys and girls are "gay youths and happy maidens"; every hero has "striking features"; and all rivers "go dancing along with many a ripple." Men do not marry pretty girls; they "wed damsels whose teeth are like sets of pearls, whose waists are beautifully slender, who have raven tresses and swan-like necks." Such writing is obviously silly, yet passages quite as bad can be found. Moreover, even though we do not often find in one place so many exaggerated, conventional phrases, ordinary writing is full of such passages as the following, in which the worn-out diction is a complete barrier to force:

The night was a perfect one. All nature seemed to have united in making that party a success. The stars twinkled so fast that they appeared to be trying to outdo each other in shining their brightest. The weather was warm and balmy. The lake was so calm and clear and bright that it looked like an immense mirror. On either side, and at the farther end of the lake, all was dark, save where here and there a light from some cottage window penetrated through the thickness of the wood, or the lantern on the prow of some boat shone merrily out as the boat glided along over the rippling waves. There was music to the ear in the graceful lapping of the waves on the distant shore.

Contrast with the conventionality and insincerity of the preceding extract, the freshness and naturalness of the following one:

To cross such a plain is to grow homesick for the mountains. I longed for the Black Hills of Wyoming, which I knew we were soon to enter, like an ice-bound whaler for the spring. Alas! and it was a worse country than the other. All Sunday and Monday we traveled through these sad mountains, or over the main ridge of the Rockies, which is a fair match to them for misery of aspect. Hour after hour it was the same unhomely and unkindly world about our onward path; tumbled boulders, cliffs that drearily imitate the shape of monuments and fortifications—how drearily, how tamely, none can tell who has not seen them; not a tree, not a patch of sward, not one shapely or commanding mountain form; sage-brush, eternal sage-brush; over all, the same weariful and gloomy coloring, grays warming into brown, grays darkening towards black; and for sole sign of life, here and there a few fleeing antelopes; here and there, but at incredible intervals, a creek running into a cañon. The plains have a grandeur of their own; but here there is nothing but a contorted smallness. Except for the air, which was light and stimulating, there was not one good circumstance in that God-forsaken land.—STEVENS: *Across the Plains*.

95. Specific Versus General Words.—A form of ineffective diction closely allied to "fine writing" is the use of a general word for a specific idea or fact. The words which name a class of objects or ideas are general; the words which name the individuals of those classes are specific. The term "unpleasant," for example, is a general word, which may be translated into any one of a number of more specific words—"ill-tempered," "ill-mannered," or "grotesquely ugly." The process might be carried even further, until we got just the kind of unpleasantness meant. Obviously general words are a necessity when we wish to name classes of objects. If, instead of using the word "mammal," we had to name the various animals of this order every time we

wished to refer to the class, writing would be impossible. But, making all due allowance for the usefulness of general words, it is true that we should, when possible, choose the specific word. Much writing loses force by employing general words for individual ideas or facts. The matter will be clearer for examples:

1. We do not find much comfort in those systems of theology which lack provision for the future existence of man. They leave us no principle of conduct except that of regard for our fellow-beings.

It was not much of a creed. It only proved that men had no souls, and there was no God and no hereafter, and that you must worry along somehow for the good of humanity.—KIPLING: *The Conversion of Aurelian McGoggin*.

2. It was here that Mowgli came often for refreshment and company. The form of the youth had been reduced to so extreme a state of wretchedness by the lack of food that none of his enemies would have cared for him now. Yet his physical discomfort had not, owing to the counsel of Bagheera, impaired the quality of his mind or his temper.

It was here that Mowgli came nightly for the cool and the companionship. The most hungry of his enemies would hardly have cared for the boy then. His naked hide made him seem more lean and wretched than any of his fellows. His hair was bleached to tow color by the sun; his ribs stood out like the ribs of a basket, and the lumps on his knees and elbows, where he was used to track on all fours, gave his shrunken limbs the look of knotted grass-stems. But his eye, under his matted forelock, was cool and quiet, for Bagheera was his adviser in this time of trouble, and told him to go quietly, hunt slowly, and never, on any account, to lose his temper.—KIPLING: *The Second Jungle-Book*.

96. **Figures of Speech an Aid to Specific Diction.**—A general statement may be made specific and forcible by the addition of a figure of speech. A figure of speech, or trope, is the use of a word in some sense not exactly literal. When, for instance, a student wrote that "Schoolboys take information in very unwillingly, like kittens whose eyes must be opened prematurely with a pin," he used a figure of speech. So did the Western stage-driver, who, explaining how his horses fell over one another going downhill, said, "The wheelers just jackknived on the leaders." In each case, the general statement is made more specific by the figure of speech. How important a part figures play in style will be clear from an examination of the following passage, in which the various figures of speech are italicized. It will be noted that many words not at first recognizable as tropes are in reality figures of speech. A good figure, like those in the following example, springs so naturally out of the thought and is so simple and consistent that we hardly recognize it as a literary device:

To visit the woods while they are *languidly* burning is a strange piece of experience. The fire passes through the underbrush *at a run*. Every here and there a tree flares up instantaneously from root to *summit*, scattering *tufts* of flame, and is quenched, it seems, as quickly. But this last is only in semblance. For after this first *squib-like* conflagration of the dry moss and twigs, there remains behind a *deep-rooted* and *consuming* fire in the very *entrails* of the tree. The resin of the pitch-pine is principally condensed at the base of the bole and in the spreading roots. Thus, after the light, *showy*, *skirmishing* flames, which are only *as the match to the explosion*, have already *scampered down the wind into the distance*, the true harm is but beginning for this *giant of the woods*. You may approach the tree from one side, and see it, scorched indeed from top to bottom, but apparently *a survivor of the peril*. Make the circuit, and

there, on the other side of the *column*, is a clear mass of *living* coal, *spreading like an ulcer*; while underground, to their most extended fibre, the roots are being *eaten out* by fire, and the smoke is *rising* through the fissures to the surface.—STEVENSON: *Across the Plains*.

97. **The Faults of Figurative Diction.**—Any conscious striving for figures of speech, however, is almost certain to be disastrous. Good figures will suggest themselves naturally — will be simple, appropriate, and self-consistent. If the writer sets himself the task of writing figuratively, he is in great danger of employing figures which are inappropriate, exaggerated, or "mixed" (i. e., a fusion of two conflicting figures). In such cases he overshoots his mark and is in a worse plight than if he had used no figure at all. The figures cited below illustrate these faults.

1. Coy spring was about to make its *début*.
2. The people of this country, without regard to party, are to be congratulated that the time is at hand for the dying embers of democracy to tuck their shrouds about them and hie them to their tomb.
3. The inaudible foot of time has left its imprint on the old man's forehead.
4. The pale hand of death stalked into our midst last week and fastened its cruel eyes on little Mary.
5. Thus English, like symbolic truth, though crushed to earth by the powerful influences of the intruding tongues, Danish and Norman, rose again in simple majesty, with the rags and tags cast upon it by foreign tongues clinging about its puny limbs, weak from disuse. And this language, with its story of oppression, endurance, and final victory, is our heritage today.
6. In this picturesque garb, in this coat of many colors, in these garments with which not even Solomon in all his glory was arrayed, in the shreds and rags from every tongue flung upon her in the process, comes this, our language, and claims us hers. And as we have been under her motherly instruction ever since she was the nurse of our childhood, we joyfully claim her

ours, and assert that she is the noblest language on earth. Perhaps she is. Who knows?

7. Think of a poor, innocent, young woman's having poured forth her whole life, and, as it were, propped it against that of another, only to have the support suddenly torn away!

8. The General stumbled over a bullet into eternity.

9. If Erasmus was the intellect for the reformation, Luther was the throbbing heart that beat off the fetters of fear and superstition in that dark age, the lion-hearted who dared in the face of death to reach far down through the black night, and, lighting the torch of everlasting truth, to lift it in the valley below, which we may call the heart. Then these two mighty forces become the meadow-stream of glorious life, rippling over the pebbles, sparkling in the sunshine, mirroring the heaven and painting the flowers, refreshing travelers, turning mill-wheels, and finally losing itself in the infinite ocean. Such is a useful life.

10. I have gathered welcomes from a thousand hearts in Tennessee, and I have pressed them into a perfumed bombshell of smiles and kisses. I light the fuse and toss it from my lips; it explodes above this beautiful audience and scatters in the air a million sweet forget-me-nots, and they come floating down and fall into the hearts of all who love their homes and their country.

11. In criticising this book, I shall attempt to expose one fault, merely for the sake of variety; then, as a rose covers up its inner mass of imperfect petals by tier after tier of mature ones, producing the glorious result, I shall hide this fault by an enumeration of the merits of the book.

12. Washington and Hamilton were at this time driving the ship of state. Washington had hold of the reins—the constitution; Hamilton used the whip—the doctrine of unified powers.

98. Accuracy and Individuality Needed in Our Choice of Words.—We need a large vocabulary so that we may have a free choice among words. This matter has been treated at length in sections 39 and 46. The point is restated in order to emphasize the fact that a wide vocabulary is a prerequisite of accuracy and

individuality in phrasing. In diction more than anywhere else a writer shows his power, because out of any one of a dozen words, all possible in a given passage, probably only one word will be exactly appropriate. In most cases we never find just the word desired. When we do, the style goes at a bound from the commonplace to the individual, from the merely clear to the forcible. The perplexity of the hero of *Sentimental Tommy* as to the expression he should use to indicate the size of a given crowd, hindered him, to be sure, from finishing an essay in the set time and lost him a prize, but it marked him as a boy with definite capabilities for writing.

Tommy and McLaughlan, two Scotch peasant boys, are competing for the prize of a scholarship at the University of Edinburgh. At the end of the two hours allowed for writing the essay on which the prize is to be given, McLaughlan hands in a complete production, but Tommy has stuck in the middle of his second page.

He had brought himself to public scorn for lack of a word. What word? they asked testily, but even now he could not tell. He had wanted a Scotch word that would signify how many people were in church, and it was on the tip of his tongue but would come no farther. Puckle was nearly the word, but it did not mean so many people as he meant. The hour had gone by just like winking; he had forgotten all about time while searching his mind for the word.

"You little tattie doolie," Cathro roared, "were there not a dozen words to wile from if you had an ill-will to puckle? What ailed you at manzy, or —"

"I thought of manzy," replied Tommy, woefully, for he was ashamed of himself, "but—but a manzy's a swarm. It would mean that the folk in the kirk were buzzing thegither like bees, instead of sitting still."

"Even if it does mean that," said Mr. Duthie, with impatience, "what was the need of being so particular? Surely the

art of essay-writing consists in using the first word that comes and hurrying on."

"That's how I did," said the proud McLaughlan, who is now leader of a party in the church, and a figure in Edinburgh during the month of May.

"I see," interposed Mr. Gloag, "that McLaughlan speaks of there being a mask of people in the church. Mask is a fine Scotch word."

"Admirable," assented Mr. Dishart.

"I thought of mask," whimpered Tommy, "but that would mean the kirk was crammed, and I just meant it to be middling full."

"Flow would have done," suggested Mr. Lorrimer.

"Flow's but a handful," said Tommy.

"Curran, then, you jackanapes!"

"Curran's no enough."

Mr. Lorrimer flung up his hands in despair.

"I wanted something between curran and mask," said Tommy, dogged, yet almost at the crying.

Mr. Ogilvy, who had been hiding his admiration with difficulty, spread a net for him. "You said you wanted a word that meant middling full. Well, why did you not say middling full—or fell mask?"

"Yes, why not?" demanded the ministers, unconsciously caught in the net.

"I wanted one word," replied Tommy, unconsciously avoiding it.

"You jewel!" muttered Mr. Ogilvy under his breath, but Mr. Cathro would have banged the boy's head had not the ministers interfered.

"It is so easy, too, to find the right word," said Mr. Gloag.

"It's no; it's as difficult as to hit a squirrel," cried Tommy, and again Mr. Ogilvy nodded approval.

But the ministers were only pained.

"The lad is merely a numskull," said Mr. Dishart, kindly.

"And no teacher could have turned him into anything else," said Mr. Duthie.

"And so, Cathro, you need not feel sore over your defeat," added Mr. Gloag; but nevertheless Cathro took Tommy by the neck and ran him out of the parish school of Thrums.

And then an odd thing happened. As they were preparing

to leave the school, the door opened a little and there appeared in the aperture the face of Tommy, tear-stained, but excited. "I ken the word now," he cried, "it came to me a' at once; it is hantle!"—BARRIE: *Sentimental Tommy* (condensed).

We cannot always hesitate so long as this over a single word, but we can all strive to make our phrases fit accurately the thing we are talking about. If that is done, our diction is likely to be appropriate, individual, and, hence, effective. Note in the following extract the accuracy and the individuality of the phrasing:

Two of the strongest monkeys caught Mowgli under the arms and swung off with him through the tree-tops, twenty feet at a bound. Had they been alone they could have gone twice as fast, but the boy's weight held them back. Sick and giddy as Mowgli was, he could not help enjoying the wild rush, though the glimpses of earth far down below frightened him, and the terrible cheek and jerk at the end of the swing over nothing but empty air brought his heart between his teeth.

His escort would rush him up a tree till he felt the weak topmost branches crackle and bend under them, and then, with a cough and a whoop, would fling themselves into the air outward and downward, and bring up hanging by their hands or their feet to the lower limbs of the next tree. Sometimes he could see for miles and miles over the still, green jungle, as a man on the top of a mast can see for miles across the sea, and then the branches and leaves would lash him across the face, and he and his two guards would be almost down to earth again.

So bounding and crashing and whooping and yelling, the whole tribe of Bandar-log swept along the tree-roads with Mowgli their prisoner.—KIPLING: *The Jungle-Book*.

99. Summary of Chapter.—Force in writing depends quite as much upon the quality of our diction as upon the selection and the arrangement of our material. In good writing there will be no strained, trite, or inappropriate phrases. Good diction implies the use of simple rather than ornate words, of specific and new rather

than general or trite words, and of words carefully selected because of their appropriateness. To gain the requisite power over words, we must extend our vocabulary as much as possible, and observe carefully the amount of fitness a given word has for the idea we desire to express.

Exercise XVI.

- A. Write a paragraph on the choice of words.
- B. What is "fine writing"? Give some common examples of "fine" phrases.
- C. What are the equivalents, in plain English, of the following extracts from themes and newspapers?

1. He came out wagging his tail and making circles with his body, not unlike a cat in pursuit of her appendage.

2. The attorneys on both sides and the public at large watched for the decision of the jury with all the eagerness of the orchid hunter waiting for the opening of a new bud of strange form. Would it evolve delicious blossom of freedom and peace, or would it produce the deadly nightshade, distilling doom into the prisoner's cup? Might it not rather open as a nondescript mass of doubt and disagreement, the apple of discord putting forth a blossom and the old-fashioned golden apple of mythological times? Rumor hinted that it was the same.

3. This was Miss Vaughn's first appearance as Galatea in this city, and it is scarcely necessary to say that her exquisite impersonation of the cold marble that became warm life won her many new friends. Miss Vaughn is an artiste in every way, by inheritance, training, experience, instinct and genius, and in addition is possessed of youth and personal beauty, a sweet smile, eloquent eyes and a soft voice. She was an ideal Galatea.

4. He had either been murdered, or had suddenly and unaccountably lost his mental equilibrium and wandered away.

5. He finally confided to the mayor of the town his belief that he was not right mentally, and asked that official to aid him in ascertaining, if possible, such facts as would enable him to learn

something of his life prior to his appearance in that section of the country.

6. A very quiet marriage took place in the northern part of our town, at the residence of the bride's mother, last Wednesday evening at 8:30 o'clock, in which the rites of matrimony were solemnized between Mr. Andrew Winter and Miss Jennie Smith.

7. At last she reached the rustic summer houses with which art had adorned the soda springs.

8. Having partaken too freely of the cup that cheers, the individual in question experienced some difficulty in preserving the perpendicular.

9. This orchard, though not of great extent, is remarkable in that it bears most delicious fruit. The rosy peaches and the silver pears appeal very strongly to the eye of the artist and to the taste of the connoisseur.

10. Those whose unhappy lot it has been to have been born in the city, cannot experience this feeling [love of one's birth-place]. But with those who have been born in the country, the veneration of their respective birthplaces never ceases.

11. Oh! let us strive to be men that have decision of character and not let the gentle breezes of delusions, the cyclonic winds of gossip, the great hurricanes of skepticisms carry us asunder, deflect us from the paths of our true motives, and hurl us to the great oblivion of non-progressiveness and ignominious defeat.

12. I had joyously anticipated my arrival at this quaint and old-fashioned city, but I was not prepared for the picturesque scenery, the imposing edifices, and the other monuments of novel and historic interest with which it abounds. Having been previously instructed by a competent guide as to the position the most favorable for an extensive view of the city, I forthwith proceeded to wend my way to the summit of the mountain.

13. Dr. Moore, it will be remembered, has encountered a singularly persistent and malevolent train of misfortunes in politics. It was not long ago that one William B. Grover's Corsican poniard became interpolated in his clavicle, and some time previously Mr. James Warren thrust a painful, horizontal whisker of contumely into his self-respect by requesting him to get off the earth as a proper preliminary to an important

mayoral campaign, in which Dr. Moore had thought of taking more than cursory interest.

14. When the Hollenbeck member got into action in earnest, the game was still young—a lusty infant of twenty-six minutes.

Then Hollenbeck's leg was at the zenith. Its color of dun and red had flashed all through the conflict. It was knotty. Imagine a piece of cordwood with a limber joint in it. That was the Hollenbeck dexter leg at 2:01 o'clock.

The ball was snapped back to this man of basic development. For a moment he shifted his entire weight, dropped the ball, and as it touched the ground, swung the toe of his destiny into it with a dull but mighty whack.

The ball started for a definite place in the solar system at an angle of forty degrees. It described a line of beauty more attractive than all the parabolas of geometry which the young men of the college love so well. The crowds hushed their yells and caught their breaths. The ball rose straight between the goal posts and high above them.

In days to come, the men of the college will delight to tell the tale of a blue and stocky leg, a tough, padded, muddy leg that kicked its way to fame through the terrible opposing line and bruised their hopes and persons.

Until yesterday, that leg was the undisputed property of a young man of the college named Hollenbeck, chiefly known as 'varsity full-back. In fact it was his dexter member. He used it to stand on, and for other menial purposes. But having won the great game of '96 between the two great universities, it is claimed by hundreds of jubilant students as a relic of history. There is little doubt that, could the modest and inoffensive Hollenbeck be induced to part with the stocky leg, it would be framed, set on a pedestal, or preserved in alcohol by its frenzied worshippers.

15. The number of my ideas is considerably diminished during my next attempt to conceal from the large and enthusiastic audience of my classmates how thin is my mental furnishing, and the vacuum thus caused is filled by a slight *mal de tête*, which, together with an aching void in the stomach, is the occasion for a somewhat sudden departure for the region of civilized cooks.

16. On the newly-washed deck of a transport vessel stood an aged Briton, bent with the weight of years, and worn with the

hardships he had endured. He had been doomed to exile, this champion of liberty, in whose eyes there still gleamed the undying fire of self-devotion, and he calmly awaited the departure of the ship to the foreign shore which would be his final resting-place. He was bidding a last farewell to his native land, where he had so faithfully served the cause of freedom. He gazed intently on the land that guarded the withered bones of his noble ancestors, and though reconciled to his fate, he could not repress the tears that arose to his eyes as he cast a long and lingering look on the verdant shores he was no more to behold. Reminiscences of the past surged in his mind, and he thought of his happy and undisturbed youth, which had been passed in perpetual sunshine, but which speedily gave way to the period of manhood, which had been strife and turmoil from the very beginning. His heart was oppressed and sore with grief at the thought of his country's wrongs, but he was consoled with the knowledge that he had faithfully done his duty. He had no dread apprehension of future woes, and resolved to brave all sorrows with good will. Remembrances, both fond and dear, he would fain forget, but nature claims her right, and memories of a sad past remain sad till death.

D. What is the fault in the following extracts?

1. He walked three miles through the slushy snow, to the great detriment of his nether garments.
2. She was a kitchen mechanic of the Hibernian persuasion, not beautiful to look at, but a wonder in the culinary department.
3. Miss Jane Armstrong was last night united in the bonds of matrimony with John Wilbur, of this place. We wish them happiness on the voyage on which they have embarked.
4. James C. Gavin, tonsorial artist.

E. Point out the hackneyed phrases in the following sentences:

1. The night was a perfect one. All nature seemed in tune. The stars twinkled like diamonds, the air was warm and balmy, and the lake was so calm and clear and bright that it looked like an immense mirror. Behind the trees, that stood like grim sentinels on the shore, the moon rose slowly, grandly, majestically, like a great ball of fire.

2. Only with great persuasion did she prevent him from demanding the hand of his lady fair from her stern father.

3. The little boat danced merrily over the sparkling waves on its way to the deep, blue sea.

4. A few heartrending cries made night hideous, and then thirty souls had gone down into the briny deep.

5. Old Sol's broad, smiling face rose over the distant hill-tops and began to diffuse the genial warmth of his smile.

6. The blushing bride, leaning on the arm of her fond parent, passed up the aisle, the admired of all admirers.

7. If he can only work from morn till dewy eve, he thinks he is in his native element.

8. He never supposed, when a boy on the few paternal acres, that he should attain such dizzy heights of fame.

F. Why does triteness destroy force?

G. Contrast the vocabularies of the two following extracts. Which is the more specific? The more general? The more effective?

1. The town is laid out on the top of a plateau which is surrounded on all sides by very high hills. The most beautiful part of the place is occupied by the college campus and buildings. The campus itself is a great, square block, without a tree or a building upon it, but covered with a perfect carpet of thick, green grass. The streets on all four sides are like broad avenues, carefully laid out, and set on each side with elm trees which have grown to such gigantic size that the boughs of their tops meet in many places and completely roof over the street. Surrounding the campus on all four sides, and separated from it only by these four beautifully shaded avenues, are the college buildings.

On the corner of one side stands an old brick dormitory, three stories in height, built some eighty years ago, which by means of paint still has a rather youthful look. Next to it stands another dormitory of similar description, but built some years later. In the middle of this side, stands the main college building, where most of the college exercises are held. It is a long, narrow, wooden building, three stories in height and surmounted by a cupola containing the great old college bell which strikes every hour during day and night. This building faces

the campus directly from the north, and from its elevated position commands a charming view of the whole campus and the surrounding buildings. With it are connected most of the traditions and honored customs of the college, together with the names of her most famous alumni. This building is the second oldest college building in use in America.

One of the most beautiful buildings of the whole group surrounding the campus is, I think, the college church. It is built on a corner of one of the sides, and overlooks the campus from the west. It is simply an old-fashioned church, built after the typical New England fashion of one hundred years ago. I have heard it said that this church is considered one of the best specimens of Colonial architecture extant. Near by it stands a little vestry of equal age, the doors of which are seldom opened.

2. The place was created seemingly on purpose for the diversion of young gentlemen. A street or two of houses, mostly red and many of them tiled, a number of fine trees clustered about the manse and the kirkyard, and turning the chief street into a shady alley; many little gardens more than usually bright with flowers; nets a-drying, and fisher-wives scolding in the backward parts; a smell of fish, a genial smell of seaweed; whiffs of blowing sand at the street-corners; shops with golf-balls and bottled lollipops; another shop with penny pickwicks (that remarkable cigar) and the *London Journal*, dear to me for its startling pictures, and a few novels, dear for their suggestive names: such, as well as memory serves me, were the ingredients of the town. These, you are to conceive posted on a spit between two sandy bays, and sparsely flanked with villas — enough for the boys to lodge in with their subsidiary parents, not enough (not yet enough) to cockneyfy the scene: a haven in the rocks in front: in front of that, a file of gray islets: to the left, endless links and sand wreaths, a wilderness of hiding-places, alive with popping rabbits and soaring gulls: to the right, a range of seaward crags, one rugged brow beyond another; the ruins of a mighty and ancient fortress on the brink of one; coves between — now charmed into sunshine quiet, now whistling with wind and clamorous with bursting surges; the dens and sheltered hollows redolent of thyme and southern wood, the air at the cliff's edge brisk and clean and pungent of the sea — in front of all, the Bass Rock, tilted seaward like a doubtful bather, the surf ringing it with white, the

solan-geese hanging round its summit like a great and glittering smoke.—STEVENS: *The Lantern Bearers*.

II. Criticise the figures in the following extracts:

1. The two young doctors, handsome as Greek gods, stood talking in the silvery moonlight.

2. His tears fell like rain on the girl's tresses, fine as spun gold.

3. Historical France has three great searchlights that have swept the ocean of time and sent their little beams through all the centuries—Louis XIV., Napoleon, and Henry of Navarre.

4. The doughty half-back plunges down the field, fierce as a lion, tossing his foes aside.

5. To the traveler who, coming from the north, has passed through a country of plains and hills but slightly trimmed in its monotony by scattered stripes of woods or shining threads of streams, the final view of the Alps turns comfortable enjoyment into earnest admiration.

6. When Mr. Cottle, the publisher, shortly after sold his copyrights to Mr. Longman, that of the *Lyrical Ballads* was reckoned at zero, and it was at last given up to the authors. A few persons were not wanting, however, who discovered the dawn-streaks of a new day in that light which the critical fire-brigade thought to extinguish with a few contemptuous spurts of cold water.—LOWELL: *Wordsworth*.

7. Wordsworth went quietly over to Germany to write more Lyrical Ballads, and to begin a poem on the growth of his own mind, at a time when there were only two men in the world (himself and Coleridge) who were aware that he had one, or at least one anyway differing from those mechanically uniform ones which are stuck drearily, side by side, in the great pin paper of society.—IBID.

I. Are the figures in the following quotations effective? Why?

1. In the midst of it all gleams the Welsh Harp Lake, like a piece of sky that has become unstuck and tumbled into the landscape with its shiny side up.—DU MAURIER: *Peter Ibbetson*.

2. [The brown bear] hugged as many [monkeys] as he could hold, and then began to hit with a regular *bat-bat-bat*,

like the flipping strokes of a paddle wheel.—KIPLING: *The Jungle-Book*.

3. The moon was sinking behind the hills, and the lines of trembling monkeys huddled together on the walls and battlements looked like ragged, shaky fringes of things.—IBID.

4. It is not a great Xerxes-army of words, but a compact Greek ten thousand, that march safely down to posterity.—LOWELL: *Wordsworth*.

5. That [the ability to write] was a proficiency that tempted me; and I practiced to acquire it as men learn to whittle, in a wager with myself.—STEVENS: *A College Magazine*.

6. Almost from the first moment of my march, a faint, large noise, like a distant surf, had filled my ears. . . . As I continued to advance, the noise increased and became like the hissing of an enormous tea-urn.—STEVENS: *Travels with a Donkey*.

7. Night is a dead, monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afieid. All night long he can hear Nature breathing deeply and freely; even as she takes her rest she turns and smiles; and there is one stirring hour unknown to those who dwell in houses when a wakeful influence goes abroad over the sleeping hemisphere, and all the outdoor world are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of night. Cattle awake on the meadows; sheep break their fast on dewy hillsides, and change to a new lair among the ferns; and houseless men, who have lain down with the fowls, open their dim eyes and behold the beauty of the night.—IBID.

8. One thing only De Launay could have done—what he said he would do. Fancy him sitting, from the first, with lighted taper, within arm's-length of the powder magazine; motionless, like old Roman Senator, or bronze lamp-holder.—CARLYLE: *The Storming of the Bastille*.

9. Pathetic little tumble-down old houses, all out of drawing and perspective, nestled like old spiders' webs between the buttresses of the great cathedral.—DU MAURIER: *Trilby*.

10. The light seemed to go out of his eyes and leave them like stale opals.—KIPLING: *The Second Jungle-Book*.

11. The fog was driven apart for a moment, and the sun shone, a blood-red wafer, on the water.—KIPLING: *Plain Tales from the Hills*.

12. The aftermath of the dust storm came up and drove us down-wind like pieces of paper.—IBID.

13. But the walls were made of screens of marble tracery—beautiful, milk-white fretwork, set with agates and carnelians and jasper and lapis lazuli, and as the moon came up behind the hill it shone through the openwork, casting shadows on the ground like black-velvet embroidery.—KIPLING: *The Jungle-Book*.

14. The feeling of unhappiness he had never known before covered him as water covers a log.—KIPLING: *The Second Jungle-Book*.

J. Comment on the appropriateness or the inappropriateness of the diction in these quotations:

1. The outward evidences of a thirst for American gore are not so marked as they were. The utter willingness of the United States to accept the earliest opportunity of settling the Cuban question with hard gloves has thrown large intelligence into the haughty and hating Castilians.

2. It is quite likely that, during the progress of the present war, there will be entirely new experiences in the character and treatment of the wounds inflicted in battle as compared with those of thirty years ago. Since that time, the destructive machinery of the battlefield has been brought to such a degree of perfection in regard to distance of range, accuracy of aim, and power of penetration, that the percentage of such as may receive slight wounds, from which recovery may be possible, will be exceedingly small in proportion to such as are destined to be killed outright. It will be a question of wholesale slaughter, in which the winner can show the greatest amount of annihilation in the shortest possible time. The mill that has the best grinding power will be the first to receive the prize. The game is to be played with stakes in job lots. It is to be a wholesale business entirely, the mere retail exhibitions of personal bravery, individual tact, or military genius being virtually unnecessary for the desired end. The best equipped machine shop will turn out the

most goods. Hence it will be impossible to estimate the amount of damage that may be done or the number of lives that may be sacrificed.

3. It is due to Neighbor Diaz [President Diaz of Mexico] to say that he is not taking advantage of this unpleasantness [the Spanish-American War] to throw any garbage over the line fence.

4. It looks as if Mr. Williamson had succeeded in moving the Senator's keep-off-the-grass sign several yards further back.

5. It is not good policy to underrate the Spanish war vessels. When thoroughly rid of the odor of garlic, they may make serviceable additions to the United States navy.

6. If England and Uncle Sam ever do join hands and circle to the left, they will lead the rest of the world a lively dance.

7. There seems to be a notion abroad that the United States cannot hold the Monroe doctrine and a vigorous foreign policy at the same time. The American eagle, let it be understood, has two claws, not to mention a serviceable beak.

8. A very good touch in the line of pathos is the boy's grief over the dead bird.

9. There is one day when all things are tired, and the very smells, as they drift on the heavy air, are old and used. One cannot explain this, but it feels so. Then there is another day—to the eye nothing whatever has changed—when all the smells are new and delightful, and the whiskers of the Jungle People quiver to their roots, and the winter hair comes away from their sides in long, draggled locks. Then, perhaps, a little rain falls, and the trees and the bushes and the bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that you can almost hear, and under this noise runs, day and night, a deep hum. That is the noise of the spring—a vibrating boom which is neither bees, nor falling water, nor the wind in tree tops, but the purring of the warm, happy world.—KIPLING: *The Second Jungle-Book*.

10. A very fascinating background it was, and held a great deal, though so tiny. Meadowland came first, set with flowers, blue and red like gems. Then a white road ran, with wilful, uncalled-for loops, up a steep conical hill, crowned with towers, bastioned walls, and belfries; and down the road the little knights came riding, two and two. The hill on one side descended to water, tranquil, far-reaching, and blue; and a very curly ship

lay at anchor, with one mast having an odd sort of crow's-nest at the top of it.—KENNETH GRAHAME: *Dream Days*.

11. The traveller, descending from the slopes of Luna, even as he got his first view of the Port-of-Venus, would pause by the way, to read the face as it were, of so beautiful a dwelling place, lying away from the white road, at the point where it began to decline somewhat steeply to the marsh-land below. The building of pale red and yellow marble, mellowed by age, which he saw beyond the gates, was indeed but the exquisite fragment of a once large and sumptuous villa. Two centuries of the play of the sea-wind were in the velvet of the mosses which lay along its inaccessible ledges and angles. Here and there the marble plates had slipped from their places, where the delicate weeds had forced their way. The graceful wildness which prevailed in garden and farm gave place to a singular nicety about the actual habitation, and a still more scrupulous sweetness and order reigned within.—PATER: *Marius the Epicurean*.

12. The morning broke with sinister brightness; the air alarmingly transparent, the sky pure, the rim of the horizon clear and strong against the heavens. The wind and the wild seas, now vastly swollen, indefatigably hunted us. I stood on deck, choking with fear; I seemed to lose all power upon my limbs; my knees were as paper when she plunged into the murderous valleys; my heart collapsed when some black mountain fell in avalanche beside her counter, and the water, that was more than spray, swept round my ankles like a torrent. I was conscious of but one strong desire, to bear myself decently in my terrors, and whatever should happen to my life, preserve my character: as the captain said, we are a queer kind of beasts. Breakfast time came, and I made shift to swallow some hot tea. Then I must stagger below to take the time, reading the chronometer with dizzy eyes, and marveling the while what value there could be in observations taken in a ship launched (as ours then was) like a missile among flying seas. The forenoon dragged on in a grinding monotony of peril; every spoke of the wheel a rash, but an obliged experiment—rash as a forlorn hope, needful as the leap that lands a fireman from a burning staircase. Noon was made; the captain dined on his day's work, and I on watching him; and our place was entered on the chart with a meticulous precision which seemed half

pitiful and half absurd, since the next eye to behold that sheet of paper might be the eye of an exploring fish. One o'clock came, then two; the captain gloomed and chafed, as he held to the coaming of the house, and if ever I saw dormant murder in man's eye, it was in his. God help the hand that should have disobeyed him.—STEVENSON: *The Wrecker*.

PART IV.

RHETORICAL LAWS OF THE SENTENCE AND THE PARAGRAPH.

CHAPTER XVII.

CLEARNESS IN SENTENCES—UNITY.

100. The Content of Part IV.—At the very outset of our work in composition, we learned that in writing there are two matters to be considered—correctness and effectiveness. Part II deals with correctness. Part III states the rhetorical laws which help us to make our diction effective. Part IV takes up the rhetorical laws observance of which makes sentences and paragraphs clear and forcible. We shall discover that sentences and paragraphs, to be clear, must have unity and coherence; that to be forcible, they must have emphasis.

101. Unity Defined.—We shall discuss first clearness in sentences. To be clear, a sentence must have unity; that is, it must not contain incongruous material, and must be so expressed that it gives the reader the impression of being one thought. When a sentence contains incongruous statements, it is said to lack unity of thought. When a sentence fails to present its meaning as one obvious whole, it is said to lack unity of form. Each of the examples cited in the left-hand column below violates unity of thought, or unity of form, or both. Note how much clearer are the rewritten sentences in the right-hand column.

1. Chaucer began to write at an early age, and as he was a page for some court lady, he went to France when she did.

2. Once I saw a college President as he walked upon the stage, and he held in his hand a whole basket of diplomas.

3. A good paragraph must have unity of thought, and the different sentences of which it is composed must be logically connected, and what is most important in the paragraph must be made prominent, and what is of small consequence merely hinted at.

4. The history of our country during the last forty years proves to the mind of every thoughtful citizen that our party is the only party to be intrusted with any work of construction, and it is the only party that has had the brains and the courage to deal successfully with the many important and serious questions that have come up during the period of a life-time, some of which have threatened and endangered the very existence of our republic, and all of these great questions have been settled with honor and credit to the nation, and to-day, after the trials and distresses of panic and of war, the American people are more prosperous than the people of any other country.

1. Chaucer began to write at an early age. Being at this time the page of a court lady, he went in her train to France.

2. I once saw a college president walk upon the stage holding a whole basket of diplomas in his hand.

3. A good paragraph must have unity of thought. A paragraph is unified if the different sentences in it are logically connected, and if what is most important is made prominent, what is of small consequence, merely hinted at.

4. The history of our country during the past forty years proves, to every thoughtful citizen, that our party is the only party to be intrusted with any work of construction; that it is the only party that has had the brains and the courage successfully to deal with the many important questions which have come up during the period of a lifetime—some of them serious enough to endanger the very existence of the republic. All of these questions it has settled with so much honor and credit to the nation that today, immediately after the trials and distresses of panic and of war, the American people are more prosperous than the people of any other country.

102. Sentences Too Long for Unity of Thought.—Unity of thought will be considered first, because without unity of thought there can be no unity of form. Lack of unity of thought comes from having either too much or too little in the sentence—more commonly from having too much. The most elementary form of this error consists in joining in one sentence two or more incongruous statements; for example:

1. Booth had a great aversion to rehearsals, but he was a most gentle man to those holding minor positions.

2. "But my husband's tongue 'ud have been a fortune to anybody, and there was many a one said it was as good as a dose of physic to hear him talk; not but what that got him into trouble in Lancashire, but he always said, if the worst came to the worst, he could go and preach to the blacks."—GEORGE ELIOT: *Felix Holt*.

Such collections of odds and ends of thought are not common in serious writing. In most cases, sentences too long for unity of thought merely unite two or more statements, properly consecutive, but not parts of the same thought; e. g.:

The men of our day have little conception of the roughness of Elizabethan times, but the men of that time were loyal to the queen, and they had a great love for literature, too.

These statements can properly follow one another as separate sentences, but they cannot be joined in one unit, because the resulting sentence lacks a leading thought. The writer has not tried to say one thing at a time. A similar, though less elementary error, is the addition to the sentence of a postscript, as in the following extract:

When the wire is in the groove around the edge of the pan, the pan is given to a boy who bends together the tongue-shaped corners spoken of above and puts each corner into a machine, and when it comes out, we find the corners riveted.

The italicized words represent a new thought and demand a new sentence.

This attempt to utter a string of thoughts in one breath is so common that other instances will be useful.

1. Tom bet but once and lost, and after watching the races till late, we left the grounds.

2. The allusion in the last three lines is to the story that Orpheus sought his wife in Hades, and played so well that "Iron tears ran down the cheeks of Pluto," and he granted that Orpheus might take his wife with him back to earth, on condition that Orpheus must not look back at her till they reached the surface, but he didn't observe the condition, and looked back at his wife when he himself got to the earth's surface, and so he lost his wife a second time.

3. We are very seldom annoyed with thunderstorms; and it is no less remarkable than true, that those which arise in the south have hardly been known to reach this village; for before they get over us, they take a direction to the east or to the west, or sometimes divide into two, and go in part to one of those quarters, and in part to the other, as was truly the case in the

1. Tom bet but once, and lost. After watching the races till late, we left the grounds.

2. The allusion in the last line is to the story of Orpheus's search for his wife in Hades. He played so well that "Iron tears ran down the cheeks of Pluto," and the monarch of Hades granted the musician permission to take his wife back to earth, on condition that he should not look back at her until they reached the surface. But Orpheus did not observe the condition; as soon as he himself got to the surface, he turned to glance at Eurydice. So he lost his wife a second time.

3. We are very seldom annoyed with thunderstorms; and it is no less remarkable than true, that those which arise in the south have hardly been known to reach this village; for before they get over us, they take a direction to the east or to the west, or sometimes divide into two and go in part to one of these quarters, and in part to the other. This was truly the case in the

summer of 1783, when though the country round was continually harassed with tempests, and often from the south, yet we escaped them all; as appears by my journal of that summer.—WHITE: *Natural History of Selborne*.

4. In looking up dates, I find that my own birth-year, 1834 (not so long ago it seems to me), was the year in which occurred, at the age of seventy-seven, the death of the French-American hero and knight of liberty, whose life, together with the battle of Yorktown, in which he performed such distinguished services, American school youths are called upon this week to honor and celebrate by school exercises and by contributions looking to the erection of an American Youth's monument to his memory at the Paris exposition of 1900, to be dedicated on the 4th of July of that year.

5. One of the Naval Reserves went down in the same car I did one day, and his poor mother, who was a widow, at least so I judged from the mourning she wore, seemed to feel very badly indeed to think her son was going away, and she sighed from time to time, and gazed at him always.

6. As time goes on, those things which at first seem to be a burden become lighter,

summer of 1783, when, as appears by my journal of that summer, though the country round was continually harassed with tempests, often from the south, we escaped them all.

4. In looking up dates, I find that my own birth-year, 1834 — not so long ago it seems to me — was the year in which died, at the age of seventy-seven, the French-American hero and knight of liberty — Lafayette. His life and the battle of Yorktown, in which he performed such distinguished services, you are to celebrate this week by school exercises and by contributions. Your contributions, if they are large enough, are to be used for a monument to the memory of Lafayette, to be erected at the Paris exposition of 1900 and to be dedicated on the 4th of July of that year.

5. In the car in which I went down town one day were one of the Naval Reserves and his mother. His mother, whom I judged to be a widow, from the mourning she wore, seemed to feel very badly indeed to think her son was going away, and sighed from time to time, and gazed at him always.

6. As time goes on, those things which at first seem to be a burden become lighter,

and in some cases even pleasant, and the student begins to realize that college life is not so hard as his first impressions would have him think, and, although there are many difficulties to be overcome, nevertheless there are many things which go to make up that opinion which all old college students hold, namely, that their college days were undoubtedly the most pleasant days of their lives.

103. Sentences Too Short for Unity.—We cannot always confine ourselves to simple declarative and interrogative sentences, or to very brief complex and compound ones. Not infrequently, if there are a number of closely related facts or ideas, unity requires that two or more brief, simple sentences be joined in one long, compound or complex sentence. Otherwise, all our writing would be like the following extract from a theme:

The day was cold and dry. I had wrapped myself up in a cloak and a blanket. I wore two hoods and a veil upon my head. My hands were dressed in two pairs of mittens. After seating myself in the buggy, I was roughly tucked in with two more blankets. I was so burdened with wraps that I could hardly move.

This is not only rough and unpleasant, but even illogical. Facts which belong together are unnaturally forced apart, and the reader is compelled, before he can see the relation of each sentence to the others and to the paragraph, to combine some of them in his mind. Properly written, it reads as follows:

As the day, though dry, was cold, I had wrapped myself in a cloak and a blanket, wore two hoods, a veil, and two pairs of

and in some cases even pleasant. The student begins to realize that college life is not so hard as his first impressions made it seem. Some difficulties there are, to be sure, throughout his course; but there are enough pleasant spots to make him agree with all old college students when they say that their college days were the pleasantest days of their lives.

mittens; but even this was not enough, and after I sat down in the buggy, I was tucked in with two more blankets. Naturally, I could hardly move.

The extracts which follow show the same fault; each of the short sentences lacks unity, because each represents only a fragment of the whole thought of which it is a part. The long sentences in the right-hand column, on the contrary, are unified. Clearly, unity depends, not on how long or how short a sentence is, but upon the thoughts contained in the sentence.

1. It is very sad to see the soldiers go off to war, because you feel that you may never see them again. I do not think that any of the young boys who start off really know where they are going. Still they all seem very anxious to go.

2. There are men whose charm is in their entirety. Their words occasionally utter what their looks invariably express. We read their thoughts by the light of their smiles. Such a man was Mr. Emerson.

3. I wish to point out a few of the chief characteristics of the works of this deep thinker. I shall deal first with his rank as a poet. Then I shall consider his style as a prose writer. The third point is the keen perception displayed in his essays. Lastly, I shall consider his happy temper.

1. It is very sad to see the soldiers go off to war, because you feel that you may never see some of them again, and that, however eagerly these young boys start off, very few of them know for what they are really going.

2. There are men whose words only occasionally utter what their looks invariably express, whose thoughts we must read by the light of their smiles—men whose charm is in their entirety. Such a man was Mr. Emerson.

3. I wish to point out four characteristics of the works of this deep thinker: the excellence of his verse; the excellences and the defects of his prose; the keen perception displayed in his essays; and his happy temper.

104. The Relation of the Sentence to the Paragraph.—We shall not arrive at an adequate understanding of

the term unity if we consider only single sentences. Few writers think of the form of each statement at the moment they put it down. Furthermore, the sentence is seldom an independent unit of style; it gains its meaning by its relation to the other sentences immediately about it, and to the whole paragraph in which it stands. Roughly speaking, we may say that a unified sentence represents one step in the progress of a paragraph.* In the following extracts, for example, each sentence is a clearly marked stage in the progress of the thought:

1. There is in the government of the United States no such thing as a Cabinet in the English sense of the term. But I use the term, not only because it is current in America to describe the chief ministers of the President, but also because it calls attention to the remarkable difference which exists between the great officers of State in America and the similar officers in the free countries of Europe.—BRYCE: *American Commonwealth*.

2. I have observed that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black† or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling,

* NOTE.—It must be remembered that frequently writers use the short sentence for some special purpose, such as rapidity or emphasis. The following extract is a case in point. Yet this hardly destroys the force of the rule: "No feature in the government of the United States has awakened so much curiosity in the European mind, caused so much discussion, received so much admiration, and been more frequently misunderstood, than the duties assigned to the Supreme Court and the functions which it discharges in guarding the ark of the Constitution. Yet there is really no mystery about the matter. It is not a novel device. It is not a complicated device. It is the simplest thing in the world if approached from the right side."—BRYCE: *American Commonwealth*.

† Dark-complexioned.

digesting and correcting will fall to my share, I must do myself the justice to open the work with my own history.—ADDISON: *The Spectator*.

105. **Unity of Form.**—We now pass from the question of the content of the sentence to the question of its form. Except where a sentence is a compound one, containing two or more ideas of exactly equal importance, to preserve unity one idea must be made more important than the others. In a perfectly unified sentence there may be a dozen different statements, but if the writer knows just what he wishes to say, there will be eleven subordinate ones and one main one. Coleridge said that he could tell the uneducated from the educated man by the fact that in the sentences of the former all the thoughts had equal importance. Instances of this fault can be found in most newspapers and themes. "Shelley was passionate by nature and this is shown in his poetry," is properly one sentence; yet it is not unified. We must make one of the clauses subordinate. "That Shelley was passionate by nature is shown by his poetry," is unified. Again, "She roved among the flowery fields and meadows with her little playmates, and she passed a pleasant life," is of dubious unity. "Roving among the flowery fields and meadows with her little playmates, she passed a pleasant life," is of undoubted unity. A longer example will be useful, for in short sentences there is little chance for errors of this kind:

Nelson now met the Spanish fleet off Cape St. Vincent, and in the engagement that followed he saw that the Spanish showed signs of retreating, so he disobeyed orders and engaged four of the enemy at once, and the English were victorious.

This sentence is strikingly deficient in unity, yet everything in it may properly be said in one sentence,

provided the writer makes clear which is the leading idea, to which the various details contribute. In the following form that is done:

In the engagement that followed Nelson's meeting with the Spanish fleet off Cape St. Vincent, Nelson, seeing that the Spanish showed signs of retreating, disobeyed orders, engaged four of the enemy at once, and came off victorious.

Study of the following extracts will reinforce the statement made above — that to give the principal idea a subordinate form destroys unity.

1. His shiftless ways annoyed her from the first, and at the end they do not come into each other's presence any more than is necessary.

2. Throughout his novels Scott portrays with admirable force and fire the knight's thirst for battle, and this especially pleased me in *Ivanhoe*.

3. Then the sound of a gun broke the silence, and our men knew that they had been discovered, and the warning shout of the sentry on Morro's walls could easily be heard.

4. I followed the lists of standard authors in my reading throughout the high school, because my choice of reading matter was first directed that way, and at the end of the four years I was very tired of the "Hundred Best Books." I wanted variety, and therefore I wandered from the beaten path, and it must be said that the by-ways are

1. From the first his shiftless ways so annoyed her that, at the end, they do not come into each other's presence any oftener than is necessary.

2. The force and fire, with which Scott in all his novels portrays the knight's thirst for battle, was what especially pleased me in *Ivanhoe*.

3. Then our men, hearing the sound of a gun and the warning shout of the sentry on Morro's walls, knew that they were discovered.

4. Naturally, since my first choice of reading matter was directed toward the standard authors, I followed them all through my high school reading, until at the end of the four years I was tired of the "Hundred Best Books." In search of variety, I wandered from the beaten path, to be rewarded with the discovery that, after a long course of standard

often more interesting than the direct road, for few will deny that after reading a long series of standard works one may find unbounded delight in Anthony Hope, Conan Doyle, and Jules Verne.

reading, one often finds the by-ways more interesting than the direct road, and gives to Jules Verne, Conan Doyle, and Anthony Hope, the attention he refuses to Jane Austen and George Eliot.

106. Compound Sentences Often Destructive to Unity.— Examination of the examples cited under unity of form reveals two facts: first, the compound often gives way to the complex construction; secondly, "and" and "but," common in the un-unified sentences, are rare in the unified ones. Long compound sentences, which depend for connectives chiefly on "but" and "and," are prone to lack unity. Some sentences must, of course, from the nature of the thought, be compound, but many may properly be changed from compound to complex statements. The simplest device for making a compound sentence complex is the use of a subordinate clause. "I have a dog, and he is a good hunter, and I follow him into the woods with pleasure," lacks unity. "I have a dog who is so good a hunter that I follow him into the woods with pleasure," is unified. A second device is the use of participial phrases. If we supply a participial construction in the awkward, disjointed statement, "He was a bad man, and I knew he was, and so I left him to his own devices," it becomes the unified statement, "Knowing him to be a bad man, I left him to his own devices." Note, too, the use of the present participle in the sentence about Nelson's battle with the Spanish, section 105.*

107. Summary of Chapter.— Sentences to be clear must be units both in thought and in form. A sentence is a

* NOTE.— In connection with this section the student is urged to review sections 26-28.

unit in thought when it contains but one main assertion and contains all that is necessary to complete that main assertion. Unity of thought suffers from both undue length and undue brevity in the sentence. In many cases the question of how much to put into a sentence must be settled by the relation of the sentence to the rest of the paragraph, for, as a rule, a sentence should represent one step in the thought of the paragraph. A sentence is a unit in form when it presents clearly one main idea. To attain unity of form, we must avoid long, rambling, compound sentences, and accustom ourselves to the use of clauses, participles, and all the many devices that transform a compound into a complex sentence.

Exercise XVII.

A. What constitutes unity in a sentence? Distinguish between unity of thought and unity of form. What relation is there between the length and the unity of a sentence?

B. What bearing on unity has the relation of the sentence to the paragraph?

C. The following sentences lack unity. Correct them, stating in each case whether the defect is lack of unity of thought, or of form, or both:

1. The seizure occurred in the breakfast room, and the Earl was quickly conveyed to his bedroom.

2. The health of Lady Victoria Montague, daughter of the Duchess of Manchester, is so indifferent that the Duchess has let her house on Portman square to the Duchess of Roxburghe, as she cannot return to England until June, from Berlin, where, thanks to a large American contingent, they are having a particularly gay season.

3. Nor will any one whose heart is in the right place think the worse of President Loubet because his aged and widowed

mother lives on a farm and wears peasant garb, however much a subject for ridicule this may appear to the editor of the principal monarchical sheet in Paris, who obtained his first introduction to the fashionable world of the French capital as secretary and factotum to a disreputable person, and who, on the last occasion of his fighting a duel, first of all bolted round the field, his adversary pricking him in the back, and then, when finally forced by his seconds to face his antagonist, actually seized the latter's rapier with his left hand and viciously jabbed his defenseless adversary, inflicting a bad, though fortunately not a dangerous wound.

4. The first speaker is, of course, Satan, and after he finishes addressing his fellow-spirits, Moloch arises.

5. I was proud before, but did not realize it, but then it asserted itself, and before I was aware of it, a sneer was painted on my face.

6. However, I was little concerned, as I had always fared well, until one day I saw some men admiring the beautiful tree which bore me, and after a few words an axe was driven into my parent trunk, then the saw was applied, and after a while, with one long shudder, my mother pitched headlong to the earth, amidst the shouts of men and the crashing of branches.

7. The water had put life into the logs, and though their limbs were all amputated, they were a very lively set, but at last their course was checked.

8. With the assistance of this man his trunk was soon found, inspected, checked, and put on top of a cab which waited outside, and as Paul was driven through the crowded streets, there burst upon his astonished sight for the first time a full view of American city life.

9. He was brought up in the Puritan traditions, and he shows this in all his actions and opinions.

10. I worked faithfully for my kind employer, who one morning surprised me by making me a partner in the business.

11. Providence seems to have forced upon us a great responsibility, and has now opened the door to China, which is now making an effort to become more civilized.

12. Some people became frightened at this strange sunset and thought the world was coming to an end, but finally the sky resumed its natural color, and the sun rose the next morning the same as usual.

13. She was a wonderful swimmer, among other things, and one early morning, when she was a girl, she did really swim, they say, across the Shannon and back, to win a bet for her brother, Lord Levellier, the colonel of cavalry, who left an arm in Egypt and changed his way of life to become a wizard, as the common people about his neighborhood supposed, because he foretold the weather and had cures for aches and pains without a doctor's diploma.—MEREDITH: *The Amazing Marriage*.

14. His waistcoat was of purple satin, with large yellow tulips worked upon it. This was made over from an old party gown of my wife's. It was a very good garment.

15. The new President of France, like his predecessor, is never so happy as when pottering about with a gun, and may be expected to make full use of his new-fledged prerogatives in connection with the game preserves, differing therein from poor President Carnot, who never got over the fact that at one of his first shooting parties after becoming President, he wounded an official in the lower part of the back, the official in consequence thereof being kept on as chief of the household in lieu of receiving his dismissal, which had already been determined upon.

16. The Holy Grail was given into the care of Joseph of Arimathea and his descendants, but one of these led a wicked life, so that the cup disappeared, and it was a custom of the Knights of the Round Table to go on long journeys in search of it.

17. Milton was married three times in his life, the latter part of which was very unhappy, as his daughters became impatient of the restraints which their father's blindness imposed upon them.

18. Some of Longfellow's greatest works are *Evangeline*, *Hiawatha*, *The Courtship of Miles Standish*, and the *Psalm of Life*, and he died in the year 1882, when he was seventy-five years of age.

19. Goldsmith wandered about Europe for some years and wrote *The Vicar of Wakefield* just in time to save himself from imprisonment for debt.

20. After murdering Duncan, Macbeth could not rest until he had put Banquo out of the way, because he thought Banquo suspected the murder he had committed, and besides, he wished him and Fleance, his son, to be killed, because the

weird sisters had said that the crown would come to them in after time.

21. He had seen the president's little daughter walking across the street, and had run after her to save her, when he was struck by a heavy truck and badly hurt, but not seriously.

22. He died at the age of sixty-five, surrounded by many mourners, among whom were his three daughters, to whom he dictated his writings, after he became blind.

23. Oliver Goldsmith was born in Pallas, in 1728. His family was poor, and he did not receive an efficient education, both on this account and because he played in school instead of working, although when he got to college he worked harder.

24. At Rinkleyville the hardy volunteers met with lemonade and cheers, while at Nashville, through the streets of which they marched, all was very chilly, which, despite the heat of the sun, was not relished, neither was it understood.

25. Pope was born a few miles from London, and from the age of twelve he educated himself at home.

26. Here he began his translation of Homer, which took him fifteen years, and for it he received £8,000.

27. *She* was the next book I read, and I believe that this work is the most appalling flight of the imagination in the English language.

28. The Spaarndam belongs to the Holland-American line and should have reached port two days ago.

29. The three years at college did not take much money, and I found that by working during my spare time I could finish a two-year course in law, and was not long in deciding to do it.

30. School is out with me at three o'clock, and it is seldom that I feel very much like studying then for the following day.

31. It had been decided to leave the dog in the country and this grieved his little master greatly, but finally Romp was allowed to go.

32. In Book I the story opens with a vivid picture of the Bishop, and he is said to have been a Bishop of Provence.

33. The Prince shelters and feeds the hero of our story over night, and this is the turning point in the hero's life.

34. The practice of preaching by narrative commends itself to many ministers. It makes sermons more popular. Popularity is not the only ambition of the minister. But he surely desires to extend his influence. That is, he wants to extend it

as far as is consistent with true helpfulness. No form of literature is so popular as the story. It is even true that the popular preachers are those who make frequent use of illustrations and anecdotes. If this plan is followed, a minister may begin a series of sermons which is but a series of chapters of an original novel. The same characters are met in each week's discourse. The plot gradually develops. The interest of the hearers increases with each succeeding sermon.

D. Why are compound sentences often destructive of unity? What devices exist for unifying compound sentences which lack unity?

E. The following compound sentences lack unity. Rewrite them:

1. Burns's sudden friends forgot him, or at least nothing was done for him, and that embittered him, and he returned to the outer darkness of the old straitened circumstances, and doggedly resumed the burden of poverty and toil.

2. Satan was the first to waken, and then he called his host around him in consultation and they decided to build a large castle and there hold counsel; so in a very short time Pandemonium was built and the angels flocked in and filled the palace.

3. I tried to bark at everyone who passed my new home, and before a week was over I couldn't make a sound, but by the time my voice was all right I had become more accustomed to the ways of the city and let people pass unnoticed.

4. Macduff succeeds in getting some English forces and marches up to Birnam wood and orders every man to take a branch and march against Macbeth in Dunsinane, and there he maintains he was not woman-born, and in the battle he meets Macbeth and kills him.

5. They become king and queen now, and Macbeth says that Banquo is likely to make trouble for him, and Macbeth gets three murderers to kill Banquo and Fleance, but Fleance escapes.

6. We tried to scare the creature from the organ, but that was impossible and then we tipped it over and the rat ran out, but did not get away, for Carlo, the dog, was after it and caught it before it could get into a hole.

7. We are continually told, during our school course, that the

benefit we receive depends not so much upon the books we study as upon association with learned and noble minds, and my point is that in the city one has the greatest opportunity to meet and hear eminent people, and so going to school in the city is better than going to school in the country.

9. Once a month, an afternoon reception is given by the members of the hall to their friends, and at these the girls assist and thus keep in touch with the social world.

F. Are the following paragraphs rightly divided for sentence-unity?

1. Shelley affirmed that the cause of Keats's death was the harsh criticisms he had received from certain of the critics. He affirmed that Keats had brooded over these until it had ultimately caused his death. I do not agree with Shelley in this, for it is stated that Keats died of consumption. Though he may have grieved over these criticisms, yet I do not think they were the direct cause of his death.

2. At the first glance I saw a room all draped and hung with Persian tapestry and curtains. On the walls were old weapons, lanterns, and some curious old pictures. In the middle of the room was a swinging couch. This was shaped much like an ordinary bed, being wide and low. It was hung from the ceiling by four heavy, black chains, and was covered by a huge, Oriental afghan of the brightest colors. On this were innumerable pillows. These made it look very inviting.

3. Between the couch and the window stood two tall brass standards, one of which proved to be an Assyrian charcoal stove and the other a huge candlestick. Upon close examination they were seen to be skillfully inlaid with gold, silver and mother-of-pearl.

4. Then I examined numerous daggers, stilettos, shields, sabres and many curious trinkets. Among these trinkets was one worthy of special notice. It was an ancient instrument of torture. This was a large iron ball, covered with chains and spangles. From one side of it protruded a long, sharp point. How it was used, I know not, but nevertheless it is a very interesting object.

5. Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who

injured her during the period of her disguise were for ever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory!—MACAULAY: *Essay on Milton*.

CHAPTER XVIII.

CLEARNESS IN SENTENCES—COHERENCE.

108. Coherence Defined.—Unity is not the only quality requisite in a good sentence. As the following examples will show, a sentence may be perfectly unified and yet far from clear:

1. We hold a grand raffle Friday for the benefit of William Miller who lost his foot for a fine clock last week.

2. Then he came into the room talking about the relations between Smith and Johnson, and he said that if he didn't stop that sort of thing very soon, he was sure to get into trouble.

3. I only thought that he wouldn't go unless I bought him off, not that he wouldn't go at all.

4. The banker, though he trusted the teller, as is apt to be the case with men of his sort, yet felt that the loss occurred at his desk.

1. We hold a grand raffle Friday for a fine clock, for the benefit of William Miller who lost his foot last week.

2. Then he came into the room talking about the relations between Smith and Johnson, and said that if the former didn't stop irritating Smith very soon, he was sure to get into trouble.

3. I thought only that he wouldn't go unless I bought him off, not that he wouldn't go at all.

4. Though the banker, as is apt to be the case with men of his sort, trusted the teller, yet he felt that the loss had occurred at the latter's desk.

The original versions of these sentences, all units in thought, and all, except sentence four, units in form, are obscure. At some point in each the reader fails to see the exact relation of some word or words to the rest of the sentence. Coherence is lacking. In a coherent sentence the thoughts follow each other in

logical order, and the relation of every part of the sentence to every other part is unmistakable. In other words, a coherent sentence is one in which the elements stick together.

109. Ambiguity the Usual Result of Incoherence.—In many cases an incoherent sentence is ambiguous. The term "ambiguity" comes from the Latin *ambiguus*, which means "wavering" or "uncertain," and an ambiguous sentence is one containing a word, a phrase, or a clause, capable of two or more interpretations. All the illustrative sentences in section 108 are ambiguous. The first sentence seems to say that Miller gave his foot in exchange for a fine clock. Sentence two leaves in doubt whether the one who is to get into trouble is the speaker, Smith, or Johnson. In three, "I only" might be taken to mean "I alone." In four, it is uncertain whether such men as the banker commonly trust all tellers, or whether this teller is the sort of man whom most people trust.

110. Ambiguity from Incoherent Arrangement.—Ambiguity may result from faulty arrangement of words. Such ambiguities can usually be remedied by bringing together things related in thought, and by separating things distinct in thought. For instance, when a newspaper says that "Justice Martiñ has continued the case of A. L. Walker, charged with beating his wife for ten days," we can make the sentence sensible and coherent only by shifting the words "for ten days" to the place next the words they modify in thought. Then the passage reads, "Justice Martin has continued for ten days the case of A. L. Walker, charged with beating his wife." More thoroughly ambiguous is the italicized clause in the following example: "The old man, although he loved his son with uncommon warmth,

as is apt to be the case with an only child, spoiled him." Only the one who wrote this knows whether the italicized clause modifies "loved" or "spoiled." By very slight changes in phrasing and considerable changes in arrangement, the uncertainty is removed. "The old man, although he spent on his son the uncommonly warm affection given to only sons, spoiled him," has a definite meaning. "The old man, although he loved his son with uncommon warmth, spoiled him, as only children are so often spoiled," means something quite different.

In this connection the positions of the adverb "only," the negative particle "not," and the correlative particles "either . . . or," "neither . . . nor" must be noticed. Though a moment's thought will always show the writer just what words they modify, we often find sentences like, "This only is the result of my lack of experience," in which "only" belongs before "my lack of experience"; "But all of this drudgery is not without reward," in which "not" belongs before "all"; and, "Johnson and I neither thought him rich nor poor," in which "neither" belongs just before "rich." Such sentences violate the law that things related in thought should be brought together, things distinct in thought kept apart.

One other kind of incoherence due to faulty arrangement must be referred to—the use of a pronoun long before the occurrence of the noun to which it refers. In the following extract, "they" is entirely in the air until the next to the last line:

Ballads are a very interesting form of literature, but though they have made careful researches in ballad history, and though they have discovered some interesting facts with regard to subjects, common refrains, and other characteristics, students of

this form of literature have failed to arrive at satisfactory conclusions on certain points.

Usually it is not advisable to use a pronoun before the noun to which it refers.

111. Ambiguity from the Use of Too Many Pronouns.—Ambiguity may be produced by too free a use of pronouns. A student who wishes to tell how Dr. Livesey, of *Treasure Island* fame, threatened the pirate, Billy Bones, writes:

The Doctor told him he was a dirty old scamp, and that he was a doctor and a magistrate, so that if he ever caught him doing anything like that again, he would run him out of the district.

It takes time to discover to which man the various pronouns refer. To remove the obscurity we shall have to make part of the passage a direct quotation:

Dr. Livesey told Bones that he was a dirty scamp, and warned him if he did anything like that again, he would be run out of the district: "For," said the doctor, "I am not only a physician, but a magistrate too."

Often when the report of a speech in the third person is ambiguous, we must resort to this device of direct quotation. Usually, however, the question is merely one of finding nouns to take the place of pronouns. By decreasing the number of pronouns, the confused sentence, "Walters and Foster didn't agree with them, but thought as we did, and so they were forced to give up their intention," becomes the clear one, "Walters and Foster didn't agree with their old-time adversaries, but with us, and so the latter were forced to give up their intention."

In getting rid of ambiguous pronouns it may be necessary to repeat a word. When clearness demands it, the best writers are never afraid to use a word twice. The repetition may, by serving as a sort of

echo of the previous thought, even increase the coherence. So Mr. Bryce writes:

Yet after all it (the influence of the Speaker of the House of Representatives) is power, power which in the hands of a capable and ambitious man becomes so far-reaching that it is no exaggeration to call him the second, if not the first political figure in the United States. . . . —BRYCE: *American Commonwealth*.

This device of repetition is used in transforming the incoherent sentence below into a coherent one.

1. This policy is not the best one; it is false, and we know it, and shun it accordingly, even if it is not to our interest.

1. This policy is not the best policy; it is false, we know it to be false, and though shunning it is not to our interest, shun it we do.

112. Pronouns Must Have Unmistakable Antecedents.—A pronoun may be used a great number of times without destroying coherence, if it refers always to the same antecedent. In the rewritten sentence above, the threefold repetition of "it" was an aid to clearness. In the following passage from Macaulay, "he" is used twelve times; yet the passage is firmly coherent:

The situation of William was very different. He could not, like those who had ruled before him, pass an Act in the spring and violate it in the summer. He had, by assenting to the Bill of Rights, solemnly renounced the dispensing power; and he was restrained, by prudence as well as by conscience and honour, from breaking the compact under which he held his crown. A law might be personally offensive to him: it might appear to him to be pernicious to his people: but, as soon as he had passed it, it was, in his eyes, a sacred thing. He had therefore a motive, which preceding Kings had not, for pausing before he passed such a law. They gave their word readily, because they had no scruple about breaking it. He gave his word slowly, because he never failed to keep it.—MACAULAY: *History of England*.

There is much danger that in some way the antecedent of a pronoun will be left uncertain. If the antecedent is shifted, if the pronoun stands without any

antecedent, or with only a vague antecedent, or if the word to which it refers grammatically is not the word to which it refers in sense, ambiguity surely results. The following sentences are cases in point:

Either way will be difficult, for the President will want the Secretary of War to be inferior in rank to the commanding general, as he will be more of a personal appointee, and so he will have a better control over the army.

Either way will be difficult, for the President will want the Secretary of War to be inferior in rank to the commanding general, because then the former will be more of a personal appointee, and he himself will so gain a better control over the army.

The first "he" refers to the Secretary of War, the second to the President; the shift in antecedent produces complete obscurity.

No doubt Banquo was ambitious, but it did not master him as it did Macbeth.

No doubt Banquo was ambitious, but ambition (or the craving for advancement) did not master him as it did Macbeth.

In the original form, "it" is without an antecedent, because a pronoun may not refer grammatically to an adjective. The reader is left to supply the noun "ambition," from the use of the adjective "ambitious."

We went to the Capitol determined to vote against him, but got there too late for our votes to count, which seemed to our adherents a most unwise policy.

We went to the Capitol determined to vote against him, though this determination seemed to our adherents a most unwise policy, but we got there too late for our votes to count.

"Which" is here ambiguous, because its antecedent is vague. Speaking strictly, it has no antecedent, for "which" may not refer grammatically to a phrase or a

clause, but, like all pronouns, must have one word as its antecedent. Disregarding, however, the grammatical fault, we may still condemn the sentence, because "which" may mean either the determination to cast a negative vote or the carelessness of coming late.

1. They (the Danes) did not care for grammar, and, consequently, their influence unsettled the inflections of the language and prepared the way for their complete disappearance.

2. General Johnson's father, also a soldier, died in battle before his twentieth year.

1. They (the Danes) did not observe the rules of grammar and, consequently, their influence unsettled the language and prepared the way for the complete disappearance of inflection.

2. General Johnson's father, also a soldier, died in battle before his son was twenty.

In the first sentence, "their" refers grammatically to "the Danes," in sense to "inflections"; in the second, "his" refers grammatically to "father," in sense to "General Johnson." Be careful to make a pronoun refer grammatically to the word it modifies in sense.

In all these cases, rewriting has increased the number of words, but when clearness is at stake, to think of the number of words is a penny-wise, pound-foolish policy.

113. Ambiguous Participles.—Participles, like pronouns, frequently cause ambiguity by being used without any governing word, or by being made to refer grammatically to a word to which they do not refer in sense. Such participles are called "loose" or "hanging" participles. In the following example, "being" is grammatically governed by no word in the sentence: "One day, being at dinner with his father and mother at the house of a neighbor, the servant, while passing the coffee, overturned a cupful on Macaulay's legs." In, "After hurriedly eating my supper, a friend came in,"

"eating" is wrongly used, because, though in construction it modifies "friend," it is intended to modify "I." The sentence should read: "After I had hurriedly eaten my supper, a friend came in." The fault is ludicrously illustrated in the sentence, "When moulting, we should take great care of birds." As such ambiguities occur frequently, the writer should scan his participles closely to see that they refer definitely to some word in the sentence, and that they modify grammatically the words they modify in thought.

114. Incoherence from Misuse of Connectives.—The misuse of connectives will bring about logical incoherence, that is, obscurity. "But" and "and" are the chief offenders. These two words should connect ideas of equal rank: "and" should show similarity; "but" should show contrast, or a change in thought. Sometimes "but" is inserted where there should be no connective, as in the sentence, "In some wards one cannot walk on the sidewalk for a block without jumping open spaces, but in walking at night the danger is greatest." More frequently "but" is employed in the place of "and," as in the sentence, "This indoor practice is merely to limber up the men, but as soon as weather permits, they flock outdoors." Two "buts" used successively are likely to cause incoherence; for example: "The process was clear in general to all of us, but some details were obscure, but these details could not be learned in the limited time the manager would allow us in the factory." "And" is perhaps the most commonly misused connective; it wrongly takes the place of all the various words which indicate cause and effect, or contrast. In, "I thought it out and I came to no conclusion," "and" has usurped the place of "but" or "yet." In the next example it improperly

displaces one of the disjunctives, "but," "still," or "however": "There are now on the market many kinds of paint to which both shipworms and barnacles yield at once, and which preserve the ship only a short time." In the following extract, the second "and" takes the place of "since" or "because": "Though the attack on Hongomont was a feint to draw Wellington thither and to make him swerve to the left, the attempt did not succeed, and he took four more companies of guards and one Brunswick battalion to the threatened place." Be careful that each conjunction shows the exact relation between the ideas it connects.

115. Incoherence from Shifts of Construction.—The errors enumerated above produce ambiguity or obscurity. Even though a sentence is clear, however, it may be made slightly incoherent by a shift in construction. Often, when a speaker starts a sentence in one way and finishes it in another, he is clear, but at the expense of a vexing increase of our attention. A student, explaining how football players are placed upon the field, writes: "The opposing side scatters its men so that each one has a certain part of the field to guard, and in order to be in position to catch the ball when it is kicked." Our attention to his thought is disturbed, because he forgets that the first of his descriptive statements is a clause and makes the second an infinitive phrase. He should have said: "The opposing side scatters its men so that each one may have a certain part of the field to guard and may be in position to catch the ball when it is kicked."

Sometimes the shift amounts merely to a lack of needed similarity of phrasing. In the sentence, "Just as Germany has distinguished herself in music, so the painters of France have been prominent," the writer

contrasts Germany as a whole with the painters of France. "Just as Germany has distinguished herself in music, so France has distinguished herself in painting" is as coherent and effective as the first form was blurred and ineffective. Coherence demands that things similar in thought should be similar in construction, and, when possible, in wording.

To start with one subject and to finish with another; to give one of the main verbs of a compound sentence in the indicative and the other in the infinitive, or even in the participial construction; to begin in the past tense and end in the present—these are only a few of the numberless changes in construction that may spoil a sentence. Errors of this sort are so manifold that rules must give way to a somewhat extended comment on specific sentences:

1. "Unity in the paragraph demands the development of one thought, that this thought should be the principal idea of the paragraph, and all other thoughts introduced to be plainly subordinate to this one."

Here the predicate shifts construction twice: "the development of the thought" is a simple object phrase; "that this thought should be the principal idea of the paragraph," is a subordinate clause; "all other thoughts to be subordinate to this one," is an infinitive phrase. The sentence should read: "Unity of the paragraph demands that but one thought should be developed, that this thought should be the principal idea of the paragraph, and that all other thoughts should be plainly subordinate to this one."

2. "The three rules that one should consider are: first, adapt the style to the thought; second, adapt the style to the reader; third, the writer must make the style represent himself."

The first two rules are stated in the imperative; the third rule, in the indicative mode. There is also a vexing change in phraseology. The last clause of the sentence should read: "Third, adapt the style, so far as possible, to your own character."

3. "We know from the study of the dead that many suffering from pulmonary tuberculosis recover from the disease, and the patient dies of other disease."

The subject is changed from "we" to "the patient." A better form is: "We know from the study of the dead that many suffering from pulmonary tuberculosis recover from this disease and die of other causes."

4. "He accepted the invitation, and a pleasant dinner was given him."

The subject and the voice of the verb are both shifted. Moreover, the form of the verb used is that called "the vague passive"—a passive which puts the object in the place of the real subject. The passive should be saved for cases in which the subject actually undergoes something. It is never well, if it can be avoided, to go within the same sentence from the active to the passive. Rewritten, the sentence reads, "He accepted the invitation, and had a pleasant dinner."

5. "Little did I think at that time of its being so extremely small, and that a part of the windows were broken, or that the foundation was giving way."

"Its being so extremely small" is a noun phrase; the two parallel statements are given as clauses. The sentence should read: "Little did I think at the time that it was so extremely small, that a greater part of the windows were broken, and that the foundation was giving way."

6. "The line consists of a center rush, who has a guard on each side of him; next to the guards come the tackles, and then the lines are terminated by the players called ends."

There are two changes in construction. "A center rush who has a guard on each side of him" is the object of "of"; the two succeeding statements, which in meaning are parallel to this noun phrase and to each other, take the form of dissimilar, independent statements. It is far better to write: "The line consists of a center rush, of two guards, who stand on either side of him, of two tackles placed just outside the guards, and of two ends, who flank the tackles."

7. "And he went frequently to the temples and made offerings to vile gods, in whom he did not believe, perhaps, *but still he gave them reverence.*" (From the authorized translation of *Quo Vadis.*)

The clause in italics brings about confusion, because it puts a

minor statement, properly only a parallel to "in whom he did not believe," into the position of a main statement. The clause should read "to whom he still gave reverence." In Scott's *Ivanhoe* there is a variety of the same error; this time coherence demands a phrase, not a clause. "These two squires," says Scott, "were followed by two attendants, whose dark visages, white turbans, and the oriental form of their garments, showed them to be natives of some distant Eastern country." The sentence is improved in every way if we substitute "oriental garments" for "the oriental form of their garments."

8. "She went her way in silence, unheeding the blinding snow, and no one takes notice of her."

Here the writer purposely changes the tense, hoping thereby to secure vividness but succeeding only in being incoherent. If a sentence begins in the past tense, it should end in the past; if it begins in the present, it should end in the present. The writer also shifts the subject from "she" to "no one." Far better say, "She went her way in silence, noticed by no one."*

9. Subordinate verbs in complex sentences, and complementary infinitives, are so liable to incoherent shifts of tense that a few rules about them must be given. For instance, "We should destroy all the good we have done, if we follow his advice" is wrong, because coherence rules that the conditional goes with the past subjunctive, the indicative future with the present subjunctive. The sentence should be either, "We should destroy if we followed," or, "We shall destroy if we follow." Again, the complementary infinitive in, "Had he informed himself beforehand, he would not have needed to have taken so much trouble," should be the present infinitive "to take," because taking the trouble is subsequent in time to "have needed." On the contrary, "To have done this is unwise" is correct, because the doing is past, not only in fact, but also with reference to "is." The tenses of the subordinate verb and the complementary infinitive are to be settled by the relation of these verbs to the main verb.

* NOTE.—Whenever an untrained writer desires to grow vivid, he relates past events in the present. It may be wise at times to cast the whole story in the present, but it is not often so, because the "historical present" is a worn-out trick, the property of the cheap descriptive writer. To start in one tense and end in another is almost never effective.

116. Some Ways of Securing Coherence.—So much of this chapter has been a depressing series of "don'ts" that it is well to refer once more to the basis of coherence—strict sequence of thought—and to enumerate a few of the devices by which one may gain coherence.

The first and the most obvious device for showing the relation of thoughts is the use of connectives. If we have three facts which belong in one sentence, it will not always do to put them forward as coördinate clauses without links between them. "I know this process, I know it is good, I know it is not advisable," is a possible and sometimes an emphatic sentence, but usually such a sentence does not stick together; it needs more mortar between the bricks. Nor are the simplest connectives always the best. If we say, "I know that this process is good, and I know that it is possible, and I know that it is inadvisable," we actually lose coherence. Nor do we gain much by putting "but" in place of the second "and." It is far more coherent to say: "Though I know this process is good and possible, I also know that it is inadvisable." To be coherent we must be able to use freely all connectives—"however," "yet," "also," "not even," "still," "though," "nevertheless," etc. In this connection it is well to recognize that many words not formally classed as connectives really do the work of connection. For example, the echo-words used in section 111 are connectives.

The second aid to coherent statement is a free employment of the various forms of subordinate statement. The use of a subordinate clause is too familiar to need more than a reference. The use of participial phrases also helps coherence. Nothing could be more crudely incoherent, for example, than the following

extract from a theme. The improvement shown in the right-hand version comes from using a participial construction:

Verbosity is the use of too many words, none of which, however, can be cut out without destroying the meaning; yet the same thought can be more forcibly expressed with fewer words.

A sentence is verbose when, though containing no word which could be spared without destroying the meaning, it could be stated more forcibly with fewer words.

A third device, especially useful in bringing together things related in thought, is the wise use of parenthetical statements; for example:

At the conclusion of Captain Smith's testimony, a can of roast beef was examined by the court which had been with the troops at Santiago.

At the conclusion of Captain Smith's testimony, a can of roast beef—one which had been with the troops at Santiago—was examined by the court.

Note the strict coherence in the following sentences; no matter how long the parentheses are, no matter if there is a parenthesis within a parenthesis, all is neatly joined and nothing could be moved without hurt:

These men, practical politicians who knew how infinitely difficult a business good government is, desired no bold experiments.—BRYCE: *American Commonwealth*.

The others, who were not mortally wounded like the Admiral, interfered with some decision, locked the master-gunner in his cabin, after having deprived him of his sword, for he manifested an intention to kill himself if he were not permitted to sink the ship; and sent to the Spaniards to demand terms.—STEVENS: *The English Admirals*.

117. Summary of Chapter.—Coherence—that is clearness of relation among the parts of a sentence—is never present unless there is perfect sequence of thought. It is lost by the use of too many or ambigu-

ous pronouns, by the vague use of participles, and by needless shifts in construction. It is gained by adherence to the principles that things related in thought should be placed together, and that things similar in thought should often be similar in form; by a liberal use of connectives; and by a judicious use of the more involved sentence forms—forms in which there occur echo-words, participial phrases, and parentheses.

Exercise XVIII.

A. Define coherence in the sentence. Does it depend on thought alone? On form alone? On one more than on the other? Why is coherence indispensable?

B. Define ambiguity. What are the chief causes of ambiguity?

C. Show how poor arrangement produces ambiguity. In the following sentences, the elements are badly arranged. Correct the sentences, giving in each case specific reasons for the changes:

1. There was but one glass in our room, which Mary usually appropriated first.

2. I have always liked books from which I could feel that I had learned something when I finished reading them.

3. At forty-two the President appointed him his private secretary.

4. Our flat-top desks are suitable for teachers having closed backs and top rails and made both single and double sided.

5. Now in St. Augustine's Confessions is found one most impassioned passage, viz.: the lamentation for the death of his youthful friend in the fourth book.

6. In place of the well-bred and well-fed London domestics, who could only speak English, Dobbin procured for Jos's party a swarthy little Belgian servant.—THACKERAY: *Vanity Fair*.

7. Their movements were only checked by the advance of the British in their rear.—IBID.

8. A French lancer had speared the young ensign in the leg, who fell, still bravely holding to his flag.—*IBID.*

9. "Entrez," said a clear little voice, and our friend found himself in Rebecca's presence; who jumped up, clapped her hands together, and held out both of them to George.—*IBID.*

10. I was meeting Rob now and again in the glen, asking with an affected carelessness he did not bottom, for news of the little minister, but what he told me was only the gossip of the town, and what I should have known, that Thrums might never know it, he kept to himself.—*BARRIE: The Little Minister.*

11. When but boys, as our family had been for generations back in some way connected with military affairs, my brother and I became intensely interested in the navy.

12. Their conductor pursued an opposite road from that which Wamba had recommended, for the purpose of misleading them.—*SCOTT: Ivanhoe.*

D. How does an unskillful use of pronouns destroy coherence? Point out and correct the faults in the following sentences:

1. Poor policy was shown by Pericles in making these expenditures, as it made the dependent allies jealous.

2. The whole affair is in a tangle, and Congress must act soon to straighten it out; the quicker it is done, the better it will be for the country and the army.

3. In his prose Southey is a master in his art, who works with grace and skill.

4. The early Roman occupation of Britain lasted from about 40 B. C. to 410 A. D., but they left behind them in all that time only six words.

5. I said: "I'm afraid your mother is worrying." She only replied that she would not care, for she often went away without telling anyone.

6. Macbeth himself was preceded by a courier who carried to Lady Macbeth by letter news of the outcome of the battles, the gracious honors of the king, and an intimation of his proposed crime.

7. When the Khan got the message from the Bashkirs, he went at once to Weseloff, and told him that, if he wanted to

escape, he might travel with him as far as the meeting place with the Bashkirs.

E. Is a large number of pronouns always destructive of clearness? Illustrate by examples from your reading.

F. How may participles cause ambiguity? Rewrite the following sentences:

1. After walking several blocks through the pouring rain, our proposed trip was almost brought to an end when we found that there was room for us only on the tops of street cars.

2. By saving a man this disgrace he is able to retain his good name.

3. To his great surprise, by turning the knob the door readily opened.

4. If the meeting had been treated seriously instead of treating it as a farce, I think that some good speeches would have been heard.

5. Besides being useless to us for colonizing purposes, an overwhelming majority of the population has virtually had no voice in instituting the government that now rules these islands.

6. After waiting for about half an hour, there was a sudden scramble toward one end of the boat.

7. The fly-hook is used almost altogether, and while fishing the hook is kept constantly on the surface of the water.

8. I stayed at Squire Trelawney's. After waiting there three weeks, a letter came from the squire.

9. Before it is placed in the tank it is subjected to a thorough cleaning, first by dipping the bar in a strong solution of potash, and secondly by scouring in whiting and dipping in cold water.

10. Soon after taking our chairs, the long lines of convicts began to file in and take their accustomed places.

11. After making three rough drafts it was finally got into shape.

12. The use of all the current magazines, while still they are new and fresh, retaining them as long as desired, and thus securing the pleasure of perusing all at a small cost, is another advantage which the Chicago "Mudie's" promises.

13. Having an adequate stock of general literature, special

attention will be given to the departments of fine arts, sociology, theoretical and applied science, and children's reading.

G. What are the correct uses of "but" and "and"? Give a list of the commoner connectives, telling in each case just what sort of connection the word indicates.

H. In the following sentences, connectives have been misused. Point out the faults, and rewrite the sentences:

1. It was an old tumble-down house about which I am going to speak, for before the Civil War it had had a great reputation and now it was falling into decay.

2. Nor is Sir Roger an ideal personage created by the author's genius, but there are such people now, though of course not many.

3. Then my country called upon me to serve in the African and in the Pacific squadrons; but when our Civil War demanded my demonstration of American patriotism I gave myself to the cause of the Union.

4. Thousands of ships have been made useless by coming in contact with a copper-bottomed boat, but the naval authorities have had to issue strict orders forbidding anchoring near a copper-bottomed boat.

5. That disputes should arise between two persons of such different tastes was inevitable; and the trouble which came was due primarily to the character of the daughter.

I. Why does a shift of construction violate coherence? Discuss the shifts of construction in the following sentences, and correct the sentences:

1. Dr. Hays also established the only European hospital in the country, and American and English sailors are treated there at a nominal cost. Other hospitals were built by him, and at the death of the King's physician Dr. Hays was appointed to succeed him.

2. All critical repairs are executed by him, and you can safely say he will repair and put in complete order the most intricate clock, watch, or chime, of whatever make, ancient or modern, foreign or American, he may be intrusted with.

3. By continuity is meant the natural development of one sentence from the one preceding, and that this next sentence should serve as an introduction for the following.

4. The *Canterbury Tales*, by Chaucer, were written to represent a company of people of all classes who gathered at the Tabard Inn, and from there they were going to the shrine of St. Thomas à Becket.

5. Meanwhile I have met some friends, and after speaking with them a few minutes, we collect ourselves on the corner.

6. Instead of having a desirable effect upon the boys, this school has a decidedly opposite one; instead of sending the boy out into the world a better lad, he leaves the school more dishonest than before.

7. But as his eye falls upon his lovely wife and the rosy baby beside her in the nurse's arms, well may his soul have been quieted and his great heart have swelled.

8. At the foot of the hill where the wonderful stone is supposed to be, there is gathered a party of six men and one young lady. Each one had heard of the Great Carbuncle, and all are in search for it.

9. He with his two friends, Florian and Cyril, determined on going to the father of the Princess, and there he would try to gain the Princess's love.

10. The *Canterbury Tales* are not finished; no one has told more than one, and some did not tell any tale.

11. In paragraphing, it is necessary to have coherence; that is, in going from one paragraph to another, they must be connected in thought.

12. The Faerie Queene is supposed to be Queen Elizabeth. The poem pictures a knight riding to some unknown cave with a beautiful lady, and then he fights with the dragon which he meets there, and is victorious.

13. Throughout the story, the Princess seems to be under the influence of another woman, and was taught or was trying to believe she hated men.

14. It would, therefore, be a favor if you would send me a check for \$5, the amount of your subscription for the present year; or the money may be left at my office.

15. The Protestants he threw out of office and took away their lands.

16. Being both Hyde Parkers, Mr. Walker a contractor here

for the last twenty years, and Mr. Merton connected with L. M. Brown for the past sixteen years, you will not be dealing with strangers, and we assure you that your patronage will be appreciated and receive prompt attention.

17. She hates Arthur, despises his father, and the only spark of feeling shown is toward little Dorrit.

J. What are the rules for the tenses of subordinate verbs in complex sentences, and of the complementary infinitive? Which of the following sentences are correct? Rewrite the incorrect ones:

1. Peggy, for her part, would have liked to have shown her turban and bird of paradise at the ball.—THACKERAY: *Vanity Fair*.

2. He would not have needed to have taken so much trouble if he had informed himself beforehand.

3. It would have been a cruel thing to have done to have turned a deserving man away from the door.

4. A week later, though I would have given much to have avoided it, I met on the road to the Mussulman burying-ground, Imam Din.—KIPLING: *Muhammad Din*.

5. It would be worthless, if we do so.

6. We shall not succeed if we do not grant him his wish.

7. We should lose the fruits of our past endeavors, if we run counter to the will of the people.

K. Illustrate from the book you are reading the various devices for getting coherence in the sentence.

L. Show why the following sentences lack coherence. Rewrite them:

1. Passing along the avenues of the old town, our thoughts drifted from music to poetry.

2. The powers formed a coalition for their mutual protection and to maintain the established order in Europe.

3. There is a number of young fellows who are steadily going to the bad, and numerous have been the complaints of the property-owners in the village of their depredations.

4. Two train loads of reindeer with ninety-three Lapps, Norwegians, and Finns, including half a dozen bridal couples to take care of them, passed through Chicago this morning.

5. Here I joined a rather advanced English course for one who had had so little work as I.

6. These are the words of Brutus while meditating upon the dangers that confronted the nation, just after the interview with Cassius, in Act I, Scene 1.

7. On returning to our starting point, namely, where the electric cars land their passengers, the landscape had assumed an entirely different appearance.

8. But when the measure has become a law, what will have been accomplished? In the first place, the present faulty conditions would gradually give place to as fine a system of walks as exists anywhere.

9. By day, when standing on one of the surrounding hills, the little lake looks like an uncut diamond.

10. We desire to call your attention to our large stock of wall papers, selected from all the leading factories in the United States, including everything that is new and artistic, and as we carry the largest assortment on the South Side, we can give you prices very much lower than down-town stores.

11. Our selection of foreign wall papers are as large and as carefully selected as any store in the city, and our prices are very much lower, which you will easily see by calling and investigating for yourself.

12. An albatross followed a ship that had been driven into the Southern ice for a number of days. Each day the great bird came at the call of the sailors for food.

13. Oedipus, to save his own life, killed his father, the king. Afterwards, he married the king's wife, his own mother, ignorant that it was so.

14. Miss Edwards lectured with stereopticon views, at Chickering Hall, with a musical voice, her broken left arm in a sling, on Egypt, five or six thousand miles away.

15. In this city of wonders is an educational institution probably destined to be a leading school of the world—a young giant with an endowment fund of many millions of dollars, upon which the people of America look with astonishment.

16. Having notified my good friend Sir Roger that I should leave for London the next day, his horses were ready at the appointed hour in the evening, attended by one of his grooms.

17. Meeting with no obstruction to detain us, the advance arrived in front of the enemy by noon.—GRANT.

18. Tapestry burlaps are being largely used for decorating. We keep a complete assortment in stock and our prices are lower than you can buy elsewhere.

19. Whenever Sir Roger went to church, the people would all wait until he had walked up the aisle to his pew and sat down, before any of them would sit down.

20. She would not have even wanted to have done such a thing if she had known the effect.

21. When at last he became king, and, not unnaturally, was puffed up with pride, although a good ruler, he learned of his unsuspected crime.

22. Captain Evans showed his fighting propensities by having the boat armed with loaded rifles, and the crew was instructed to use them if the Chileans offered any opposition to the escape of the refugees; but fortunately they were outwitted and international complications were averted.

23. She has in the meantime been steadily losing her money, and one day found herself very nearly homeless, that being all she saved out of her small fortune.

24. But there are persons whom we think the world of, and of whom we always ask advice, and their nature is such that we have perfect confidence in their counsel.

25. He makes us eagerly watch the march of Marmion and his band to the north, and breathlessly is the outcome of Constance De Beverley's trial awaited.

26. Finding that his ends could not be accomplished by fair means, those of a baser sort were resorted to.

27. Everybody went away having any pretensions to politeness.—THACKERAY.

28. Founded in 1833 for the education of poor orphans by Stephen Girard, the college has been enlarged from time to time.

29. He knew of a donkey owned by a certain "Father Adam," which he thought would be satisfactory; so he went to Father Adam, and, after some bickering, Modestine, the donkey, was purchased.

CHAPTER XIX.

FORCE IN SENTENCES: EMPHASIS, LENGTH, PERIODICITY, AND PARALLELISM.

118. Emphasis Defined.—Up to this time the sentence has been considered only from the point of view of clearness. Usually, however, a sentence is not acceptable when it is merely clear; it should also be effective. We must give each sentence a form which will bring out all the strength there is in the idea stated. Sentences in which this is successfully done are called emphatic. In many cases emphasis depends on the number and the choice of words, but in quite as many it depends on the arrangement of the parts of the sentence. "Thy name be hallowed" is weak. "Hallowed be Thy name" is strong. Yet the difference is solely one of arrangement.

119. Emphasis Produced by Arrangement.—Sentences lacking emphasis of arrangement give the writer's idea in a weakened form. In the following sentence, "Achilles hurled his spear, which entered the body of his opponent and gave him a death wound through an opening in his armor," the last phrase, a sort of postscript, forces us to think of the opening in the armor at a moment when the writer desires to impress on us most deeply the fact that Hector was mortally wounded. A very slight change in wording and a considerable change in arrangement will give the ideas the comparative importance the writer intends them to

have. Then the sentence becomes: "Through an opening in the Trojan's armor, Achilles hurled his spear into the body of his opponent, wounding him mortally." Take another example: "By munificently patronizing writers the Roman Emperors secured them against want, thereby giving them time and opportunity for the development of their art, free from all petty cares and anxieties about their incomes." As we finish the sentence, we think "free from all petty cares and anxieties about their incomes" to be the most important idea. But second thought gives precedence to "for the development of their art." Moreover, the grammatical subject of the sentence, clearly the thing second in importance in the sentence, is not presented to us soon enough. If we merely shift the phrases, the sentence reads: "The Roman Emperors, by munificently patronizing writers, secured them against want, giving them freedom from all petty cares and anxieties about their income, and time and opportunity for the development of their art." This, however, is hardly satisfactory: the main statement in form is, "secured them against want"; the main statement in thought is, "giving them time and opportunity for the development of their art." If we would give the chief idea all possible emphasis, we must write the sentence as follows: "The Roman Emperors, by their munificent patronage, which secured writers from want and freed them from care about their incomes, left literary men time and opportunity for the development of their art." The importance of emphasis is shown by the fact that in some cases a shift of arrangement actually produces a difference in meaning. "It was a grand sight as the green and black, mingled with fire, shone out vividly in the gloom; but it was brief," is

not the same in meaning as, "It was brief, but it was a grand sight, when the green and black, mingled with fire, shone out vividly in the gloom."

The results of our investigation of these three sentences may be summed up as follows: force, and sometimes even meaning, depend upon emphasis, and emphasis often depends upon arrangement. The most emphatic places in the sentence are, in the order of comparative importance, the beginning and the end. To make our sentences emphatic, we must strive to make them begin and "end with words that deserve distinction." *

120. Emphasis Secured by Violation of the Normal Order.—

In English there is a serious limitation upon our power to move clauses and phrases about. In Latin the adjective may, without obscurity, be separated by many words from the noun it modifies. Again, in the Latin for "Augustus rewarded Vergil" (since the accusative and the nominative endings are distinct), the order of the words is of no importance. We can say, "Augustus rewarded Vergil," "Vergil Augustus rewarded," "Vergil rewarded Augustus," and "Vergil Augustus rewarded," without ever leaving the reader in doubt that it was Augustus who gave something to Vergil. In English we have almost no inflectional endings to indicate the relation of one word to another, and important as emphasis is, it must always yield to coherence and to the natural English order—an order more favorable to coherence than to emphasis. Still, shifts for the sake of emphasis from the normal order of subject and its modifiers, predicate and its modifiers, are by no means impossible even in English. The sentences below are capable of several arrangements,

* Quoted from Barrett Wendell's *English Composition*.

each one giving to the sense a slightly different emphasis:

1. This policy is, indeed, subject to limitations.
 2. Subject to limitations, indeed, this policy is.
 3. Limitations upon this policy indeed, there are.
1. He would go into the jail.
 2. Into the jail he would go.
1. This seems too trivial for notice, yet he noticed it.
 2. Too trivial for notice this seems, yet notice it he did.
 3. He noticed this, though it seemed too trivial for notice.
1. He groped blindly about as soon as he was in the dark.
 2. As soon as he was in the dark, he groped blindly about.
1. To keep any new scheme of government from bending under the force of realities, is hard.
 2. Hard it is, to keep any new scheme of government from bending under the force of realities.
 3. Hard it is, under the force of realities, to keep from bending any new scheme of government.
1. He was, then, entirely without force of character.
 2. Force of character then, he was entirely without.

It is evident that we may keep a sentence idiomatic and coherent and yet shift its parts about a good deal, and that shifting the subject or the predicate, or a part of either, out of its normal position will give the transposed words emphasis.

121. Periodicity an Aid to Emphasis.—The normal English sentence is loose. In a loose sentence, the sentence would be grammatically complete if it stopped at some point before the actual end. "I fell just as John appeared around the corner" is loose, because "I fell" is a complete grammatical statement. A

periodic sentence is one which, if it stopped at any point before the last word, would be grammatically incomplete. "Just as John appeared around the corner, I fell" is periodic. In the following extract the first sentence is periodic, the second loose:

By a curious irony of fate, the places to which we are sent when health deserts us are often singularly beautiful. Often, too, they are places we have visited in former years, or seen briefly in passing by, and kept ever afterwards in pious memory; and we please ourselves with the fancy that we shall repeat many vivid and pleasurable sensations, and take up again the thread of our enjoyment in the same spirit as we let it fall.—STEVENSON: *Ordered South*.

The periodic sentence aids emphasis in two ways: first, it often changes the normal order of the sentence; second, it is likely to be more compact and stronger in arrangement than the corresponding loose sentence. A long loose sentence, which is both orderly and emphatic, is hard to write, the tendency being to spoil emphasis and order by dragging in a number of minor clauses after the main clause. The sentence makes one firm stride, then limps unevenly through two or three lines more. "Nothing," says Stevenson, "more often disappoints the ear than a sentence solemnly and sonorously prepared and weakly finished." That Burke, a noticeably periodic writer, is also a noticeably compact and emphatic one, is shown by the following typical sentence:

But, Sir, in wishing to put an end to pernicious experiments, I do not mean to preclude the fullest inquiry.

Consider on the other hand the shambling gait of this loose sentence:

The king insisted on inserting numerous stipulations in this treaty, which made it hard to get the consent of the other nation, and he would not give way a single inch.

We get the main idea in our minds when we come to "treaty"; with every added statement we are forced to reshape it. It is much better to say:

Because the king, determined to insert in the terms of peace numerous stipulations vexatious to the conquered nation, would not yield an inch, it was difficult to make a treaty.

In this second form, all the subordinate propositions are placed subordinately, and are so stated that they stand as reasons for the concluding statement. The main statement itself is forced by periodicity into the most logical and the most emphatic place. To bring this about, considerable changes have been made, but when a writer once decides that a sentence is too loose, he must not hesitate to throw away the loose form entirely, and build up a new, periodic structure. Try never to leave in your writing long, rambling, loose sentences.

Note the gain in emphasis that comes from changing these loose sentences to periodic ones:

1. It would still have been a beautiful scene if the sun had not been shining so brightly. But it was a truly magnificent one with the sun shining, and at the same time, something of an indescribable sweetness, combined with a suggestion of purity, in the clear, crisp ice.

2. Patents were issued afterwards in many cases, but these entries are very important where they were not, as they are the foundation of the title to the land.

3. The utmost care must be taken in copying these items.

1. Even if the sun had not been shining so brightly, it would still have been a beautiful scene. With the sun shining, the indescribable sweetness in the air, and the suggestion of purity in the clear, crisp ice, it was truly magnificent.

2. In many cases patents were afterwards issued. But where they were not, these entries, which are the foundation of the title of the land, are very important.

3. In copying these items, the utmost care must be taken.

4. The mortgages are abstracted like the deeds. Only, the amount of money borrowed is taken off, instead of the consideration given.

4. The mortgages are abstracted like the deeds. Only, instead of the consideration given, the amount of money borrowed is taken off.

122. Devices for Gaining Periodicity.—In many cases it is a comparatively easy matter to make a loose sentence periodic. Inversion of the clauses is often sufficient.

1. I went, though I didn't want to go.

2. It is combined with great garrulity in all the three cases we have mentioned.

1. Though I didn't want to go, I went.

2. In all the three cases we have mentioned, it is combined with great garrulity.

At times the use of correlatives produces periodicity.

1. He relied for his defence on the truth, and on his own recognized honesty.

2. I gave no credence to his first point, and none to his second.

3. Burns again, is distinguished by the clearness of his conceptions, and by their impetuous force, in equal measure.

1. He relied for his defence both on the truth and on his own recognized honesty.

2. I gave credence neither to his first point nor to his second.

3. Burns, again, is not more distinguished by the clearness than by the impetuous force of his conceptions. — CARLYLE: *Essay on Burns*

Substitution of a subordinate for a coördinate conjunction, with rearrangement, produces periodicity.

I had no feeling about the matter, but my mother had.

Though I had no feeling about the matter, my mother had.

Rearrangement and the use of a participial construction in place of a clause, will give periodicity.

1. He quickly departed, since he was a careful man.

2. You should then resolve that you will not waste reck-

1. Being a careful man, he quickly departed.

2. Having, then, resolved that you will not waste reck-

lessly, but use earnestly, those early years of yours, and you should remember that all the duties of her children to England may be summed up in two words—industry and honor.

lessly, but earnestly use, these early days of yours, remember that all the duties of her children to England may be summed up in two words—industry and honor.—RUSKIN: *Crown of Wild Olives*.

123. The Periodic Sentence Open to Abuse.—Students are often told to make their style as periodic as possible. But periodicity is by no means always desirable. The periodic and the loose sentence have each a special use: it takes one style to relate a ball game, another to prove that Milton is a great poet. In simple narrative or descriptive writing periodic structure is likely to be pompous. In more formal writing the periodic sentence finds a natural place. The bulk of good stories are told in easy, natural, loose sentences. Most good essays contain a large number of periodic sentences.

There are other reasons than a lack of appropriateness why uniform periodicity would produce an unnatural style. Since English is an uninflected tongue, many English sentences cannot be made periodic. "Just as the cart came near me, off the hay-mow, breaking my arm, I fell," is not English. In point of fact, sentences in which the sense is suspended until the very end are comparatively rare in English. Johnson, one of the most periodic of English men of letters, does not average over four periodic sentences to the page. Moreover, the suspension of the sense characteristic of the periodic sentence is often too great a strain upon the reader's attention; for example:

In the beautiful village of Weimar, in the springtime of 1832, just as the dial was touching noon, there sat in his easy chair, with mind flitting hither and thither, the great poet Goethe.

Surrounded by friends near and dear, who had failed to bar the door against the death angel, beneath the wings of the shadowy messenger that hovered obtrusively near, he was slowly breathing forth his life. While he still felt the warm clasp of the hand in his, while friendly voices sounded yet near, while the loved faces were just beginning to fade from his sight, mistaking the approach of death for eventide, he, lifting his almost palsied hand and beckoning toward the open window, cried, "More light."

124. Partial Periodicity Sometimes Desirable.—Since the periodic sentence is more or less foreign to English, it is often stiff. At times, even when a sentence is unduly loose, we cannot make it periodic and at the same time natural in form. In these cases we may make a part of the sentence periodic, or make the whole sentence so nearly periodic that we may call it "periodic in effect." In the following sentence, to turn one clause into the periodic form removes the difficulty:

In the hundred and fifty years which had elapsed from the landing of the Pilgrims to the outbreak of hostilities, the Colonists had been wont to regulate their domestic affairs in their own way, *and to let England take care of their foreign affairs in return for her protection.*

If the italicized part of the sentence reads, "and in return for protection by England, to let her take care of their foreign affairs," the sentence becomes satisfactory.

In the rambling, loose sentence next given we have resort to periodicity of effect.

Two or three thousand logs are fastened together so that a raft is made, and oars or sweeps to guide it are hung on each end, and then the raft is ready to go down the river, manned by ten or twelve men.

If we try to make this sentence completely periodic, we get this:

Two thousand logs having been fastened together into a raft, and oars and sweeps to steer it having been hung on each end, the ten or twelve men who are to guide it down the river are all that is lacking.

This is much better than the first form; it is clear, compact, and not unemphatic. Yet most readers would feel that it was pompous—that a big-sounding sentence had been fitted to a little fact. It is better, because less inappropriately formal, to write:

The raft is made by fastening together two or three thousand logs. Then, when the oars and sweeps to steer it are hung on one end, it is ready for the ten or twelve men who are to guide it down the river.

The first sentence is periodic, but it is so short that it does not seem stiff. The second sentence is almost, though not quite, periodic in form, and is certainly periodic in effect.

125. Monotony of Sentence Structure Destructive to Force. At this point we must again extend our notion of the influence the form of sentences has on the force of what we write. The length and the cadence of sentences may contribute much to the force and the meaning. One kind of idea demands short, informal statements; another, long, formal ones. Accordingly, in good writing there is always some change from brief and simple to extended and involved forms. Moreover, variation of form and length is necessary merely to avoid monotony. Stevenson, a writer whose style is noted for excellence of form, remarks in this connection:

. . . the one rule is to be infinitely various; to interest, to disappoint, to surprise, and yet still to gratify; to be ever changing, as it were, the stitch, and yet still to give the effect of an ingenious neatness.—STEVENSON: *On Some Technical Elements of Style in Literature*.

Yet the ordinary school or college theme has one permanent sentence form: one student writes his three pages without a single sentence over twenty or under ten words long and without a variation from the simple declarative form; the student next him writes his stint in sentences all about forty words in length, and all of the crudest form of compound statement. Note how much stronger the second extract below is than the first, because the sentence forms in it are more varied.

1. I went into the parlor, an old-fashioned room furnished accordingly. In the center was a table of some black wood, with slender legs and glass casters. On the polished top of this was an old lamp, whose stand was of bronze; in one corner was a rosewood grand piano, whose keys were yellow with age. Next it stood a dark-colored music stand, prettily ornamented with inlaid work. The chairs were of the old-fashioned, straight-back variety. On the wall hung the family portraits in their heavy, gilt frames, then two or three landscapes in oil. A tall, oval mirror was also standing like a sentinel over the room. The windows were low, with inside shutters, and curtained with fine lace.

2. He found himself in a large apartment of polished stone. There were three doors; one on each of three sides; all similarly curtained with tapestry. The fourth side was occupied by two large windows and a great stone chimney-piece, carved with the arms of the Maletroits. Denis recognized the bearings, and was gratified to find himself in such good hands. The room was strongly illuminated; but it contained little furniture except a heavy table and a chair or two, the hearth was innocent of fire, and the pavement was but sparsely strewn with rushes clearly many days old.—STEVENSON: *The Sire de Maletroit's Door*.

126. Variation of Sentence Structure.—The simplest kind of variation in the structure is from short to long sentences. A string of short sentences produces an effect of distracting jerkiness and even of sensationism. In the first of the following extracts, the style

is unpleasantly choppy ; in the second it is both choppy and sensational :

1. The University officials have recently changed the regulation concerning the payment of University dues. By so doing they placed a great imposition upon the students. Formerly students were allowed ten days in which to pay their tuition. This rule was entirely satisfactory to the students. Now they must pay their tuition on the first day of the quarter. This change causes the student needless trouble. He is now compelled to stand in line two or three hours, waiting to pay his bills. Just before he reaches the window, he finds that it is time for his class. If he waits and pays his bill, he is absent from his class. If he goes to class he is compelled to stand in line again for two hours before he can pay his bill.

2. The barbarians posted at Hippo-Zarytus perceived his army as it descended from the mountain.

Where could the Carthaginians be going ? Hunger, no doubt, was urging them on ; and, distracted by their sufferings, they were coming in spite of their weakness to give battle. But they turned to the right ; they were fleeing. They might be overtaken and be all crushed. The barbarians dashed in pursuit of them.

The Carthaginians were checked by the river. It was wide this time, and the west wind had not been blowing. Some crossed by swimming and the rest on their shields. They resumed their march. Night fell. They were out of sight. [From a translation of Flaubert's *Salammbô*.]

A succession of long sentences, on the other hand, produces exactly the opposite effect from choppiness and sensationalism. The writer seems respectable, but pompous ; the reader is bored and sometimes perplexed. In this respect Johnson's style is as bad as any one's.

Of the passions with which the mind of man is agitated, it may be observed, that they naturally hasten towards their own extinction, by inciting and quickening the attainment of their objects. Thus fear urges our flight, and desire animates our progress ; and if there are some which perhaps may be indulged

till they outgrow the good appropriated to their satisfaction, as it is frequently observed of avarice and ambition, yet their immediate tendency is to some means of happiness really existing, and generally within the prospect. The miser always imagines that there is a certain sum that will fill his heart to the brim ; and every ambitious man, like King Pyrrhus, has an acquisition in his thoughts that is to terminate his labors, after which he shall pass the rest of his life in ease or gaiety, in repose or devotion.—JOHNSON: *The Rambler*.

The use of a long sentence in each of the first two extracts and a short sentence in the third one, would have increased their effectiveness. One of the best devices for gaining force is to insert a long sentence among a succession of short ones, or a short one among a succession of long ones. The sentence of a different type from the others is thereby given prominence.

Any given bit of writing may, however, properly have one prevailing type of sentence. Short sentences are marked by colloquial ease and rapidity ; long sentences, by careful forethought and dignity. Naturally, the short type is more useful in the more informal kinds of writing—letters, descriptions, and stories ; the long type, in the more formal kinds—editorials, the graver sort of historical narrative, and essays. In the following four extracts, all but one from the same author, there is a steady increase in the length of sentences. In the first, very short sentences are used to give rapidity and force ; in the others, the increase in the length of the sentences corresponds to an increase in weightiness of subject matter. On the other hand, in every extract there is at least one sentence not of the prevailing type.

1. The King of France has summoned the Duke of Guise to an early consultation in his bedchamber. In response to the flattering call, the Duke dons the splendid costume of the courtier and hastens to the palace. The doors fly open before him, and

bowing pages lead the way to the royal chamber. They lift the heavy curtains at the door and the astonished Duke sees a double row of noblemen standing before him. He pauses for a moment. The next, the first of the line has snatched him into the room, meanwhile stabbing him in the back. Struggling against their swords, he reaches the bed; he clutches the embroidered tapestry hanging from the canopy. But the struggle is over. Only for an instant could the drapery shield him, and he falls, wrapped in its folds. The murderers stare at their victim and wipe their bloody blades, while from his hiding place steps the king.

2. We made a curious figure, had any one been there to see us: all in soiled sailor clothes, and all but me armed to the teeth. Silver had two guns slung about him—one before and one behind—besides the great cutlass at his waist, and a pistol in each pocket of his square-tailed coat. To complete his strange appearance, Captain Flint sat perched upon his shoulder and gabbling odds and ends of purposeless sea-talk. I had a line about my waist, and followed obediently after the sea-cook, who held the loose end of the rope, now in his free hand, now between his powerful teeth. For all the world, I was led like a dancing bear.—STEVENSON: *Treasure Island*.

3. There is one story of the wars of Rome which I have always very much envied for England. Germanicus was going down at the head of the legions into a dangerous river—on the opposite bank the woods were full of Germans—when there flew out seven great eagles, which seemed to marshal the Romans on their way; they did not pause or waver, but disappeared into the forest where the enemy lay concealed. "Forward!" cried Germanicus, with a fine rhetorical inspiration. "Forward! and follow the Roman birds." It would be a very heavy spirit that did not give a leap at such a signal, and a very timorous one that continued to have any doubt of success.—STEVENSON: *The English Admirals*.

4. To write with authority about another man, we must have fellow-feeling and some common ground of experience with our subject. We may praise or blame according as we find him related to us by the best or worst in ourselves; but it is only in virtue of some relationship that we can be his judges, even to condemn. Feelings which we share and understand enter for us into the tissue of the man's character; those to which we are

strangers in our own experience we are inclined to regard as blots, exceptions, inconsistencies, and excursions of the diabolic; we conceive them with repugnance, explain them with difficulty, and raise our hands to heaven in wonder when we find them in conjunction with talents that we respect or virtues that we admire.—STEVENSON: *Some Aspects of Robert Burns*.

It would be easy to prove that there is an exactly similar need for change from loose to periodic forms. A style which is uniformly loose or consistently periodic is monotonous. Clearly, rhetorical theory does not condemn either short or long, either loose or periodic sentences. However, once our sentences are unified and coherent, we must try to make our style forcible by variation of the sentence length and form. One can not afford to write twenty successive sentences of about ten words each, or twenty successive sentences of forty or more words each. In most good writing seven or eight sentences out of a dozen will contain, roughly speaking, from twenty to thirty words; the others may be as long or as short as occasion demands. Moreover, now and then a periodic sentence is needed to relieve the monotony of the prevailingly loose English sentence.

127. **Parallel and Balanced Structure Sometimes an Aid to Force.**—The statement that our sentences should be ever varying their form, is, like all rhetorical principles, open to misunderstanding and abuse. At times, to make two or more clauses or sentences that are parallel in thought roughly parallel in form, gives force; for example:

1. It was true that no man had incurred equal guilt; but it was true also that no man had it in his power to make equal reparation.—MACAULAY: *History of England*.

2. The doctrine that the sovereign is not responsible is doubtless as old as any part of our constitution. The doctrine that

his ministers are responsible is also of immemorial antiquity. The doctrine that when there is no responsibility there can be no trustworthy security against maladministration is one which in our age and country few people will be inclined to dispute.—MACAULAY: *History of England*.

3. Those who were spared at first would generally be spared to the end; those who perished at all would perish at once.—DE QUINCEY: *Revolt of the Tartars*.

4. It was difficult for Englishmen to believe that any real danger to liberty could come from an idler and a voluptuary such as Charles the Second. But in the very difficulty of believing this lay half the King's strength. He had in fact no taste whatever for the despotism of the Stuarts who had gone before him. His shrewdness laughed his grandfather's theory of Divine Right down the wind, while his indolence made such a personal administration as that which his father delighted in burthensome to him. He was too humorous a man to care for the pomp and show of power, and too good-natured a man to play the tyrant. But he believed as firmly as his father or his grandfather had believed in the older prerogatives of the Crown; and, like them, he looked on Parliaments with suspicion and jealousy. "He told Lord Essex," Burnet says, "that he did not wish to be like a Grand Signior, with some mutes about him, and bags of bow-strings to strangle men; but he did not think that he was a king so long as a company of fellows were looking into his actions, and examining his ministers as well as his accounts." "A king," he thought, "who might be checked, and have his ministers called to an account, was but a king in name."—GREEN: *Short History of the English People*.

In all these examples, similar thoughts are given a roughly similar form. That this parallelism often gives pleasure to the reader and force to the style is undoubted. There is danger, however, that when a writer has the habit of writing the exactly parallel sentences which are called balanced sentences, he will falsify the facts simply to secure force. Though an occasional use of balance is advisable, the writer should save it for cases in which there is an exact similarity

or an exact contrast between his thoughts. There is danger, too, that, as in the following extract from Johnson, the balanced structure will be obtrusive and monotonous:

Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

Poetry was not the sole praise of either: for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.—JOHNSON: *Lives of the Poets*.

128. Summary of Chapter.—Sentences should be not merely unified and coherent, but also forcible. Disregarding the number and the choice of words, we may say that the force—that is the emphasis—of a sentence, depends upon the arrangement of its parts and the suitability of its form. We must arrange the elements of our sentences in such a manner that the main ideas will come, so far as English idiom will allow, in the order of comparative importance, the most important idea coming either at the beginning or at the end, preferably at the end. Further, we must use freely both long and short, loose and periodic sentences, for a style in which the sentences are all of one type will probably be both monotonous and weak. It will be well for a time to write consciously periodic and parallel sentences. Occasional periodicity is especially useful,

because it forces us to think out the relative importance of our statements, gives compactness to style, and relieves the monotony resulting from the prevailingly loose English sentence.

Exercise XIX.

A. Define emphasis in the sentence.

B. By criticising and rewriting the following sentences, show how emphasis depends on arrangement:

1. For an hour we labored to start a fire, as every bit of wood was saturated by the mist, and in that time our suffering from the cold was intense.

2. After the armies of the Grecians and the Trojans had engaged in combat for some time, fortune favored both sides, to some extent.

3. Her summers are spent in swimming or sailing, to a considerable extent.

4. There was not a sound, except when we stepped on a dry twig or brushed against a low bough.

5. It is always known when an eruption is going to take place, by the different phenomena that occur.

6. My son Moses is a great student of the classics, though he is still but a young boy.

7. I received my first impression of the Deer Park of Illinois while on a bicycle tour through the state with a friend of the same age and enthusiasm for wheeling as myself.

8. He was the greatest of Roman historians from the point of view of literary excellence, not from that of historical accuracy.

9. When one sees Heidelberg Castle from the heights across the river, and sees the ruined façade with its myriad windows, its three ruined towers, and its wide promenade, one cannot help being carried back in imagination to the time when the castle was the rendezvous and stronghold of robber-barons, when the Rhine was the boundary of Germany and the French cannon thundered from the heights above, and when the spacious halls of this stronghold rang with the gaiety and merriment of the court of Prince Henry, the man who built the enormous "Fass" (vat).

10. As I descended the gentle slope toward the ground where the neglected ruin lay, the long, straight rows of towering maples which bordered the street, stretched out before me.

11. It is certainly to the interest of the city to have as few criminals as possible within her borders.

12. In fact, there is hardly a person but has shown some enthusiasm over the peace jubilee in some way or other.

C. How does violation of the normal order in a sentence favor emphasis? Make as many arrangements as you can of each of the following sentences:

1. Hereafter any child under the age of fifteen who is found on the streets after eight o'clock in the evening will be dealt with severely, unless he has some plausible excuse for his presence on the street after that hour.

2. In order to explain its working, it now becomes necessary to presuppose a knowledge of logarithms on the part of the reader.

3. At the right sat a boy, who even while seated gave the idea of extraordinary tallness, or perhaps extraordinary length would express it more correctly.

4. It is not reasonable to suppose that, within a limited area, there should be formed by accident any great number of geyser tubes in which neighboring veins of water might find a convenient course.

5. St. George's Hall is of especial interest to Knights of the Garter, for here all knights from the time of Edward the Third until the present time have their arms emblazoned on the roof or the walls.

D. Read the following sentences aloud and note how the repetition of words at the end of consecutive clauses and sentences affects emphasis. Rewrite the sentences:

1. Coeducation is better for the girls because they become more independent and learn more of real life. For this reason they are better equipped to travel through life.

2. Luther wished for even severer exertions, thinking that by them he might find favor in God's sight. He felt deeply the

need of union with God ; but such a union was impossible while he held his present conceptions of God.

3. When he reached his seat, he casually glanced around to see who was absent, and as he knew all his tenants by name, and where they sat in church, he could quickly see who was absent.

4. In the interval tall pines lift their majestic heads to the winds, and the yard beneath is strewn with the cones which are blown off by the strong winds.

5. In going to visit at our uncle's house we felt some compunction at disturbing the domestic tranquillity of his house.

E. In the following sentences, emphasis is marred by lack of proper subordination of one thought to another. Recast the sentences :

1. But at last, he says, God revealed to him the fact that his righteousness is the grace and forgiveness freely given to those who have faith in Him ; still it was only by degrees that Luther arrived at a full perception of the truth.

2. Satan first arose and said that the subject before them was how could they regain heaven.

3. Beelzebub's plan seemed to please all, and Satan, who was seeking honor, said he would go in search of the new creation.

4. His clothes were originally of good black broadcloth, still genteel, but shiny with long wearing.

F. Define looseness and periodicity. How does periodicity aid emphasis ? Define "periodicity of effect."

G. Make the following loose sentences wholly or partly periodic :

1. They all played a rough game, and not a single match in the whole schedule was played without some dispute among the individual players, yet he played in every game without any trouble whatever.

2. My Englishman was certainly an Irishman, if appearances could be depended upon, and if I had any doubts on that point they were speedily dispelled when he introduced himself as Mr. Patrick Murphy.

3. He was an organist by profession, but in his last position he had been obliged to sing as well as play, when his voice failed him and the church had no further use for his services.

4. He was a visionary, a genius in many ways, but succeeding in nothing, with an optimistic spirit which never allowed him to realize that he was defeated, and consequently he never wholly lost courage.

5. He came to consult me about everything he did or contemplated doing, and this was no small tax on my time and patience ; but I gave both willingly, as I was still faithful to my interest in him.

6. The United States has experienced the destructive pangs of the double standard, and the whole world, in truth, has experienced them.

7. This is where the good points in her character begin to appear, and it is at this point of the story that the reader changes his opinion about Miss Betsey Trotwood.

8. Perhaps Miss Betsey Trotwood was not the most interesting character in *David Copperfield*, but she was the one who was ever David's counselor, his good angel, and the one to whom he always went when in trouble.

9. Lord Marmion met Clare and thought to win her and receive her lands, so he fought with De Wilton, and it was supposed that he had killed De Wilton. De Wilton had not been killed in the fight, but had been taken care of by an old man.

H. Criticise the following sentences :

1. The dog's part of the house was the back porch, where he could be found most of the time, as he was not allowed to follow wagons or buggies.

2. I was very glad to hear this welcome news, although I did dislike to leave the fresh air of the country for the confined life of the city ; but being again with my dearest friends was more than a sufficient attraction to make me go.

3. I have formed a new habit of sleeping in a hammock, although it took me a long time to get accustomed to it, as it seemed so unnatural.

4. I felt that I ought to read at least one book of Stevenson's to familiarize myself with his style ; so I began *Will o' the Mill*, and before finishing it I decided to read more of his works, and read *Travels With a Donkey* and others.

5. Immediately on Hannibal's arrival in Spain, because the veterans believed that Hamilcar, restored to youth, had returned to them, they admired him.

6. Every summer, as soon as school closed, to a small lake in the northern part of Illinois, the whole family went.

7. An old fisherman said that passing through several lakes and into the Fox River and from there into the Illinois, which flows into the Mississippi, he, in a rowboat, without landing, had reached the Gulf of Mexico.

8. About six feet in height, with a body straight as an arrow and well proportioned throughout, having massive and broad shoulders, straight black hair which partly concealed his high and noble forehead, brown eyes, frank and pathetic, a broad nose, firm mouth, and a square chin—such a man was George Morton.

9. I went to pick him up, and he growled at me and tried to escape, but I was too quick and succeeded in capturing him.

10. Preparing to go out into the busy fields of labor, endowed with the true solemnness of life, having the highest feeling of gratefulness to the great Creator for living in this age; made enthusiastic by the great attainments in the world of literature, inspired by the master intellects of all races, and deeply stirred by the magnificent achievements of the nineteenth century, I have especially become interested in the question of our mission.

I. For what two reasons must the length and the form of sentences vary?

J. Where are short sentences most appropriate? Long sentences? Loose sentences? Periodic sentences?

K. Rewrite the following extracts, giving your reasons for the changes you make:

1. The invitation to Burns to visit Edinburgh came to him most opportunely. He was at this time planning to leave Scotland forever. He had not met with the appreciation he wished for. He realized that he had done much to ruin both his reputation and his character since he had left home. He was discouraged, for these reasons, and was about to seek a new field for his work and new associations.

2. Milton opens *Paradise Lost* in the customary manner of epic poems by an invocation to the Muse. This invocation cannot definitely be separated from the rest of the poem. But we may say approximately that it occupies the first fifty lines. Next we have an account of a conversation between Beelzebub and Satan. They discuss their present situation and their plans for the future. A description of Satan lying outstretched on the burning lake is next drawn. In this description Satan is represented as like almost every horrible image that the mind can conceive. The last part of the first book is devoted to a description of the building of Pandemonium. The picture of this building in all its grandeur is beautifully depicted. Milton tells us that its magnificence has never been equalled by men.

3. St. Benedict established a number of monasteries. The principal one was at Monte Casino. The monks took the triple vow of perpetual poverty, chastity, and obedience. Moreover, they had to work. In this respect they differed from the monks of the East. The Eastern monks did not work or preach. All they did was to pray, while the Western monks did all these other things. The Western monks did very practical work. They built roads, bridges, and churches. They made a pass over the Alps. They obtained grants of land in the forests, which they cleared, and planted crops and built monasteries. From these places they preached to the neighboring tribes. In this way the tribes were converted and civilized.

4. I rise at a little after six o'clock in the morning. After having made my toilet I have breakfast. Then, if there is any time left before seven o'clock, I glance over the editorial page of the morning paper. A condensed view of all the important news of the day I obtain from that sheet.

5. At seven o'clock I start for school. I usually take the cable car. Generally I employ my time on the car either in reading a book or in looking over my lessons. Sometimes I do not feel like reading, and then I sit and watch other people. The car is usually filled with high school and college girls. Their ceaseless chatter is very amusing and serves to break the monotony of the ride. I arrive at my destination about half-past eight.

6. During the third year of my high school course I began the study of the history of English literature. We had a teacher who was well prepared, and she made the subject interesting

and instructive. She divided the history into different periods and then made a chart of the leading writers of each of those periods, grouping the novelists, poets, historians, etc. This made it a little easier to remember. I continued the study during the third and fourth years.

L. What good influence on emphasis may similarity of sentence structure have? Illustrate by passages from your reading.

CHAPTER XX.

SINGLE PARAGRAPHS.

129. Definition of the Paragraph.—The paragraph, the unit of style midway between the whole composition and the sentence, has already been treated in sections **15-23**. Those sections the student should review before he begins this chapter. It was said there, in brief, that a paragraph represents a natural division of the thought in a whole composition; that very long paragraphs are obscure, and very short ones, fragmentary and sensational. At this point it seems best to consider in detail the paragraph as a complete composition in itself; to show what laws govern it; how it may fail and how succeed in being clear and forcible. The only definition immediately necessary is that a paragraph is a collection of sentences all bearing upon one easily discovered subject. For example, both the following extracts are good paragraphs. Each is remarkable for definiteness of purpose; every statement reinforces the main idea so clearly that the reader is never at a loss to know, not only what each sentence means, but also what the paragraph as a whole is intended to convey:

1. The election of Judge Smith to the position of Speaker of our House of Representatives shows how fruitless are the spasmodic outbreaks of public wrath against corruption in politics. How long ago was it that the newspapers were confidently predicting that no supporter of the Charleston law could ever again aspire to a position of public trust? The ink was scarcely dry upon their presses before the election of Judge Smith showed

how little the "practical politician" regards the wrath of such of his constituents as choose to object to his course. The country representative rests secure, knowing the ignorance of the inhabitants of his district concerning matters in the city, where he finds his chief prey. The city representative has proved in the past that the gift of a few hundred turkeys or some tons of coal to the poor of his constituency will insure his reelection. Both know that the majority of conscientious voters either cannot or will not spare the time and the money necessary to defeat them.

2. "What do you think of our institutions?" is the question addressed to the European traveler in the United States by every chance acquaintance. The traveler finds the question natural, for if he be an observant man his own mind is full of these institutions. But he asks himself why it should be in America only that he is so interrogated. In England one does not inquire from foreigners, nor even from Americans, their views on the English laws and government; nor does the Englishman on the Continent find Frenchmen or Germans or Italians anxious to have his judgment on their politics. Presently the reason of the difference appears. The institutions of the United States are deemed by inhabitants and admitted by strangers to be a matter of more general interest than those of the not less famous nations of the Old World. They are, or are supposed to be, institutions of a new type. They form, or are supposed to form, a symmetrical whole, capable of being studied and judged all together more profitably than the less perfectly harmonized institutions of older countries. They represent an experiment in the rule of the multitude, tried on a scale unprecedentedly vast, and the results of which everyone is concerned to watch. And yet they are something more than an experiment, for they are believed to disclose and display the type of institutions towards which, as by a law of fate, the rest of civilized mankind are forced to move, some with swifter, others with slower, but all with unresting feet.—BRUCE: *American Commonwealth*.

130. Nature of the Laws Governing the Single Paragraph. These paragraphs are so clear that one is inclined to say, "Paragraphing is a simple matter; one writes paragraphs just as he pleases." In point of fact the paragraph is much freer from rule than the smaller elements

of composition. As soon as we get beyond the sentence we are freed from the trammels of good use and may choose and place our ideas in any way we like. No law of language compels us to use one fixed combination or order of ideas. In this freedom from rules lies a chance for strength and a corresponding chance for weakness in writing. We are prone to think the order in which ideas first come to us the right order, and to convert freedom into lawlessness. The result is that our purpose is often obscured. Even careful reading of the following paragraph does not make clear just what is the main idea of the writer:

It was not until the seventeenth century that the diamond became the most highly valued portion of a ring, and since the coming in of diamonds, less and less sentiment has attached to rings. A diamond ring, like the old thumb ring, seems intended chiefly to display the wealth of its owner. Some modern Germans, to say a word more about the methods of wearing rings, like the old Romans, wear a ring on the second joint. But the clerical fashion of wearing a ring outside of the glove has found little favor, even with those most anxious for display. That the higher clergy were fond of rings was manifest by many of those in the Boardman collection. Indeed the ruby and the emerald have always been considered pontifical stones. The serpent ring, which some people always wear, is one of the earliest designs, found even in Egypt. And indeed the jeweler of today could hardly devise a style that has not been in vogue at some time in the past.

Clearly, if freedom is not to be lawlessness, if our paragraphs are not to be disorderly heaps of sentences, we must find a few general and flexible principles which shall govern us in writing paragraphs. These principles we find in the laws already discussed with reference to the sentence — unity, coherence, and emphasis. A good paragraph may take any one of a dozen forms so long as it keeps to one subject, shows

clearly the relation between the parts of that subject, and arranges these parts in the most forcible order possible.

131. Unity Defined.—To be a unit, a paragraph must answer three requirements: every statement in it must apply to one subject; every detail essential to that subject must be included; the central idea must be obvious. To make our statements follow one another consecutively is not enough, for a paragraph may be coherent and yet not unified. An unbroken chain of statements can be formulated, including subjects as widely different as the reasons for our war with Spain and the bad quality of the food furnished to our soldiers; yet no one would call such a conglomeration of ideas a unified paragraph. In the following extract, for example, the writer has joined statements which, though consecutive, do not all bear on one topic:

Among the martyrs of the Revolution the name of Nathan Hale is not so well known as the names of others, but no one who knows of him will deny him a place alongside of those persons who suffered so much for their country. He had ambition for distinction, but it was subservient to his deep sense of duty. For duty's sake he would do anything. Once, when about to undertake a task which some thought dishonorable, he said: "I wish to be useful, and every kind of service necessary for the public good becomes honorable by being necessary." He was merely the captain of a company, but he made his company conspicuous by their discipline. Every duty entrusted to him he performed in a thoroughly satisfactory manner, and so he gained the confidence of his superiors. This confidence had also been given him in the college from which he had but just graduated when war broke out. In that college his instructors had marked not only his sense of duty, but the delicacy and refinement of his nature. He had also shown some promise as a student.

The lack of unity here will be evident if we try to sum up the paragraph in one unified sentence. The

task is impossible. Yet the illustrative paragraphs in section 129 could be so treated. The first is summed up by the statement, "The recent election of Judge Smith as Speaker of our House of Representatives shows that the wrath of the public does not control the practical politician." The second may be condensed as follows: "The Americans, more than any other nation, are interested in their government, because that government is new, symmetrical, and the type towards which all governments are supposed to be tending." In nine cases out of ten a unified paragraph can be separated into such a root-statement, often in the form of a topic-sentence, and a number of branch-statements.*

132. Paragraphs Too Long for Unity.—A paragraph may lose unity in a number of ways, of which perhaps the commonest is the insertion of extraneous matter. Sometimes two or more related subjects, each one affording proper material for a paragraph, are put together; sometimes a writer keeps in the main to one idea, but, stirred by something he has said, rambles into a digression. Both these errors amount to a shift of the subject of the paragraph, and both destroy unity. Paragraphs, like sentences, should stick to one subject.

Examples of these errors are given below.

1. The wedding of Dr. John Smith, professor of New Testament Literature in the Theological Seminary of this city, to Mrs. James Winter, took place this afternoon. Mrs. Winter is one of the wealthiest women in Wisconsin, and one of her last acts before her marriage today was to sign papers releasing control of the Winter Block of this city to a Board of Trustees, for a Free Public Library. This property is worth four hundred thousand dollars. The ceremony was performed by the Reverend Charles Johnson, pastor of the Presbyterian Church of this city. The wedding party left for Europe tonight.

* See section 18.

It would be impossible to sum up this paragraph in a unified sentence, because three different subjects are treated—the marriage, the gift, and the departure of the wedding party.

2. Each new year the managing editor of our school paper is confronted by the old problem: how can the Weekly represent all branches of student literary work? In our school, we have had so far three papers published by the students. One disappeared because it was a money-making scheme. Another, which had no apparent object but that of finding fault with everything and everybody, was hissed out of existence. The Weekly alone has come out of it all as a paper which is published for the students and by the students. Certainly with but one paper it is a difficult task for the editor to meet the approval of all, and he must certainly be congratulated on doing so well as he does.

In this paragraph the writer formally presents his topic in the first sentence and then takes up a wholly different subject.

3. It is recorded of Fra Bartolommeo, the famous Italian painter, that when his brother monks, in admiration of his work and with the desire that his name should be held in renown, suggested that he place his name beneath each picture, he replied: "No, what has my name to do with it? I have not been painting for my own honor; I have been working for the glory of God." And so, instead of following the custom of the artists of his day, he simply wrote at the foot of each picture, "Pray for the painter, pray for the picture." For himself he desired only that he might do his work more worthily. For his pictures, he desired that they might convey holy truth and move men to a better life. It was a matter of little concern to him whether the name of him who did the work was remembered or forgotten. [Too often the beauty of Christian work is marred by the spirit which puts self in the foreground. We are not content to let the work make its own impression. Our name must meet the eye. The ideal of Christian service is that in which the servant loses sight and thought of self in the absorbing desire to make his Master all in all.]

In this case the bracketed section does not bear directly on the main idea and should be put into a new paragraph. The paragraph is an example of what might be called "the postscript fault," i. e., the error of adding to the completed statement of the case a new train of thought, suggested by some sentence in the paragraph, usually a sentence near the end.

Examination of these paragraphs should teach us that paragraph unity depends upon two things—getting a definite subject for a paragraph, and sticking to that subject. A paragraph which does not have a central thought, to which all the other thoughts are contributory, either by way of explanation, or illustration, or amplification, cannot be unified. Digressions into something possibly connected with the subject, but not with the precise view of it presented in the paragraph in question, destroy unity. To test the unity of a paragraph, we should see whether it can be summed up in a unified sentence.

133. Paragraphs Too Short for Unity.—A paragraph may contain no sentence not bearing on the main topic and yet lack unity, if something essential to the thought is omitted. This happens if we cut up into separate paragraphs a number of statements all bearing upon one topic, or if we omit the point which the paragraph undertook to prove. In the first two extracts below, the thoughts all belong to one topic. In the third extract, there are properly only the three paragraphs indicated by the brackets. In the fourth, the bracketed section, which is essential to the thought, was given by the writer in another place.

1. The Spanish fleet at Santiago is a terrible thing. There are perhaps four whole cruisers and two torpedo craft. It is short of coal. It is short of food.

When two of the vessels put into Curaçoa, the sailors had not fared as well as the men who had sailed with Columbus, and they said they had been on half-rations for days.

The bottoms of these vessels were foul with a sea-growth a foot long.

The machinery was in an almost crippled condition.

Starving, limping, short of fuel, Cervera put into Santiago, not to relieve Blanco or to get relief of Blanco, for he cannot do either, but because he had to stop somewhere and could not get any further. If he should be allowed to come out and attack some Atlantic seaboard city, all the damage he could do would be to wobble into the channel and sink.

2. In the middle of the bay is a white sailboat, rocking gently, as if to tell us that we should loose her from her anchor and go for a sail.

As we are still looking at the quiet scene, we hear shouts, and tumbling down the bank comes a troop of children. They plunge into the boats and row out to where the yacht is anchored.

Some get in and pretend to be sailing, while others, more venturesome, hang over the edge of their boats, pretending to fish.

The best thing we can do is to row back to them, climb into our sailboat, and, forgetting our delight in the quiet, motionless scenery, enjoy ourselves with the living, romping children.

3. In celebrating the peace jubilee the patriotism of the people finds its highest expression in the glorification of the American flag—the "Star-Spangled Banner," "Old Glory," the "Red, White, and Blue," as it is endearingly called.

1. It floats from public buildings and private homes. It is draped and festooned and displayed in various ways to gladden the eye and stir the blood of all beholders. It represents the power and the honor of the nation. It stands for all Americans have fought for, from Lexington to Santiago. All loyal Americans love it and delight to do it honor; our soldiers and sailors revere it and are ready to follow it to the death.

2. At this particular time, when multitudes are gathered at Chicago to exalt and glorify the national emblem and honor the heroes who have borne it triumphant through

every peril, it outrages all patriotic feeling to see the flag desecrated by being used as an advertisement for articles of merchandise.

2. The most flagrant of all offenders in this particular is a firm or company which uses two crossed American flags and a portrait of Abraham Lincoln, to advertise "Lincoln Washing Soda." This sign, offensive to every lover of the flag and every admirer of the martyred President, is to be seen on the dead walls all over the city.

Unfortunately there is no law to prevent the use of the flag for such sordid purposes. There have been several unsuccessful attempts to have Congress enact a law against the use of the flag as an advertisement, and there is a hopeful prospect that the next Congress will pass the desired legislation.

3. In the meantime nothing can be done but appeal to any lingering spark of respect for the flag and Abraham Lincoln that may be left to those who outrage public sentiment, as in the case referred to, or expose them to the scorn and contempt of all patriotic people.

4. The Japanese newspapers record the invention by a native of a machine for rolling tea. The great cost of the production of tea lies in the labor. Each individual leaf must be plucked from the plant and handled with the fingers several times before it can be sent to market. Up to this time, therefore, the industry of tea-raising has been unprofitable without the cheap labor and the deft fingers of women, and up to this time the women in Japan have been paid from four to eight cents a day for twelve hours' labor. If they should receive the wages paid to women factory hands in this country, tea would cost four or five times as much as it does now. [And in Japan wages are rapidly advancing with the development of civilization. Since the new machine can manufacture nearly a ton of tea in twenty-four hours, with the labor of one attendant—the equivalent of the work of one hundred women—this invention promises to be as important to Japan as the invention of the cotton gin was to the South. It will save an industry apparently doomed.]

Aim to get into every paragraph enough to make the subject, or the view of the subject, which you are then presenting, complete in itself.

134. Coherence Defined.—A paragraph will be obscure, even though all the statements given are parts of one subject, unless these statements follow one another logically and make clear their relation to each other and to the paragraph as a whole. That is, the paragraph, like the sentence, must be coherent. In the paragraph, as in the sentence, coherence depends upon two things: the juxtaposition of things related in thought, and the use of connectives. A separate section will be devoted to each of these matters.

135. Incoherence from Faulty Arrangement.—Incoherence from faulty arrangement is common. In almost every case, this error may be explained as a violation of the principles that things related in thought should be kept together; things distinct in thought, apart. These principles are seldom adequately observed in the original draft of a paragraph. Before one sets pen to paper, he should, in a measure, have thought out the exact order in which he means to put down his ideas, but even then rearrangement is often necessary. When a writer has finished with a paragraph, he should see, no matter how much rearrangement it involves, that every sentence in it grows out of what precedes and leads up to what follows. Note the gain that comes from the changes of arrangement in the examples below:

1. I was born away out in the heart of the Rockies. My father had come up into this wild Montana country, bringing my mother, to prospect for gold. Reports had been spread that the gold lay in the creek bottoms, and all one had to do was to pick it up;

1. I was born out in the very heart of the Rockies. I can well remember our two-roomed log-cabin, the big fireplace, with the smoked hams dangling from the rafters, and the stories that were told by the fire-side of the cruelties of the wild Indians, who were

but such was not the case, as we soon learned. I well remember our two-roomed log cabin, the big fireplace, and the smoked hams hanging from the sooty rafters. Stories were circulated of the cruelty of the wild Indians and of their approach.

2. Chicago bade President McKinley farewell shortly after eleven o'clock last night. The presidential train left the Union station over the Pennsylvania Road for Logansport, Indianapolis, Columbus and Pittsburgh. Washington will not be reached before tomorrow, probably in the evening, as it was the wish of the President not to travel fast on the return trip. Bleak as was the night, between five and six hundred persons gathered at the Union station to wish the President godspeed. His train was of seven cars, including the sleeper *Campania*, on which he had arrived in the city last Saturday night. Chief Kipley sent to the station two hundred and fifty officers in charge of Captain Wheeler. These made a passageway from the entrance to the station to the train, and between their ranks the President passed.

often said to be approaching. We had been brought to this wild Montana country because my father had heard that gold lay in the creek-bottoms, and all one had to do was to pick it up. It was a false report, but it was enough to make my father move his whole family there from their comfortable Iowa home.

2. Chicago bade President McKinley farewell shortly after eleven o'clock last night. Bleak as the night was, between five and six hundred persons gathered at the Union Station to wish the President godspeed. Chief Kipley sent to the station two hundred and fifty officers in charge of Captain Wheeler. These made a passageway from the entrance of the station to the train, and between their ranks the President passed to his car. His train consisted of seven cars, including the sleeper *Campania*, on which he arrived in the city last Saturday night. The train drew out over the Pennsylvania Road for Logansport, Indianapolis, Columbus, and Pittsburgh. The President will not reach Washington before tomorrow, probably in the evening, as he does not wish to travel fast on the return trip.

136. Connectives an Aid to Coherence.—The use of connectives, which link the sentences together and

show the reader whence he has come and whither he is going, is of even greater importance in the paragraph than in the sentence. Few readers realize the number of mere link-words present in any well-written paragraph. Among these words are: "for," "indeed," "but," "and," "now," "then," "yet," "moreover," "hence," "while," "though," "accordingly," "therefore," "on the one side," "on the other side," "on the contrary." Yet these conjunctions and conjunctive adverbs form only a small part of the body of connectives. The use of "echo-words," treated in section 111, is a powerful aid to coherence in the paragraph. Many other words and phrases not formally classed as connectives have no other office than that of linking together the thoughts of the paragraph. In the following extracts all these connectives and "echo-words" are italicized. It may be added that the "echo-word" is most effective when it comes near the end of the first sentence and near the beginning of the second.

1. *Such* are the two modes of apprehension. The terms of a proposition do or do not stand for things. *If they do, then* they are singular terms, *for* all things that are, are units. *But* if they do not stand for things they must stand for notions, *and* are common terms. Singular nouns come from experience, common, from abstraction. The apprehension of the former I call real, and of the latter notional. *Now* let us look at this difference between them more narrowly.—NEWMAN: *Grammar of Assent*.

2. Sir, I can perceive by their manner, that some gentlemen object to the latitude of this description; because in the southern colonies the Church of England forms a large body, and has a regular establishment. *It is certainly true*. There is, *however*, a circumstance attending these colonies, which, in my opinion, fully counterbalances this difference, and makes the spirit of liberty still more high and haughty than in those to the northward. *It is*, that in Virginia and the Carolinas they have a vast

multitude of slaves. *Where this is the case in any part of the world*, those who are free, are by far the most proud and jealous of their *freedom*. *Freedom* is to them not only an enjoyment, but a kind of rank and privilege.—BURKE: *Speech on Conciliation*.

Failure to use connectives frequently results in obscurity. Compare the incoherent paragraphs on the left below with the coherent ones on the right.

1. At the high school graduating exercises held in this city last year a peculiar fact was noticeable. For every boy in the class there were three girls. It is hard to account for this. Are immature men forced into business? Are girls more blest with educational advantages? One ignorant of the true cause might say "Yes." The rise of the manual training school seems to have caused the anomaly.

1. At the high school graduating exercises held in this city last year, a peculiar feature was noticeable. For every boy in the class there were three girls. A situation of this kind is hard to account for, and leads one to query: "Is it true that immature men are often forced into business, and are girls more blest than men with educational advantages?" At first thought, one ignorant of the true causes might answer, "Yes." On second thought, however, a more probable explanation presents itself in the rise of the manual training schools.

2. How shall the Young Women's Christian Association become more popular? Many interested in the work ask this question. All of the members should have a vigorous shaking out until they awake tingling with life and energy. Such a young woman is always attractive. And did the young women connected with this organization cultivate those characteristics, more

2. How can the Young Women's Christian Association become more popular? This question is raised by many interested in the work of the organization. In the first place, all the members should have a vigorous shaking, until they awake tingling with life and energy. Life and energy in a young woman are always attractive. And if the young women connected

would be eager to share the profits and bear the responsibilities. One of its many faults we can scarcely hope to see remedied immediately. The trouble is not peculiar to the Young Women's Christian Association; it is found in many societies of women. They could easily free themselves from little womanish peculiarities without losing any of their charming womanliness.

3. We all despise cowardice, even if we are examples of it ourselves. Is it not in some cases the effect of an over-sensitive imagination or memory, which goes through the dreaded experience and heightens its pain? If what we call a brave man could as acutely feel in anticipation the torture of being burned to death as does the coward, would not he hesitate before entering a flaming building to save an occupant? To be truly brave one must realize keenly the peril to be met, or one's courage is mere stupidity.

137. Emphasis in Paragraphs.—Emphasis is the third noticeable attribute of a good paragraph. In a forcible paragraph, the arrangement brings the most promi-

with this organization cultivated life and energy, many more would be eager both to share the profits and bear the responsibilities of work in the Association. This reform can be made quickly. But there is another failing, which is not likely to disappear immediately—a failing not peculiar to the Young Women's Christian Association, for it is found in many organizations of women. I refer to the little womanish peculiarities, which they might easily throw off without losing any of their charming womanliness.

3. We all despise cowardice even if we are examples of it ourselves. But, after all, is not cowardice in some cases merely the effect of an over-sensitive imagination or memory, which goes through the dreaded experience and in anticipation heightens its pain? For instance, if what we call a brave man could feel beforehand as acutely as does the coward the torture of being burned to death, would not he too hesitate a moment before entering the flaming building? Unless he realizes keenly the peril to be met, his courage is mere stupidity.

nent ideas into the most prominent places; that is, at the beginning or the end. Very often a paragraph can be given emphasis by stating the subject at the beginning and making the rest of the paragraph a series of examples or illustrations, ending with a summing-up. Now and then emphasis is secured by varying the process: i. e., by starting with the details and announcing the leading thought in the very last sentence. To begin or end with unimportant details, or to go from the more to the less important idea, destroys emphasis. In the first example below, emphasis is secured by the first method; in the second, by the second method. The two remaining paragraphs violate emphasis. In the first, the writer allows the paragraph to end with comparatively unimportant details; in the second, the writer puts his ideas forward in the wrong order. The misplaced sentences are printed in italics.

1. It is pleasant to notice that the general nervousness and vague fear of last winter in reference to the unemployed have now so largely given way to a season of reflection and analysis. It is no longer enough for a set of men to exhibit themselves as an army of the unemployed to inspire sympathy or terror in the staid citizen and to make him feel that Congress or the State or city government should "do something." The time has come to cross-examine the unemployed, to ask them how they came into their present evil estate, what work they ever did and how they came to lose their jobs, and what work they could or would do now if it were offered them. Such questioning is the surest way to rid ourselves of the notion that there is anything new or particularly threatening about the matter as it presents itself today, for it is simply the old question over again of what society is to do with the incapable and unwilling who cannot, or will not, earn an honest living.—*The Nation*.

2. No man of ordinarily kind heart can refuse without a qualm the alms mutely asked by every one of the squalid, crippled figures that crouch on the curbstones of our large cities,

holding out for the inspection of the crowd pencils, shoelaces, or button hooks. Yet any rigid examination of the condition of these unfortunates will show that nearly half of them are frauds, that most of the remainder could gain entrance to charitable institutions, and that the number who really deserve the aid of the passers-by is infinitesimal. The conclusion is inevitable. No matter how much of a wrench it is to our softer natures, we should refuse to buy from the street peddlers.

3. The picture of an old man, with gray hair, and dark eyes which look benignly on the children, comes back to my memory. This happy-looking old man has stood at the Center street entrance to Lincoln Park as long as I can remember. "Popcorn John," as he is known among the children, lost one hand in the Civil War. So now he makes his living by selling his large, tempting balls of popcorn to the children, among whom he has regular customers. With each sale goes a pleasant little greeting, or a kind wish. *Early in the spring and late in the fall, this old man is at his post, never seeming to age, and always cheerful. It is only during the few cold winter months that this bright face is missed by those accustomed to seeing him as they pass by in the cars.*

4. THE NECESSITY FOR COAST FORTIFICATIONS.

In writing on this subject,* let us first consider the advantages in the time of war. We have not yet reached a state of civilization when wars shall cease, and so long as wars continue, preparations must be made for them. It is with nations as with individuals; when there is an opportunity for one nation to secure an advantage over another which is weaker, or seemingly weaker, an attempt will be made to secure that advantage by force. In attacking a nation, the coast cities are the first points that are liable to attack; therefore, they should be well fortified. The effect of well fortified coast cities on the would-be aggressive nations, is to hold them in fear. The effect on the cities themselves is not less important, since, when the fear of attack is removed, commerce and the various industries will be stimulated to a great degree, thus rendering prosperity possible. This last statement is also a great argument for maintaining fortifications in times of peace, for, only when there is this assurance, can there be any degree of growth and prosperity. *In*

*The habit of phrasing the first sentence as if the title were a part of it is to be condemned. This theme should begin with a statement of the subject.

writing of the disadvantages of maintaining these fortifications, the most important one to be considered is the enormous cost. A very great outlay of money is necessary to establish and maintain fortifications, and also to train, equip, and support the necessary men. However, we must remember it is not a question of cost, but a question of necessity—a question of the necessity of gaining a proper respect for our government abroad, a question of the necessity of giving all possible encouragement to our affairs at home. Therefore, under the present condition of things, the proper fortification of our coast cities must be maintained.

138. Summary of Chapter.—A paragraph should be a collection of sentences treating completely one subject, or one view of a subject. It must have unity, coherence, and emphasis. It has unity when it contains no matter foreign to the announced subject, and contains all the matter necessary to the special side of the subject it presents. Unified paragraphs can usually be summed up in a unified sentence. A paragraph has coherence when the relation of every sentence to every other sentence and to the paragraph as a whole is clear. To gain coherence, the thoughts must be arranged in consecutive order, and connectives must be freely used. A paragraph has emphasis when the important thoughts are put in the important places, that is, either at the beginning or at the end.

Exercise XX.

A. Write a good paragraph telling what a paragraph is; another, telling what laws govern paragraph structure.

B. Define unity in the paragraph. What is the test of unity in the paragraph? How may unity be destroyed?

C. Find in the newspapers two or three paragraphs which lack unity; criticise and rewrite them.

D. The following paragraphs lack unity. Point out the faults in each. Rewrite those which you can unify.

1. While many books have been written in praise of the æsthetic side of Japan, no book, according to Mr. Diösy, has done justice to the real greatness of the country. The illustrations in this book are by a native artist, and are, therefore, of special interest.

2. Charlotte Cushman loved fame, worshiped money, and was devoted to her art. That she was a great artist has never been questioned. In private life, she was a charming woman. The moment she entered the theater, either at rehearsal or at a performance, her whole soul was wrapped up in her art. If she was somewhat miserly with money in general, she was extravagant in her assistance and encouragement to those in whom she saw genius and talent.

Of Charlotte Cushman's greatness in some parts there is no question. Meg Merrilies, Lady Macbeth, and Queen Catherine were her best parts. At rehearsals she was ever kind and tender, never tiring in teaching those who were lacking in experience or were suffering from stage fright.

3. Again I made bold to enter the house.

Juana was lying on the same blanket and was in the same spot where she died.

At her head a couple of candles stuck into bottles were burning fitfully in the dust-laden, fetid atmosphere. A dozen squaws in the room kept up a constant wailing.

At times the wailing was a sort of soothing chant, and at other times some of the squaws would set up a shrill shriek, clinch their fists venomously, and fill the air with curses.

Suddenly the door opened, and a squaw entered with an Indian basket filled with earth.

Louder and louder became the wailing, both inside and out. The squaws moved in a procession and walked around the corpse, each taking a handful of earth from the basket and scattering it over the body. The earth was dry and soon filled the air with dust.

"Why don't you bury Juana?" I asked the woman who six days before told me that Juana was going to die.

"No place for bury," was the sullen answer. All the women in the room then began wailing and howling and cursing.

"No place for bury," some of them screamed in English, while others kept up the incoherent wailing.

4. Thomas Jones, of 227 Emerald avenue, was killed yesterday morning with a baseball bat in the hands of Charles Walker, of 666 Washington avenue.

Walker is now locked up at the West Avenue police station, charged with murder.

The police are, however, inclined to believe he acted in self-defense.

He is a bicycle-polisher and bears a good reputation. He had had trouble with Jones, who is a teamster, some time ago, but the killing was the result of money matters.

Jones was drinking with a party of men whose reputation is not of the best, it is said.

Necessity for money arose, and Frank O'Brien gave the teamster an order for \$50 upon Walker, declaring that the latter owed him that amount.

Jones, with his companions, went to the home of the polisher and demanded the money.

Walker tore up the bill, declaring he did not owe O'Brien anything. This angered the crowd, and all, it is said, set upon the one man.

The polisher rushed into his house, seized a bat, and struck Jones a terrific blow over the head.

The skull was fractured and death was almost instantaneous.

5. My father took his five little girls driving every evening about twilight. He said that it was to make them sleep. The neighbors used to say, "There goes Mr. Johnson with his six little flower buds." I was greatly imposed on by my sisters at times, as I was the youngest, and must run all the errands. As I had five sisters to make me do errands for them, I had a great many to accomplish.

6. I went through seven grades in the James R. Bennett public school. Some of my teachers told my mother that I was a wonderfully bright child, but others did not flatter her so much. We moved twice when I was thirteen. That year I was very ill for some time; therefore my mother kept me home from school for the whole year. Most of the time, I kept myself busy reading.

7. During the sickness of an old friend, she gave up everything and took care of her. She never let a cross look or word

escape her, although the old lady was cross and particular. She could not bear deceit in any form and would have nothing to do with deceitful people. Her step-mother was a worldly and deceitful woman; so they could not agree. She tried living at home for a while, but finding it too unsatisfactory she went to live with some old friends, though she still remained on good terms with her step-mother.

8. But Peter's diligence and thoroughness — his fearlessness in going to the root of a matter, and his willingness to take upon himself great labor, bore their legitimate fruit. His government was, all things considered, successful. And his ability to carry on a government so vast as that of Russia won for him love and honor from all. His last days were spent in beautifying the capital and furthering the cause of education.

9. Addison's humor is quaint, but always true humor — pleasant and kindly — never cutting or stinging. I believe it is Johnson who says, "He who would write pure English must spend his days and nights with Addison." Addison wrote a great many articles for the "Spectator" and the "Tatler." In fact nearly all his writings appeared in those magazines. Nowhere in the English language (poetry excepted) is to be found a story more charming than Addison's pictures of the entire innocence, simplicity, and kind-heartedness of Sir Roger de Coverley. Nor is Sir Roger an ideal personage created by the author's genius, for there are such people even now, though, of course, not many.

10. I left my home in Canada on the 29th of May, 1897, for the purpose of seeking my fortune in the West.

All through my journey I had but one object; namely, to reach Chicago.

As I walked from the train to my hotel I compared what I could see of the city with the city I had left.

There is a vast difference in the two cities, a difference which was plainly to be seen in a very short time.

Passing along State street, I was struck by the number of people, some going one way, some another.

In a few minutes more I was in the Palmer House, where my friends awaited me. There I had a very fine dinner.

These were the only events worthy of mention, for being very tired I went to bed early.

11. The difference in the grade of our sidewalks is very bad

from an architectural point of view. Nothing detracts more from the appearance of city streets, or gives a visitor a worse impression of Western incompleteness and disregard for details, than this haphazard arrangement, whereby one man lays a walk, and his neighbor, in order to assert his individuality, lays an adjoining one six inches below it, without the slightest regard for what the general effect will be. And while the matter of grade is bad, the evil of worn-out board walks is even worse. Especially in the newer districts and some neglected parts in the center of the city, loose planks and gaping openings are a source of continual danger to passers-by.

12. Probably one of the most interesting discoveries of modern times is that of an island in the Pacific ocean. This island is sometimes known under the name of "Dawson's Island." It is on no map, but is located about twenty-three hundred miles from the coast of South America, and it is almost directly south of Lower California. This discovery is considered by many to be next in interest to that of the revealing of the walls of ancient Troy. The massive ruins of Troy in all stages of decay hide untold mysteries of an aboriginal race, who are supposed to have been highly civilized. This fact is shown from their statuary and architectural remains. A German geographer has visited this island, and tells of its wonderful features of interest and vast store of knowledge. The island is of volcanic origin, and about ten miles long by five miles wide. On one side, the shore is banked with volcanoes, and in the center of a vast plain which lies beyond, is a volcano so perfectly shaped that it might have been modeled by the hand of man. These immense volcanoes have been extinct for many years. In fact the natives have never seen an eruption.

13. The pretext for Macaulay's essay on Addison is Miss Aikin's essay on Addison, and in part he criticises her interpretation of Addison's life as she takes it from his writings. Addison's father was a minister, and not a very successful man, but he gave his son Joseph a good education. Joseph was very precocious and entered Queen's College at the age of fifteen, with a good amount of classical learning. He was a good Latin scholar and a good Latin poet. He was very well versed in the Latin poets, especially the early ones. On graduating from college with a fellowship he was offered a position as a diplomat.

14. In this age of great reforms, is it not time some change

was made in our newspapers? After reading a Sunday issue especially, it is appalling to think that to thousands—comprising not only the poorer classes, who can afford nothing better, but also the great class of men and women who, in the stress of American business life, have little time for anything else—the press is the chief source of education. For sensational and romantic stories of a low order are not conducive to the best literary taste; neither are murder and suicide items of a refining nature. It is not unusual to find two pages devoted to society news, swelled by minute descriptions of the gowns and jewels worn at the latest so-called “functions.” Then there are, on an average, from three columns to two pages of “sharp sayings” and “pointed paragraphs,” which, if not actually vulgar, are at least a poor kind of humor. Even when all this extraneous matter has been cut out, there is still room for improvement. For example, the glaring, sensational headlines, faults of grammar and diction in the editorials, not to mention slang, should be expurgated. Our journals should be written in correct English. In the fact that there is a constantly increasing demand for college men in journalism lies the hope that through their influence the character of the press will be greatly improved.

E. Define coherence in the paragraph. On what two factors does it depend? In what way does coherence in the paragraph differ from coherence in the sentence?

F. Find in the newspapers three paragraphs which lack coherence, criticise them specifically, and rewrite them.

G. Find in your reading paragraphs which are notably coherent, and show how coherence has been attained.

H. Rewrite the following incoherent paragraphs:

1. There are many reasons advanced against coeducation, many of them unreasonable and absurd. Most of the objections come from abroad. There the sexes are held strictly apart during youth. Some say that the association of men and women in school life is not to their advantage. Since men and women are intended for mutual service the best way to train them is by training them together.

2. My birthplace is the village of Sheldon, Walworth County, Wisconsin. In the days of stage coaches the place had been prosperous, but since then business has gradually dwindled away until now nothing remains except a few shaky frame houses. Here I was born, the third of April, 1842. At this time there was not a good school in the place; so my mother taught me until I was ten years old.

3. It has been a long time since then, but I have been very happy always. What more can a dog want than to have a kind master, a good warm place to sleep, and plenty to eat? I have all of these and even more, for everybody likes me and calls me “good Jolly.” Rheumatism has taken hold of me the last two years, and I cannot hunt any more. My master got a new dog, and at first I was very jealous. But I know now that Master loves me best, despite my age and poor, twisted body. I cannot but feel badly when I see him start for the fields without me. And then I say to myself, “You have had your day.” So I go back to my mat to dream of the old times when I was young.

4. Three years ago this fall I commenced my study of rhetoric and English literature. I have always been fond of reading, and the work was, therefore, agreeable to me, although it was not until the last year of my preparatory course that English work became what it is now—my favorite study. During this last year we used Jones's *Principles of English*, a book which was rather advanced for us, as I think, though I liked it because it had many interesting examples of faults in well-known authors, and that cheered me up about my own shortcomings. During the first year not so much attention was paid to rhetoric as to literature. We studied *The House of the Seven Gables*, Tennyson's *Princess*, and Burke's *Speech on Conciliation*. In the second year, our time was pretty evenly divided between literature and rhetoric. We used Jones again, and read some plays of Shakspeare's. In the third year, we read the books prescribed for the entrance examinations. It was in the second year that we wrote themes, a sort of work which was very interesting, especially when other people's themes were read in class. We wrote on subjects connected with the required reading, or on any little thing that happened to us.

5. Since the earliest periods of history, the Latin races have had as opponents hardy inhabitants of the North. Time has wrought wonders with the Britons and the other barbarians who

fought with Caesar's cohorts. But beneath the polish of higher civilization there remains the same spirit of resistance to the Latins, although often concealed so completely as apparently to have vanished. The races of the North have always been trying to wrest the scepter of power from the wealthy residents of the South.

6. Burke says that the temper and character of the American Colonies have given them "a fierce spirit of liberty." The reasons are: 1, their descent from the English—a liberty-loving nation; 2, their government, which consists of local assemblies, giving them local liberty; 3, their religion is one which protests against the lack of liberty in the English Church. The fact that slavery exists among them has the effect of making them consider liberty a privilege of rank, and therefore they hold it dear; 5, their education is mostly directed towards law, which fact gives them a good idea of their rightful privileges; 6, the fact that the colonies are remote from the head of the government always tends to weaken its authority.

I. Do you find the following paragraphs coherent? Why?

1. As a patrician of Rome, St. Benedict had before him the brightest worldly prospects. Fearing, however, that in the midst of indolence and luxury, his spiritual welfare would be forgotten, he fled to the Apennines. Here, a mere lad, he lived three years. Isolated from all civilization, he spent his time in ceaseless praying. One day, while thus praying, he was found by some shepherds who were pasturing their flocks on the mountain side. From these shepherds he formed the nucleus of his monastery. These uncultured and uneducated men founded a settlement, which was watched and governed by St. Benedict.

2. If we adopt this mode; if we mean to conciliate and concede; let us see of what nature the concession ought to be: to ascertain the nature of our concession, we must look at their complaint. The colonies complain, that they have not the characteristic mark and seal of British freedom. They complain, that they are taxed in a parliament in which they are not represented. If you mean to satisfy them at all, you must satisfy them with regard to this complaint. If you mean to please any people, you must give them the boon which they ask; not what you may think better for them, but of a kind totally different. Such

an act may be a wise regulation, but it is no concession: whereas our present theme is the mode of giving satisfaction.—BURKE: *Speech on Conciliation*.

J. Define emphasis in the paragraph. How may it be secured?

K. Criticise specifically the following unemphatic paragraphs:

1. In the last year, as the result of the Spanish-American war, the people of this country have become imbued with a spirit of expansion. It seems to be their idea to become a great world-power, to stretch out immense arms over the earth and perform wonders. It seems to be their sincere desire to pacify civilized countries, to bring civilization to those living in semi-barbarous darkness, and altogether to perform undertakings of herculean proportions. Nor will other lands alone benefit by this. Probably the trade of the United States will increase seventy-five per cent.

2. "The report of the victory, which seems to have been a complete rout of the Spanish fleet off the Philippines, will be the most welcome news the American people have had in many years," said General Brown. "It seems to me that it is the beginning of the end of Spain, which is to follow very speedily. The tottering dynasty is about to fall, and I think Don Carlos will be on the throne before the year is over, and the Austrian government sent home. The doom of the Sagasta ministry is sealed. The men of the Illinois guard are ready to march to make the defeat a crushing and decisive one. And the *Courier* gets laurels for having brought us the news far in advance of any other bulletin."

3. He is one of those tall, unusually good-looking old gentlemen with a soldierly bearing, such as we see, now and then, in Du Maurier's pictures. "The General" is not a nickname given him because of his dignified appearance; he won his title nobly in the Civil War. The General is always immaculate; his frock coat fits him faultlessly, and his tall hat seems always to have had an extra polish.

4. Whenever he has the opportunity, the old man is glad to talk. Although he can and will talk on any subject, his old stand-by is politics. He is a strong Republican, and defends his

party very ably. He knows everybody, and everybody knows him. The neighbors tease him a good deal about his gossiping among the women, but, as his sense of humor is strong, he usually holds his own with them. He dearly loves a good joke, even on himself.

5. When my lunch is finished I go to the library to look up the references for my next day's work. The rest of the day is spent in visiting friends and watching the football team practice. After dinner I get my lessons—though frequently, if I wish to go out in the evening I get them in the afternoon. I make it a practice to prepare all of my lessons before going to bed, except when I am not feeling well.

6. It is receding rapidly now—this historic old place [Mount Vernon], for we are steaming along up the river. And as we puff along, a feeling of awe and reverence steals over us, and our thoughts take on an historical nature. Here in this very spot, not so long ago, lived the man to whom the United States of America owes a debt not to be computed. Honest man, courteous gentleman, wise statesman, valiant soldier—he is a lofty example to all succeeding generations—justly called the Father of his Country. And now our reverie is broken, for we turn a bend in the river. A distant chanticleer crows farewell.

7. The next year I went to Paris. Here I had a French maid, who took charge of me. Every Wednesday she took me to the Bois de Boulogne, where we had lunch. I used to spend all my allowance on the queer trinkets which I found in the fascinating shops about Paris. My life passed there was much more delightful than it is here, where my time is taken up with studies, music, and a few parties, pleasant but uninteresting.

L. Do you find the following paragraphs emphatic? Why?

1. The Mayflower sought our shores under no high-wrought spirit of commercial adventure, no love of gold, no mixture of purpose warlike or hostile to any human being. Like the dove from the ark, she had put forth only to find rest. Solemn supplications on the shore of the sea, in Hoiland, had invoked for her, at her departure, the blessings of Providence. The stars which guided her were the unobscured constellations of civil and religious liberty. Her deck was the altar of the living God. Fervent prayers on bended knees, mingled, morning and evening,

with the voices of ocean and the sighing of the wind in her shrouds. Every prosperous breeze, which, gently swelling her sails, helped the pilgrims onward in their course, awoke new anthems of praise; and when the elements were wrought into a fury, neither the tempest, tossing their fragile bark like a feather, nor the darkness and howling of the midnight storm, ever disturbed, in man or woman, the firm and settled purpose of their souls, to undergo all, and to do all, that the meekest patience, the boldest resolution, and the highest trust in God could enable human beings to suffer or to perform.—WEBSTER: *The Completion of the Bunker Hill Monument.*

2. The Governor of Arizona is out with the annual plea for the admission of that thinly settled territory as a State, with power in the Senate equal to that of New York or Pennsylvania. He claims* that Arizona has as much wealth as the average of the twenty-two States admitted from 1791 to 1876, and estimates its population at 87,500. The former claim is too vague for analysis, but the latter can easily be tested. In 1888 there were cast in Arizona 11,538 votes for delegate to Congress; in 1896, after a much more closely contested canvass, 14,051. This represents a gain of only about 20 per cent in eight years, and the population in 1890 was but 59,620, of which more than 1,500 were Indians, nearly 3,000 Chinese, and over 3,000 Mexicans. A gain of 20 per cent would bring the total now up to only about 70,000, from which deduction must be made for Indians, Chinese, and Mexicans. Even that reckless advocate of premature statehood, Senator Platt of Connecticut, will hardly favor giving two seats in the Senate to the few thousand men in Arizona who have the right to vote.—*The Nation.*

*Is this word rightly used?

PART V.

THE WHOLE COMPOSITION.

CHAPTER XXI.

THE STRUCTURE OF THE WHOLE COMPOSITION.

139. The Relation of the Paragraph to the Whole Composition.—A paragraph may be a complete composition in itself. A small subject, such as a short editorial, is properly developed in one unit. In considering the growth of the theme,* however, we found that where subjects are of sufficient size to have well-marked organic divisions, the composition must consist of related parts, or paragraphs. We shall see that the rhetorical laws which govern the construction of good paragraphs apply equally to themes of larger proportions.

140. The Order of the Paragraphs in the Whole Composition.—In this larger unit, which we call for the sake of convenience the whole composition, the most important matter is the order of its parts. The whole composition may be likened to a chain of which the paragraphs form the links. To achieve clearness, the writer must include in his chain of paragraphs every essential link, and he must place the links where they connect clearly with each other. If he omits links or misplaces them, the reader will miss the order of thought and become confused. The proper order for paragraphs in the whole

* See sections 15-17.

composition is a question of logic. Sometimes there is a choice among several methods of arranging the parts, and the best arrangement can be found only after experiment. One general direction may be given: see that the reader is not obliged to jump from one paragraph to another. In the following newspaper article there is no apparent reason why the second paragraph should follow the first, or the third the second, or the fourth the third:

M. Faure alone was unaware that he soon must resign, but no one except Clemenceau and a few others foresaw the fatal issue.

The republic for the next forty-eight hours will be lying at the mercy of the first man who will seize it, but the suddenness of M. Faure's demise prevents the enemies of the republic from concerting to strangle her. Besides, there is no man of sufficient prestige to make a *coup d'état*. The generals are disaffected, but the soldiers, though hostile to the Jews, would not obey if ordered to fire on the Republicans.

M. Faure apparently died in the nick of time. The reactionist forces, under his encouraging eye, were being gathered to battle.

Goodness knows what he fondly imagined. Perhaps it was that a military coalition would hail him as a savior.

M. Faure went privately and unexpectedly last week to the opera. Notwithstanding the surprise caused by his visit, the directors' staff rushed out to receive him. M. Faure's aid-de-camp, as the President advanced toward the stairs, made a sign that the attendants were to fall back a considerable distance to mark their respect. The President had received, a few days before, a letter from the Czar, and had not yet descended from the high sphere.

Compare with these disjointed paragraphs the following extract from Bryce's *American Commonwealth*:

An Englishman expects to find his House of Commons reproduced in the House of Representatives. He has the more reason for this notion because he knows that the latter was modeled on the former, has borrowed many of its rules and technical

expressions, and regards the procedure of the English chamber as a storehouse of precedents for its own guidance. The notion is delusive. Resemblances of course there are. But an English parliamentarian who observes the American House at work is more impressed by the points of contrast than by those of similarity. The life and spirit of the two bodies are wholly different.

The room in which the House meets is in the south wing of the capitol, the Senate and the Supreme Court being lodged in the north wing. It is more than thrice as large as the English House of Commons, with a floor about equal in area to Westminster Hall, 139 feet long by 93 feet wide and 36 feet high. Light is admitted through the ceiling. There are on all sides deep galleries, running backwards over the lobbies and capable of holding two thousand five hundred persons. The proportions are so good that it is not till you observe how small a man looks at the further end, and how faint ordinary voices sound, that you realize its vast size. The seats are arranged in curved concentric rows looking towards the Speaker, whose handsome marble chair is placed on a raised marble platform projecting slightly forward into the room, the clerks and the mace below in front of him, in front of the clerks the official stenographers, to the right the seat of the sergeant-at-arms. Each member has a revolving arm-chair, with a roomy desk in front of it, where he writes and keeps his papers. Behind these chairs runs a railing, and behind the railing is an open space into which strangers may be brought, where sofas stand against the wall, and where smoking is practiced, even by strangers, though the rules forbid it.

When you enter, your first impression is of noise and turmoil, a noise like that of short, sharp waves in a Highland loch, fretting under a squall against a rocky shore.

141. The Plan, or Outline.—If a writer has a keen sense of order and logic, he can arrange the parts of his whole composition as he writes. Few writers, however, can trust themselves to work without any preliminary plan. In the end, it is easier to make an outline of the subject first, no matter how simple the subject may be. These first notes, or jottings, have been

described in section 12 chiefly as an aid in gathering material. We shall now consider the outline as a help in ordering the parts of the whole composition. For such a purpose a few words or phrases may answer, if the theme is a short one on some simple matter. The more pains one takes with this outline, however, the easier the actual labor of composition will become. It is best, therefore, to frame a full heading for each paragraph of the theme. To this may be joined, in brackets, brief notes of the contents of the paragraph. In cases where the whole composition will reach to more than a thousand words (roughly, about five theme-pages), a more extended outline is advisable,—one that will indicate larger parts of the whole than the paragraph, such as the beginning, the body, and the conclusion.

The first two outlines that follow are mere lists of topics. The second two are adequate outlines of four-page themes.

A. Sewing in the Grammar Schools.

- I. Not profitable.
 1. Not in all schools.
 - a. Not time enough.
- II. Enough to do without it.
 1. Other work neglected.
- III. Bad for health.
 1. Work at home.
- IV. Teachers poor.
- V. Should be discontinued.

B. The History of a Sin (as developed in *Macbeth*)

- I. Introduction.
 1. Plan of play.
- II. Macbeth's temptation.
 1. Conditions making it possible.
 - a. Might be king.
 - b. Age of Duncan.
 - c. Temperament.
 - d. Preceding events.

2. Macbeth's attitude.

III. Events.

1. Duncan's visit.
2. Lady Macbeth.

IV. Effects.

1. Lost self-control.
2. Hardened.
3. Death.

V. Conclusion.

A¹. Sewing in the Grammar Schools.

- I. It is not a profitable course.
 1. That many in authority grant this proposition, is shown by the fact that sewing has not been put into all the schools.
 2. Too little time (from fifteen to thirty minutes) is given daily to the work.
 3. The instructors are not competent, for
 - a. They have received no special training in this subject.
- II. The pupils do not have time for both sewing and their other more important work.
 1. Already each lesson receives but thirty minutes.
- III. The work has a bad effect on the pupils' health, for
 1. As they are required to do a good deal of it at home, their time for exercise in the fresh air is shortened.

B¹. The History of a Sin (as developed in *Macbeth*).

- I. Introduction.
 1. General statement of the plan of *Macbeth*.
- II. Macbeth's temptation.
 1. Conditions that made the temptation possible:
 - a. Macbeth's nearness to the throne.
 - b. The age of the king.
 - c. Macbeth's own temperament.
 - d. Events that immediately preceded.
 - x. Macbeth's successes in the campaign, his honors at the hands of Duncan, and his consequent vanity.

- 2. Macbeth's attitude toward the temptation.
 - a. He yields readily and weakly.
- III. Events leading up to the crime.
 - 1. Duncan's visit to Macbeth's castle.
 - 2. The taunts of Lady Macbeth and her definite plan.
- IV. Effects of the crime on Macbeth.
 - 1. Loss of self-control.
 - 2. Hardening of his character.
 - 3. Early death.
- V. Conclusion.
 - 1. There is nothing new in the history of Macbeth's crime, but the various stages of a sin are marked with unusual clearness.

The preparation of the outline, though a somewhat tedious task, is the only means of insuring orderly writing. The writer can detect in his outline what parts of his subject will not develop proportionately, and what parts, misplaced in his plan, belong naturally together.

142. The Use of Connectives.—It is not enough to arrange the parts of the whole composition logically. The relation between the parts must be made plain by the use of connectives, just as the relation between the sentences in the paragraph must be shown by connectives. In other words, the reader should not be left to find out that the writer's order of thought is the proper one. He should feel as he reads that the ideas are coherent. The writer of the following paragraphs had in mind a definite and logical order, but he failed to make the connection clear.

Among the Samurais families it was the custom to buy a complete set of these toys for each son born, and on this feast-day these sets are brought out and displayed with great magnificence in the chief room of the house. In the streets, bamboo poles are planted at intervals, with balls of gilded paper on top, from which long paper streamers of every color float. Many of

the banners are adorned with family names and coats of arms, some with national mottoes, and others with pictures of heroes. Boys in festival dress go up and down the streets, some wearing two little swords, some carrying small banners, and others bearing large wooden swords tied with gay ribbons on their shoulders. It is a beautiful and inspiring sight, and it is a day to make the young masculine heart beat high with pride and joy.

The game of football was played in the Emperor's palace grounds until foreigners entered Japan; since then, it has become quite general, and much the fashion. Leap-frog, jumping, wrestling, and running races are among the athletic sports; but Japanese boys do not show as much endurance in these exercises as American and English boys show. Thirty minutes at football will fatigue the average boy; but for all that, he has great perseverance. (From a theme on boys' sports in Japan.)

The second paragraph needs an introductory sentence to make the relation between the paragraphs quite apparent; e. g., "Japanese boys have athletic sports also."

Careful writers employ three obvious devices to bring out the connection between the parts of the whole composition. The first is the use of conjunctions and conjunctive adverbs (especially "hence," "therefore," "moreover," "then," "however," and "now"). "And" and "but" may be used to link two paragraphs, but only when the thought of the second paragraph *as a whole* is parallel with, or in opposition to, that of the first. As these cases rarely occur, "and" and "but" are frequently misused at the opening of the paragraph. They should not be used to unite the last sentence of the first paragraph with the first sentence of the second. The second device is the use of reference words, such as "this," "that," "these," "those," "such," and "like." These terms need not come first in the opening sentence of the succeeding paragraph, but should be

woven into the first sentence, as "Pride, under *such* training, is turned to account," and "I might consider in the *same* manner. . . ." The third device is repetition (in opening a paragraph) of words or phrases used in the closing sentences of the preceding paragraph, as in this passage:

I was very sure that, if my proposition were futile or dangerous, if it were weakly conceived or improperly timed, there was nothing exterior to it, of power to awe, dazzle, or delude you. You will see it just as it is, and you will treat it just as it deserves.

The proposition is peace, etc.—BURKE: *Conciliation with America*.

It is useless, however, to attempt to disguise disorderly thinking by tying together with connectives loosely related thoughts. Logical thinking must underlie clear writing. The orderly arrangement of thought and the clear demonstration of that arrangement, are the first principles to be observed in building whole compositions.

143. Unity and Proportion in the Whole Composition.—The principle of unity in the whole composition is precisely what it is in the paragraph though the unit in the case of the whole composition embraces more topics than can be treated properly in the single paragraph. Unity may be violated by the introduction of too many topics, or by the incomplete development of necessary topics. Matter that, although related to the subject, is a digression from the main purpose of the theme, must be excluded. Any gross violation of unity is easily detected in the outline. A good plan of the whole composition, therefore, will aid the writer in preserving unity.

Closely related with the principle of unity is that of proportion between the different parts of the whole

composition. Any piece of writing should leave with the reader an impression of balance or proportion. The outline will often reveal the fact that too many paragraphs have been devoted to one portion of the theme, perhaps the introduction or the conclusion or some subordinate point in the body. These inequalities, when they occur in the final draft of the theme, necessitate recasting the whole. In the outline, however, it is easy to strike out or subordinate unimportant topics.

144. How to Open the Whole Composition.—To make a good beginning is a difficult feat in composition. A dangerous piece of advice sometimes given to young writers, is to open always with an introductory paragraph. In long essays or books, such an opening, containing a general statement of the author's purpose and his plan, may make a suitable introduction. Carlyle's *Essay on Burns*, for example, has an introduction five paragraphs in length, which treats of biography in general and of the various biographies of Burns. Macaulay, on the other hand, devotes the first paragraph of his essay on *The Life of Samuel Johnson* to Johnson's birth and early life. He begins:

Samuel Johnson, one of the most eminent English writers of the eighteenth century, was the son of Michael Johnson, who was at the beginning of that century a magistrate of Lichfield and a bookseller of great note in the midland counties.

This more direct form of introduction is, generally speaking, preferable. Preliminaries are usually dull; the introduction is the writer's scaffolding for his thoughts, which should be removed when his final draft is made. In telling a story or in describing an object, it is especially desirable to avoid an elaborate opening, for in such cases the reader's attention must be gained

at once. This, for example, is a good beginning for a story :

PÈRE CHEVREFILS.

A month had passed since old Père La Force was buried beneath the stone floor of the chapel where he had so long attended the spiritual wants of his little flock. Four whole Sundays without a mass, and then M. Chevrefils arrived from Montreal to take charge of the parish. He came on the night train ; and, although old Joe Pileaux and two or three other town advisers loitered around the station to see what he was like, somehow he slipped past the watchers and was walking swiftly up the road before they noticed him.

Sunday morning everyone in St. Anne's was at mass. Wagons and carts that were seen only at Easter-time were hitched under the trees, whose branches spread over the little chapel. The Demots from La Prairie, Old Buck, the chief of the Cocognowagos, even old Thérèse Lozon, who had not gone to mass for years on account of her rheumatism, were there. The sabots, that were never discarded by the old folk, clattered up the narrow aisles until the very last stroke of the bell.

Sterne begins his *Sentimental Journey* in this informal manner :

"They order," said I, "this matter better in France."

Lowell opens an essay on "The Study of Modern Languages" with this slight introduction :

Three years ago I was one of those who gathered in the Sanders Theatre to commemorate the two hundred and fiftieth anniversary of a college founded to perpetuate living learning chiefly by the help of three dead languages—the Hebrew, the Greek, and the Latin. I have given them that order of precedence which they had in the minds of those our pious founders. The Hebrew came first because they believed that it had been spoken by God Himself, and that it would have been the common speech of mankind but for the judicial invention of the modern languages at Shinar. Greek came next because the New Testament was written in that tongue, and Latin last as the interpreter between scholars. Of the men who stood about that fateful cradle swung from bough of the primeval forest,

there were probably few who believed that a book written in any living language could itself live.

For nearly two hundred years no modern language was continuously and systematically taught here. In the latter half of the last century a stray Frenchman was caught now and then. By hook or by crook some enthusiasts managed to learn German, but there was no official teacher before Dr. Follen, almost sixty years ago. When at last a chair of French and Spanish was established, it was rather with an eye to commerce than to culture.

A good opening, however, must be more than brief ; it must be engaging. Where shall we attack our subject to get the most interesting view of it ? Lowell introduces his essay by stating strikingly the past condition of education in regard to modern languages. One form of introduction often used by speakers is a short story or apt illustration of the topic. Another common form is some general assertion that is debatable, or, on the other hand, an assertion which is indisputably true.

145. How to End the Whole Composition.—To end well is almost as difficult as to begin well. The conclusion should be interesting and important. The descriptive theme that follows runs down at the end, as if the writer were tired of his subject :

We trudged into Amherst about dusk, as the chapel bell was striking seven o'clock,—a very tired lot of boys, judging by myself. Besides getting an idea of the beauty of the surrounding country, of which I have not said much on account of lack of time, we became well acquainted with one another ; this fact alone was enough to pay us for our day's outing in the mountains.

I suppose you have reached this point in the letter only after the second or third reading, but you know you said you wanted me to tell you everything I did, so this is what I have done. I cannot think of anything more to say now, and I must close and get to work. You are always calling for my letters, but I do not hear from you half as often as you do from me.

If he had said simply, "We trudged into Amherst about dusk, as the chapel bell was striking seven o'clock, — a very tired lot of boys," he would have left us with a clearer, happier impression of his excursion. The best rule, then, in the conclusion, as in the opening, is to be brief. Find out where the interest in the subject really ends, and have the courage to leave off at that point. Avoid postscripts, for if the information contained in the postscript is important, it probably belongs earlier in the theme, and should be inserted in its proper place. One form of the postscript that is especially annoying occurs when the writer, thinking that the reader will not see his point, tries to explain it or to moralize about it. The real end of this description, for example, is "a sense of ceaseless activity which accomplishes nothing."

AN AFTERNOON RECITATION.

My afternoon recitation in *Beowulf* brought little with it. The large, dark room was crowded with students who settled themselves in their chairs in the pleasing anticipation of being bored for an hour. Before us sat the teacher — short, heavy, and uninteresting, gazing impassively at us over her spectacles. The hour began with a recitation on the assigned lesson, now and then interrupted by the squeaking of the door, as some tardy member entered. Then the teacher spent the remaining time reading aloud in a monotonous voice extracts from *Beowulf*, especially descriptions of a lonely sea and of gloomy conflicts. From the chapel overhead came the melancholy wailing of the organ practice. The impression received from the window was just as cheerless; there, a sombre gray sky met our gaze. Amid the howling of the wind there were heard occasional dull thuds, as a strong gust shook down the late pears from a now almost leafless pear tree near the window. No less so was the mental picture of the eternal dashing of waves on a bleak shore under a leaden sky, and a solitary hero on the strand, engaged in mortal combat with a grim monster. There was something oppressive about the whole atmosphere — a sense of ceaseless activity which accomplishes nothing.

The result caused by the mingled effect of dropping pears, wailing wind, moaning organ, droning reader, and splashing waves, was depressing.

An abrupt conclusion, on the other hand, leaves the reader wondering what the article has been written for. In this final paragraph of an essay on Shelley's life, the author has cut off his remarks with a knife:

Minor works, the most important of which are *Ode to the West Wind*, *The Cloud*, *To the Skylark*, and *To Night*, followed in rapid succession. These little poems are sometimes thoughtful, sometimes merely suggestive, and sometimes mystic; but they are always charming. Of his longer poems, *Adonais* is the most popular. It is an elegy on the death of Keats, and, next to *Lycidas*, is the finest elegy in the language.

The length of the conclusion will naturally depend upon the scale and the nature of the whole composition. If the subject is a complex or difficult one, it will be necessary to make the conclusion a summary of the chief points touched upon.

In every composition, it is important to see that your work is finished, that your reader has nothing more to expect from you, and to see that you do not weaken your effect by wearying your reader with trivial remarks — that you end with interesting matter.

Exercise XXI.

A. Show how the principles discussed in the chapter on paragraphs (sections 131-137) apply to the whole theme.

B. Illustrate the principle of rhetorical coherence from a chapter of the book you are reading in the class in English literature. What means of linking paragraphs do you find besides those mentioned in the text?

C. To illustrate coherence in the whole composition, outline the first ten pages of Burke's *Speech on Conciliation*; the second chapter of Southey's *Life of Nelson*;

the first chapter of Scott's *Woodstock*; the whole of Carlyle's *Essay on Burns*.

D. Criticise the coherence of the following themes. Rewrite them in coherent form:

1. THE CHARACTER OF GLADSTONE.

Like a rugged English oak, William Ewart Gladstone successfully withstood the storms of more than half a century in the political life of his native country. His deep-rooted strength was undoubtedly based upon the fact that he possessed in the highest degree the sturdy manhood and all-pervading common sense for which his countrymen of the better class are noted. In fact, if an effort were made to find a typical Briton, one who represents the most practical talent in political, literary, and religious thought, the present generation would award the palm to Gladstone.

Gladstone inherited a fine religious temperament from his mother, and vigorous and practical qualities from his father. The combination of these virtues gave Gladstone an aristocratic beauty and a personal magnetism and fascination which rendered his speeches very persuasive. Gladstone was at all times the most earnest and sincere man in all England. His efforts were devoted to raising mental and moral conditions in England, and he was ever a shining personal example of that which he taught. Leadership in political life would not of itself be sufficient to accord the love of the masses to the man over whose bier England stands with bowed head. It was Gladstone the fighter whom the Englishman admired, but more than all they revered Gladstone the man.

He could not, it is said, comprehend a witticism unless it was sarcastic and served a definite purpose. Despite the man's sincerity and earnestness of purpose, his record shows that he at one time or another took positions on both sides of every political question except Free Trade. This may be accounted for by the fact that he represented almost perfectly popular opinion.

Mr. Bright, speaking of him at a Reform demonstration, said: "Who is there in the House of Commons who equals him in knowledge of all political questions? Who equals him in earnestness? Who equals him in eloquence? Who equals him in courage and fidelity to his convictions? If these gentlemen who say they will not follow him have anyone who is his equal,

let them show him. If they can point out any statesman who can add dignity and grandeur to the stature of Mr. Gladstone, let them produce him."

The speeches of the sage have been subjected to much criticism. His utterances were heavy and filled with involved rhetoric; still, they were interesting because of the personal magnetism of the speaker. Great learning and an active mind caused Mr. Gladstone to win praise for his fluency and readiness in extemporaneous speaking. Although his fluency amounted almost to a fault, yet it was very useful during political campaigns, when by long speeches he could please his hearers without saying anything of importance. His style of oratory has been styled "linguistic pomp." These speeches have little to attract the reader, and in their lack of literary merit they form a strong contrast to the writing of the statesman.

Studies on Homer and the Homeric Age is the work to which the best efforts of Mr. Gladstone's literary life were devoted. Previous to the publication of this work in 1858, it is said that the study of Homer at Oxford was exceptional. The ensuing change in the curriculum is credited by many to the fact that Mr. Gladstone studied Homer as others study Shakespeare, and did much to demonstrate to his contemporaries the value of the work of the Greek poet. The perception, thoroughness, and learning shown in these works on Homer are freely praised by critics.

Severity in his tastes undoubtedly contributed largely to the baleness of the former Premier's old age. He was industrious, religious, and generous: all that he did showed strength of character and vigorous manhood. When past eighty years of age he swung his ax in the forest about Hawarden, and many a stump bears silent witness to the aged man's power of arm. He hewed out a path to happiness and content. That he did not wish titles is shown by the fact that he repeatedly refused to accept a peerage, and more than once actually snubbed the Queen.

Beneath the pathos of Mr. Gladstone's last illness lies a great lesson in Christian fortitude. Knowing full well that he must leave this world, he bade farewell to his friends and lay down to await death. He died with a prayer on his lips. When the recording angel closed the book containing the record of the deeds of England's "Grand Old Man," his fame was assured

even if his political works were blotted out. His manly qualities stand as a steady light to guide the youth who journeys on the sea of life.

2. PUBLIC SPEAKING SHOULD BE MADE COMPULSORY.

So many have doubted the advisability of making public speaking compulsory that I will give here a few arguments in its favor and against it. As to the stand I myself take, I shall leave the reader to determine for himself.

That public speaking in itself is a good course, I think no one will doubt, for surely the college man should have the chance to become a speaker if he wishes. And this leads up to the fact I am going to discuss. Should this study, or may we not even call it a pleasure, be made compulsory?

A man says to you: "Why should I have to take public speaking? I am interested in the sciences and never intend to make a speech." Perhaps he does not intend ever to make a speech, but if he ever wants to tell an audience the result of some scientific experiment, without this training he will be utterly at a loss to know how to begin, to end, or even to stand before an audience. Unless he is a very self-possessed man, he will be frightened to death even to look an audience in the face. I believe that when a man is in this condition, he is said to be stage-struck. The man who said that many a fine thought was lost to the world because the man who had it couldn't make it known, hit the nail on the head. Now, if the man who dislikes it is not forced to take that work, he never will. But to the man who would choose it in any case, it matters nothing whether it is compulsory or not.

Then, again, a student may say: "Public speaking is a bore, and though I don't actually dislike it, it takes up three or four valuable hours a week. Besides, I can't learn a piece and then speak it like a child." He says it is a bore. I thought so, too, at the first lesson. Then I took a mild interest in it, and now I look forward eagerly to each recitation. And I venture to say the whiner will come to my way of thinking before he has had four lessons. Then he says he can't commit a short selection to memory. Well, then, this course is just the one he should take. He should without delay learn to commit pieces of literature to memory. And will he do this work unless he is forced too? No, he will not. He says he will, but something

will always hinder him. Then again he says it takes up too much valuable time. To be sure it takes up three or four hours a week. But in what better way could three or four hours be spent?

Besides these things, it gives one a better command of the English language. After a while, words come to one's mind without the least thought, and the speaker becomes very fluent. Public speaking also gives a man the greatest confidence in himself. For instance, if a man is called upon to make an after-dinner impromptu speech, and has not been trained in this direction, he will flounder around and say nothing. How embarrassing that would be!

Therefore, from these things here stated, I consider that I have proved without doubt that it is the best thing possible to make public speaking a compulsory study.

3. A COLLEGE ROOM.

I had the pleasure the other afternoon of visiting a college room. It was a large front room, well lighted and facing west, and opened on the north side into an alcove which was used for a bedroom.

The first thing I noticed as I entered the room was the predominance of maroon-colored furnishings, and its crowded condition. Every nook and corner had something in it.

The windows were all draped in maroon curtains worked with a large capital C. Fastened to these curtains were souvenir badges of last year's football games. Besides these curtains, maroon pennants and banners hung from every conceivable place, and maroon cushions filled every chair.

In the center of the room was a study-table, upon which was a student-lamp, school-books, and a jar of tobacco and a meerschau pipe. Beside the table was a large, comfortable arm-chair and foot-rest combined.

Tacked upon the walls were pictures of the various football and glee and mandolin clubs. There were also numerous newspaper likenesses of individual players. The mantelpiece over the fireplace on the south side of the room was filled with souvenirs the student had picked up. Two silver cups, trophies of athletic victories, stood on the mantel.

Between the two front windows was a lounge, a "bronco," as the owner calls it. This piece of furniture is so built that if a

person sits on either end of it, that end will sink and spill him on the floor. This causes much amusement.

A neat and ingenious method of displaying photographs was used in this room. Suspended from the ceiling and running around the four walls, was a large net, something like a tennis net. Fastened to this in a haphazard way were pictures of fair young ladies. The mirror of the dresser was fringed with small-sized likenesses of his friends.

One side of the room is papered with posters, that is, with fancy covers of different publications. Boxing-gloves, dumb-bells, a tennis-racket, and skates are hung on the other walls.

The only drawback to this otherwise pleasant room is the tobacco-laden atmosphere.

E. Point out the parts of the following theme which injure the proportion. How would you recast the theme?

WHAT WILL BECOME OF THE PHILIPPINES?

The present conflict between the United States and Spain is the center of attraction of the whole political world. It will serve its purpose in one way at least, if not more; it will have rescued the United States from the ever-present danger of falling into the staid ways of European countries.

The Cuban war, which began in 1895, seemed to the people of this country of little importance. But the barbarous methods of the Spaniards, and later the piteous addresses of the Cubans, aroused the dormant sympathy of the officials of this country to activity. Our entrance into the conflict was not looked upon kindly by Spain, and, as is well known, the ensuing diplomatic complications and the blowing up of the Maine led to war between the two countries. When war was declared by the United States, neither the showing of our military and naval prowess, nor the acquisition of territory by conquest were thought of by Congress; the rendering of an obligation to the cause of downtrodden humanity was our object.

But in the short time that has elapsed since the declaration of war by the United States, how changed is the condition of things! We have been compelled to gaze into various parts of the world; now toward the Canary Islands, now toward the Cape Verde Islands, now toward France, and finally toward the Spanish

West Indies. Probably the object of most interest to the United States and the world is the Philippines.

The brilliant victory of Commodore Dewey has paralyzed the Spaniards in that part of the world. By submerging the Spanish fleet and capturing the stronghold of their navy, Cavite, Dewey has placed Manila at his mercy. Manila is the capital of the Philippines, both commercially and politically; therefore the capture of this city will practically put all the islands in our control. Undoubtedly the fall of Manila will take place with the arrival of General Merritt and his soldiers, who are to invest the city and establish military rule. But the occupation of Manila will be only a means for an end, and after the conclusion of the war, it will become a grave problem for Congress to decide what we shall do with the islands.

That the islands will not be returned to Spain, who has been ruling as oppressively there as in Cuba, seems to be certain. The proposition that the United States keep them, I think, would hardly gain the necessary votes in Congress, where it seems next to impossible to come to a satisfactory conclusion of the Hawaiian question. The possession of Hawaii is urged as an invaluable coaling station. To sell the islands to some one of the countries who are burning with a desire to get possession of them is also very difficult. The last solution possible is that of granting liberty to the islands, but this may not be the best thing for a people who have never even tasted of the sweets of freedom. Therefore, a grave question demands the attention of the American Government.

F. Illustrate the application of the principle of unity in the whole composition by an analysis of a magazine article.

G. Examine Chapter XI of Scott's *Woodstock* for proportion. What digressions do you find in Chapters I and VIII of George Eliot's *Silas Marner*.

H. Criticise these opening paragraphs of themes:

1. (Theme of three pages entitled "A Trip to Milwaukee.")

Four of us who had just finished the June examinations were going to stay in the city for a few days and have a good time before separating for our summer vacation. We were ready for anything in the way of pleasure. Books had no claim on us,

and we could play tennis or go bicycling at any time or for any length of time. Among other amusements suggested was a day's trip to Milwaukee. All jumped at the suggestion, and the subject was carefully discussed from four sides. As we girls had never before been on the water longer than a few hours at a time, to spend a whole day on Lake Michigan was something new, and we looked forward to the outing with great expectation. The state of the weather was a question which needed some discussion; if the lake were rough, should we get seasick or not? The men took delight in assuring us that in case the lake were rough, as it probably would be on account of recent high winds, we should undoubtedly have the experience of seasickness.

2. (Theme of three pages entitled "The Household of Sir Roger de Coverley.")

When we read the history of past ages and past generations, we are surprised and shocked at the manner in which the ancients treated their servants. The ancient Greeks and Romans held the idea that slaves were inferior to their masters and that masters could do as they pleased with their servants, even to the extent of killing them. We all know how the servile uprisings of Rome were suppressed, and how barbarously the leaders were punished. Likewise in all ages we can find many instances of ill-treatment of servants by masters; even our own country is not exempt.

But as we look back we plainly see that servants are being treated better and better as the years roll by; now no one would think of abusing a servant.

In the time of Sir Roger de Coverley, however, things were different; masters treated servants shamefully, and servants could get no redress. For this reason we must look on a man who loved his servants at that time as a man advanced in civilization beyond his age.

3. (Theme of four pages entitled "An Experience.")

The worst experience that has ever befallen me, I think, is the fact that I am obliged to write upon such a broad subject as I am now going to undertake.

I have already realized the difficulty in writing this theme, for I rack my brains and set them in a whirl trying to think up something that has happened to me within my memory. I have almost made myself believe that I have been through fires,

floods, cyclones, and every other conceivable disaster that could look well in black and white. But such would never do, I fear.

Perhaps I will tell you all about a little experience, not thrilling, which my sister and I had one summer when we were in Michigan, where we were visiting our aunt and uncle.

"Well, girls," said auntie, when we had all pushed back our chairs from the breakfast table, "you may have the single buggy and Prince this morning; go where you please, and stay as long as you wish."

4. (A theme of five pages entitled "Thomas Jefferson, Democrat.")

The majestic march of Democratic principles marks the battle-line between liberty and despotism, between the rule of caste and the rule of man, and their advocates are the sentinels upon the battlements of reform. This new order of things was foreshadowed in the constitution of Clisthenes; Savonarola burst the chains of tyranny for the people of the long-oppressed Italy, and Cromwell led the English commoners to conflict and victory. "Democratic freedom" wailed the serf from the gloomy walls of feudal tyranny. "Democratic freedom" sang the night wind through the Mayflower's creaking masts. "Democratic freedom" belched forth the cannon from Bunker Hill and Yorktown. When tyranny had fettered the American colonies, when England's avarice had retarded our progress and blighted our commerce, when insult and added injury alone responded to the appeals of justice, then arose in defense of democratic freedom, simplicity, and integrity, the genius of his time, the sage of Monticello, the apostle of democracy, Thomas Jefferson.

I. Write introductory paragraphs on the following subjects:

1. The first football match of the season.
2. The necessity of a standing army.
3. A good method of dealing with the liquor problem.
4. Why English sparrows should not be destroyed.
5. The purposes of a bank.

J. Criticise the following conclusions for themes:

1. (From a theme of four pages on *Quo Vadis*.)

One of the valuable features, but, of course, secondary to the main ideas, is the information to be gained from the accurate description of the social conditions in Rome. The topography is minutely set forth; the Porta Cappena, the Subura, the Esquiline, all become familiar. We have a comprehensive picture of the streets and buildings of Nero's capital, peopled with its various races, and an outline of the daily life of the citizens. On the whole such an account would be highly pleasing to a person with an economical or sociological turn of mind.

2. (From a theme of four pages entitled "Six Months in Berlin.")

But in spite of these several obstacles I passed an exceedingly interesting time. There were many parks within Berlin itself and several suburbs where the members of the royal family spent their summers. There were also plenty of art galleries and museums, and we visited places of historical interest. After six months in Berlin we traveled on to Paris, where we spent only two weeks. During this short time we also had several very funny experiences.

3. (From an argument of eight pages entitled "What is the Most Adequate Theory of the Cause of Folded Mountains?")

For several reasons, then, the contraction theory is the most adequate theory yet offered. In the first place all the objections thus far brought against it can, as has been shown, be satisfactorily answered. In the next place, it is based on the most widely accepted theory in regard to the condition of the interior of the earth. Besides this, the leading geologists, although they do not necessarily consider it the right theory, yet think it has the strongest proof in its favor. Lastly, it fulfills the essential condition of accounting for all the present known facts about folded mountains.

K. Discuss the effect of the opening pages of *Silas Marner*. What do you think of Scott's opening chapter in *Ivanhoe*? What is the excellence of Macaulay's first paragraph in his *Essay on Samuel Johnson*? Select from a current magazine an article which you think opens strongly, and explain to the class the author's method.

L. What effect has the last paragraph in *The House of the Seven Gables*? Can you think of good reasons why stories should begin and end more directly than other forms of writing?

M. What do you think of the opening of *The Pilgrim's Progress*?

As I walk'd through the wilderness of this world, I lighted on a certain place where was a Denn, and I laid me down in that place to sleep; and as I slept, I dreamed a Dream. I dreamed, and behold I saw a Man clothed with Raggs, standing in a certain place, with his face from his own house, a Book in his hand, and a great Burden upon his back. I looked, and saw him open the Book, and read therein; and as he read, he wept and trembled; and not being able longer to contain, he brake out with a lamentable cry, saying, What shall I do?—
BUNYAN: *The Pilgrim's Progress*.

CHAPTER XXII.

SUMMARIES.

146. Definition of Summaries.—One method of learning how to form whole compositions is to analyze and summarize the work of another writer. A summary (sometimes called an abstract or an epitome) is a condensed statement of another's thought in one's own words. The material, that is the thought, belongs to the author whose work is taken; but the expression of the thought, except where quotations are made, must be the writer's, not the author's. The summary has many uses besides the practice which it affords in studying the structure of different forms of composition; thus, the summary is often an important part of a book-review, of a speech, or of an editorial. Wherever it is necessary to use the thought of another in a brief form, the summary is employed.

147. Methods to be Avoided in Summarizing.—The careless writer usually makes a summary by purloining words, phrases, or even whole sentences from his author, which he strings together without the use of quotation marks. Such a patchwork of detached extracts, when presented as the writer's own work, is dishonest. Moreover, the thought of the author, garbled in this fashion and separated from its context, is likely to be distorted and unfairly presented. It is impossible to make in this way a connected, coherent account of the material, for some steps in the author's thought are necessarily dropped out altogether. The

SUMMARIES.

399

"patchwork" or "mosaic" method of summarizing should be avoided.

Another poor way to make a summary is to condense each paragraph. If the article is short and composed on a simple plan, this mechanical method may succeed, but if the material to be summarized is complex, the summary will consist merely of scraps of information that bear no apparent relation to one another.

148. The Proper Method.—The material which is to be summarized should be read carefully more than once, until the student has mastered its contents and is familiar with its structure. The next step should be the drawing up of a careful outline that will represent exactly the structure of the original. Then the scale to be used in reducing the length of the article must be determined, and the topics of the outline reduced to accord with this scale. After this preliminary work it will be a simple matter to make the summary a coherent article, well-proportioned and independent of the original in expression.

The following summary of Chapter V, Vol. I, of Mr. Bryce's *American Commonwealth*, has been prepared in this way. The chapter is fourteen octavo pages in length, or about six thousand words, and has been reduced in the summary to about one-tenth of its original length. The outline comes first:

THE PRESIDENT.

1. Introductory: of the three departments in the American Constitution the Executive is the simplest.
2. Reasons for establishing the office of President:
 - a. English example.
 - b. Example drawn from State executives.
3. Limitations of the President's powers:
 - a. To serve only four years.
 - b. To be checked by the Senate.

4. Election of the President :
 - a. Original idea was to have double election in order to avoid (x) congressional influence, and (y) popular influence.
 - b. The plan of the electoral college,—
 - x. Its failure to work as designed.
 - y. The history of the electoral college.
 - c. Present working of the system,—
 - x. Direct popular vote for electors.
 - d. Consequences of the system not foreseen,—
 - x. The President may be elected by minority of voters.
 - y. A party man is invariably elected.
5. The eligibility of President for reelection not provided for by law :
 - a. But precedent in Grant's case settled the custom of not more than two terms.
6. Provisions in the Constitution in case of no choice in electoral college :
 - a. Only once has such a case occurred.
 - b. The presiding officer of the Senate was to provide for this emergency.
 - c. Congress has assumed this right.
7. A serious weakness in the electoral system :
 - a. Illustrated by Tilden-Hayes election.
8. Impeachment the only means of removing a President from office :
 - a. Andrew Johnson is the only case.
9. Succession to the office in case of death or removal of Vice-President :
 - a. Former plan.
 - b. Since 1886 a new plan.
 - c. Practically little pains taken in choice of Vice-President.

Evidently the summary must contain something about everyone of these nine divisions. In reducing the scale of the article, however, a number of the divisions will be united, and the order may be changed. After examining the outline, this simpler plan is decided upon for a brief summary :

1. The origin of the executive office in the American Constitution.
2. The system of electing the President,—
 - a. As originally designed.
 - b. As it has resulted in practice.
3. Provisions for,—
 - a. Reëligibility,
 - b. Impeachment, and
 - c. Succession in case of death.

This outline is prepared for a summary of three paragraphs, which will represent the three important divisions of the material in the chapter. The complete summary may be found in section 150.

149. Style.—After the thought of the article has been mastered and the outline has been made properly, the most difficult part of the work has been done. The next step is the expression of the ideas. Clearly, this part must be the writer's own work. Reason has been shown in a former section why the writer of a summary should not use the author's style. Naturally some phrases, sentences, or even whole passages, may best be transcribed from the original. But they should be quoted, not borrowed without acknowledgment. In every case where more than three successive words are taken from another's writing, quotation marks should be used. Not to give the author credit for his work is dishonest, or at least culpably careless. When we scrupulously indicate all that we borrow, we shall be less ready to take every other phrase. The best way to avoid borrowing is not to refer to the original while filling out the outline. Afterwards, it will be well to compare the two to see that nothing important has been slighted. We must take pains, also, to be thoroughly fair to the author in representing his thoughts. It should make no difference what our

opinion of the author's views may be; we must do justice to his thought as a whole, not to our own feeling about it. In style, therefore, the ideal summary is to a large extent an impersonal transcript, uncolored by the writer's opinions.

150. Proportion Must Be Observed.—The outline will be helpful in keeping a due proportion in the treatment of the different parts of the matter to be summarized. There is always a danger that the first part of the summary will be made minutely and at great length, to the neglect of the remainder. To preserve due proportion, it is well to note exactly what space the author gives to different sections of his material. Mr. Bryce, for example, in the chapter on the Executive, gave about two pages to the topic that forms the first section of the second outline; five pages to the subject of the second section; and over six pages to that of the last part. This scale of two, five, and six must be observed as closely as possible in condensing the chapter.

The summary in full follows:

The office of President was created by the Constitution of 1789. The idea of having a single head to the United States was suggested to the framers of the Constitution by the example of the monarch in the English nation, but much more by the system of State executives in the commonwealths. The aim was to have as chief executive a man of prominence, whose powers were restricted, and whose office should be independent of the legislative branches.

For this reason, the Constitution provided for a method of election of the President by an indirect choice by the people. The States were to choose electors, who should exercise freedom in selecting a President. Thus the President, it was thought, would not be "the creature of Congress," or a party man. As a matter of fact, however, after the first two elections, every election has been conducted on party lines. The electors have been pledged to vote for a certain candidate, and this pledge has never been broken. Moreover, the States, which select the

electors, have now instituted popular elections instead of choice by the legislatures, thus rendering the Electoral College a mere figurehead. Another result unforeseen by the framers of the Constitution, has been that the election of the President has become an election by States; for the present system of choosing electors by "general ticket" causes the whole number of electors of one party to be elected. In this way a President may be, and in one notable case has been, elected by an actual minority of the voters.

Although the Constitution contains nothing about the reëligibility of a President, yet after the failure of the popular hero Grant to get a third nomination, custom may be said to be firmly opposed to more than two terms. In cases of disputed election, in which a majority of the electors has not been obtained for one candidate, the choice goes to the House of Representatives, where the vote is taken by States. The decision is made on party lines. The most celebrated case of this kind was in the election of Hayes, which was ultimately settled by a partisan vote of an electoral commission created for the purpose. Since that time a device has been found for remedying this difficulty. A President once elected is removable only by means of impeachment by the House—a measure attempted unsuccessfully once. Succession in case of the death of the President falls upon the Vice-President—in selecting whom little care is taken—and in the event of his death, succession is now regulated by statute passed in 1886 to fall to the Secretary of State, and after him to other officers of the administration.

151. Summaries of Novels, Plays, Etc.—So far, it has been assumed that the order of the summary is practically the same as that of the material to be condensed. Where an entire book is to be summarized, however, and especially in the case of long narratives, the method of the author cannot always be followed with success. In a novel, for example, the story is told by separate incidents, by conversations, and by descriptions, not all of which we need in the summary. Hence it is well to adopt some simpler, more direct plan for giving the necessary facts. A good method is

first to describe the characters briefly, then to give the events (or plot) as nearly as possible in the order of their happening. Another plan is to give a synopsis of the principal scenes, beginning with some important one and grouping the necessary facts about this center. Whatever plan is adopted, the summary should not be interrupted by criticism or comment.

Exercise XXII.

1. What criticisms can you make upon the following summaries?

1. THE MERCHANT OF VENICE.

Portia, one of the loveliest characters in *The Merchant of Venice*, has suitors from all quarters of the globe who are asking for her hand. There is Bassanio, the Duke of Saxony, the Prince of Morocco, the English lord, and the Frenchman. It is with great fun and jest that she speaks of these suitors to Nerissa, her waiting maid. She is bound by the will of her father, so that it is only by choosing the right casket that the fortunate one may obtain her hand.

It is with great joy that she receives Bassanio, whom she would most wish to marry among the many that admire her. Bassanio must try the caskets of gold, silver, and lead, and by choosing the one containing her picture he will receive her consent to wed her.

Bassanio reads the inscriptions written on the various caskets, and when he comes to the leaden one he is in doubt whether to open it or not, for he considers the metal too base for such a treasure. He opens it to find with a happy heart the portrait of Portia therein.

No sooner does he feel the joy of his success than he must leave her. It is with many vows of love and kisses that they part. Portia tells him she will spend the time during his absence in prayer and holy meditation.

We see her later in the play attired in cap and gown as a learned doctor of Padua. She is attended by Nerissa, who is dressed as a young page. It is in the trial that Portia tries to convince the avaricious and revengeful Shylock that mercy is

higher than justice; she even goes so far as to tell him that it is an attribute of God himself. She reads portions of the law to him, but it is of no avail; justice is his plea.

Then follows the entertaining and pretty episode of the ring. Bassanio parts with his ring. After some chiding on the part of Portia, he explains it all to her and they become good friends, again promising never to part with their rings.

2. THE MERCHANT OF VENICE.

"In Belmont is a lady richly left," said Bassanio to his friend, "and she is fair, and fairer than that word." No wonder that the four winds blow in, from every corner of the earth, princely suitors who surround this fair lady and fill her ears with vows of love and constancy. There is the Frenchman, with his horse, better than that of any one else; the Englishman, who borrowed one piece of clothing from every country he passed through on his journey to Belmont, and his manners everywhere; there is the German prince, the nephew of the Duke of Saxony, who is "very vile in the morning, when he is sober, and most vile in the afternoon, when he is drunk"; there is Aragon, and Morocco, who tells of his deeds and of his native country and his wealth to offset any repugnance that may be called forth by his complexion. But of all these none has won the heart of the fair Portia, who, alas, can do no more than lead each in his turn to the caskets (if he have the courage), and tell him: "If my form lie there, I am yours withal," and pray that he may choose the "contrary casket."

But Antonio supplies Bassanio's needs, and he arrives at Belmont to press his suit. Of all the men Portia has yet laid eyes upon, he is most worthy of the hand of a fair lady. He is received and treated with distinction; so agreeable does it seem to Portia to have near her one she does not shrink from that she would fain detain him some weeks before permitting him to go to his choice, for she hopes that by a stay of some length he may perchance learn how to choose aright.

But Bassanio will lose no time. He must know immediately whether he is to be happy; moreover, he is quite confident: "I have a mind," he said to Antonio, "presages me such thrift, that I should questionless be fortunate." While Portia observes Bassanio making his choice, she is moved by fears of an entirely different nature from those which disturbed her when Aragon

and Morocco stood before the caskets. The noble Venetian is willing to "give and hazard all he hath," and Portia's fears are allayed when he reads his scroll, "Since this fortune falls to you, be content and seek no new," and turns, in obedience to its instructions, to "claim her with a loving kiss."

But, alas! although he has won his fair lady, he must hasten back to Venice, for the munificent friend, to whose assistance he owes his all, is in sore distress. And now, for the first time in the play, the strength of Portia's character is shown. Duty calls her husband, and she hastens him on his way, though the parting is no less a sorrow to her than to him. There is no whining, no weakening or breaking down over the separation; a friend is to be rescued; she forgets herself and thinks only of the danger of Antonio.

The trial is the climax of the whole play. Shylock shows himself in all his meanness, and does not even attempt to conceal a bit of it; his soul is filled with but one desire, his mind is fixed on one object, every nerve and every muscle ready for one task—to have revenge. Portia rises superior to all obstacles, master of every situation. She is firm, but it is not the firmness of which the Murdstones speak so much; it is the all-powerful conviction that Right, Truth, and Goodness must conquer, and the stern resolution that they shall conquer.

3. THE STORY OF SILAS MARNER.

Silas Marner, the weaver of Raveloe, was a man who had seen much trouble. When he had his gold he was happy, for he counted it over every night, and it was like a friend to him. Indeed, he had very few other friends, for the people of the village were never very friendly, probably because he seemed always rather cold and distant to them. So when he lost his gold, he was quite alone and lost also his faith in God and man. For this was not the first time trouble had come to him. I forgot to say that before he came to Raveloe he lived in a place called Lantern Yard, and there he had another sorrow. A friend betrayed him and stole some money that Silas had in charge, and then made everybody believe that Silas had stolen it. So Silas had to leave the place. Besides, the woman he was engaged to broke her engagement to him, and his nature became embittered. In Raveloe he spent all his time weaving, until Dunstan Cass stole his money. (Nobody knew at the time that

it was Dunstan; they found it out many years later when Dunstan's body was found in the old stone pit.) Then he became harder and colder than ever, but soon Eppie came to gladden his life with her merry, childish prattle. When he first saw her yellow curls, he thought it was his gold come back to him. She brought new love and hope into his life, and it was a proud moment for him when, although she discovered that Godfrey, the 'Squire's son, was her own father, she chose to stay with Silas.

The punishment of sin is well shown in the case of Godfrey. The sketches of the village characters are very amusing.

4. THE FLIGHT OF A TARTAR TRIBE.

Oubacha was the prince of the Tartar Tribe about which De Quincey tells us. But Zebek Dorchi, a relation of his, was jealous of him, and indeed he had as good a right to the headship of the tribe as Oubacha. So Zebek Dorchi made plots and got himself elected head of the council and worked very skillfully and secretly.

When the tribe started to flee to China, their enemies heard of it and pursued them. The flight was a terrible experience. There were many hundreds of people, including women and children, and they had to go through deserts where there was little or no water, and ride very fast, because their enemies were close behind them.

Finally they came to the borders of Lake Tengis, which was in the dominions of the Emperor of China. They had been for a long while without water and were almost exhausted, so they all rushed into the water, horses and all, to drink. Meanwhile their pursuers came up to them and rushing into the water killed them right and left, until the lake was red with blood and they could not drink the water any more.

By this time some troops of the Chinese Emperor came up and drove off the Khirgishes, and the Emperor let the Kalmucks stay in his dominions. Zebek Dorchi lived only about a year after this.

B. Draw up a plan for summarizing:

1. The first five chapters of *Silas Marner*.
2. The third act of *The Merchant of Venice*.
3. *As You Like It*.

4. The capture of the manor in *Woodstock*.
5. Chapter IX, Vol. I, of the *American Commonwealth*.
6. The first book of *Paradise Lost*.
7. The first, second, or seventh book of the *Aeneid*.
8. The French story you are reading in class.
9. A chapter in the text-book of history.
10. The Constitution of the United States.

C. Summarize the first chapter of *The House of the Seven Gables* in three or four paragraphs. Draw up a plan for a summary of the whole story.

D. Tell the story of *Treasure Island* (or some other story of adventure) in about eight hundred words, according to the first plan suggested in section 151.

E. Relate the best short story that you know, beginning with an account of the most interesting character.

F. Why is the following summary of *The Merchant of Venice* defective in proportion? Rewrite it, giving due attention to neglected portions. Correct any errors in style that you notice.

Antonio is walking down the street not feeling as bright as usual, when Salanio and Salarino meet him and stop to inquire after his health. They assign causes for his sadness, which Antonio denies; he declares he is not in love. Gratiano and Bassanio interrupt their talk, and they depart, leaving Antonio with these more desirable friends. Lorenzo soon comes up and takes Gratiano, for whom he has been seeking, away with him. Antonio tells Bassanio that he is anxious to hear about the lady of whom Bassanio had promised to tell him. At first Bassanio tries to make an excuse for asking him for more money, since his friend had already loaned him much, which was now all gone. However, in youth, when he lost one arrow he "shot its fellow of the self-same flight, the self-same way, to find the other forth." So now by another venture he might gain all. Antonio says to him he had only to ask and the money was his, but he would be pleased to hear about the lady. So Bassanio describes her to Antonio. "In Belmont is a lady richly left, and fair, and

fairer than that word, of wondrous virtue. Her name is Portia, nothing undervalued to Brutus' Portia, Cato's daughter. Nor is the wide world ignorant of her worth. . . . Many Jasons come in quest of her. . . . Could I but hold a place among them. I have a mind presages me such thrift that I should questionless be fortunate." "Bassanio, I have not ready money to the amount of three thousand ducats," said Antonio, "but we will go and secure some. You go to the market and see what you can get on my credit or for the sake of friendship."

Bassanio, with these instructions, soon placed a statement of his needs before Shylock, a rich Jew, but before accepting Antonio's bond Shylock wanted to talk with him. Antonio came along soon, and Shylock accused him of calling him a dog and spitting on his Jewish gaberdine. "Now he wants to borrow money of me." "Yes, that is true," said Antonio, "I am as like to treat you that way again; so do not lend me money as a friend, but charge interest as you would in any business transaction." Then Shylock, somewhat nettled, offers to lend him the money gratis, only desiring him to execute a "merry" bond whereby Antonio shall permit him, in case he fails to repay the money in three months, to cut a pound of flesh from what part of Antonio's body he shall choose. Antonio agrees to this in spite of Bassanio's entreaties to keep him from such a contract. Antonio feels so confident of his ability to meet the conditions that he pays no heed to his friend's words of caution.

Having procured the necessary money from Shylock, Bassanio is now able to marry Portia. But soon after the wedding a report comes that Antonio's ships are lost. The Jew demands payment. What will Bassanio do?

He leaves his fair young bride and goes to Venice to report. Shylock refuses mercy and demands his pound of flesh. But then a wise young lawyer comes into court and says that Shylock must take no drop of blood with the flesh, and as this of course is impossible, Antonio is set free and Shylock punished. The young lawyer proves to be Portia dressed as a man.

G. What are the good qualities of the following summary, which Stevenson prefixed to the sequel of *Kidnapped*?

Alexander and Ebenezer Balfour, brothers, of the house of Shaws near Cramond in the Forest of Ettrick, being in love with the same lady, and she preferring the elder brother, Alexander, it was agreed between them that Alexander should take the lady, and Ebenezer, as amends for his disappointment, the estate of Shaws. Alexander and his wife removed to Essendean, where they lived obscurely, Alexander in the character of village schoolmaster, and where an only son was born to them, namely David Balfour, the hero of this history. David, brought up in ignorance of the family affairs and of his own claim on the estates, and losing both parents before he was eighteen, was left with no other fortune than a sealed letter from his father addressed to his uncle Ebenezer, which was handed him by the minister of Essendean, Mr. Campbell. Proceeding to deliver it, David found his uncle living childless and a miser at Shaws; who received him ill, and after vainly endeavoring to compass his death, had him trepanned on board the brig *Covenant*, Captain Hoseason, bound to Carolina, to the end that he might be sold to labor in the plantations. But early in the voyage, the *Covenant*, running through the Minch, struck and sent to the bottom an open boat, from which there saved himself and came on board one Alan Breck Stewart, a Highland gentleman banished after the '45, and now engaged in smuggling rents from his clansmen, the Appin Stewarts, to their chief Ardschiell, living in exile in France. Hoseason and his crew, learning that Alan had gold about him, conspired to rob and murder him; but David, being made privy to the plot, put Alan on his guard and promised to stand by him.

Favored by the shelter of the roundhouse, and by Alan's courage and skill of fence, the two got the better of their assailants in the attack which followed, killing or maiming more than half of them; whereby Captain Hoseason was disabled from prosecuting his voyage, and came to terms with Alan, agreeing to land him on a part of the coast whence he might best make his way to his own country of Appin. But in attempting this the *Covenant* took ground and sank off the coast of Mull. Those on board saved themselves as they best could, David separately; being first cast on the Isle of Earraid, and thence making his way across Mull. Alan had passed before by the same road, and left word that David should follow and rejoin him in his own country at the house of his kinsman, James Stewart of the

Glens. On his way to keep his tryst, David found himself in Appin on the same day when the King's Factor, Colin Roy Campbell of Glenure, came with a force of red-coats to drive out the tenants from the forfeited estates of Ardschiell, and was present when Glenure was slain upon the roadside by a shot out of a neighboring wood. Suspected of complicity at the moment when he was in the act of giving chase to the unknown murderer, David betook himself to flight, and was quickly joined by Alan Breck, who, though he had not fired the shot, was lurking not far off. The two now lived the life of hunted men upon the moors, the outcry on account of the murder being very great, and its guilt being declared to rest on James Stewart of the Glens, the already outlawed Alan Breck, and a lad unknown, being no other than David Balfour; for whose apprehension blood-money was offered and the country scoured by soldiery. In the course of their wanderings, David and Alan visited James Stewart at Aucharn, were concealed in Cluny Macpherson's cage, and suffered to rest during sickness in the house of Duncan Dhu MacIaren in Balwhidder, where Alan played a match upon the pipes against Robin Oig, the son of Rob Roy. At last, after much peril and suffering, they made their way down to the Highland line and the Forth; which, however, they dared not cross for fear of arrest until the innkeeper's daughter of Limekilns, Alison Hastie, was prevailed on to row them over to the Lothian shore under cover of night. Here Alan again went into hiding, while David made himself known to Mr. Hope of Rankeillor, lawyer and lately agent to the Shaws' estate, who promptly took up his cause and contrived a plan whereby, with the help of Alan, Ebenezer Balfour was compelled to recognize his nephew's title as heir to the estate, and in the meantime to make him a suitable allowance from its income.

David Balfour, having thus come to his own, proposes to go and complete his education at the University of Leyden; but must first satisfy the claims of friendship, by helping Alan out of Scotland, and of conscience, by testifying to the innocence of James Stewart of the Glens, now a prisoner awaiting his trial for the Appin murder.

H. Write out a connected summary of Chapter IX of this book.

CHAPTER XXIII.

ORIGINAL COMPOSITION—LITERARY LAWS.

152. Original Composition.—"I haven't anything new to say," is the young writer's most common complaint. "When the old proverb runs, 'There is nothing new under the sun,' how can it be expected that the average mortal will find some new thought to express?" It is, indeed, true that fresh material, either in thought or in experience, is hard to find, and the task of hunting for novel subjects is neither profitable nor successful. The material for any writer must be largely the old, much-used matter that has gone to make up life for centuries. An explorer, an inventor, or a poet may discover new facts or truths to tell us, but most of us must content ourselves with ideas that are already common property.

By original composition, however, we do not mean original subject-matter, but rather the writer's own expression or representation of the old material. Whatever is taken into the mind is transformed, reshaped, and made new, unconsciously for the most part, in such a way that the result, when it is given forth, will differ more or less from the result of any other mind working on the same material. Evidences of this are common enough. No two people will tell the same story in precisely the same manner. One will omit an incident that a second will mention, and a third will dwell at length on what a fourth passes over briefly. For instance, a number of witnesses of

ORIGINAL COMPOSITION—LITERARY LAWS. 413

an accident will tell the same simple story, each in his own way, with slight variations from the other narrators. In the familiar game of trying to enumerate from memory all the articles on a table, few persons will make the same tally. This peculiar record which each mind forms of its own thought and experience is to a greater or less degree original. By original composition is meant, then, the personal expression of the writer's own knowledge and experiences. If he is honest with himself and tries to record faithfully just what he has in his mind, he need give no further thought to originality. In this sense all writing (except, perhaps, the composition of summaries) is original. The story of a picnic, or of a battle; the description of an experiment, or of a person's face; the explanation of evolution, or of a system of athletic training; the proof that cities should own and operate street car lines,—one and all may be treated by any writer as fresh opportunities for expressing himself.

153. Review of Literary Laws.—The writer's chief task is to adapt this material, which is his own, to his purposes. He must select this detail, reject that one, and modify a third. In shaping his material he will observe, consciously or unconsciously, certain well-established principles. These laws, so far as they apply to the elements with which the writer works—sentences, paragraphs, and whole compositions—have been explained and illustrated in the preceding chapters. We have seen that sentences to be clear must be unified and coherent, that a good paragraph is composed of sentences closely related (i. e., observes the principle of coherence), etc. For the sake of review, we shall bring these laws together at this point, before considering the different forms of composition.

Literary laws are but common-sense rules, which apply to all the arts as well as to writing, and, indeed, govern our conduct in practical life. They are universal principles of action. A sensible man, for example, does not fritter away his time and his strength in a large number of enterprises; he concentrates his efforts upon one chief object. In writing, this principle of concentration is called unity—the law that requires every composition to contain one central idea, to which all its parts are subordinated. Similar parallels between other fundamental principles of composition and the maxims that govern us in life may easily be found.

1. *Selection*.—The first step in composition (see section 9) is the gathering of material; the second step is the selection from the mass of thoughts, facts, and impressions thus brought together, of those elements which will serve our purpose. We can see more in one glance than we can describe completely in a dozen pages; we must make many notes and accumulate varied facts before we are ready to write even a simple paper. Meanwhile a process of selection goes on in our minds unobserved, yet before any serious writing is attempted we must examine consciously the material we have at our command to see what is needed for our purpose. This choice of material is influenced by three considerations: the details selected must be important, they must be harmonious, and they must be suggestive. In other words, the writer should take from his material what it is necessary for the reader to know, what fits together properly, and what will interest his reader.

2. *Unity*.—Any piece of writing should give the reader an impression of being a whole. In discussing sentences, paragraphs, and compositions we found that unity was destroyed by the use of too much matter or

too little; that is, that digressions and omissions are to be avoided. We may call this "unity of matter." The principle of unity further directs that every composition should be treated from one "point of view." This is "unity of form." The phrase "point of view" may best be explained by an illustration. If in telling the story of a foot race, the writer describes the affair as he saw it from the grand stand, he will have one "point of view"; if he describes it as one of the athletes saw it from the track, he will have another; if he describes it in part from the grand stand and in part from the field, he will have two opposed points of view. Unity requires that the writer shall have one point of view clearly in mind; and that whenever it is necessary to change the point of view he shall make the transition quite plain.

3. *Coherence*.—"Order," we are told, "is Heaven's first law." Clearness in composition depends almost entirely upon the observance of the principle of coherence. Ideas must be presented in such an order that the reader is prepared to understand each sentence and each paragraph and each section of the whole composition, when he comes to it. Coherence means literally "sticking together." Sequence, another name for this principle, conveys a little more clearly than coherence the idea of order, i. e., that parts of the composition must follow one after another in logical order.

4. *Proportion*.—Every part of a whole composition should be written with reference to every other part. No one part should be developed at the expense of another part. The scale of treatment (see section 150 in the preceding chapter) should be maintained throughout the whole composition. This principle of measure

and balance promotes force in the presentation of thought.

5. *Climax*.—The word climax (from the Greek word meaning a scale or ladder) originally had but one meaning in English, the sense in which we use it here—that of a rise or ascent. In composition, climax is the principle that governs the effective arrangement of material, just as coherence governs the logical arrangement of material. The interest of the reader should grow as the whole composition progresses, and the highest point of interest should be the close. The good sense of this law is self-evident. No one wishes to read a story that opens with much excitement, but “runs down” at the close. In telling an anecdote, he who puts his point first, fails to win attention. Expectation on the part of the reader is the attitude desired by the writer.*

154. **The Five Laws are Essential.**—Other laws than the ones treated here may be discovered in good literary composition, but these five are essential. Every composition, no matter what its scope or nature is, must satisfy the requirements of these five important principles,—selection, unity, coherence, proportion, climax. The whole composition may be a description of a battle, a story of a day's sport, a discussion of duty, or a debate about the tariff; in each and every case the effective writer will see that he has left with his reader a single definite impression, that he has used the best of his material, that he has arranged his thoughts logically, that he has paid due attention to every part of his subject, and that he has proceeded from less to more interesting matter.

*NOTE.—Proportion and climax have been referred to in sentences and paragraphs as emphasis.

Exercise XXIII.

A. In what sense is composition “original”?

B. Define and illustrate the phrase “a literary law.” What parallels to these rhetorical principles can you find in other fields, such as sculpture, painting, and architecture? What is the use of a law in practical composition?

C. What are the five laws defined in this chapter? Describe the application of each one. Do they apply to any one kind of writing only? Can you find any general law not included in the five discussed in this chapter?

D. Illustrate unity by examination of one of Hawthorne's short stories, one of Macaulay's essays, or an act of *The Merchant of Venice*. What is the “point of view” in each case? Is there any noticeable point of view in the following themes? What is it in each one?

1. I sit high up in the old tower. The houses below me look like little girls' play-houses, and the men and women hurrying here and there, seem like the little men and women that inhabit these mansions of the juvenile mind.

I grow dizzy looking down so far below me, and my eyes wander far off over the level country dotted with farm-houses and peaceful homes with their surrounding barns and orchards. A little way from town, toward the west, is the home of an English family. The large, square house, with its hospitable look, the winding road, lined with flower beds full of mignonette, forget-me-nots, marigolds, and other old-fashioned flowers, the tiny pond with its little boat-house on the bank, and the two swans sailing majestically on the water, the fantastically shaped evergreen trees and big rose bushes covered with pink, white, crimson, and yellow blossoms, all lend an air of beauty and well-being to the place as they lie in the morning sunshine.

2. Here she comes, trotting up the walk toward the porch of the house next door, her scarlet cloak flying and golden curls

bobbing up and down on either side of her glowing cheeks, as her fat little legs almost trip one another up in their hurry to reach shelter from observation. Up the porch she runs, hood askew and tiny mitten grasping firmly a big, white envelope. After ringing the bell she stands there, jumping up and down with excitement, and as she catches sight of me she shakes her head vigorously and throws what I interpret as an appeal for silence into her laughing eyes. Someone opens the inner door, and in a flash she is down the steps and around the corner at a gait which seems to me an inimitable mixture of hop and slide. Everything is well, I think to myself; but just as I turn away I catch sight of a small brown head, with close cropped hair, in a window opposite me, a head which had apparently been watching proceedings as eagerly as I. St. Valentine's secrets will never be inviolate while he entrusts them to the light of day.

3. The mail was just in, but had not been distributed. On the steps of the post-office was a representative assembly of the villagers—farmers old and young, a storekeeper, the hairy blacksmith, the buttermaker, and other men of note. The most striking figure in the group was an old man, conspicuous by his erect height and finely marked face. He wore a long coat of black broadcloth, a silk hat, an old-fashioned stock, and carried a pair of gloves. It was the "old doctor," a brother of Mrs. Hathaway, a man well known all over the country.

Within, the little post-office was filled by a jolly crowd of youth, from the academy, drawn there not by the expectation of letters, but by the common social instinct usually somewhat exaggerated among young lads and lassies. A few elderly women occupied chairs in the back of the room and gossiped quietly, or listened to the gay talk of the youth. Nobody seemed to be in a hurry for the "mail to be out," and behind the screen Mrs. Hathaway pursued her work at her leisure. Perhaps it was not true that she read all the postal cards before she put them in the boxes, but at any rate she might have done so. At length, the little wooden door in the screen was pushed down with a clatter of announcement, the mail was "distributed," and the crowd leisurely took leave.

E. Explain in detail the application of the principle of selection. Outline a story about some commonplace

incident, and indicate the parts that you would omit in writing.

F. What is coherence? In describing a room, how would you observe the principle of coherence? In telling the story of the caskets in *The Merchant of Venice*? In explaining the making of chlorine-gas?

G. Show how Macaulay preserves proportion in that one of his essays with which you are most familiar. Is there any chapter in the first fifteen chapters of *Woodstock* that lacks proportion?

H. Write on the following topics themes of one to two pages:

1. A "sky-scraper"—(make plain the point of view).
2. A familiar battle—(observe coherence).
3. My best friend—(selection).
4. An abandoned farm—(coherence).
5. The principle of gravity—(coherence).
6. Bird life near your home—(selection).

I. What one of the five laws is most evident in the passage from Motley, section 15?

J. Show how climax is observed here:

GENERAL WEYLER'S METHODS OF WARFARE.

In what is by courtesy termed civilized warfare, a commander-in-chief is expected to maintain the discipline of his army, to inspire his soldiers with enthusiasm, to provide for their welfare in camp and to avoid useless waste of their lives in the field, and to make his campaign as brief as is consistent with success. Quite aside from the question of patriotic devotion, or of the justice of the cause in which he fights, utility demands these qualities in a general. Patriotism and humanity, moreover, require that war be carried on, not only economically, but honorably.

Judged by such a standard, what is the verdict on the Cuban campaign of General Weyler? This campaign began in February, 1896, and lasted until Weyler's recall two months ago. The duration of the war, as well as its failure hitherto, demand some

excuse. The Cuban insurgents have all along been inferior in numbers and equipment, ill-disciplined, and unsupported even by the majority of their own countrymen. Weyler had at his command an army grand in numbers and in potential ability, and the resources and patriotism of Spain at his back. Can there be any doubt that it was possible for him to subdue the Cubans within four or five months? We are forced to the conclusion that it was not his purpose to put down the rebellion. Instead of employing the vigorous methods prescribed by valor and good sense, he has pursued the policy of damaging Cuba as much as possible, with the least possible advantage to Spain.

There are competent officers on his staff, although he has refused to heed their advice. The majority, however, take their cue from him; and the Spanish forces therefore present the most disordered appearance ever to be seen in the army of a civilized power. The raw recruits from the farms of Spain have been neither inspired nor disciplined. They are despised, abused, starved. Great advantages over the insurgents have repeatedly been neglected. And as is usually the case, the subordinate officer outdoes his superior in inefficiency; the generals of Weyler's army add cowardice to cruelty and corruption.

Corruption! Here, then, is the secret of the whole matter. It is profitable to squander the funds which Spain, though "bleeding at every pore," has patiently furnished to prosecute this war. Weyler has made his name a by-word in Havana, where every one knows that he has made half a million dollars in his campaign. Because he must carry on some pretense of warfare, he has gone up and down in the land, spreading misery and desolation everywhere, and yet most skilfully managing not to conquer his feeble enemy.

CHAPTER XXIV.

DESCRIPTIVE AND NARRATIVE WRITING.

155. Two Kinds of Material: Objects and Ideas.—The material with which the writer deals consists always of one of two kinds, either objects or ideas; that is, something that is seen, or something that is thought. A simple illustration will serve to distinguish the two kinds. In looking out of the window a cloud may be seen; it is a large, pulpy mass, dark-gray in color, shading to white on its borders, with a golden edge where the sun strikes it. That cloud is an object. No other cloud is exactly like it. When the writer undertakes to describe it, he should see "in his mind's eye" just that one cloud. But the class in physiography, in discussing clouds, do not deal with this special cloud, nor any one cloud that the eye has seen. They deal with the idea "cloud"—a substance formed of vapor, with a variety of characteristics. In the first instance cloud was an object; in the second, an idea. Another illustration will make the distinction clearer. The word patriotism suggests to us many ideas—devotion to country, self-sacrifice, love for others, etc. Not one of these qualities is an object which we can see. Patriotism, however, may suggest an illustrious instance of patriotism, a great patriot, such as Lincoln; in this case we have an object. All the material that the writer uses belongs to one of these two classes.

156. The Nature of Description.—Descriptive writing deals with the first kind of material—with objects. It is often said that we describe ideas, also, such as anger,

love, or cold. But actually we describe only the effect of such ideas upon objects. We describe a man in anger, the love that a mother shows for her child, or the action of cold upon the lake. If, then, description deals solely with objects, the purpose of description is a simple one: it is to make others see what the writer sees. His imagination may alter the form of the object he has seen; indeed, he may never have really seen what he attempts to describe. It is of no importance where he finds the objects that he wishes to represent, but as he writes he must have in mind some picture that he wishes us to see. The success of descriptive writing depends upon the vividness with which the reader can see this picture that the writer has in mind.

Such is the general object of descriptive writing. There is a simple form of description, however, the object of which is to identify the thing described. The "Lost and found notice," for example, is not intended to suggest a picture, but to serve as a means of comparison with the article in question. In the same way the description of a piece of real estate in a deed, or of an escaped criminal, or of a building to be let, is designed to give exact information and should be as complete as possible. For this purpose of identification a photograph is often better than any description by words.

157. The Law of Selection Applied to Description.—Even when we undertake to describe an object for the purpose of identification, we are forced to limit the number of details, to state only those details that are representative and specially important. Thus in the following description of a horse, from a newspaper advertisement, only those particulars of the horse that will interest a possible purchaser are given:

FOR SALE OR EXCHANGE FOR A LARGER HORSE.—Exceptionally handsome gray mare, with dark points, sound, kind, high-headed, spirited, and a very fast, square trotter, height 15¼ hands, weight 1,010 lbs.

Selection has been observed in making this inventory of the horse. The principle of selection must be followed much more fully in literary description; that is, in description that aims to present a picture of the object to the reader's mind. Thus Stevenson, in the following passage from *The Merry Men*, takes not more than half a dozen details from the great sweep of landscape that he has in mind:

Aros is a very rough islet, its surface strewn with great rocks and shaggy with fern and heather. . . . Upon the summit, [of the highest knoll] I paused. Although not very high—not three hundred feet, as I think—it yet outtops all the neighboring lowlands of the Ross, and commands a great view of sea and islands. The sun, which had been up some time, was already hot upon my neck; the air was listless and thundery, although purely clear; away over the northwest, where the isles lie thickest congregated, some half-a-dozen small and ragged clouds hung together in a covey; and the head of Ben Kyaw wore, not merely a few streamers, but a solid hood of vapor.

By examining this description, we may see on what plan the selection of details should be made. In the first place, peculiar or individual facts that belong to the object should be brought out, for such facts serve to distinguish the object in mind from similar objects. Thus in the first sentence Stevenson dwells upon the roughness of the island. Secondly, harmonious details—that is, those details that fit together—should be chosen, in order to produce a uniform impression. Stevenson brings out in the last sentence many indications of the thunderous quality of the atmosphere. Much must be necessarily omitted in any description, but if the selection of details is made skilfully, the

reader's imagination will fill in the picture with appropriate facts. Suggestive details, then, are the third requisite for good description. The "solid hood of vapor" about the headland suggests more than it tells. The law of selection, we can easily infer, is the most essential principle in descriptive writing.

158. Laws of Unity and Coherence Applied to Description. Any object seen by the eye is viewed as a whole, and literary description must attempt to give this impression of unity to the object described by a careful selection and a methodical arrangement of details. If the "point of view" (see section 153, 2) is shown distinctly, the reader will be assisted in gaining a view of the whole. Stevenson establishes the point of view in his description of Aros upon the "summit of a knoll."

In looking at an object, its parts fall naturally into place; the plan of the whole is evident. In describing this object, we must supply some plan for the reader by means of which he can arrange the details presented and thus create an image in his mind. For this reason the law of coherence should be observed. If details are put together at random, as they occur to the writer, the result will probably be confusing to the reader. Whatever plan is decided upon, it must be followed consistently.

159. The Force of Descriptive Writing.—When the writer has done his best, it remains true that even the tiniest photograph gives a more exact idea of an object than pages of well-chosen and well-arranged details. For this reason, modern methods of reproducing photographs have multiplied, and in the magazine article we are rarely left to the text alone to gain an idea of a scene or an object. Illustration has become an art by itself. It must not be forgotten, however,

that no process of reproduction will give some details that words can, such as those of sound and odor and touch. Moreover, words do more than represent—they suggest. The writer does not depend upon his statement only; he depends upon his reader's imagination. Long descriptions, of unfamiliar scenes and objects are doubtless tiresome; but short, suggestive descriptive passages add to the enjoyment of the reader by giving a sense of reality that he would otherwise miss. No picture, no series of pictures, for instance, even in colors, could render the sense of heat that Kipling gives in this paragraph:

That spring the *mohra* tree, that Baloo was so fond of, never flowered. The greeny, cream-colored, waxy blossoms were heat killed before they were born, and only a few bad-smelling petals came down when he stood on his hind legs and shook the tree. Then, inch by inch, the untempered heat crept into the heart of the Jungle, turning it yellow, brown, and at last black. The green growths in the sides of the ravines turned up to broken wires and curled films of dead stuff; the hidden pools sank down and caked over, keeping the least footmark on their edges as if it had been cast in iron; the juicy-stemmed creepers fell away from the trees they clung to and died at their feet; the bamboos withered, clanking when the hot winds blew, and the moss peeled off the rocks deep in the Jungle, till they were as bare and as hot as the quivering blue boulders in the bed of the stream. — Kipling: *The Second Jungle Book*.

160. The Nature of Narration.—When action is brought to bear upon an object or a series of objects, we have material for narration. Narration deals with objects in action, just as description deals with them in repose. We may describe a company of soldiers as they stand ready for the word of command. As soon as the company changes its position or breaks into a march, action begins, and we relate the changes that are brought about. A new element, it will be seen, enters

into narration—time. In describing the company of soldiers, we are not concerned with time; it is once and for all the same. As soon as it moves, however, we have to take account of the lapse of time. Each moment finds the circumstances slightly altered. If we compare descriptive with narrative writing, we can see how this fact of time makes narration a much easier, more natural task than description. While the soldiers were stationary, we could describe them; but it takes time to describe even briefly. The eye could take in the company at a glance; the written description, on the other hand, would take the reader at least a minute to comprehend. Thus descriptive writing is always running a losing race against time. Narration, dealing with the object as it moves, i. e., as it takes time, can more nearly keep up in the race. Narration cannot always succeed, however, in keeping even with the march of events, for it will frequently take many sentences to relate the action of a few seconds. Dunstan Cass, for example, in stealing Silas Marner's guineas, took less time than the author in narrating the event:

There were only three hiding-places where he had ever heard of cottagers' hoards being found: the thatch, the bed, and a hole in the floor. Marner's cottage had no thatch; and Dunstan's first act, after a train of thought made rapid by the stimulus of cupidity, was to go up to the bed; but while he did so, his eyes traveled eagerly over the floor, where the bricks, distinct in the fire-light, were discernible under the sprinkling of sand. But not everywhere; for there was one spot, and one only, which was quite covered with sand, and sand showing the marks of fingers, which had apparently been careful to spread it over a given space. It was near the treddles of the loom. In an instant Dunstan darted to that spot, swept away the sand with his whip, and, inserting the thin end of the hook between the bricks, found that they were loose. In haste he lifted up two

bricks, and saw what he had no doubt was the object of his search; for what could there be but money in those two leathern bags? And, from their weight, they must be filled with guineas. Dunstan felt round the hole, to be certain that it held no more; then hastily replaced the bricks, and spread the sand over them. Hardly more than five minutes had passed since he entered the cottage, but it seemed to Dunstan like a long while; and though he was without any distinct recognition of the possibility that Marner might be alive, and might re-enter the cottage at any moment, he felt an undefinable dread laying hold on him, as he rose to his feet with the bags in his hand. He would hasten out into the darkness, and then consider what he should do with the bags. He closed the door behind him immediately, that he might shut in the stream of light; a few steps would be enough to carry him beyond betrayal by the gleams from the shutter-chinks and the latch-hole. The rain and darkness had got thicker, and he was glad of it; though it was awkward walking with both hands filled, so that it was as much as he could do to grasp his whip along with one of the bags. But when he had gone a yard or two, he might take his time. So he stepped forward into the darkness.—GEORGE ELIOT: *Silas Marner*.

161. Law of Selection in Narration.—If narration cannot keep up with events, there is, therefore, much the same necessity for selecting actions to relate as there is for selecting details to describe. Narration should follow action as rapidly as possible, and to accomplish this end, unimportant or repeated acts may be omitted. The more nearly the narrative keeps time with the train of events, the more interesting it is. The only means by which it can gain time is by the use of selection. This is especially important in long narratives, such as histories and novels, where the chief events of a number of years are recorded, and the infinitely larger number of minor actions are necessarily disregarded.

162. Coherence, the Chief Law in Narration.—We are guided in the selection of events by the principle of

coherence. Enough must be recorded to preserve the thread of the narrative. In real life, events are connected, one action depending upon another in an endless chain. The important links in this chain cannot be omitted, if the reader is to follow the narrative. Moreover, it is the writer's business to see that the relation between the actions he narrates is made quite clear. **Coherence, then, is of the first importance in narration, as selection is in description.**

163. Proportion, Climax, and Unity in Narration.—The other literary laws apply in narration as in every form of writing, but they are less essential than the two principles of selection and coherence. A narrator must not spend undue time or space upon any episode in his tale to the disadvantage of other parts. Whatever his scale is, he should follow it. Otherwise he will give emphasis to unimportant events, or slight important ones. The law of climax applies especially to narration, because the interest of the reader in the opening of a story is necessarily slight. When he becomes involved in the plot of the tale, his interest will either grow or disappear. As narrative becomes complex, as one event leads to a number of results, the reader's attention should be engaged more firmly. A weak ending is never so disappointing as in narration. Finally, every narrative should have as a center some one definite topic. For example, a history of the discovery of America, containing many hundreds of pages, and relating numerous events, will have but one principal subject—the early explorations upon this hemisphere,—to which all the characters, actions, and events will be made subordinate.

164. Qualities of Excellent Narrative Writing.—A good narrative, then, will move rapidly; action will follow

action in close succession. Only significant events will be dwelt upon; much will be passed over with brief mention. Yet the connection of events will be made plain; the reader will never "lose the thread." No matter how complex the narration becomes, it will have a simple subject as the center, and will march on with increasing interest to the end. The following narrative passage illustrates especially the qualities of clearness and rapidity:

The starting rope slackens in Miller's left hand, and the stroke unshipping his oar, pushes the stern gently out again.

There goes the second gun! One short minute more, and we are off. Short minute, indeed! You wouldn't say so if you were in the boat, with your heart in your mouth, and trembling all over like a man with the palsy. Those sixty seconds before the starting gun in your first race—why, they are a little lifetime.

"By Jove, we are drifting in again!" said Miller, in horror. The captain looked grim, but said nothing; it was too late now for him to be unshipping again. "Here, catch hold of the long boat-hook, and fend her off."

Hardy, to whom this was addressed, seized the boat-hook, and, standing with one foot in the water, pressed the end of the boat-hook against the gunwale, at the full stretch of his arm, and so, by main force, kept the stern out. There was just room for stroke oars to dip, and that was all. The starting rope was as taut as a harp string. Will Miller's left hand hold out?

It is an awful moment. But the coxswain, though almost dragged backwards off his seat, is equal to the occasion. He holds his watch in his right hand with the tiller rope.

"Eight seconds more only. Look out for the flash. Remember, all eyes in the boat."

There it comes at last—the flash of the starting gun. Long before the sound of the report can roll up the river, the whole pent-up life and energy which has been held in leash, as it were, for the last six minutes, is let loose and breaks away with a bound and a dash. . . . The starting ropes drop from the coxswain's hands, the oars flash into the water and gleam on

the feather, the spray flies from them, and the boats leap forward.—HUGHES: *Tom Brown at Oxford*.

Exercise XXIV.

A. What are the two classes of material with which the writer deals? Give examples of both, and illustrate how one may be transformed into the other. With what class of material are description and narration concerned?

B. What literary law applies especially to description? Why? Distinguish literary description from identification. Find two examples of each from your reading.

C. Why does this description fail?

*LOOKING FROM THE TOP OF THE WASHINGTON MONUMENT.

The view from the Washington monument in Washington, D. C., is most beautiful and most interesting. On one side the Potomac River is seen. You can follow its course as it goes winding through the country, until it appears as a mere silver thread, and then disappears. Here and there a ship may be seen floating on its surface. On each side of the river the green fields slope down to the water. It looks very pleasant on the water with the sun shining warmly.

From the next window the river again catches your eye, but you can also see part of the city. It is a residence portion. You see the houses peeping above the numerous trees surrounding it. You see an occasional building taller than the rest; that is a hotel.

On the third side you see the principal part of the city. Here the "White House" is seen, beautiful in its simplicity, and characteristic of the nation. The extensive grounds form an excellent background of green for its pure whiteness. On the right of this is the building of the Treasury Department, which reminds one of a Greek temple, with its numerous beautiful columns. On the left is the handsome but more businesslike building of the Departments of State, War, and the Navy. A little distance from the latter structure is the magnificent building of the Corcoran Art Gallery. It is built of white marble.

Turning now to the right of the scene, you see the splendid new post-office building, and beyond that the Patent Office is easily perceived because of its bright red bricks, which show clearly against the green background of the numerous trees all through the city. Tall church spires raise their stately heads here and there among the crowd of hotels and lesser buildings, and diminutive parks dot the city with green.

Now let us turn to the last picture, which is the most beautiful. The central figure of the scene, and, in fact, of the city, is the Capitol Building. It stands on a small hill and is thus easily seen from all parts of the city. This building, like the White House, has the characteristics of the nation by which it was constructed. It raises its splendid dome in majestic beauty and dignity. It spreads out to make room for this great nation, and yet is in perfect proportion. The beautiful grounds by which it is surrounded enhance and add to its great beauty. The Mall and the Botanical Gardens form a great green pathway from the base of the monument, in which we are, to the entrance of the Capitol. Just back of the Capitol, and unfortunately almost hidden from view, is the magnificent building of the Congressional Library. All that can be seen of it is the splendid golden dome. This shines with great splendor in contrast with the pure white of the Capitol. Behind and on each side the city extends, forming a background for this central figure.

D. Comment on the following description, pointing out the reasons for its success:

The sun has just set, and the cold bright light still lingers in the West, against whose radiance everything stands out distinct. There is one solitary little frame hut on the corner of the street unprotected from the glare of the bleak, cold sunset, and from the steely western wind. The empty lots around are strewn with rubbish and paper. It is country, for there are no houses. It is not country, for there is no grass. Neither are there any trees. The wind seems too strong for any living thing. Yet there is that one small house, some one's home. From its chimney comes the faintest suggestion of a grayish wreath of smoke. Somewhere a dog is baying long, mournful howls. Inside the hut a child is crying, not angrily, but hungrily. And the wind whistles and cuts the air like ice. It catches up the dust and

dirty papers and whirls them against the little house, wrapping it in a blanket of icy air and filth.

E. What are the two methods of description used in this theme?

In the *Gazetteer* it reads, "Fort Gates, a post-hamlet of Putnam Co., Fla., on the W. bank of the St. John's river, 140 miles from its mouth." So much for maps and statistics! I would add—

A great white house standing with generous doors and windows open; the hot sunshine pouring down marks the broad piazzas with gleaming bands of light and shatters its rays against the windows. There beside the steps is a heavy jessamine vine, here a red blurr of roses. On the hill slope from the house to the river are first a bed of oleanders, then orange trees; further down are oaks and cypresses, and reeds swaying and clicking together at the water edge. And there, lying face downward, hanging over the coquina rocks that rise but a foot above the water, two children hold long reeds and push out into the slow current innumerable paper-sailed boats freighted with pomegranate flowers.

F. In what sense does the law of proportion apply to descriptive writing? The law of coherence? Examine the following descriptions and point out the plan of each:

1. The rafted rooms of the unpainted frame building are large and airy, with little staircases here and there, which lead from floor to floor. The sunshine streams in at the windows; all the woodwork is whitened as if from flour dust. The walls shake with the dull clank and rattle of machinery. Here are great vats, which churn up a seething, steaming mass of brine; there, in one corner, is a hot, whirling iron mechanism, the "drier." The salt comes flying down through pipes into a little room full of "sifters," and then pours into the troughs, where the packers are at work. Men and girls sit here together, seizing and filling box after box, bag after bag, from the piles that lie at their side. Out in a shed one sees heaps of staves ready for barrel building, and hears the workmen hammering at the hoops. A few rosy-cheeked girls, boxmakers, packers, and label-pasters, sit on the factory steps, eating their lunch and

looking out across the sandy yard to the blue river a few rods away.

2. It had rained and snowed alternately all day. Toward evening it had ceased. The stars came out and shone brightly in the clear, dark-blue sky. The moon looked down on a fairy landscape, for the houses, the roads, and the trees were covered with diamond dust. Pike's Peak was black in the distance. Not a sound could be heard, except now and then the fall of a branch encrusted with ice. A side door in "The Antlers" opened, and a little girl stepped out on the white carpet. She was about nine years of age, tall, dark, and pale, and dressed in a very short black frock. She looked around in silence for a few minutes, with her lips parted and her nostrils dilated. Then a shadow passed over her face, and the light went out of her eyes. Lifting her face toward the heavens, with her hands clasped in front of her, she whispered, "Oh! Mamma, dear." She turned and was soon swallowed up by the little door in the gray stone pile.

G. What is the point of view in this description?

Come on, sir; here's the place. Stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminish'd to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge,
That on the unnumbered idle pebbles chafes,
Cannot be heard so high. I'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong.—SHAKSPERE: *King Lear*.

H. Compare description and narration, showing in what respects they are alike, in what respects they differ. Can you tell a story by means of pictures? What is the difficulty with this method? Is description ever used in narration? Narration in description?

Separate the descriptive from the narrative elements in the passage from *Tom Brown at Oxford* (section 164).

I. What literary law is most important in narration? Why? Bring to class an example of what you consider effective narrative and point out its qualities.

J. What is the chief defect of this short narrative?

IN THE DARK.

Is anything more startling than to wake suddenly in the night with your heart in your mouth and a sense that something has happened? Your breath comes quick and fast and your heart beats like a trip-hammer—yet all is still. A nameless fear is so much worse than a known one. Last night I woke suddenly “in the dead vast and middle of the night.” All was quiet at first—a deadly quiet. Then, oh, horror! the bed rocked! “An earthquake,” my leaping heart told me. “No, it can’t be,” reason answered. Our teacher told us just yesterday that this part of the world was never visited by earthquakes. This thought ran like lightning through my mind. But just then the windows began again to rattle and the bed to rock so hard that I held my breath, expecting every minute to be swallowed up by the earth or to feel the bricks come falling down on top of me. I imagined that I was slowly moving downward. By this time my nerves were so highly strung that when my sister, who slept with me, stirred, I thought the bed was rocked by the trembling of the earth; but as the windows did not rattle, I decided all my trouble was caused by her restlessness.

K. How is climax observed in this narrative?

SEEING THE SIGHTS.

One afternoon last summer, just between “hayin’ an’ harvestin’,” a farmer and his family, who had wearied of the World’s Fair, bustled aboard a Cottage Grove avenue car at Fifty-fifth street, bound to see the sights of the city. They were a typical group. “Pa” was stoop-shouldered, careworn and silent; “Ma,” on the contrary, buxom and talkative, while Bill and Abe were very tall, very red, and very fidgety. The old people took the front seat, but the boys raced down the sides of the car to the rear. “Ma” was the spokesman. She paid the conductor and questioned him, particularly in regard to Libby

Prison. He was a good-natured fellow and assured her that not only would she pass by the prison, but that he would be sure and not forget to stop the car. “Ma” thanked him, and a cloud of anxiety passed from her face. In due time the conductor rang the bell and called out “Libby Prison.” The car stopped. “Ma” became excited and shouted to the boys. They were on the alert. The whole family leaned forward and gazed a long moment at the war relic. Then “Pa” slowly turned and waving his arm said, with a satisfied drawl, “All right, conductor, go ahead.”

L. Lists of subjects for description and narration are given below. Point out any subjects in the first list that could be treated by narration; any subjects in the second list that could be treated by description.

(1) Subjects for description:

An old-fashioned garden.
Puritans going to church.
A salt, coal, or other mine.
My uncle's farm.
A disastrous fire.
The Van Tassel homestead.
A New England kitchen.
A moonlight sail.
Coasting at ———.
My birthplace.
The last football or baseball game.
An old garret.
Climbing ——— mountain.
Description of a favorite picture.
A view from my window.
“Down town” at six o'clock on a winter evening.
A waterfall.
The local library.
A prairie fire.
The day before Christmas.
A cornfield in August and in November.
The village street.

(2) Subjects for narration:

A child's escapade.
 How I got lost.
 My own ghost story.
 An exciting sail.
 The day we moved.
 The exploit of Pheidippides.
 Horatius at the bridge.
 How the sacred geese saved Rome.
 The death of Nelson.
 The battle of Manila.
 Mad Anthony's exploit.
 The sinking of the Merrimac.
 The fall of the Bastile.
 The battle of Lookout Mountain.
 How Washington crossed the Delaware.
 The early years of De Quincey.
 Walter Scott and Marjorie Fleming.
 Grant at West Point.
 The assassination of Lincoln.
 Crossing the ocean.
 The story of the rings in *The Merchant of Venice*.
 A track meet.
 A visit to Mammoth Cave (or some other point of interest).
 A visit to a newspaper office.
 Snowed in.
 A visit to a factory.
 A visit to a mining camp.
 On the plains in a blizzard.
 A railway accident.
 How we camped out.
 A debate between two school societies.

CHAPTER XXV.

EXPOSITORY AND ARGUMENTATIVE WRITING.

165. Terms.—We turn now to the second kind of material for writing. Every idea that we have which cannot be referred to some specific object, but which stands for a class of objects or for a quality, belongs to this division. "Cloud," we saw, could be taken as belonging to either division, our treatment of it depending upon whether it was considered as an object (one of a class), or the class itself. In the same way, the subject "island" may be considered, as in Stevenson's description, as one special island, or it may be treated as an idea representing a certain kind of geographical division. Qualities, such as truth, patriotism, loyalty, etc., cannot be treated as objects; we cannot describe them. Qualities remain always ideas. It will be convenient to distinguish the names of qualities and general ideas from the names of objects by calling the first two "terms." In expository and argumentative writing, we treat terms, not objects.

166. Distinction between Description and Exposition.—We found in the preceding chapter that in treating objects, we could either describe them, or narrate what happened to them. Terms cannot be treated in the same manner. "Island," as a term, has no body, nothing to make a picture of in the mind. The word "island" calls up in our memory, perhaps, the picture of a body of land, either a print seen in some book, or an island we have known. But this image belongs to one special object, and not to all the objects included in the

term "island." If, then, we cannot describe the term "island," what can we say about it? We can define it, tell what ideas are contained in the word, what it means to all people who use the English language. The dictionary, for example, says that an island is "a tract of land surrounded by water." That explanation is not a description of the thing called "island," because it does not help us to see it as an object; but it helps us to understand what it means. We know what "a tract of land" is, what "water" is, and what "surrounded" is; hence we know in a general way what "island" is. When a term is treated in this manner — is defined, that is — the literary process is called exposition. This rather formidable word means nothing more than "explanation" or "definition." Exposition is a very common form of writing, perhaps the most common form. Essays, such as Emerson's essay on "History," Carlyle's essay on "Burns," or Lincoln's "Gettysburg Address," consist largely of exposition, that is, explanation. They may also contain description and narration, but the principal aim of the essay is to explain some term. All text-books are expository in nature. This Rhetoric, for example, is an attempt to define what is contained in the terms "English composition and rhetoric." A volume like Mr. Bryce's *American Commonwealth* is almost pure exposition. In short, wherever a writer aims to explain ideas, he is dealing with exposition. The algebraic formula is a complete illustration of the process: x (the term under discussion) $= a + b + c$, etc. (the ideas contained in x).

167. Hints for Writing Exposition.—If exposition consists simply of definition, why is it not enough merely to consult the dictionary? In many cases the first

step, surely, is to consult the dictionary, but the abridged explanation there found will not add much to our knowledge of the term. Moreover, as the definition in the dictionary consists of general ideas, we may be forced to define these in turn. Many terms, furthermore, cannot be found in a dictionary, e. g., "conciliation with America," "arbitration treaties," "municipal ownership," etc. Even the simplest terms, such as "island," cover a pretty wide field of information: there are volcanic and coral and mountainous islands; there are questions of climate, of ownership, of fisheries. All these topics are properly included in the term. The definition of rhetoric in the dictionary would not take us very far in our endeavor to understand all that the term implies. Exposition, therefore, demands more than a mere statement in other terms of the subject.

Where shall we stop in our process of defining, and how shall we proceed? Obviously, a volume could be written on almost any term. The first step is to limit the subject of exposition so that it will cover only those ideas which we wish to discuss. To reduce the work of exposition of the term "island," for example, we should do well to confine the term to volcanic or coral islands, or to some other part of the topic. "Municipal ownership of street railways" can be more easily treated than "municipal ownership"; "municipal ownership of street railways in Chicago" is yet more precise and easily handled. The next step is to make a division of the ideas that are covered by the term as finally stated. An excellent example of how this may be done is found in the opening chapters of the *American Commonwealth*. The term for exposition is the American system of government, which he separates into three natural divisions — the Executive part, the

Legislative part, the Judicial part. When he considers the Executive he divides again into the origin of the presidential office and provisions for election, for reelection, for succession in case of death, etc. Every clear exposition must be planned in this methodical manner. One caution must be observed: the division of the ideas contained in a term should be made according to some consistent and simple plan. If Mr. Bryce had made his divisions, the Executive, the Revenue, the State Legislatures, and the Civil Service Commission, he would have had two difficulties: first, the divisions taken as a whole would not equal the term, and, secondly, the divisions would not be related to each other. A thorough division must be complete; that is, the parts taken as a whole must include all pertinent topics contained in the subject. A third device in expository writing is the use of illustration. To make almost any term clear it is necessary to show what it is like. Illustration may take a number of forms: comparison, as when Mr. Bryce, in explaining the position of the President, compares him with the Prime Minister of England; or example, as when Mr. Bryce, in explaining that the American people do not favor a third term for the presidential office, cites General Grant's failure to obtain the nomination for the third time. A common form of illustration by example is to describe a special object representative of the whole term. To explain volcanic mountains, for instance, Mount Vesuvius may be described as an example of the class. Almost every term can be treated successfully in the manner described above. The most difficult part of the work is the division. A consistent scheme of division that will include all the facts of the term should be settled upon in the outline.

168. The Laws of Composition in Exposition.—Unity in exposition is obtained by limiting the term and by confining the discussion strictly to the term as modified. Selection is observed by choosing the best illustrative material. Coherence governs the arrangement of the ideas brought out by division of the term; success in the process of division depends on a close observance of this principle. No one law is of special importance in exposition.

169. Argument.—That "there must be two sides to an argument" is a commonplace. An argument cannot, like exposition, deal with a single term or idea. There must be at least two terms before we have any ground for an argument. If this simple truth were always remembered, much useless wrangling would be avoided. "Sixteen to one" has been a battle-cry of late, but so far as that phrase goes there is nothing to argue about. "Prohibition" is a similar instance of a term about which we cannot argue. If, however, we add another term to each of these examples, we shall have the basis for an argument. "The United States should coin silver dollars at the ratio of sixteen to one" (i. e., sixteen ounces of silver to one ounce of gold), and "Prohibition is the best way to deal with the liquor question," are both statements open to argument. From this we may see that argument implies at least two ideas; further, it implies that the two ideas are related in one sentence (for this purpose usually called a proposition). Moreover, a proposition to be worth arguing upon must assert something which is open to reasonable doubt. That "Islands are bodies of land surrounded by water," is not open to doubt by anyone in his senses. That "The United States should coin silver dollars at the

ratio of sixteen to one" is certainly an open question. That "Municipalities are self-governing bodies, usually containing over 10,000 inhabitants," is an undisputed fact; that "Municipalities should own street railways," is not a settled fact—it is a matter of opinion. A matter of fact is not open to argument. An argument, then, requires two terms stated in the form of a proposition about which there is a reasonable ground for difference of opinion. The object of argument is to show the truth or falsity of a proposition: for example, "Municipalities should (or should not) own street railways."

170. Cautions.—Never attempt to write an argument, or to speak in a debate, without stating clearly the proposition you purpose to discuss. Never state the subject as a term. "Imperialism," for example, is not an argumentative subject, although it may easily be made one. Further, never leave your reader or hearer in doubt as to which side of the controversy you purpose to take. For this reason it is well to state your proposition affirmatively rather than interrogatively. In debate, the proposition is usually stated in the following set form: "Resolved, that municipalities should own street railways." Never begin your argument without first explaining all the terms contained in the proposition. A good exposition of the terms will render it comparatively easy to argue the real question at issue. Never mistake assertion for argument. To say that free coinage of silver would enable the poor man to pay his debts is an assertion, not an argument to convince us that the United States should authorize the free coinage of silver. This last caution is of such importance that it will be developed in a separate section.

171. Proof.—Proof is the name for every kind of statement advanced in an argument, tending to create a belief in the main proposition. Proof differs from assertion in that it is based finally upon some well-recognized fact, while assertion is merely the writer's opinion on the matter. The illustration in the preceding section may easily be made into proof, if one can show that the assertion is based upon fact; that is, that the country needs more money for circulation, that there is not sufficient gold to provide for this increased circulation, and that increased circulation means more money for every poor man. Proof, therefore, usually has a number of steps in it, each one of which must be clearly made. A good argument is much like a flight of stairs: the first step rests upon the ground—that is, some well-known fact; the second step upon the first; and so on, until we reach the platform at the top, which is the main proposition. Assertion may be compared to one step hanging in the air.

172. Parts of an Argument.—Every argument may be divided into three parts: the introduction, the proof, and the conclusion. The introduction contains the explanation of the terms of the proposition—what is meant by the question at issue. Both sides in an argument should agree upon this preliminary definition. The proof consists of a number of propositions, which, if shown to be true, will establish the truth of the subject for debate. For example, in the question, "Should municipalities own street railways?" we may have the following three propositions, each one of which must be discussed and proved: (1) municipal ownership would increase the efficiency of the service; (2) municipal ownership would reduce fares; (3) mu-

municipal ownership would reduce taxes. All three, if proved, would go far towards convincing us that the main proposition is true. Finally, the conclusion contains usually a summary of the introduction and the proof.

173. The Outline or Brief.—The outline in argument is usually called the brief. The brief should contain complete sentences, i. e., propositions, one proposition for each main subdivision, and as many subordinate propositions as are necessary to prove the propositions immediately above them. The best explanation of a brief can be found in studying some short example, e. g.:

THE CITY OF CHICAGO SHOULD OWN AND OPERATE ITS STREET RAILWAYS.

Introduction.

1. By street railways we mean surface lines, not elevated roads.
2. We do not purpose to discuss the means of acquiring the railways, whether by purchase of stock, by forfeiture of charter, etc.
 - a. For this does not belong strictly to the subject.
3. The question under discussion is of present interest, because,—
 - a. The principal companies have asked for a fifty-year extension of charters.
 - b. New companies are being formed.
 - c. Roads could be acquired now more cheaply than later.
4. If we can prove that municipal ownership would be (a) practicable, (b) economical for city and for people, and (c) would give better service, we shall prove our proposition.

Proof.

The city of Chicago should own and operate its street railways, for

- A. Public ownership is practicable, since
 1. Other cities have tried the plan successfully, as
 - a. In the case of Glasgow.

2. Public ownership of similar industries has proved successful, such as
 - a. Federal ownership of postal service.
 - b. Federal ownership of dock yards.
 - c. Municipal ownership of gas and electric light and waterworks.
- B. Municipal ownership of street railways would prove economical:
 1. For the city, as
 - a. Even with reduced charges it could make money, for
 - x. The present companies pay large sums in interest on excessive stock valuation, and
 - y. They are willing to give some compensation to the city.
 - b. The city could save operating expenses by uniting the roads under one head.
 - x. This is shown by combination in other industries.
 2. For the people, as
 - a. Fares could be reduced to four cents, possibly lower.
 - x. This is shown by the income of the roads.
 - b. Transfers could be issued to all parts of the city.
- C. Municipal ownership would give patrons a better service than at present, for
 1. The present service is defective, for
 - a. Cars are overcrowded, and
 - b. Transfers are inadequate.
 2. No influence can be brought to bear on private companies.
 3. The city could be compelled to furnish more cars during the busy part of day.

Conclusion.

If, then, as we have attempted to prove, our contentions in A, B, and C are correct, a system of municipal ownership of street railways in Chicago is preferable to the present plan.

In stating the subject, the argument has been limited to the city of Chicago; in the introduction, it has been further limited to the consideration of surface lines. The introduction defines the terms that are not self-explanatory; in (3) it shows why the subject is worth treating; in (4) it shows what must be proved to win the case. The work to be performed is thus outlined. The proof is divided into three main divisions. Each proposition in each of these divisions leads up to the proposition at the head of the division, and thence to the proposition which is the subject of debate. In each division the numbering of the propositions is made consistent; propositions numbered according to one system (as numerals or small letters) are always parallel. Further, propositions are related by causal conjunctions, e. g., "because," "for," "as," "since," which serve to make the connection between them clear.

It is evident that this short brief is incomplete. The chief omission is the absence of any refutation; that is, an attempt to meet arguments that might be advanced on the other side of the question. There are strong arguments for the other side, such as—"Public ownership leads to corruption"; "It is not a saving in expense"; "A municipality is not as enterprising as a private corporation," etc. Reasons must be prepared to meet these arguments. In this example the brief has been made as simple as possible for purposes of illustration.

A good brief is more than half the battle in argumentative writing and in debating. A brief should always precede an argument.

174. Laws of Composition in Argument.—The two important literary laws in argumentative writing are

coherence and climax. The reader or hearer must be able to follow "the line of argument" from the introduction to the conclusion without once losing the connection between the parts. A disorderly argument leads surely to confusion on the part of the reader or hearer. Furthermore, the main propositions should be so arranged that the stronger arguments are placed near the end. The ascending scale of climax is especially desirable in spoken argument.

The law of unity is maintained by carefully limiting and defining the principal proposition, and by carefully relating each sub-proposition to the principal one. Proportion and selection in argument are questions of judgment in the choice of material. Obviously, all trivial or subordinate arguments must be neglected for the sake of the strong ones.

175. The Use of Exposition and Argument in Learning How to Write.—In expository and argumentative composition the writer is compelled to think, and to think connectedly. Structure is all-important in these forms of composition. A successful narrative of description may be written without a strict plan or organization, for much depends upon vivid words and happy phrasing, well-turned sentences, and apt details. In exposition and argument, however, a glib use of language, rounded sentences, and good illustration will not save the writer from failure, if his thought is not exact and carefully developed. These more difficult forms have been treated here as briefly and simply as possible; experience will teach the thoughtful writer many new facts about both forms. But the more important principles that underlie good thinking and good writing have been defined and illustrated.

Exercise XXV.

A. Give five examples of terms that may be considered also as names for objects. Give five examples of terms that never represent objects. Illustrate with the first set of terms the difference in treatment between description and exposition. Does a term ever contain more than one word? What is a proposition? Give two propositions constructed from the five terms called for above.

B. Define exposition. Why is the dictionary definition of a term not enough for purposes of exposition? State in your own language the necessary steps in constructing an exposition. Show how this passage illustrates exposition:

THE TOURNAMENT.

The tournament was the favorite amusement of the age of Chivalry. It was a mimic battle between two companies of noble Knights, armed usually with pointless swords or blunted lances. In the universal esteem in which the participants were held, it reminds us of the Sacred Games of the Greeks; while in the fierce and sanguinary character it sometimes assumed, especially before it was brought fully under the spirit of Chivalry, it recalls the gladiatorial combats of the Roman amphitheater.

The prince or baron giving the festival made proclamation of the event through all the country, brave and distinguished Knights being invited even from distant lands to grace the occasion with their presence and an exhibition of their skill and prowess.

As a rule, only Knights known to fame and of approved valor were allowed to take part in the contest, although sometimes a stranger Knight was permitted to enter the lists without having first divulged his name. Like the contestant in the Olympic games, the aspirant for the honors of the tournament must be unstained by crime; he must never have offended a lady, never have violated his word, or never have taken unfair advantage of an enemy in battle.

The lists—a level space marked off by a rope or railing, and

surrounded with galleries for spectators—were gay with banners and tapestries, and the heraldic emblems of the contending Knights. The rich trappings of the steeds, and the magnificent apparel of the assembled princes and nobles with their attendant trains, made up a spectacle of rare gaiety and splendor. The expenditures of all concerned in the festival were enormous and often ruinous. An old writer asserts that "gold and silver were no more spared than though they had rained out of the clouds, or been skimmed from the sea."

When the moment arrived for the opening of the ceremony, heralds proclaimed the rules of the contest, whereupon the combatants advanced into the lists, each young Knight displaying upon his helmet or breast the device of the mistress of his affections. At the given signal the opposing parties of Knights, with couched lances, rode fiercely at each other, amidst such cries as "Loyalty to the ladies," "Fair eyes behold you, valiant Knights." Victory was accorded to him who unhorsed his antagonist, or broke in a proper manner the greatest number of lances. The rewards to the victor consisted of jewels, gifts of armor, or horses decked with knightly trappings, and, more esteemed than all else, the praises and favor of his lady-love.—MYERS: *Mediæval and Modern History*.

C. Which one of these two passages is exposition? What form of writing is the other?

1.

A FOOTBALL FIELD.

The dimensions of a football field are one hundred and sixty by three hundred and thirty feet. The field is crossed from side to side by parallel lines five yards apart—a fact from which it takes its name of "the gridiron." At each end of the field, in the middle of the boundary line, are two uprights, eighteen and a half feet apart, crossed at a distance of twenty feet from the ground by a bar painted white. The uprights are called "goal-posts," the cross-piece "the bar," the lines the "five-yard line," "ten-yard line," and so forth, numbering from the goal-posts to the center of the field. The boundaries at the sides are called the "side-lines." The best football field is of tough turf, which absorbs moisture readily, lessens danger from falls, and affords firm footing and opportunity for speedy running.

2.

A FOOTBALL FIELD.

A long, dun, quiet space, with patches of bare earth here and there, and a few dying weeds—this is the football field in the off-season. There is nothing about it now to proclaim its coming pride. But some day there will be two gallows-like affairs of timbers, twenty feet high and more than a dozen broad, one at each end; the field will be filled up with innumerable cross-lines, further apart in the middle than an active man could jump, but apparently growing closer and closer together, toward the ends, and the whole will look like an immense piece of underdone toast with a couple of toothpicks stuck up at each edge. So it will lie in October, in the days of its glory, waiting, with its stiff, broad whitewash lines, technically called "five-yard lines," for twenty-two ugly demons in dirty armor to come out and frolic over it.

D. Criticise the following expository themes:

1.

MONSOONS.

Monsoons are peculiar to certain regions. Owing to their peculiar nature they can take place only in regions near the sea. Since in summer the land is warmer than the ocean, the air over the land is hotter and hence lighter than the air over the ocean. In the winter just the reverse is true. Therefore in the summer the wind blows from the ocean to the land. The ocean in winter is warmer, and hence it is the other way. Mountains along the coast and arid desert regions in the interior increase the effect.

2.

INDOOR BASEBALL TRAINING.

The training of baseball teams is probably not so violent and trying on the players as that of football, yet it requires fully as much care and a great deal more time.

At the beginning of the winter term, the coach has the names of all the men who desire to play. A conference is arranged, and he has a private talk with each of the candidates. However, the positions the new men have played and the number of years they have been on teams counts for little in the coach's mind, as he immediately starts to batting grounders to them and finds out for himself the ability of the men. The candidates are drawn up in two lines at one end of the gymnasium, and the coach from the other end keeps the ball bouncing along the floor.

This practice in catching grounders is continued during the entire indoor practice. But this is only one of the exercises. After the men have had several weeks' practice in catching the grounders, the "cage" is let down. "The cage" is a net, which is let down from the ceiling. While some men work here, others learn to bat.

A short time after the batting practice has begun, another kind of training is introduced; the men are taught how to slide bases. Two long mats covered with a slack canvas are placed on the floor. These the men use in practicing base-sliding. Having slid several times the candidates go on the track and run five or six laps.

The batting practice is one of the most important parts of the training, and the coach thinks that if a team can bat there is some hope of making runs. Accordingly he gives this phase of the work much attention. Now he allows the captain to take his place in batting grounders, and he goes into the cage to teach the new men how to swing on the ball and where to place it.

Thus, much of the training of a baseball team is done indoors.

3. CONSTRUCTIVE WORK IN THE CHICAGO ELEMENTARY SCHOOLS.

Recently there has been much discussion in Chicago as to the meaning of the term "constructive work." No two persons seem to agree as to its exact meaning. Some people say that manual training and constructive work are synonymous; while others believe that all manual training is constructive work, but that not all constructive work is manual training. This brings forth the question: What is manual training? The Chicago Manual Training Association says that "Manual training is any form of constructive work which serves to develop the child through intelligent self-activity." If we accept this definition of manual training, we shall have to agree that constructive work is broader than manual training, that it concerns itself with the fine arts as well as with the mechanical arts. However that may be, constructive work as taught in most of the elementary schools today has a much narrower scope—it is simply that form of manual training that is done in the schoolroom under the direction of the grade teacher. It is the making of things which serve to educate the eye and the hand. It consists of

knitting, sewing, weaving, braiding, embroidering, crocheting, cutting, folding, pasting, and molding. It is making chains, balls, boxes, furniture, windmills, washboards, lamp-posts, and letter-boxes out of cardboard and paper; it is making swings, sofa-pillows, pin-cushions, log houses, cork houses, Eskimo houses, dolls' clothes, scrap-books, and the American flag of red white and blue flannel with gilt paper stars; it is the dressing of dolls to represent the Cuban War soldier boy, the Red Cross nurse, the college girl in cap and gown, Queen Elizabeth, or Queen Victoria. It is the making — the making by the hand in the schoolroom — of anything that the teacher or the child can think of.

E. Write expository themes on two of the following topics:

1. The cause of variation in the length of day and night.
2. How the President of the United States is elected.
3. "Sliding bases."
4. The principle of the camera.
5. The office of Augur among the Romans.
6. The diving-bell.
7. The origin and functions of CO₂ in the atmosphere.

F. Write expository themes of from three to five pages in length on one of the following topics. Develop by definition, division, and illustration:

1. The civil service.
2. Some theories about the cause of volcanoes.
3. The origin of Thanksgiving.
4. Life in a college town.
5. The swarming of bees.
6. Color photography.
7. "Student honor" in examinations.
8. The chainless bicycle.
9. The cause of hot springs.
10. The typesetting machine.
11. A printing office.
12. How bank notes are made.
13. The advantages of a school debating society.

14. Whale fishing.
15. The origin of the American flag.

G. In what respects does argument differ from exposition? Frame a good definition for argument. What is a brief? How does a brief differ from an outline such as has been discussed in section 141?

H. What are the three parts of an argument? What does each part contain? What is the nature of the introduction?

I. Can every proposition be argued? Find three propositions suitable for argument. What is opinion? What is assertion? What is proof? Illustrate each one.

J. Supply sub-propositions for the three propositions required in the preceding section. If necessary, supply propositions supporting these sub-propositions, numbering them carefully.

K. Select from the following list two propositions that you could argue upon, and limit them in such a manner that you could treat them in themes:

1. The Cubans are not fit for self-government.
2. Intemperance is one of the chief causes of poverty.
3. The Swiss Referendum should be adopted in the United States.
4. Arctic expeditions should be discouraged.
5. Party politics should have nothing to do with municipal elections.
6. Home missions are more important than foreign missions.
7. A college education is advantageous in a business career.
8. Tennis is good exercise.
9. A third term of office for the President of the United States should be made permissible.
10. The plan of not paying members of Parliament succeeds in England.

11. Immigration should be restricted.
12. We have no national song.
13. Six-day bicycle races are barbarous.

L. What is the defect in the following opening passage of an argument?

DREYFUS OUGHT NOT TO HAVE BEEN CONVICTED.

I maintain that Dreyfus ought not to have been convicted. In the first place, he did not write the *bordereau*. To prove this, let us first look at the man himself. There is absolutely nothing in the circumstances surrounding him to lead anyone to suspect this officer guilty of treason. He was an able man, a student, and possessed of a large fortune. He was particularly happy in his domestic relations. Even now, in his cell, his courageous spirit and manly resolution are proofs of his innocence of such a crime.

Again, since he was an Alsatian Jew, acquainted with the German language and writing, and, if guilty, was writing to a German, the most natural thing in the world for him to have done was to use German script; but the *bordereau* was written in French. And, furthermore, it was written on a very peculiar and rare kind of tracing paper of German manufacture, none of which could be found in Dreyfus's possession or at his house.

The handwriting of the *bordereau*, moreover, was not that of Dreyfus. Experts have proved this. They say that although the writing bears a remarkable resemblance to that of Dreyfus it is not his. And this combination of close likeness with slight yet essential difference is just what one would expect in a forgery.

M. What are the defects in these proofs?

1. The small salaries which department stores pay, easily enable them to lower the price of their goods and so steal patronage away from country proprietors. The manufacturers, too, who supply these stores, forced to sell their articles cheap, must use every means in their power, whether right or wrong, that their own incomes may not be reduced. Thus cheating is induced and encouraged, and goods are not made so well; they are less genuine. Again, the salaries of employes are lowered or their hours prolonged with the same pay as before.

2. Persons who indiscriminately give alms almost always give to the undeserving. Thus they discourage thrift and put a premium on shiftlessness. Furthermore, they create a sense of injustice on the side of the deserving.

N. Write a brief for the negative on the subject of municipal ownership of railways, following in the general plan the brief in section 173.

O. Prepare one brief from the propositions selected in *K*, and after correction of the brief by the instructor, complete the argument. Prepare another brief for a debate.

INDEX.

References are to pages.

- A.
 A, omitted, 223.
 Abbreviations. See *Barbarisms*.
 Abhorrence of, 209.
A bon marché, 171.
 Above, preceding, beyond, 196.
 Absolve from, 209.
 Accede, cede, 182.
 Accept, except, 181.
 Acceptance, acceptance, 189.
 Access, accession, 189.
 Accord with, 209.
 Accord, grant, give, 181.
 Accusative of specification, 210.
 Accredited, credit, 182.
 Acquit of, 209.
 Act, action, 188.
 Action-center, 156.
 Ad, advertisement, 170.
 Adapted to, or for, 209.
 ADDISON, 80, 103, 104, 290.
 Adjectives for adverbs, 230.
 Administer, deal, 181.
 Admire, like, 182.
 Adverbs for adjectives, 230.
Affaire d'amour, 171.
 Affect, effect, 180.
 Affinity between, to, or with, 209.
Affreux, 171.
 After, afterwards, 196.
 Aggravate, provoke, 174, 181.
 Agree to, with, 209.
 Aggregation, team, carriage, 189.
 Ain't, 144, 160, 169.
 All, as a pronoun, number of, 229.
 Allow, assert, believe, think 182.
 Allude, elude, 181.
 Alone, only, 174.
 Alternative, choice, 189.
 Ambiguity. See *The Sentence*.
 Americanisms and Anglicisms. See *Good Use*.
A merveille, 171.
 And, misuse of, 225, 308.
 Anticipate, expect, suppose, 182.
 Antimacassar, tidy, 159.
 Any, at all, 196.
 Appreciate, rise, like, 183.
 Approach, address, appeal to, 182.
 Apt, likely, liable, 196.
 Argument defined, 441; must be about a proposition, 441; must be about a debatable proposition, 441; proposition must be definitely stated, 442; terms must be defined, 442; the nature and the necessity of proof, 443; arguments divisible into introduction, proof, and conclusion, 443; necessity of an outline or brief, 444; nature of a brief, 444; the important laws in argument are coherence and climax, 446; unity in argument, 447; value of argument in learning to write, 447.
 ARNOLD, MATTHEW, 136.
 Artist, actor, singer, writer, 189.
Artiste, 171.

As, that, 196.
Assist, be present, 182.
Averse from, or to, 209.
Avocation, vocation, 189.

B.

Babe, baby, 152.
Baby carriage, perambulator, 159.
Bag, to, 170.
Baggage car, luggage-van, 159.
Baffle, 151.
Balance, remainder, 190.
Balanced sentences, 337.
Banquette, balcony, 153.
Barbarisms defined, 168; slang, 169; newspaper words, 169; improper abbreviations, 170; obvious vulgarisms, 169; vulgarisms hard to recognize, 170; foreign words, 171.
BARRIE, 90, 267, 316.
Beau monde, 171.
Begin, inaugurate, commence, start, 185.
Believe, think, assert, allow, 182.
Bench, form, 159.
Be you, are you, 146.
Bien d'accord, 171.
BIGELOW, 98.
Billiardist, 170.
BLACKMORE, 108.
Blacksmith, farrier, 159.
Booking clerk, ticket agent 159.
Body of a gown, waist, 159.
Bogus, 171.
Boodle, 161.
Booklet, 170.
Bound, determined, 196.
Boycott, 161.
Brainy, clever, 160.
Brick, good fellow, 169.
Bright, intelligent, 157.
Bring, fetch, carry, 183.
BROWNING, MRS., 219.
BRYCE, JAMES, 52, 55, 81, 89, 115, 122, 290, 305, 314, 348, 376.
BUNYAN, 34, 397.
Bureau, chest of drawers, 159.
Burglarize, 170.

BURKE, 85, 87, 103, 104, 105, 327, 358, 370, 382.

C.

Cableman. See *Gripman*.
CÆSAR, 213, 214.
Calculate, think, 160.
Caliber, order, 190.
Camerist, 170.
Can, may, 160, 186.
Cap, captain, 170.
Capacious, large, 197.
Car, carriage, 159.
Careful-hopeful, 161.
CARLYLE, 277, 329.
Carriage. See *Car*.
Carven, 168.
CARPENTER, G. R., 221.
CARROLL, LEWIS, 68.
Case, faults in; nouns, 226; pronouns, 227.
Casualty, 171.
Cede. See *Accede*.
Celebrity, 190.
Character, reputation, 190.
Chemist, druggist, 159.
Chest of drawers. See *Bureau*.
Chic, 171.
Choice of Subjects. See *Subjects*.
Chump, 144, 168.
CICERO, 213, 217.
Cinematograph, 168.
Claim, 188.
Cleanine, 144.
Clearness in sentences. See *Sentences*.
Clerk, to, 170.
Clever, kind, 153, 197.
Climax. See *Literary Laws, Narration, Description, Exposition, Argument*.
Co-ed, woman student, 170.
Coelenterata, 168.
Coherence in sentences, 301-315; in paragraphs, 356-360; in whole composition, 375-382. See *Literary Laws, Narration, Description, Exposition, Argument*.
COLERIDGE, 148, 256, 258.

Collective nouns, number of, 228.
Colon, the. See *Punctuation*.
Combine, a, 170.
Comma, the. See *Punctuation*.
Comma blunder, 80, 225. See also *Grammar*.
Comparative, superlative, 232.
Complicated, 169.
Complementary infinitives, tense of, 312.
Composition defined, 9; object of studying, 9; pleasure in, 13.
Comprehensive, comprehensible, 197.
Conclusions. See *Whole Composition*.
Concordances, value of, 117.
Condign, great, 196.
Condone, compensate, atone for, 183.
Conductor, guard, 159.
Conflict, 162, 171.
Connectives. See *The Sentence; The Paragraph, and The Whole Composition*.
Constantly, often, 194.
Contemptible, contemptuous, 197.
Continual, continuous, 197.
Continuously, continually, 194.
Conjunctions, false correlation of, 230.
Contractions, when proper, 12.
Coranto, 150.
Corporal, corporeal, 197.
Corlège, 171.
Council, counsel, 190.
Couple, pair, 190.
Crackerjack, 144.
Crayonize, to, 170.
Cross-gartered, 151.
Credible, credulous, 197.
Criticism, 27.
Culture, to, 170.
Curios, curiosity, 170.
Cut, be absent, 153.
Cute, acute, 170.

D.

Dangerous, in danger, 197.
Damsel, girl, 152.

Dash, the. See *Punctuation*.
Deadly, deathly, 197.
Début, 171.
Decimate, destroy, 183.
Defalcate, 170.
Definite, definitive, 197.
DEFOE, 75, 108.
Defy, a, 147, 170.
Demean, degrade, debase, 183.
Depot, railway station, 190.
DE QUINCEY, 338.
Descriptive writing, 421-425; deals with objects, 421; its aim, 422; selection in, 422; unity and coherence in, 424; peculiar force of, 424.
DICKENS, 193.
Diction. See *Wordiness and Right Choice in Words*.
Directly, as soon as, 194.
Disremember, 169.
Disappoint, a, 170.
Discover, invent, 184.
Distinct, distinctive, 198.
Distingué, 171.
Doc, doctor, 170.
Donate, 171.
Double entendre, 171.
Double subject and object, 225.
Doubtlessly, 171.
Druggist. See *Chemist*.
DRYDEN, 95.
DUMAS, 17, 215.
DU MAURIER, 108, 276, 277.

E.

Each, as a pronoun, number of, 229.
Educationalist, 170.
Either-or, neither-nor, position of, 303; with two subjects different in number, 229; as distributive conjunctions, 229; the proper combinations, 231.
Either, as a pronoun, number of, 229.
Either, any, 229.
Electrocution, 152.
Elegant, excellent, pleasing, 198.

Elevator, lift, 159.
 Eliminate, elicit, 184.
 ELIOT, GEORGE, 285, 426.
 Emigration, 191.
 Eminent, prominent, 198.
 Emphasis in sentences, 323-332;
 in the paragraph, 360-363; in
 the whole composition, 385,
 415.
 Endorse, approve, second, 184.
 Engine-driver, engineer, 159.
 Enormity, enormousness, 191.
 Enthuse, to, 170.
Entre nous, 171.
 Eventuate, 170.
 Exam, examination, 170.
 Except, unless, 196.
 Exceptional, exceptionable, 198.
 Excessively, exceedingly, 198.
 Exclamation, marks of. See
 Punctuation.
 Excursionate, 170.
 Excursionize, 170.
 Expect, suppose, anticipate,
 182.
Exposé, an, 170.
 Expository writing, 437-441;
 subject matter of, 437; dis-
 tinguished from description,
 437; methods in, 438; laws
 of composition in, 441; value
 of exposition in learning to
 write, 447.
 Extend, give, 184.

F.

Faddist, 170.
 Fake, 170.
 Falseness, falsity, 191.
 Farrier. See *Blacksmith*.
Faux pas, 171.
 Female, woman, 191.
 Figures of speech, value of, 264;
 faults of figurative diction,
 265.
 Finance, to, 170.
 Fine, excellent, 198.
 "Fine writing" a fault, 256.
 Fireman, stoker, 159.
 Fire, throw, 185.
 Firstly, 171.

FISKE, JOHN, 105.
 Fix, repair, mend, establish,
 160, 174, 185.
 FLAUBERT, 334.
 Flunk, 153.
 Fly, flee, flow, 184.
 Folks, family, folk, 160, 169.
 Footless, incompetent, 153.
 Force. See *Wordiness*, *Right
 Choice in Words* and
 Emphasis.
 Foreign words. See *Good Use*
 and *Barbarisms*.
 Foreign nouns, plurals and sin-
 gulars of, 229.
 Forehanded, 153, 168.
 Form. See *Bench*.
 For to, 169.
 FREEMAN, 159.
 Function, social entertainment,
 154.
Furore, 171.

G.

Galliard, 150.
 Gallery, veranda, 153.
 GEIKIE, 165.
 Gentleman, man, 191.
 Gents, gentlemen, 170.
 Gesture, to, 170.
 Get, have, 185.
 Give on, look on, 185.
 Goldbug, 151.
 GOLDSMITH, 63, 85, 236.
 Good Use, two kinds of laws in
 writing, 143; good use de-
 fined, 144; reasons for it,
 144; its origin, 145; distinc-
 tion between use and good
 use, 146; three requirements
 of good use, 150; present
 use, 150; national use, 152;
 localisms, 152; technical
 words, 153; foreign words,
 156; Americanisms vs. Angli-
 cisms, 157; reputable use,
 160; how to get a reputable
 vocabulary, 162; barbarisms,
 168-171; improprieties, 174-
 201; unidiomatic and transla-
 tion-English, 207-216 (see

Idiom); grammar, or good
 use in the sentence, 221-233;
 solecisms defined, 222; list
 of solecisms, 222-233.
 Gorgeous, grand, pleasant, 198.
 GRAHAME, KENNETH, 68, 121,
 122, 279.
 Grammar, equals good use in
 the sentence, 221; violations
 of, or solecisms, 222; test of
 the grammar of the sentence,
 222; two general rules, 222;
 list of solecisms, 222-233.
 Grant, give. See *Accord*.
 GRANT, U. S., 259, 321.
 GREEN, J. R., 338.
 Gripman, cableman, driver, 153.
 Guard. See *Conductor*.
 Guess, think, 160.
 Gums, overshoes, 153.

H.

Haberdasher, men's furnisher,
 159.
 Hadn't ought, 169.
 Hanged, hung, 185.
 Hardly, with a negative, 232.
 HAWTHORNE, 13, 86, 103, 104.
 Healthy, healthful, wholesome,
 198.
 He don't, he doesn't, 144.
 HILL, A. S., 159, 209.
 Historical present, 312.
 HODGSON, 192, 193.
 Horrid, unpleasant, 198.
 HOLMES, O. W., 247.
 House, home, residence, 191.
 HOWELL, JAMES, 164.
 HUGHES, THOMAS, 429.
 HUGO, VICTOR, 218.
 Humans, 171.
 HUXLEY, 155.

I.

Idiom defined, 207; unidiomatic
 phrasing, 209; unidiomatic
 constructions, 210; nomina-
 tive absolute, 210; accusa-
 tive of specification, 210;
 unidiomatic order of words,
 211; miscellaneous faults of

idiom in translation (punc-
 tuation, paragraphing, etc.),
 212; translation-English, 214.
 If, but that, 196.
 In, into, 198.
 Illy, 171.
 Impracticable, impassable, 199.
 Improprieties defined, 174;
 (each impropriety is to be
 looked up under its own
 initial). See also *Good Use*.
 Inaugurate, begin, commence,
 start, 185.
 In course, 169.
 Indecided, 171.
 Indicative, for subjunctive, 231.
 Individual, man, 192.
 Individuality in choice of words,
 266.
 Inside of (within), 171.
 Interrogation, marks of. See
 Punctuation.
 Introductions, 41; see also *Whole
 Composition*.
 Invention, discovery, 191.
 Invite, an, 170.
 IRVING, 57, 88, 111.
 Italics. See *Punctuation*.

J.

Jail, to, 170.
 JAMES, WILLIAM, 105.
 JOHNSON, 135, 334, 339.
 Jug, pitcher, 159.
 Jug, to, 170.
 Just as leaves, 169.

K.

KINGSLEY, CHARLES, 18.
 KIPLING, 89, 90, 91, 105, 172,
 173, 223, 238, 263, 269, 276,
 277, 278, 279, 320, 425.

L.

Lady, woman, 191.
 LAMB, 138, 140.
 Last, latest, preceding, 199.
 LAUGHTLIN, J. LAWRENCE, 55.
 Lay. See *Lie*.
 Learn, teach, 186.
 Lease, hire, 186.

Leasing, lying, 151.
 Leave me go, 160.
 Lemon-squash, lemonade, 159.
 Less, fewer, 199.
Letter-writing, commonest form of composition, 129; distinction between letters and notes, 129; value of letter-writing, 129; rigidity of forms, 130; business letters, 130; formal letters in first person, 131; formal letters in third person, 132; informal notes, 132; forms to be avoided, 133.
 Lie, lay, 160, 186.
 Lift, elevator, 157, 159.
 Like, as, 196.
 Limit, limitation, 192.
 Limited, small, 199.
 LINCOLN, 86, 260.
 Literarian, a, 170.
Literary laws, review of, 413-416; selection, 414; unity, 414; coherence, 415; proportion, 415; climax, 416.
 Loan, lend, 192.
Localisms. See *Good Use*.
 Locate, settle, 186.
 Lot, number, 192.
 Lotion, to, 170.
 Love, like, 161, 186.
 Lovely, pretty, 199.
 LOWELL, 124, 276, 277, 384.
 Luggage-van, baggage car, 159.
 Lynch, 161.

M.

MACAULAY, 86, 94, 107, 122, 299, 305, 337, 383.
 Mad, angry, 199.
 Magnificent, good, 199.
 Maiden, girl, 152.
 Majority, plurality, 192.
 Manageress, 171.
 Managerial, 170.
 Manly, mannish, 201.
 Materialize, 170.
 May. See *Can*.
 Megrimine, 147, 162.
 Mélange, 171.

Men's furnisher. See *Haber-dasher*.
 MEREDITH, GEORGE, 296.
 Midst, in out, 170.
 MONTAIGNE, 147.
 Most, almost, 195.
 MOTLEY, 47, 76.
 Motomeer, motorman, 152, 162.
 Mutual, common, 199.
 MYERS, 448.

N.

"Nation," The, 361, 373.
Narration, defined, 425; its strength, 426; selection in, 427; coherence the chief law of, 427; proportion, climax, unity in narrative, 428; qualities of good narrative, 428.
 National use. See *Good Use*.
 Negotiate, make a sale, 186.
Ne plus ultra, 171.
 Neither, none, 229; as a pronoun, number of, 229.
 NEWMAN, 358.
Newspaper words. See *Barbarisms*.
 Nice, pretty, pleasant, attractive, 161, 199.
 None, as a pronoun, number of, 229.
Nonpariel, 171.
 Notorious, noted, famous, 199.
Nouveau riche, 171.
Nom de plume, 171.
Nominative absolute. See *Idiom*.
 Not, position of, 303.
Number, faults in adjectives, 227; nouns and pronouns, 228; confusing foreign nouns, 229.

O.

Observation, observance, 193.
 Odd, funny, 200.
 Off-handed, 171.
 Omission of words necessary to sense, 223.
On dit, 171.
 Only, position of, 303.

On the dead, 169.
 Onto, 171.
 Oral, verbal, 199.
Oral composition, value of, 11; differences between oral and written composition, 12; the two the same at bottom, 13.
Original composition defined, 412.
 Out of sight, 169.

P.

"Pall Mall Gazette," the, 158.
 PALMER, G. H., 11, 119.
 Pants, 160, 168, 170.
Paragraphs, are natural divisions of a subject, 46; ways of indicating, 49; length, 49; paragraphs in conversation, 50; topic sentences, 51; development of thought from topic sentences, 53; development by illustration, 54; development of narrative topic, 56; development of descriptive topics, 57; definition of the single paragraph, 347; nature of laws in single paragraph, 348; unity defined, 350; paragraphs too long for unity, 351; paragraphs too short for unity, 353; coherence defined, 356; coherence dependent on logical arrangement, and use of connectives, 356; incoherence from faulty arrangement, 356; use of connectives, 357; emphasis defined, 360; faults in emphasis, 361.
Parallel sentences, 337.
 Pard, partner, 170.
Par excellence, 171.
 Partake, share, 186.
Participles, ambiguous. See *The Sentence*.
 Party, person, 192.
 PATER, 280.
 Peradventure, perhaps, 152.
 Perambulator. See *Baby carriage*.
 Period, the. See *Punctuation*.
 Periodicity. See *The Sentence*.
 Permit, a, 171.
 Persuade, advise, 187.
 Phiz, physiognomy, 170.
 Phone, 161, 170.
 Phonograph, 147.
 Photo, photograph, 170.
 Phrases and clauses used as sentences, 222.
 Pie, tart, 159.
 Pitcher. See *Jug*.
 Pitiable, pitiful, 200.
 Plenty, plentiful, sufficiently, 192.
 Plural verb with singular subject, 228.
 Plan or outline. See *Whole Composition, Summaries and Argument*.
 Portion, part, 193.
 Possessive for genitive, 226.
 Posted, informed, 200.
 Poultryist, 170.
 Practicable, practical, 200.
 Prelim, preliminary, 170.
Prepositions, proper combinations of, with other words, 209.
 Present, introduce, 187.
 Present use. See *Good Use*.
 Preventative, 170.
Principal parts of verbs, mistakes in, 233.
 Probate, to, 170.
 Prof, 153.
 Professor, instructor, teacher, 193.
Prolixity. See *Wordiness*.
 Promise, assure, 187.
 Pronounced, striking, 200.
Pronouns, used before their antecedent, 303; too many, 304; without a clear antecedent, 305.
Proportion. See *Literary Laws, Narration, Description, Exposition, Summaries, Whole Compositions*.
 Prosecute, persecute, 186.
 Prospective, perspective, 200.

Proscribe, prescribe, 187.
 Proven, 171.
 Punctuation, usefulness of, 96;
 how to learn it, 67; comma,
 98; semicolon, 99; colon,
 100; period, 101; marks of
 interrogation and exclamation,
 101; the dash, 101;
 italics, 102; quotation marks,
 102.
 Purpose, propose, 186.
 Q.
 Quantity, number, 193.
 Quite, entirely, somewhat,
 rather, very, 174, 195.
 Quotation marks. See *Punctuation*.
 R.
 Railroad, railway, 159.
 Railroad, to, 170.
Raison d'être, 171.
 Real, very, 200.
Récherché, 171.
 Recipe, receipt, 193.
 Reckon, think, 160.
 Recollect, remember, 187.
 Recommend, counsel (or advise), 187.
Reconcentrado, 151.
 Redundancy. See *Wordiness*.
 Redundant "and," 225.
 Reel of cotton, spool of thread,
 159.
 Relation, relative, 193.
 Rendition, rendering, reading,
 playing, 193.
 Replace, displace, 187.
 Reportorial, 170.
 Reputable use. See *Good Use*.
 Restitute, to, 171.
 Resume, sum up, 187.
 Revision, meaning of, 15.
 Rewriting, meaning and value
 of, 15.
 Rhetoric, defined, 10; false use
 of the word, 10.
 Right choice in words, 256-270;
 need for discrimination in our
 choice of words, 256; "fine

writing" a fault, 256; good
 diction usually simple, 258;
 triteness a form of "fine
 writing," 261; specific vs.
 general words, 262; figures
 of speech an aid to force, 264;
 faults of figurative diction,
 265; accuracy and individual-
 ility in choice of words, 266.
 Right, duty, 194.
 Right, just, 195.
 Ride, drive, 187.
 Right hand, 160.
 Rock, stone, 153.
Rôle, 171.
 Roundabout, 160.
 Rubbers. See *Gums*.
 RUSKIN, 125, 231, 329, 330.

S.
 Save, except, 152.
 Scarcely, with a negative, 232.
 Scholar, student, pupil, 194.
 School, college, university, 194.
 Scoop, 170.
 SCOTT, 236, 237, 316.
 Secondhanded, 171.
 Selection. See *Literary Laws*,
Narration, Description, Ex-
position.
 Semicolon, the. See *Punctua-*
tion.
 Sensible of, sensitive to, 200.
 Sentence, the, defined, 79; in-
 complete, 79; the comma
 blunder, 85; content of sen-
 tences, 82; simple, complex,
 and compound sentences de-
 fined, 82; advantages of com-
 pound and complex forms,
 83; variety needed, 84; vari-
 ous forms illustrated, 85-88;
 clearness in the sentence de-
 pendent on unity, 283; unity
 defined, 283; consists of unity
 of thought and unity of form,
 283; sentences too long for
 unity of thought, 285; sen-
 tences too short for unity of
 thought, 288; relation of the
 sentence to the paragraph,

298; unity of form, 291; com-
 pound sentences often des-
 tructive to unity, 293; clear-
 ness dependent on coherence,
 301; coherence defined, 301;
 incoherence produces ambi-
 guity, 302; incoherent ar-
 rangements, 302; too many
 pronouns, 304; ambiguous
 pronouns, 305; ambiguous
 participles, 307; misuse of
 connectives, 308; shifts of
 construction, 309; devices for
 getting coherence, 313; force
 dependent on emphasis, 323;
 emphasis defined, 323; em-
 phasis produced by arrange-
 ment, 323; violation of nor-
 mal order for emphasis, 325;
 advantages of periodicity,
 326; devices for gaining
 periodicity, 329; abuse of
 periodicity, 330; partial peri-
 odicity, 331; monotony des-
 tructive of force, 332; varia-
 tion from long to short sen-
 tences, 333; advantages of
 each type, 335; parallel and
 balanced structure, 337. See
 also *Grammar*.
 Settle, pay, 188.
 SHAKESPEARE, 150, 151, 433.
 Shall and will, should and
 would, history of, 175; shall
 and will in direct futures,
 176; in questions, 177; in
 subordinate clauses, 177;
 should and would, special
 uses of, 178; in main clauses,
 178; in questions, 179; in
 indirect discourse, 179; in
 conditional clauses, 180.
 Shifts of construction. See *The*
Sentence.
 Should. See *Shall*.
 Shunt, switch, 158.
 Sightlier, 171.
 Significance, signification,
 194.
 Silverite, 151.
 Singist, 170.

Singular antecedents with plural
 pronouns, 228.
 Sit, set, 188.
 Sling. See *Barbarisms*.
 Smart, clever, 160.
 So and such, colloquial use of,
 221.
Schriquet, 171.
Soi-disant, 171.
 Sources of material; reporter's
 method of getting subjects,
 24; subjects from books, 25;
 subjects from newspapers and
 magazines, 28.
 SOUTHEY, 56, 87, 103, 108.
 Spake, spoke, 152.
 Spec, speculation, 170.
 Speciality, 170.
 Specific vs. general words, 262.
 Splendid, pleasant, 200.
 Split infinitive, 232.
 Spool of thread. See *Reel of*
cotton.
 Stabbist, 170.
 State, say, maintain, claim, 188.
 Statue, statute, 194.
 Steal, a, 170.
 STERNE, 384.
 STEVENSON, R. L., 55, 64, 104,
 109, 114, 123, 124, 137, 262,
 264, 275, 277, 280, 314, 327,
 332, 333, 336, 410, 423.
 Stoker, fireman, 159.
 Stop, stay, 188.
 Storm, shower, 194.
 Subject, choice of; dependent
 (1) on interest, 20; (2) on pre-
 vious information, 21; (3) on
 size of topic, and space, 22;
 large and general subjects
 bad, 23. See also *Sources of*
Material.
 Subjunctive Mood. See *Indica-*
tive.
 Subordinate verbs, tense of, 312.
 Such, colloquial use of. See *So*.
 Suicide, to, 170.
 Summaries, defined, 398; wrong
 methods of summarizing, 398;
 the right method, 399; style,
 401; proportion, 402; sum-

maries of novels, plays, etc., 403.
 Superior, able, 200.
 Superlative for comparative, 232.
 Supreme, last, 201.
 Suspected, 170.
 Synonyms, study of, 116.

T.

Talented, 148.
 Tart. See *Pie*.
 TASWELL-LANGMEAD, 105.
 Tautology. See *Wordiness*.
 Technical words. See *Good Use*.

Terms, defined. See *Exposition*.

THACKERAY, 106, 315, 316, 320, 322.

The, omitted, 223.

Themes, defined, 14; directions for, 14; preliminary work, 36; first draft, 38; final copy, 40. See also *Subjects*.

These, those, this, that, 227.

Thought-content, 156.

Ticket agent. See *Booking Clerk*.

Tidy. See *Antimacassar*.

'Tis, it is, 152.

Titles, 15, 34.

Tough, a, 170.

Translation-English, 214. See also *Idiom*.

Translation, transference, 151.

Translation, value of, 117.

Transpire, happen, 174, 188.

Triteness. See *Right Choice in Words*.

Try, a, 170.

U.

Unbeknown, 169.

Underhanded, 160, 171.

Unity in sentences, 283-294; in paragraphs, 350-355; in the whole composition, 382. See also *Literary Laws, Narration, Description, Exposition, Argument*.

Unquestioned, unquestionable, 201.

V.

Verbosity. See *Wordiness*.

Vest, waistcoat, 100.

Viv, in translation, 117.

Vocabulary, advantages of a large vocabulary, 110; differences between words we merely understand and words we use, 114; use of notebook to increase vocabulary, 115; study of synonyms, 116; value of concordances, 117; value of translation, 117; special vocabularies, 118.

Vulgarisms. See *Barbarisms*.

W.

Waist. See *Body of a Gown*.

Walkist, 171.

WARD, MRS. HUMPHREY, 106.

WEBSTER, 86, 88, 108, 372.

Weird, unearthly, 201.

WENDELL, BARRETT, 325.

Which, wrong use of, 224, 233.

WHITE, GILBERT, 226, 286.

Whole composition, relation of paragraph to, 375; order of paragraphs in, 375; usefulness of plan, 377; usefulness of connectives, 380; unity and proportion, 382; beginnings, 383; endings, 385.

Will. See *Shall*.

Without, unless, 196.

Womanly, womanish, 201.

Would. See *Shall*.

Wordiness, 241-249; a common cause of weakness, 241; two kinds of, 241; tautology, 243; redundancy, 243, 244; verbosity, 243, 245; prolixity, 247.

X.

X-rays, Roentgen rays, 162.

Y.

Yellow, sensational, 161.

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