

INDUCTIVE LESSONS IN RHETORIC

BY

FRANCES W. LEWIS



1900

BOSTON, U.S.A.

D. C. HEATH & CO., PUBLISHERS

515
LIBRARY
OF EDUCATION
1920

RIGHT, 1900,
HEATH & Co.

Clapton Press
CO., PRINTERS & BINDERS,
100, MASS., U.S.A.

PREFACE.

THE large number of excellent treatises on Rhetoric now before the public makes another high school Rhetoric seem unnecessary, and to attempt one requires a sufficient reason. That reason must be sought in the method of study here indicated. The standard text-books on Rhetoric contain, as a general thing, brief definite statements of definitions and principles, carefully formulated and more or less explained, which the pupils are expected to read, memorize, and inwardly digest, but which often become mere formulæ of words without power or meaning. Illustrations and exercises given in application of their definitions and principles redeem some of them from uselessness, but many of them in the hands of the ordinary high school pupil are almost profitless. Beyond a few dissociated facts he has little growth in knowledge in return for the time spent upon the study, while he has gained nothing in power to think, little in power to apply the thoughts of others, nothing in literary appreciation, and only so much in power of expression as the practical ability of his teacher has been able to stimulate with very little help from his book.

Many good teachers have consequently discarded entirely the text-book in Rhetoric, and realizing that the materials for teaching the subject are to be found in the Literature, are attempting, with marked success in some instances, to teach the two together. This seems to be

a step in the right direction. The true pedagogical order of instruction is not, Read what others have thought, memorize, apply; but, observe for yourself, generalize, formulate, classify, and then memorize and apply. This can be done with the reading laid down for the course in Literature, but if confined to that, the purely rhetorical side of the work is liable to suffer in the following ways: (1) The various definitions and principles, from lack of careful formulating at the time when they are observed, or from insufficiency of drill afterward, are forgotten, laying the work open to the most frequent criticism of inductive teaching, lack of thoroughness; or (2) The various facts observed and principles established are so disconnected by time and circumstance that unity is lacking, and their logical relations are not seen except by the few students who naturally arrange and classify for themselves.

This book is an attempt to apply the true pedagogical order, and to teach the subject inductively, so that it may still be a unit, a subject of study by itself, but illustrated and enforced by all that can be applied to it in the Literature course as it advances. It should be stretched to accompany the Literature throughout the course, and each subject, as it is followed out, should receive as much as possible of illustration and application from the Literature the class are reading at the time.

It is hoped that those examining the book with a view to introducing it, will not overlook the stimulating effect of turning the pupil into a book full of questions. His first attempts at answering will be crude, but he will gain rapidly in power, and, as he gains it, he will more

and more enjoy its exercise. He will begin to select a better class of reading, to think for himself about what he reads, and, when it is necessary, to express himself honestly and naturally, and consequently well.

As to the outlines, the book is not intended to be authoritative. The outlines given are the result of large reading, and of the thought and the criticism of many classes; but the teacher need not feel hampered by them, since, in matters of detail, opinions and authorities frequently differ. As these outlines are not at any time placed before the pupil, the class may be guided in their deliberations to opinions which seem to the teacher sound, and, if needful, may be referred to authorities to support those opinions.

Outlines of some sort, however, should be made by each class and thoroughly learned. There is nothing else that will give so compactly and so connectedly the essentials that should be held firmly in memory. While if the outlines are properly derived from the thought of the class, each heading will be full of helpful suggestions and associations.

In using the book the individual teacher may vary without difficulty not only the statements in the outlines, but also the arrangement of parts, the number and scope of exercises, and the amount of writing to be done. It would be advisable, probably, for the inexperienced teacher to follow closely, for the first time of using, the arrangement and method given, keeping the outline before her in the class-room and suiting questions to the points to be brought out. Such questions may follow somewhat closely those given in the pupils' book, but the requirements of the recitation will

often demand considerable variation from them. After once using the book it will be easier to adapt it to the needs of the individual class, and to vary from it where it seems advisable.

The author lays no claim to originality in this book. It is simply applying the method of experiment, the laboratory method, to a subject readily adaptable to it. This method has proved successful in teaching Rhetoric in schools of different grades, in widely separated localities, and it is hoped that it may prove successful elsewhere. For much of the thought of the book the author is indebted to the several authorities given as references, and to them others are referred for a fuller treatment of the various topics than can be given in a book planned as this is.

The only true test of the book will be its availability in the class-room, its success in making the pupils enjoy the study of Rhetoric, and in making it a living reality to them now and in the future. To this end suggestions and criticisms are invited and will be most heartily welcomed. Anything which can make the book more useful will be gladly received, and results of experiments will be utilized in future editions should they be called for.

The author desires to express her most hearty thanks for valuable suggestions and criticisms to Professor A. F. Lange, of the University of California, to Miss M. E. Plimpton, of the University of Arizona, and to Miss E. A. Packard, of the Oakland (Cal.) High School, and also to Mrs. C. E. Hulst, of the Grand Rapids (Mich.) High School, and Professor I. B. Burgess, of Morgan Park Academy, for careful and scholarly proof-reading.

PREFACE.

TO THE PUPIL: This book is not intended to give you the facts and principles of Rhetoric, but to help you to discover them for yourself. Instead of telling you what other people have thought upon certain subjects, we shall try to help you to find out what you yourself think on these subjects, and to express your thoughts as clearly as if you were writing a Rhetoric yourself. As the rules of grammar are derived from the everyday speech of those who speak well, so the rules and principles of Rhetoric are derived from the writings of those who write well; and each one of us, if he will think for himself honestly and carefully, may find them in those writings by observant reading. We wish to show you how this may be done, and we feel sure that you will enjoy such a voyage of discovery, and will find it far more interesting to form your own opinion from what you read than to commit to memory the printed opinions of others. We hope too that in this way your study of Rhetoric will make what you learn more fully a part of your mental furnishing, and that you will not only learn Rhetoric, but also how to think for yourself on all other subjects.

In order, however, to have the study of Rhetoric do for you all we wish it to do, we must have your hearty coöperation. In the first place we ask you to do your work as thoroughly as you know how. Let every

question have an answer, every direction be followed as closely as you can. In the second place we ask you to be honest: first with yourself,—be sure that whatever you take as an opinion is your own honest thinking, not what you believe it is proper to think, nor what people in general think, nor what your teacher thinks, nor what a spirit of contradiction prompts you to think, but what *you* think, even though as you grow older you are likely in some matters to change your opinion; secondly, with your teacher and classmates,—be sure that whatever you give as an opinion is your own, not “cribbed” from somebody else’s note-book, not borrowed from some Rhetoric or work on Literature, but your own unaided thinking. For only by thinking for yourself in this way, will you learn to think independently, to rely upon your own power to think, and to feel that you have as good a right and as efficient a power to think as others have.

Not that we would have you imagine that Rhetoric is merely a matter of opinion, and that it does not matter what you think so long as you think it; but you will be surprised to find, after a little of this honest thinking, how similar are your own honest conclusions to those of other men and women on the same subjects. We have found that honest people, thinking honestly about matters in which their own personal affairs are not directly involved, think very much alike; and so under the guidance of your teacher you will virtually make your own Rhetoric, and that you may enjoy doing it is the sincere desire of

THE AUTHOR.

CONTENTS.

	PAGE
QUALITIES OF STYLE	I
I. Clearness	I
II. Force	36
III. Elegance	...
FORMS OF STYLE	111
Verse	111
Prose	111
THE TREATMENT	12
I. Definition	12
II. Narration	12
III. Exposition	12
IV. Argumentation	221
V. Persuasion	246
APPENDIX	257

INDUCTIVE RHETORIC.

QUALITIES OF STYLE.

I. Clearness.

1. What is our object in talking and writing? What is needed in order to do this readily? What in order to convey the exact thought? What quality of style then is most important? Make a careful definition of it. What is the effect of a lack of clearness?

What is necessary in the mind of the writer in order to have clearness of expression? Upon what then does clearness chiefly depend? Why do so many school recitations lack in clearness? What are the causes of the "I know-but-I-can't-tell" disease? How may clear and exact thinking be cultivated?

2. Diction. Upon what else does clearness depend? We call choice of words diction; why is it important for clearness? Which is the more important, clear thought or good diction? Why? Does clearness of expression affect power to think? Give reasons for your opinion.

3. What violations of good diction do you find in the following?

METHODS OF TREATMENT.

I. Description.

82. In the following selection decide where Description ends and Narration begins. How do you know the difference?

Formed in the best proportions of her sex, Rowena was tall in stature, yet not so much so as to attract observation on account of superior height. Her complexion was exquisitely fair, but the noble cast of her head and features prevented the insipidity which sometimes attaches to fair beauties. Her clear blue eye, which sate enshrined beneath a graceful eyebrow of brown, sufficiently marked to give expression to the forehead, seemed capable to kindle as well as melt, to command as well as to beseech. If mildness were the more natural expression of such a combination of features, it was plain, that in the present instance, the exercise of habitual superiority, and the reception of general homage, had given to the Saxon lady a loftier character, which mingled with and qualified that bestowed by nature.

Her profuse hair, of a color betwixt brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets. . . . These locks were braided with gems, and being worn at full length, intimated the noble birth and freeborn condition of the maiden. A golden chain to which was attached a small reliquary of the same metal hung around her neck. She wore bracelets on her arms, which were bare. Her dress was an undergown and kirtle of pale sea-green silk, over which hung a long loose robe, which reached to the ground, having very wide sleeves, which came down, however, very little below the elbow. This robe was crimson and manufactured out of the very finest wool. A veil of silk, interwoven with gold, was

attached to the upper part of it, which could be, at the wearer's pleasure, either drawn over the face and bosom after the Spanish fashion, or disposed as a sort of drapery around the shoulders.

When Rowena perceived the Knight Templar's eyes bent on her with an ardor, that, compared with the dark caverns under which they moved, gave them the effect of lighted charcoal, she drew with dignity the veil around her face, as an intimation that the determined freedom of his glance was disagreeable. Cedric saw the motion and its cause. "Sir Templar," said he, "the cheeks of our Saxon maidens have seen too little of the sun to enable them to bear the fixed glance of a crusader."

How do objects of Description differ from objects of Narration? What essential in narrative must usually be shut out of descriptive writing? Define Description. How are the objects with which it deals associated with each other? What classes of things is it possible to describe?

83. Selection of Details. Bring to class to read a short description of some bit of natural scenery. In this description are all the details given? How many and which ones are selected? Is the picture which the description presents to your mind a distinct or a vague one? Can you tell why? Can you tell the purpose of the author in giving this description? How do you recognize his purpose? Has his purpose anything to do with his selection of details?

Write a description of a tree so that a traveller may recognize it and use it as a landmark. Write a description of another tree, in order to learn its name

from a botanist. Of another to impress the reader with its unusual beauty and grace. Of another to indicate its fitness for a definite use, as the mast of a ship.

How many details are ordinarily necessary? May too many be given? Bring to class a description containing too many details. Newspapers often contain such descriptions. What is the effect of such redundancy of details?

84. State the law of purpose which shall govern the selection of details. In the following descriptions how is brevity of details gained, and yet the purpose secured?

1. I shall never forget my ride and my introduction to the great Johnston elm. . . . As I rode along the pleasant way, watching eagerly for the object of my journey, the rounded tops of the elms rose from time to time at the roadside. Wherever one looked taller and fuller than the rest, I asked myself, — "Is this it?" but as I drew nearer, they grew smaller, — or it proved, perhaps, that two standing in a line looked like one, and so deceived me. At last, all at once, when I was not thinking of it, — I declare to you it makes my flesh creep when I think of it now, — all at once I saw a great, green cloud swelling in the horizon; so vast, so symmetrical, of such Olympian majesty and imperial supremacy among the lesser forest growths, that my heart stopped short, then jumped at my ribs as a hunter springs at a five-barred gate, and I felt all through me, without need of uttering the words, — "This is it!" — O. W. HOLMES.

2. In the afternoon they came unto a land,
In which it seemed always afternoon.
All round the coast the languid air did swoon,

Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon;
And like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem.
A land of streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn did go;
And some through wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below. — TENNYSON.

In the preceding extracts how does the anticipation of the traveller affect the description? How does the effect on the writer affect the brevity of the description? How does the use of figures affect brevity? In the preceding descriptions, note the purpose of each detail mentioned.

Write three different descriptions of a building, with as many different purposes in mind. Try to make them as brief as possible by some of the devices used in the preceding descriptions.

85. **Point of View.** In writing your descriptions, where did you imagine yourself in relation to the building? Were you each time in the same place? Would it be wise to change your point of view in the middle of a description? What effect would it have upon the general impression? Notice how this difficulty is avoided in Selection 4, page 154. Is it necessary to mention your point of view? What is the point of view in Selection 2, page 153? Should the point of view be definitely determined in your mind? Give reasons for your opinion. What difference in the description will near-

ness or remoteness of the point of view make? Before answering this question refer to the description from Ruskin, page 67, the one from "Lorna Doone," page 68, and the one from William Winter, page 80. What has the point of view to do with completeness of description? Write a description of a scene from a window, retaining the window strictly as the point of view, and keeping a definite purpose in mind.

86. In the following descriptions find the point of view and the purpose, and analyze to show the details given, the reasons for giving them, and their arrangement.

1. In these times of ours, though concerning the exact year there is no need to be precise, a boat of dirty and disreputable appearance, with two figures in it, floated on the Thames between Southwark Bridge, which is of iron, and London Bridge, which is of stone, as an autumn evening was closing in. The figures in this boat were those of a strong man with ragged grizzled hair, and a sun-browned face, and a dark girl of nineteen or twenty, sufficiently like him to be recognizable as his daughter. The girl rowed, pulling a pair of sculls very easily; the man, with the rudder lines slack in his hands, and his hands loose in his waistband, kept an eager lookout. He had no net, hook, or line, and he could not be a fisherman; his boat had no cushion for a sitter, no paint, no inscription, no appliance beyond a rusty boat-hook and a coil of rope, and he could not be a waterman; his boat was too small and too crazy to take in cargo for delivery, and he could not be a lighter-man or river-carrier; there was no clue to what he looked for, but he looked for something, with a most intent and searching gaze. The tide, which had turned an hour before, was running

down, and his eyes watched every little race and eddy in its broad sweep, as the boat made slight headway against, or drove stern foremost before it, according as he directed his daughter by a movement of his head. She watched his face as earnestly as he watched the river. But in the intensity of her look there was a touch of dread or horror. Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror, they were things of usage. — CHARLES DICKENS, *Our Mutual Friend*.

What is the purpose of telling what the boat did not have? Does the use of such details detract from brevity? Is there any plan recognizable in the arrangement of the details; if so, what is it?

2. Let us look at Cambridge of thirty years since. The seat of the oldest college in America, it had, of course, some of that cloistered quiet which characterizes all university towns. . . . But underlying this, it had an idiosyncrasy of its own. Boston was not yet a city, and Cambridge was still a country village, with its own habits and traditions, not yet feeling too strongly the force of suburban gravitation. Approaching it from the west by what was called the New Road, . . . you would pause on the brow of Symonds Hill to enjoy a view singularly soothing

and placid. In front of you lay the town, tufted with elms, lindens, and horse-chestnuts, which had seen Massachusetts a colony, and were fortunately unable to emigrate with the Tories by whom, or by whose fathers, they were planted. 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. — J. R. LOWELL, 1854.

What is the plan of arrangement in the above selection? Does it at all assist in forming a mental picture of the scene? In how many of the preceding descriptions do we find a general view given first, followed by more detailed views of the parts? How does this assist our mental picture?

87. Mark Twain published some years ago in a California newspaper a description of a wonderful stone

image said to have been dug up by some miners. The account was long and somewhat minute, giving in detail the position of each part of the body; but with so little system in arrangement of details, that only the most painstaking reader could discover that the image was described as having the fingers of both hands outspread, the thumb of one hand touching the nose, and the little finger touching the thumb of the other hand in the street-gamin's attitude of derision. This position was intended to indicate that the entire description was a hoax; but the article was copied as an account of a genuine discovery, by reputable papers all over the country, before the author in a second article explained his motive, and showed how indefinite must be the ideas gained from poorly written descriptions.

Are such descriptions still common in newspapers? See if you can find one to read to the class.

88. In the following selection note the changes of point of view, the plan of each separate description, and the thread that links the various details together in each.

The morning is serene and lovely; the sun has not gained sufficient power to destroy the freshness of the night; we will mount to the summit of the Tower of Comares, and take a bird's-eye view of Granada and its environs.

At length we are upon the terraced roof, and may take breath for a moment, while we cast a general eye over the splendid panorama of city and country, of rocky mountain, verdant

valley, and fertile plain; of castle, cathedral, Moorish towers and Gothic domes, crumbling ruins and blooming groves.

Let us approach the battlements and cast our eyes immediately below. See — on this side we have the whole plan of the Alhambra laid open to us, and can look down into its courts and gardens. At the foot of the tower is the Court of the Alherca with its great tank or fish-pool bordered with flowers; and yonder is the Court of Lions, with its famous fountain and its light Moorish arcades; and in the centre of the pile is the little garden of Lindaraxa, buried in the heart of the building, with its roses and citrons and shrubbery of emerald green.

That belt of battlements studded with square towers, straggling round the whole brow of the hill, is the outer boundary of the fortress. Some of the towers, you may perceive, are in ruins, and their massive fragments are buried among vines, fig trees, and aloes.

Let us look on this northern side of the tower. It is a giddy height; the very foundations of the tower rise above the groves of the steep hillside. And see, a long fissure in the massive walls shows that the tower has been rent by some of the earthquakes, which from time to time have thrown Granada into consternation; and which, sooner or later, must reduce this crumbling pile to a mere mass of ruin. The deep, narrow glen before us, which gradually widens as it opens from the mountain, is the valley of the Darro; you see the little river winding its way under embowered terraces, and among orchards and flower-gardens. It is a stream famous in old times for yielding gold, and its sands are still sifted, occasionally, in search of the precious ore.

Some of those white pavilions which here and there gleam from among the groves and vineyards were rustic retreats of the Moors, to enjoy the refreshment of their gardens.

The airy palace, with its tall white towers and long arcades, which breast yon mountain, among pompous groves and hanging gardens, is the Generalife, a summer palace of the Moorish

kings, to which they resorted during the sultry months, to enjoy a still more breezy region than that of the Alhambra. The naked summit of the height above it, where you behold some shapeless ruins, is the seat of the Moor; so called from having been a retreat of the unfortunate Boabdil during the time of an insurrection, where he seated himself and looked down mournfully upon his rebellious city.

A murmuring sound of water now and then rises from the valley. It is from the aqueduct of yon Moorish mill nearly at the foot of the hill. The avenue of trees beyond is the Alameda, along the bank of the Darro, a favorite resort in evenings and a rendezvous of lovers in the summer nights, when the guitar may be heard at a late hour from the benches along its walks. At present there are but a few loitering monks to be seen there, and a group of water-carriers from the fountain of Avellanos.

You start! 'Tis nothing but a hawk we have frightened from his nest. This old tower is a complete brooding-place for vagrant birds. The swallow and martlet abound in every chink and cranny, and circle about it the whole day long; while at night, when all other birds have gone to rest, the moping owl comes out of its lurking-place, and utters its boding cry from the battlements. See how the hawk we have dislodged sweeps away below us, skimming over the tops of the trees, and sailing up to ruins above the Generalife.

Let us leave this side of the tower and turn our eyes to the west. Here you behold in the distance a range of mountains bounding the Vega, the ancient barrier between Moslem Granada and the land of the Christians. Among the heights you may still discern warrior towns, whose gray walls and battlements seem of a piece with the rocks on which they are built; while here and there is a solitary watch-tower mounted in some lofty point, and looking down, as if it were from the sky, into the valleys on either side. It was down the defiles of these mountains, by the pass of Lope, that the Christian armies descended to the Vega.

It was round the base of yon gray and naked mountain, almost insulated from the rest, and stretching its bald rocky promontory into the bosom of the plain, that the invading squadrons would come bursting into view, with flaunting banners and the clangor of drums and trumpets. How changed is the scene! Instead of the glittering line of mailed warriors, we behold the patient train of the toilful muleteer slowly moving along the skirts of the mountain.

Behind that promontory is the eventful Bridge of Pinos, renowned for many a bloody strife between Moors and Christians; but still more renowned as being the place where Columbus was overtaken and called back by the messenger of Queen Isabella, just as he was departing in despair to carry his project of discovery to the court of France.

Behold another place famous in the history of the discoverer; yon line of walls and towers, gleaming in the morning sun in the very centre of the Vega, is the city of Santa Fé, built by the Catholic sovereigns during the siege of Granada, after a conflagration had destroyed their camp. It was to these walls that Columbus was called back by the heroic queen, and within them the treaty was concluded that led to the discovery of the Western World.

Here, to the south, the eye revels on the luxuriant beauties of the Vega, a blooming wilderness of grove and garden and teeming orchards, with the Xenil winding through it in silver links and feeding innumerable rills conducted through ancient Moorish channels, which maintain the landscape in perpetual verdure. Here are the beloved gardens and bowers and rural retreats for which the Moors fought with such desperate valor. The very farm-houses and hovels, which are now inhabited by the boors, retain traces of arabesques and other tasteful decorations, which show them to have been elegant residences in the days of the Moslems.

Beyond the embowered region of the Vega you behold, to the south, a line of arid hills down which a long train of mules

is slowly moving. It was from the summit of one of those hills that the unfortunate Boabdil cast back his last look upon Granada and gave vent to the agony of his soul. It is the spot famous in song and story, "The Last Sigh of the Moor."

Now raise your eyes to the snowy summit of yon pile of mountains, shining like a white summer cloud on the blue sky. It is the Sierra Nevada, the pride and delight of Granada; the source of her cooling breezes and perpetual verdure, of her gushing fountains and perennial streams. It is this glorious pile of mountains that gives to Granada that combination of delight so rare in a southern city — the fresh vegetation, and the temperate airs of a northern climate, with the vivifying power of a tropical sun, and the cloudless azure of a southern sky. It is this aerial treasure of snow, which, melting in proportion to the increase of the summer heat, sends down rivulets and streams through every glen and gorge of the Alpuxarras, diffusing emerald verdure and fertility throughout a chain of happy and sequestered valleys.

These mountains may well be called the glory of Granada. They dominate the whole extent of Andalusia, and may be seen from its most distant parts. The muleteer hails them as he views their frosty peaks from the sultry level of plain, and the Spanish mariner on the deck of his bark far, far off, on the bosom of the blue Mediterranean, watches them with a pensive eye, thinks of delightful Granada, and chants in low voice some old romance about the Moors.

But enough; the sun is high above the mountains, and is pouring his full fervor upon our heads. Already the terraced roof is hot beneath our feet; let us abandon it, and descend and refresh ourselves under the arcades by the Fountain of Lions. — WASHINGTON IRVING.

In the preceding, why is the general view given first? What do you notice about the details given in this gen-

eral view? What purpose governs the selection of the details? In what direction is the first limited view taken? How do you know? What determines the order in which the different details are mentioned in this view? Do you see any similarity in the description of each? What causes this similarity? What is the order of details in the northern view? Why is this order chosen? Are any details given that seem at first unnecessary? Can you see any purpose in their use? How in each case does the author indicate his changing point of view? In what order does he mention details in the western view? What is the trend of thought here that links these details together? How are details chosen to emphasize this thought? In the southern view what order is chosen? Why? What is the linking thought here? What is the purpose of the various details about the mountains? Why is this description left until the last? Is the point of view well chosen in the selection? Give reasons for your opinion. From what you have noticed of point of view and of arrangement, what do you think necessary in order to have the description a unit, making a definite picture to the mind? Write a law for Unity of Description.

89. In the following descriptions show how the laws of Description are observed; if they are in any way faulty, show how, and how they may be improved.

1. Chanticleer himself, though stalking on two stilt-like legs, with the dignity of interminable descent in all his gestures, was hardly bigger than an ordinary partridge; his two wives were

about the size of quails; and as for the one chicken, it looked small enough to be still in the egg, and, at the same time sufficiently old, withered, wizened, and experienced, to have been the founder of the antiquated race. Instead of being the youngest of the family, it rather seemed to have aggregated into itself the ages, not only of these living specimens of the breed, but of all its forefathers and foremothers, whose united excellencies and oddities were squeezed into its little body. Its mother evidently regarded it as the one chicken of the world, and as necessary, in fact, to the world's continuance, or, at any rate, to the equilibrium of the present state of affairs, whether in church or state. — HAWTHORNE, *House of Seven Gables*.

2. Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-tower'd mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazel wood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

— TENNYSON, *Enoch Arden*.

3. The quaint old room was furnished with that profound regard for angles which characterizes the New England country house adorned by the taste of fifty years ago. An uncompromising sofa loftily elevated its antique back, and contemplated with austere approval a line of rigidly upright chairs placed at exact distances upon the parallelograms of the carpet, and flanked by two triangular footstools. Everywhere was solidity, regularity, the quintessence of stiffness, except in a deep recessed window where a pretty modern Vandal, with fluffy golden hair, was curled up upon the faded damask cushions, and gazing with wide-open saucy eyes upon the treasures of

time surrounding her. — BLANCHE WILLIS HOWARD, *One Summer*.

4. On parting with the old angler I inquired after his place of abode; and happening to be in the neighborhood of the village a few evenings afterward, I had the curiosity to seek him out. I found him living in a small cottage, containing only one room, but a perfect curiosity in its method and arrangement. It was on the skirts of the village, on a green bank, a little back from the road, with a small garden in front, stocked with kitchen herbs, and adorned with a few flowers. The whole front of the cottage was overrun with a honeysuckle. On the top was a ship for a weathercock. The interior was fitted up in a truly nautical style, his ideas of comfort and convenience having been acquired on the berth-deck of a man-of-war. A hammock was slung from the ceiling, which, in the daytime, was lashed up so as to take up but little room. From the centre of the chamber hung the model of a ship, of his own workmanship. Two or three chairs, a table, and a large sea-chest, formed the principal movables. About the wall were stuck up naval ballads, . . . intermingled with pictures of sea-fights, among which the battle of Camperdown held a distinguished place. The mantelpiece was decorated with sea-shells; over which hung a quadrant, flanked by two woodcuts of most bitter looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling, much worn, a Bible covered with canvas, an odd volume or two of voyages, a nautical almanac, and a book of songs.

— IRVING.

5. After I had with great labor and difficulty got to the top, I saw my fate, to my great affliction, viz., that I was in an island environed every way with the sea, no land to be seen except some rocks, which lay a great way off, and two small islands, less than this, which lay about three leagues to the west. I

found also that the island I was in was barren, and, as I had good reason to believe, uninhabited, except by wild beasts, of whom, however, I saw none. — DANIEL DEFOE, *Robinson Crusoe*.

90. Read Lowell's "Pictures from Appledore," select three descriptions that please you, and in one of them show the plan, in another how the details fit the purpose, and in the third, how brevity of description is gained. What feeling is roused in the "Pictures from Appledore"? What feeling is roused in the following description? How is this feeling excited? Is it by words? by rhythm? by figurative language? by sentence-structure?

THE COLORADO DESERT.

Thou brown, bare-breasted, voiceless mystery,
Hot sphinx of nature, cactus-crowned, what hast thou done?
Unclothed and mute as when the groans of chaos turned
Thy naked, burning bosom to the sun.
The mountain silence hath speech, the rivers sing,
Thou answerest never unto anything.
Pink-throated lizards pant in thy sliny shade;
The horned toad runs rustling in the heat;
The shadowy gray coyote, born afraid,
Steals to some brackish spring and laps and prowls
Away, and howls and howls and howls and howls,
Until the solitude is shaken with an added loneliness.
Thy sharp mescal shoots up a giant stalk,
Its century of yearning, to the sunburnt skies,
And drips rare honey from the lips
Of yellow waxen flowers, and dies.
Some lengthwise sun dried shapes with feet and hands,
And thirsty mouths pressed on the sweltering sands,

Mark here and there a grewsome, graveless spot,
Where some one drank thy scorching hotness and is not !
God must have made thee in His anger and forgot.

— LIPPINCOTT.

91. In which of the preceding descriptions are the scenes so well suggested that two equally good painters, working independently of each other, would probably make similar pictures of them? How does word-painting differ from picture-painting? Why should it be so? Describe in writing three landscapes, in one letting the coloring be the thread of the description, in the second form, and in the third, relative position. Describe a sunrise scene, once, letting color be the thread, and again, making the characteristic sounds the links that bind the description.

Describe a firelit interior. Describe a scene of busy labor of some kind common in your locality. Write three descriptions of persons, in one dwelling upon dress, in another upon form and position, and in the third on expression in face and attitude. Describe a picture which you have seen which tells a story in itself.

Try in all your descriptions to observe the laws of Description and to be economical of words but not of thoughts. Make a few words tell much. In selecting subjects for description take those which you have really seen and enjoyed. When at a loss in selection of details, remember that those which most forcibly impressed you will probably have the same effect upon others.

92. Select at least three descriptions each of objects or of persons from one or more of the following authors: —Tennyson, Dickens, J. Fenimore Cooper, George Eliot, Hawthorne, Macaulay, Prescott, Victor Hugo; in these descriptions find what you can of the author's peculiarities of Description and his method of arrangement. Write the results of your investigations.

93. Description of Mental States. Can we describe objects that cannot be perceived by the senses? Name such objects and show that they may be described. How do such Descriptions compare in difficulty with Descriptions of objects of sense? Give reasons why this is so. In the following description how is ambiguity in describing mental states avoided? How does the Description of surrounding objects of sense aid you here in appreciation of mental states? Are these Descriptions well managed in connection with the main purpose?

The wild mustard in southern California is like that spoken of in the New Testament, in the branches of which the birds of the air may rest. Coming up out of the earth, so slender a stem that dozens can find starting-point in an inch, it darts up, a slender, straight shoot, five, ten, twenty feet, with hundreds of fine feathery branches locking and interlocking with all the other hundreds around it, till it is an inextricable network like lace. Then it bursts into yellow bloom still finer, more feathery and more lacelike. The stems are so infinitesimally small, and of so dark a green, that at a short distance they do not show, and the cloud of blossoms seems floating in the air; at times it looks like golden dust. With a clear blue sky behind it, as

it is often seen, it looks like a golden snowstorm. The plant is a tyrant and a nuisance,—the terror of the farmer; it takes riotous possession of a whole field in a season; once in, never out; for one plant this year, a million the next; but it is impossible to wish that the land were freed from it. Its gold is as distinct a value to the eye as the nugget gold is in the pocket.

Father Salvierderra soon found himself in a veritable thicket of these delicate branches, high above his head, and so interlaced that he could make headway only by slowly and patiently disentangling them, as one would disentangle a skein of silk. It was a fantastic sort of dilemma, and not unpleasing. Except that the Father was in haste to reach his journey's end, he would have enjoyed threading his way through the golden meshes. Suddenly he heard faint notes of singing. He paused,—listened. It was the voice of a woman. It was slowly drawing nearer, apparently from the direction in which he was going. At intervals it ceased abruptly, then began again; as if by a sudden but brief interruption, like that of question and answer. Then, peering ahead through the blossoms, he saw them waving and bending, and heard sounds as if they were being broken. Evidently some one entering on the path from the opposite end had been caught in the fragrant thicket as he was. The notes grew clearer, though still low and sweet as the twilight notes of the thrush; the mustard branches waved more and more violently; light steps were now to be heard. Father Salvierderra stood still as one in a dream, his eyes straining forward into the golden mist of blossoms. In a moment more came, distinct and clear to his ear, the beautiful words of the second stanza of St. Francis's inimitable lyric, "The Canticle of the Sun": "Praise be to Thee, O Lord, for all Thy creatures, and especially for our brother the Sun,—who illuminates the day, and by his beauty and splendor shadows forth unto us Thine." "Ramona!" exclaimed the Father,

his thin cheeks flushing with pleasure, "The blessed child!" and as he spoke, her face came into sight, set in a swaying frame of the blossoms, as she parted them lightly to right and left with her hands, and half crept, half danced through the loophole openings thus made. Father Salvierderra was past eighty, but his blood was not too old to move quicker at the sight of this picture. A man must be dead not to thrill at it. Ramona's beauty was of the sort to be best enhanced by the waving gold which now framed her face. She had just enough of olive-tint in her complexion to underlie and enrich her skin without making it swarthy. Her hair was like her Indian mother's, heavy and black, but her eyes were like her father's, steel-blue. Only those who came very near to Ramona knew, however, that her eyes were blue, for the heavy black eyebrows and long black lashes so shaded and shadowed them that they looked black as night. At the same instant that Father Salvierderra first caught sight of her face, Ramona also saw him, and crying out joyfully, "Ah, Father, I knew you would come by this path, and something told me you were near!" she sprang forward and sank on her knees before him, bowing her head for his blessing. In silence he laid his hands on her brow. It would not have been easy for him to speak to her at that first moment. She had looked to the devout old monk, as she sprang through the cloud of golden flowers, the sun falling on her bared head, her cheeks flushed, her eyes shining, more like an apparition of an angel or saint, than like the flesh-and-blood maiden whom he had carried in his arms when she was a babe.

—HELEN HUNT JACKSON, *Ramona*.

94. In the following descriptions, how is our conception of the mental states aided?

O Jerusalem, Jerusalem, thou that stonest the prophets and killest them that are sent unto thee, how often would I have

gathered thy children together even as a hen gathers her chickens under her wings, and ye would not! — CHRIST.

Tito had an unconquerable aversion to anything unpleasant, even when an object very much loved and desired was on the other side of it. He had risen early; had waited; had seen sights, and had been already walking in the sun. He was inclined for a siesta, and inclined all the more because little Tessa was there, and seemed to make the air softer. He lay down on the grass again, putting his cap under his head on a green turf by the side of Tessa. That was not quite comfortable; so he moved again, and asked Tessa to let him rest his head against her lap; and in that way he soon fell asleep. Tessa sat quiet as a dove on its nest, just venturing, when he was fast asleep, to touch the wonderful dark curls that fell backward from his ear. She was too happy to go to sleep — too happy to think that Tito would wake up, and that then he would leave her, and she must go home. It takes very little water to make a perfect pool for a tiny fish, where it will find its world and paradise all in one, and never have a presentiment of the dry bank. — GEORGE ELIOT.

He felt as if a serpent had begun to coil about his limbs.

His blood curdled uncomfortably at the old fellow's touch.

Not many days ago, I saw at breakfast the notablest of all your Notabilities, Daniel Webster. He is a magnificent specimen; you might say to all the world, This is your Yankee Englishman, such limbs we make in Yankeeland! As a Log-fencer, Advocate, and Parliamentary Hercules, one would incline to back him at first sight against all the extant world. The tanned complexion, that amorphous craglike face; the dull black eyes under their precipice of brows, like dull anthracite furnaces, needing only to be blown; the mastiff mouth, accurately closed: — I have not traced as much of

silent Berserker rage, that I remember of in any other man. — CARLYLE.

95. What mental states are indicated in the following, and how are they suggested? Is such suggestion as effective as fuller description?

A few hours later, the whole of the little town was shaken to its very foundations, by something like an earthquake, accompanied by an ominous, booming sound which brought people flocking out of their houses, with white faces. Some of them had heard it before — all knew what it meant. From the colliers' cottages poured forth women, shrieking and wailing, — women who bore children in their arms and had older ones dragging at their skirts, and who made their desperate way to the pit with one accord. From houses and workshops there rushed men, who, coming out in twos and threes, joined each other, and, forming a breathless crowd, ran through the streets scarcely daring to speak a word — and all ran toward the pit.

There were scores at the mouth in five minutes; in ten minutes there were hundreds; and above all the clamor rose the cry of women:

"My mester's down!"

"An' mine!"

"Four lads o' mine is down!"

"Three o' mine!"

"My little un's theer — th' youngest — nobbut ten year old, poor little chap, an' on'y been at work a week!"

"Ay, wenches, God ha' mercy on us aw — God ha' mercy!" And then more shrieks and wails in which the terror-stricken children joined.

It was a fearful sight. How many lay dead and dying in the noisome darkness below, God only knew! How many lay

mangled and crushed, waiting for their death, Heaven only could tell!

In five minutes after the explosion occurred, a slight figure in clerical garb made its way through the crowd with an air of excited determination.

"Th' parson's fear't," was the general comment.

"My men," he said, raising his voice so that all could hear, "can any of you tell me who last saw Fergus Derrick?"

There was a brief pause, and then came a reply from a collier who stood near.

"I coom up out o' th' pit an hour ago," he said; "I were th' last as coom up, an' it were on'y chance as browt me. Derrick wur wi' his men i' th' new part o' th' mine. I seed him as I passed through."

Grace's face became a shade or so paler, but he made no more inquiries. His friend either lay dead below, or was waiting for his doom at that very moment. He stepped a little farther forward.

"Unfortunately for myself, at present," he said, "I have no practical knowledge of the nature of these accidents. Will some of you tell me how long it will be before we can make our first effort to rescue the men who are below?"

Did he mean to volunteer — this young whipper-snapper of a parson? And if he did, could he know what he was doing?

"I ask you," he said, "because I wish to offer myself as a volunteer at once; I think I am stronger than you imagine, and at least my heart will be in th' work. I have a friend below, — myself," his voice altering its tone and losing its firmness, — "a friend who is worthy the sacrifice of ten such lives as mine if such a sacrifice could save him."

One or two of the older and more experienced spoke up. Under an hour it would be impossible to make the attempt — it might even be a longer time, but in an hour they might, at least, make their first effort.

If such was the case, the parson said, the intervening period must be turned to the best account. In that time much could be thought of and done which would assist themselves and benefit the sufferers. He called upon the strongest and most experienced, and almost without their recognizing the prominence of his position, led them on in the work. He even rallied the weeping women and gave them something to do. One was sent for this necessary article, and another for that. A couple of boys were despatched to the next village for medical assistance, so that there need be no lack of attention when it was required. He took off his broadcloth and worked with the rest of them until all the necessary preparations were made, and it was considered possible to descend into the pit.

— FRANCIS HODGSON BURNETT, *That Lass o' Luckie's*.

96. Which is the easier to describe, one's own mental state or that of another? Why? What qualities of mind should one need to describe well the mental state of another? To describe the mental state of an imaginary character?

What laws observed in describing objects of sense are applicable to the Description of mental states? How do these laws compare in importance in their application to Descriptions of objects of sense and of mental states? How are these laws observed in the preceding Descriptions?

97. Examine two or more of the following authors for descriptions of mental states, and write the results of your investigations: Dickens, Thackeray, George Eliot, Hawthorne, Motley, Carlyle, Victor Hugo, J. R. Green, H. H. Jackson, Elizabeth Stuart Phelps, George

Macdonald, W. D. Howells, William Blackmore, Ian MacLaren, Anthony Hope, William Black, Henry James.

98. Write descriptions of three mental states which you remember to have experienced; let them be noteworthy, and such as you vividly remember.

Write an imaginary legend connected with some locality in your neighborhood. Let it contain a description of the locality, and a description of the mental state of some person connected with it.

Write a description of the mental state of one of your favorite characters in history at some crisis in his or her life.

99. Descriptions of Character. Review the character descriptions in "Snow-Bound." How do you think these estimates of character were formed? How does the description of character differ from the description of a mental state?

Elizabeth was now in her twenty-fifth year. Personally she had more than her mother's beauty; her figure was commanding, her face long but queenly and intelligent, her eyes quick and fine. She had grown up amidst the liberal culture of Henry's court a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar. She studied every morning the Greek Testament, and followed this by the tragedies of Sophocles or orations of Demosthenes, and could "rub up her rusty Greek" at need to bandy pedantry with a Vice Chancellor. But she was far from being a mere pedant. The new literature which was springing up around her found constant welcome in her court. She spoke Italian

and French as fluently as her mother tongue. She was familiar with Ariosto and Tasso. Even amidst the affectation and love of anagrams and puerilities which sullied her later years, she listened with delight to the "Faery Queene," and found a smile for "Master Spenser" when he appeared in her presence. Her moral temper recalled in its strange contrasts the mixed blood within her veins. She was at once the daughter of Henry and of Anne Boleyn. From her father she inherited her frank and hearty address, her love of popularity and of free intercourse with the people, her dauntless courage and her amazing self-confidence. Her harsh, manlike voice, her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood. She rated great nobles as if they were schoolboys; she met the insolence of Essex with a box on the ear; she would break now and then into the gravest deliberations to swear at her minister like a fishwife. But strangely in contrast with the violent outlines of her Tudor temper stood the sensuous, self-indulgent nature she derived from Anne Boleyn. Splendor and pleasure were with Elizabeth the very air she breathed. Her delight was to move in perpetual progresses from castle to castle through a series of gorgeous pageants, fanciful and extravagant as a Caliph's dream. She loved gaiety and laughter and wit. A happy retort or a finished compliment never failed to win her favor. She hoarded jewels. Her dresses were innumerable. Her vanity remained, even to old age, the vanity of a coquette in her teens. No adulation was too fulsome for her, no flattery of her beauty too gross. "To see her was heaven," Hatton told her, "the lack of her was hell." She would play with her rings that her courtiers might note the delicacy of her hands; or dance a coranto that the French ambassador, hidden dexterously behind a curtain, might report her sprightliness to his master. Her levity, her frivolous laughter, her unwomanly jests, gave color to a thousand scandals. Her character, in fact, like her portraits, was utterly without

shade. Of womanly reserve or self-restraint she knew nothing. No instinct of delicacy veiled the voluptuous temper which had broken out in the romps of her girlhood and showed itself almost ostentatiously throughout her later life. Personal beauty in a man was a sure passport to her liking. She patted handsome young squires on the neck when they knelt to kiss her hand, and fondled her "Sweet Robin," Lord Leicester, in the face of the court.

It was no wonder that the statesmen whom she outwitted held Elizabeth almost to the last to be little more than a frivolous woman, or that Philip of Spain wondered how "a wanton" could hold in check the policy of the Escorial. But the Elizabeth whom they saw was far from being all of Elizabeth. The wilfulness of Henry, the triviality of Anne Boleyn, played over the surface of a nature hard as steel, a temper purely intellectual, the very type of reason untouched by imagination or passion. Luxurious and pleasure loving as she seemed, Elizabeth lived simply and frugally, and she worked hard. Her vanity and caprice had no weight whatever with her in state affairs. The coquette of the presence chamber became the coolest and hardest of politicians at the council-board. Fresh from the flattery of her courtiers, she would tolerate no flattery in the closet; she was herself plain and downright of speech with her counsellors, and she looked for a corresponding plainness of speech in return. If any trace of her sex lingered in her actual statesmanship, it was seen in the simplicity and tenacity of purpose that often underlies a woman's fluctuations of feeling. It was this in part which gave her her marked superiority over the statesmen of her time. No nobler group of ministers ever gathered round a council-board than those who gathered round the council-board of Elizabeth. But she was the instrument of none. She listened, she weighed, she used or put by the counsels of each in turn, but her policy as a whole was her own. It was a policy, not of genius, but of good sense. Her aims were

simple and obvious: to preserve her throne, to keep England out of war, to restore civil and religious order. Something of womanly caution and timidity perhaps backed the passionless indifference with which she set aside the larger schemes of ambition which were ever opening before her eyes. She was resolute in her refusal of the Low Countries. She rejected with a laugh the offers of the Protestants to make her "head of the religion" and "mistress of the seas." But her amazing success in the end sprang mainly from this wise limitation of her aims. She had a finer sense than any of her counsellors of her real resources; she knew instinctively how far she could go, and what she could do. Her cold, critical intellect was never swayed by enthusiasm or by panic either to exaggerate or to underrate her risks or her power.

Of political wisdom indeed, in its larger and more general sense, Elizabeth had little or none; but her political tact was unerring. She seldom saw her course at a glance, but she played with a hundred courses, fitfully and discursively, as a musician runs his fingers over the keyboard, till she hit suddenly upon the right one. Her nature was essentially practical and of the present. She distrusted a plan in fact just in proportion to its speculative range or its outlook into the future. Her notion of statesmanship lay in watching how things turned out around her, and in seizing the moment for making the best of them. A policy of this limited, practical, tentative order was not only best suited to the England of her day, to its small resources and the transitional character of its religious and political belief, but it was one eminently suited to Elizabeth's peculiar powers. It was a policy of detail, and in details her wonderful readiness and ingenuity found scope for their exercise. "No War, my Lords," the Queen used to cry impatiently at the council-board, "No War!" but her hatred of war sprang less from her aversion to blood or to expense, real as was her aversion to both, than from the fact that peace left the field

open to the diplomatic manœuvres and intrigues in which she excelled. Her delight in the consciousness of her ingenuity broke out in a thousand puckish freaks, — freaks in which one can hardly see any purpose beyond the purpose of sheer mystification. She revelled in "byways" and "crooked ways." She played with grave cabinets as a cat plays with a mouse, and with much of the same feline delight in the mere embarrassment of her victims. When she was weary of mystifying foreign statesmen she turned to find fresh sport in mystifying her own ministers. Had Elizabeth written the story of her reign she would have prided herself, not on the triumph of England or the ruin of Spain, but on the skill with which she had hoodwinked and outwitted every statesman in Europe during fifty years. Nor was her trickery without political value. Ignoble, inexpressibly wearisome as the Queen's diplomacy seems to us now, tracing it as we do through a thousand despatches, it succeeded in its main end. It gained time, and every year that was gained doubled Elizabeth's strength. Nothing is more revolting in the Queen, but nothing is more characteristic, than her shameless mendacity. It was an age of political lying, but in the profusion and recklessness of her lies Elizabeth stood without a peer in Christendom. A falsehood was to her simply an intellectual means of meeting a difficulty; and the ease with which she asserted or denied whatever suited her purpose was only equalled by the cynical indifference with which she met the exposure of her lies as soon as their purpose was answered. The same purely intellectual view of things showed itself in the dexterous use she made of her very faults. Her levity carried her gaily over moments of detection and embarrassment where better women would have died of shame. She screened her tentative and hesitating statesmanship under the natural timidity and vacillation of her sex. She turned her very luxury and sports to good account. There were moments of grave danger in her reign when the country remained indifferent to its perils, as it

saw the Queen give her days to hawking and hunting, and her nights to dancing and plays. Her vanity and affectation, her womanly fickleness and caprice, all had their part in the diplomatic comedies she played with the successive candidates for her hand. If political necessities made her life a lonely one, she had at any rate the satisfaction of averting war and conspiracies by love-sonnets and romantic interviews, or of gaining a year of tranquillity by the dexterous spinning out of a flirtation.

As we track Elizabeth through her tortuous mazes of lying and intrigue, the sense of her greatness is almost lost in a sense of contempt. But wrapped as they were in a cloud of mystery, the aims of her policy were throughout temperate and simple, and they were pursued with a singular tenacity. The sudden acts of energy which from time to time broke her habitual hesitation proved that it was no hesitation of weakness. Elizabeth could wait and finesse; but when the hour was come she could strike, and strike hard. Her natural temper indeed tended to a rash self-confidence rather than to self-distrust. She had, as strong natures always have, an unbounded confidence in her luck. "Her Majesty counts much on Fortune," Walsingham wrote bitterly; "I wish she would trust more in Almighty God." The diplomatists who censured at one moment her irresolution, her delay, her changes of front, censure at the next her "obstinacy," her iron will, her defiance of what seemed to them inevitable ruin. "This woman," Phillip's envoy wrote after a wasted remonstrance, "this woman is possessed by a hundred thousand devils." To her own subjects, indeed, who knew nothing of her manœuvres and retreat, of her "byways" and "crooked ways," she seemed the embodiment of dauntless resolution. Brave as they were, the men who swept the Spanish main or glided between the icebergs of Baffin's Bay never doubted that the palm of bravery lay with their Queen. Her steadiness and courage in the pursuit of her aims were equalled by the wisdom with which she chose the men to

accomplish them. She had a quick eye for merit of any sort, and a wonderful power of enlisting its whole energy in her service. . . . If in lateness of aim her temper fell below many of the tempers of her time, in the breadth of its range, in the universality of its aims, it fell far above them all.

The versatility and many-sidedness of her mind enabled her to understand every phase of the intellectual movement of her day, and to lay it out or to turn it on its higher representatives. But the greatness of the Queen rises above all on her power over her people. We have had greater and nobler rulers, but none so popular as Elizabeth. The passion of love, of loyalty, of admiration, which finds its most perfect expression in the "Faery Queen," pulsated as intensely through the veins of her meanest subjects. To England, during her reign of half a century, she was a virgin and a Protestant Queen; and her immortality, her absolute want of religious enthusiasm, failed utterly to blur the brightness of the national ideal. Her worst acts broke fruitlessly against the general devotion. A Puritan, whose hand she hacked off in a freak of tyrannous resentment, waved the stump round his head, and shouted, "God save Queen Elizabeth!" Of her faults, indeed, England beyond the circle of her court knew little or nothing. The shiftings of her diplomacy were never seen outside the royal closet. The nation at large could only judge her foreign policy by its main outlines, by its temperance and good sense, and, above all, by its success. But every Englishman was able to judge Elizabeth in her rule at home, in her love of peace, her instinct of order, the firmness and moderation of her government, the judicious spirit of conciliation and compromise among warring factions, which gave the country an unexampled tranquillity at a time when almost every other country in Europe was torn with civil war. . . . Above all, there was a general confidence in her instinctive knowledge of the national temper. Her finger was always on the public pulse. She knew exactly

when she could resist the feeling of her people, and when she must give way before the new sentiment of freedom which her policy had unconsciously fostered. But when she retreated, her defeat had all the grace of victory; and the frankness and unre-

meditatedness of her action had all the grace of spontaneity which she had lost. Her attitude at home, in fact, was that of a woman whose pride in the well-being of her subjects, and whose indignation at their suffering, were stronger than her sense of her national dignity. It did not seem to her that she was doing a thing, she loved England. "No doubt," she said to her first Parliament in words of unassuming fire, "nothing, now falling tongs under the sun, is so dear to me as the welfare of my subjects." And the love and pride which were so dear to her she fully won. . . . It was only on her intellectual side that Elizabeth touched the England of her day. All its moral aspects were simply dead to her. It was a time when men were being lifted into nobleness by the new moral energy which seemed suddenly to pulse through the whole people, when honor and enthusiasm took colors of poesy, when religion became a chivalry. But the finer sentiments of the men around her touched Elizabeth simply as the fair tints of a picture would have touched her. She made her market with equal indifference out of the heroism of William of Orange or the bigotry of Philip. The noblest aims and lives were only counters on her board. She was the one soul in her realm whom the news of St. Bartholomew stirred to no lasting thirst for vengeance; and while England was thrilling with its triumph over the Armada, its Queen was coolly grumbling over the cost, and making her profit out of the spoiled provisions she had ordered for the fleet that saved her. To the voice of gratitude, indeed, she was absolutely deaf. She accepted service such as was never rendered to any other English sovereign, without a thought of return. Walsingham spent his fortune in saving her life and her throne, and she left him to die a beggar. . . .

But as if by a strange irony, it was to this very want of sympathy that she owed some of the grander features of her character. If she was without love, she was without hate. She cherished no petty resentments; she never stooped to envy or suspicion of the men who served her. She was indifferent to abuse. Her good humor was never ruffled by the charges of wantonness and cruelty with which the Jesuits had filled every court in Europe. She was insensible to fear. Her life became at last the mark for assassin after assassin, but the thought of peril was the one hardest to bring home to her. Even when the Catholic plots broke out in her very household, she would listen to no proposals for the removal of Catholics from her court. — J. R. GREEN, *Short History of the English People*.

In what part of the above selection do we find Elizabeth's physical characteristics? Where her inherited mental characteristics? How is a wise variety in expression gained here? Does the contrast help at all? Where do we find the characteristics acquired by education? Can you give any reason for this arrangement? What typical incidents in these groups are used to illustrate general traits? Where do we find a summing up of her personal traits? How is this made to prepare for her character as Queen? How does antithesis help in bringing out her traits here?

By what means do you think the historian discovered these characteristics of Elizabeth? Could it have been done as well by a man of her own time? Give reasons for your opinion. What effect upon us have the illustrations of particular traits given here? Are they usually given before or after the enumeration of those traits? Why?

How are Elizabeth's characteristics as Queen grouped, and what is the leading trait in each group? Where are they illustrated by allusions to the England of her time? Where by their effect upon her contemporaries? Where by their effect upon her own people?

Where do we find a summing up in a description of the underlying nature of the Queen? How does this make a unit of the entire description? What traits previously noticed does it explain? Does it suggest any not hinted at before? Which is easier to describe, a simple or a complex character? Which do you consider the character of Elizabeth? What aids to purpose, brevity, and unity do you find in the above description?

How should character in every-day life be studied, so as to gain an estimate of component qualities? How may we gain an estimate of fictitious or of historical characters? Did you ever read fiction in which your estimate of some character did not agree with the author's estimate? Can you account for this disagreement? Is it wiser to attempt to describe mature or immature characters? Why? If we describe character in the process of growth or change, what does the description become?

Find descriptions of character in standard fiction and in standard history. Study them for the laws observed, the method and arrangement used.

100. Write a description of the character of Evangeline, of Priscilla, of Portia, of Cordelia, or Queen

Esther, of Marie Antoinette, of Romona, of Joan Lowrie, of Romola, of Dinah Morris, of Isabella the Catholic, of Elijah, of Miles Standish, of Péricles, of Tito Melema, of Paul Dombey, of Henry Esmond, of Silas Lapham, of John Ridd, of Gavin Dishart, of Othello, of Sir Roger de Coverley, of Alexander Pope. Try not to make your descriptions mere inventories, but to have picturesqueness of grouping and illustrations, or comparisons that will make them vivid and interesting.

Write a description of the person and character of some one whom you have known. Make it as complete, interesting, and characteristic as you can.

MEMORY QUOTATIONS.

Interest in description of natural objects depends very largely upon our assurance that the author is giving us his own views and impressions, instead of summarizing those of others.

— BARDEEN.

Clear and forcible description rests upon clear and strong

To tell the whole story by no means to tell, *unconquered*.

True art is that which, whether in the person, or in the actor, or a sentiment, lays hold of its inner meaning, and its surface; the type which the thing, and the actor, the sentiment, . . . Such does not exist, and by a term, . . . But, of all possible words, let us select that which, even if it is only

Old Homer was wise when he called a girl "old" and "old" Helen, except by announcing the effect she produced; when she passed the old men rose in reverence. And yet I am by no means sure that he was not wiser yet when he slipped in that little adjective old. Of course the young men would have risen in delight and ready homage, but she was so beautiful that the old men rose. — ALICE WELLINGTON ROLLINS.

II. Narration.

101. In what way does Narration differ from Description? Which is the more interesting? Why? Define Narration. With what objects and events does it deal? Name the kinds of writing in which it is likely to occur. Should there be selection of details in Narration as in Description? What condition of mind would be indicated by the attempt to narrate all the details of an incident? Show how the following selection illustrates this.

Falstaff. What is the gross sum that I owe thee?

Hostess. Marry, if thou wert an honest man, thyself and thy money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round table, on Wednesday in Whitsun week, when the Prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me, and make me my lady thy wife. Canst thou deny it? Did not Goodwife Keech, the butcher's wife, come in then, and call me Gossip Quickly? Coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound? And didst not thou when she was gone down stairs, desire me to be no more so familiarity with such poor people; saying, that ere long they should call me Madam? And didst thou not kiss me, and bid me fetch thee thirty shillings? I put thee now to thy book oath; deny it if thou canst.

—SHAKESPEARE.

Name other characters in fiction that show the same trait. What is the cause of this trait where you find it

in real life? Do you think education should remove it? If so, why, and how? What should limit the number of details used?

102. Show in the following narration why each detail was used? Look in Webster's works for the White murder trial, and see under what circumstances and for what purpose this narration was given.

The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless feet he paces the lonely hall, half-lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise; and he enters and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given! and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the blade. He even raises the aged arm, that he may not fall in his aim at the heart, and replaces it again over the wounds of the pondard! To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps

to the window, passes out through it as he came in, and escapes. He has done the murder. No eye has seen him, no ear has heard him. The secret is his own, and it is safe.

— DANIEL WEBSTER.

103. Select some event in history, and show the different sets of details that would be required by different purposes. Select some well known story, like one of the following, and tell it (1) with such details as you would give to interest a child, and (2) with the details necessary to illustrate some moral or political truth.

Joseph and his brethren.

The banishment of Aristides.

Alexander and Bucephalus.

Cornelia, the mother of the Gracchi, and her jewels.

William Tell and the apple.

King Alfred in the Danish camp.

The regicide judge in the attack on Old Hadley.

Pocahontas and Captain John Smith.

Which of the two stories should be the longer? Why?

104. Laws of Narration. Which of the laws used in Description apply also to Narration? What is the effect upon unity of diffuseness of detail? Is arrangement as important in Narration as in Description? What order of details is generally best in narrative? Why? How may this order be varied? What order does Virgil use in the "Æneid"? For what purpose? Can you name any other narrative which uses a similar order for the same purpose? What order does George

Eliot use in "Daniel Deronda"? Why? Can you name any similar violation of the chronological order?

Climax. Where should the height of interest come in a narrative? Why? What is this height of interest called? Is it common in fiction? Is it as common in history or biography? In what kind of narrative? Why? May such difficulties be overcome? Read the Book of Esther and see if you think the suspense is well sustained, and the climax well managed. How is it done? Can you name any other illustrations in narratives of fact?

105. Study the following selections carefully so that you can reproduce them orally in your own words. Note the observance of the laws of Narration as far as they are observed. Note also the qualities of style used, and the vividness of the Narration and on what that vividness depends. Try in your own reproductions to equal the original in vividness and interest.

1. Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter. Prepare thyself to die; for I swear by my infernal den that thou shalt go no further; here will I spill thy soul. And with that he threw a flaming dart at his breast, but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.

Then did Christian draw, for he saw it was time to fight him, and Apollyon as fast made at him, throwing darts as thick as hail; by the which, notwithstanding all that Christian could do to avoid it, Apollyon wounded him in his head, his hand, and foot. This made Christian give a little back; Apollyon

therefore relaxed his work again, and Christian again took courage, and resisted as manfully as he could. This sore combat lasted for some part of a day, even till Christian was almost quite exhausted; for you have known that Christian, by reason of his wounds, whose wounds grow weaker and weaker.

Then Apollyon, perceiving his opportunity, began to gather up close to Christian, and wrestling with him, gave him a dreadful fall; and with that Christian's sword flew out of his hand. Then said Apollyon, I am sure of thee now; and with that he had almost pressed him to death, so that Christian began to despair of life. But as God would have it, while Apollyon was fetching of his last blow, thereby to make a full end of this good man, Christian nimbly reached out his hand for his sword, and caught it, saying, Rejoice not against me, O mine enemy! When I fall I shall arise; and with that gave him a deadly thrust, which made him give back, as one that had received his mortal wound. Christian perceiving that, made at him again, saying, Nay, in all these things, we are more than conquerors, through him that loved us. And with that Apollyon spread forth his dragon's wings and sped him away, that Christian saw him no more. — JOHN BUNYAN, *Pilgrim's Progress*.

In the preceding what are the words that especially tell in vividness of narrative? Has the antiquated style anything to do with it? Does the narrative seem to you a strong or a comparatively weak one? Compare with it the following, not only for style, but also for rapidity of movement, vividness, and animation.

2. Sir Roger's servants, and among the rest, my old friend the butler, had, I found, provided themselves with good oaken plants to attend their master upon this occasion. When we had placed him in his coach, with myself at his left hand, the captain before him, and his butler at the head of his footmen in

the rear, we conveyed him in safety to the playhouse, where, after having marched up the entry in good order, the captain and I went to wait upon him, and seated him in the best place. As soon as the house was full, and the curtains drawn, my friend stood up and looked about him, when first he cast his eye upon a multitude of people who were seated round him, and then upon the sight of a multitude of people who were seated round him, and then upon another, and I partake of the same emotion. At that moment, I could not but fancy to myself, as the old man stood up in the middle of the pit, that he made a very proper centre to a tragic audience. Upon the entering of Pyrrhus, the knight told me that he did not believe the king of France himself had a better strut. I was, indeed, very attentive to my old friend's remarks, because I looked upon them as a piece of natural criticism, and was well pleased to hear him, at the conclusion of almost every scene, telling me he could not imagine how the play would end. One while he appeared much concerned for Andromache, and a little while after as much for Hermione, and was extremely puzzled to think what would become of Pyrrhus.

When Sir Roger saw Andromache's obstinate refusal to her lover's importunities, he whispered me in the ear, that he was sure she would never have him; to which he added, with a more than ordinary vehemence: "You can't imagine, sir, what it is to have to do with a widow." Upon Pyrrhus his threatening afterward to leave her, the knight shook his head, and muttered to himself: "Ay, do if you can." This part dwelt so much upon my friend's imagination, that, at the close of the third act, as I was thinking of something else, he whispered me in my ear: "These widows, sir, are the most perverse creatures in the world. But pray," says he, "you that are a critic, is the play according to your dramatic rules as you call them? Should your people in tragedy always talk so as to be understood? Why, there is not a single sentence in this play that I do not know the meaning of."

The fourth act very luckily began before I had time to give the old gentleman an answer. "Well," says the knight, sitting down with great satisfaction, "I suppose we are now to see Hector's ghost." He then renewed his attention, and from time to time fell a-praising the widow. He made, indeed, a little mistake as to one of her pages, whom at first entering he mistook for Astyanax; but quickly set himself right in that particular, although he admitted that he should have been very glad to have seen the little boy. "Who," said he, "must needs be a very fine child, by the account that is given of him." Upon Hermione's going off with a menace to Pyrrhus, the audience gave a loud clap, to which Sir Roger added: "On my word, a notable young baggage!"

As there was a very remarkable silence and stillness in the audience during the whole action, it was natural for them to take the opportunity of the intervals between the acts to express their opinion of the players, and of their respective parts. Sir Roger, hearing a cluster of them praise Orestes, struck in with them, and told them that he thought his friend Pylades was a very sensible man. As they were afterward applauding Pyrrhus, Sir Roger put in a second time: "And let me tell you," says he, "though he speaks but little, I like the old fellow in whiskers as well as any of them." . . . The knight was wonderfully attentive to the account which Orestes gives of Pyrrhus his death; and at the conclusion of it, told me it was such a bloody piece of work, that he was glad it was not done upon the stage. Seeing afterwards Orestes in his raving fit, he grew more than ordinarily serious, and took occasion to moralize [in his way] upon an evil conscience, adding, that Orestes in his madness looked as if he saw something.

As we were the first that came into the house, so we were the last that went out of it, being resolved to have a clear passage for our old friend, whom we did not care to venture among the jostling of the crowd. — ADDISON.

Which of the two has the shorter, more terse and more direct sentences? What effect on the leisureliness of the narrative have the author's comments in the second? What does it seem to you was the author's purpose in this narration? Has the quaintness of the old-fashioned language any effect upon the interest of the narrative?

Find the purpose of the following narration, and note how that purpose is made prominent. Compare it with the older styles of the preceding selections. What devices are used for vividness and animation here?

3. Mr. Swiveller softly opened the office door, with the intention of darting across the street for a glass of mild porter. At that moment he caught a parting glimpse of the brown headdress of Miss Brass flitting down the kitchen stairs. "And by Jove!" thought Dick, "she's going to feed the small servant. Now or never!"

First peeping over the hand-rail and allowing the headdress to disappear in the darkness below, he groped his way down, and arrived at the door of a back kitchen immediately after Miss Brass had entered the same, bearing in her hand a cold leg of mutton. It was a very dark, miserable place, very low and very damp: the walls disfigured by a thousand rents and blotches. The water was trickling out of a leaky butt, and a most wretched cat was lapping up the drops with the sickly eagerness of starvation. The grate, which was a wile one, was wound and screwed up tight, so as to hold no more than a little thin sandwich of fire. Everything was locked up; the coal-cellar, the candle-box, the salt-box, the meat-safe, were all padlocked. There was nothing that a beetle could have lunched upon. The pinched and meagre aspect of the place would have killed a chameleon; he would have known, at the

first mouthful, that the air was not eatable, and must have given up the ghost in despair.

The small servant stood with humility in the presence of Miss Sally, and hung her head.

"Are you there?" said Miss Sally.

"Yes, ma'am," was the answer, in a weak voice.

"Go farther away from the leg of mutton, or you'll be picking it, I know," said Miss Sally.

The girl withdrew into a corner, while Miss Brass took a key from her pocket, and opening the safe, brought from it a dreary waste of cold potatoes, looking as eatable as Stonehenge. This she placed before the small servant, ordering her to sit down before it, and then, taking up a great carving-knife, made a mighty show of sharpening it upon the carving-fork.

"Do you see this?" said Miss Brass, slicing off about two square inches of cold mutton after all this preparation, and holding it out on the point of the fork.

The small servant looked hard enough at it with her hungry eyes to see every shred of it, small as it was, and answered, "Yes."

"Then don't you ever go and say," retorted Miss Sally, "that you hadn't meat here. There, eat it up."

This was soon done. "Now, do you want any more?" said Miss Sally.

The hungry creature answered with a faint "No." They were evidently going through an established form.

"You've been helped once to meat," said Miss Brass, summing up the facts; "you've had as much as you can eat, you're asked if you want any more, and you answer, 'No!' Then don't you ever go and say you were allowanced, mind that." . . .

It was plain that some extraordinary grudge was working in Miss Brass's gentle breast, and that it was that which impelled her, without the smallest present cause, to rap the child with the blade of the knife, now on her head, now on her hand, and

now on her back, as if she found it quite impossible to stand so close to her without administering a few slight knocks.

— DICKENS, *Old Curiosity Shop*.

What is the effect of the figures in the preceding selection? Of the contrast in the following? What effect in the following has the minuteness of detail? The reflections of the author?

4. I was one morning called to my window, by the sound of rustic music. I looked out and beheld a procession of villagers advancing along the road, attired in gay dresses, and marching merrily on in the direction of the church. I soon perceived that it was a marriage festival. The procession was led by a long ourang-outang of a man, in a straw hat and a white dimity bob-coat, playing on an asthmatic clarionet, from which he contrived to blow unearthly sounds, ever and anon squeaking off at right angles from his tune, and winding up with a grand flourish on the guttural notes. Behind him, led by his little boy, came the blind fiddler, his honest features glowing with all the hilarity of a rustic bridal, and, as he stumbled along, sawing away upon his fiddle till he made all crack again. Then came the happy bridegroom, dressed in his Sunday suit of blue, with a large nosegay in his buttonhole; and close beside him his blushing bride, with downcast eyes, clad in a white robe and slippers, and wearing a wreath of white roses in her hair. The friends and relatives brought up the procession; and a troop of village urchins came shouting along in the rear, scrambling among themselves for the largess of sous and sugarplums, that now and then issued in large handfuls from the pockets of a lean man in black, who seemed to officiate as master of ceremonies on the occasion. I gazed on the procession till it was out of sight; and when the last wheeze of the clarionet died upon my ear, I could not help thinking how happy were they

who were thus to dwell together in the peaceful bosom of their native village, far from the gilded misery and the pestilential vices of the town.

On the evening of the same day, I was sitting by the window, enjoying the freshness of the air and the beauty and stillness of the hour, when I heard the distant and solemn hymn of the Catholic Church. It rose at first so faint and indistinct that it seemed an illusion. It rose gradually on the hush of evening, — died gradually away, — then ceased. Then it rose again, nearer and more distinct, and soon after a funeral procession appeared, and passed directly beneath my window. It was led by a priest, bearing a banner of the church, and followed by two boys holding long flambeaux in their hands. Next came a double file of priests in their surplices, with a missal in one hand and a lighted wax taper in the other, chanting the funeral dirge at intervals, — now pausing, and then again taking up the mournful burden of their lamentation, accompanied by others, who played upon a rude kind of bassoon, with a dismal and wailing sound. Then followed various symbols of the church, and the bier borne on the shoulders of four men. The coffin was covered by a velvet pall, and a chaplet of white flowers lay upon it, indicating that the deceased was unmarried. A few of the villagers came behind, clad in mourning robes, and bearing lighted tapers. This procession passed slowly along the same street that in the morning had been thronged by the gay bridal company. . . . The joys and sorrows of this world are so strikingly mingled! Our mirth and grief are brought so mournfully in contact! We laugh when others weep, — and others rejoice when we are sad! The light heart and the heavy walk side by side and go about together!

—LONGFELLOW, *Outre Mer*.

Compare the last with Selection 2 for leisureliness of movement, for meditative effect. What effect has

the elaborated figure in the following on animation and rapidity of movement? Why? What other devices for rapidity are used here?

5.

But that large-moulded man,

His visage all aglow as at a torch,
Methought me that I had perceived,
With stroke on stroke, the giant's tread,
As comes a pillar from the cliff,
Laying the rocks all, save the base, in ruin,
And shad'wing down the valley all its length
On a wood, and the lowly houses of the folk,
And twists the grain with such a roar that harp
Reels, and the loudst cry: for everything
Gave way before him: only Elfrida
That loved me closer than his own, lit eyes
Thrust in between; but Aric rode him down:
And Cyril seeing it, pushed against the prince,
With Psyche's color round his helmet, tough,
Strong, supple, sinew-corded, apt at arms;
But tougher, heavier, stronger, he that smote
And threw him: last I spurred; I felt my veins
Stretch with fierce heat; a moment hand to hand,
And sword to sword, and horse to horse we hung,
Till I struck out and shouted; the blade glanced;
I did but shear a feather, and dream and truth
Flowed from me; darkness closed me; and I fell.

— TENNYSON, *The Princess*.

Compare the last with the following selection for the identification of the author with the mind of his hero in his narration. In which do you think the identification is the more complete? What shows it?

6. That he was out in a flood he did not realize; yet he now acted like one in full possession of his faculties. When his feet sank in water, he drew back; and many times he sought shelter behind rocks and banks, first testing their firmness with his hands. Once a torrent of stones, earth, and heather carried him down a hillside until he struck against a tree. He twined his arms around it, and had just done so when it fell with him. After that, when he touched trees growing in water, he fled from them, thus probably saving himself from death.

What he heard now might have been the roll and crack of thunder. It sounded in his ear like nothing else. But it was really something that swept down the hill in roaring spouts of water, and it passed on both sides of him so that one moment, had he paused, it would have crashed into him, and at another he was only saved by stopping. He felt that the struggle in the dark was to go on till the crack of doom.

Then he cast himself upon the ground. It moved beneath him like some great animal, and he rose and stole away from it. Several times did this happen. The stones against which his feet struck seemed to acquire life from his touch. So strong had he become, or so weak all other things, that whatever clump he laid hands on by which to pull himself out of the water was at once rooted up.

The daylight would not come. He longed passionately for it. He tried to remember what it was like, and could not; he had been blind so long. It was away in front somewhere, and he was struggling to overtake it. He expected to see it from a dark place, when he would rush forward to bathe his arms in it, and then the elements that were searching the world for him would see him and he would perish. But death did not seem too great a penalty to pay for light.

And at last day did come back, gray and drear. He saw suddenly once more. I think he must have been wandering the glen with his eyes shut, as one does shut them involuntarily

against the hidden dangers of black night. How different was daylight from what he had expected! He looked, and then shut his eyes again, for the darkness was less horrible than the day. Had he indeed seen, or only dreamed that he saw? Once more he looked to see what the world was like; and the sight that met his eyes was so mournful that he who had fought through the long night now sank hopeless and helpless among the heather. — J. M. BARRIE, *The Little Minister*.

In the following what is the event to which the author wishes to give most prominence? What is the effect of the details which he gives upon that prominence? Compare this with the omission of details in Selections 1 and 5; which gives the greater rapidity of movement? Which the greater prominence and vividness to the main events?

7. Even while the four black people were yet on their knees by the bed, the turning and tossing of the white face stopped suddenly, and Naomi lay still on her pillow. The hot flush faded from her cheeks; her features, which had twitched, were quiet; and her hands, which had been restless, lay at peace upon the counterpane.

The good old Taleb took this for an answer to his prayer, and he shouted "Hallelujah!" while the big drops coursed down the deep furrows of his steaming face. And then, as if to complete the miracle, and to establish the old man's faith in it, a strange and wondrous thing befell. First, a thin watery humor flowed from one of Naomi's ears, and after that she raised herself on her elbow. Her eyes were open as if they saw, her lips were parted as though they were breaking into a smile; she made a long sigh like one who has slept softly through the night and has just awakened in the morning.

Then, while the black people held their breath in their first

surprise and gladness, her parted lips gave forth a sound. It was a laugh — a faint, broken, bankrupt echo of her old happy laughter. And then instantly, almost before the others had heard the sound, and while the notes of it were yet coming from her tongue, she lifted her idle hand and covered her ear, and over her face there passed a look of dread.

So swift had this change been that the bondwomen had not seen it, and they were shouting "Hallelujah" with one voice, thinking only that she who had been dead to them was alive again. But the old Taleb cried eagerly, "Hush! my children, hush! What is coming is a marvellous thing! I know what it is — who knows so well as I? Once I was deaf, my children, but now I hear. Listen! . . . A watery humor had gathered in her head. It has gone; it has flowed away. Now she will hear. Listen, for it is I that knows it — who knows it so well as I? Yes, she will be no longer deaf. Her ears will be opened. She will hear. Once she was living in a land of silence; now she is coming into the land of sound." Blessed be God, for he has wrought this wondrous work. God is great! God is mighty! Praise the merciful God forever! Hallelujah! Hallelujah!"

And strange and marvellous and passing belief as the old Taleb's story seemed to be, it appeared to be coming to pass, for even while he spoke, beginning in a slow whisper and going on with quicker and louder breath, Naomi turned her face full upon him; and when the black women, in their ready faith, joined in his shouts of praise, she turned her face toward them also; and wheresoever a voice was made in the room she inclined her head toward it anxiously as one who heard, and also as one who was in fear of the sounds which assailed her.

But, seeing nothing of her look of pain, and knowing nothing but one thing only, and that was the wondrous and mighty change that she who had never before heard speech now heard their voices as they spoke around her, Ali in his frantic delight, laughing and crying together, his white teeth aglitter, and his

round black face shining with tears, began to shout and to sing and to dance around the bed in wild joy at the miracle which God had wrought in answer to his old Taleb's prayer. No heed did he pay to the Taleb's cries of warning, but danced on and on, and neither did the bondwomen see the old man's uplifted arms nor his big lips pursed out in hushes, so overpowered were they with their delight, so startled and so joy-drunken. But over their tumult there came a wild outburst of piercing shrieks. They were the cries of Naomi in her blind and sudden terror at the first sound that had reached her of human voices. Her face was blanched, her eyelids were trembling, her lips were restless, her nostrils quivered, her whole being seemed to be overcome by a vertigo of dread, and, in the horrible disarray of all her sensations, her brain, on its awakening from its dolorous sleep of three delirious days, was tottering and reeling at its welcome in this world of noise.

— HALL CAWEN, *The Sins of the Fathers*.

106. In the following note the aids to vividness. What details are left to the imagination of the reader? What effect does this have? What do you think of Sir Roger's suggestion in Selection 2, page 184, to the same effect. Sum up the aids to rapid movement and to vividness that you have found.

"At ten minutes before five, on Tuesday, the tenth of January, the Pemberton Mill, all hands being at the time on duty, fell to the ground."

So the record flashed over the telegraph wires, sprang into large type in the newspapers, passed from lip to lip, and three days' wonder, gave place to the successful can-liners, and the muttering South, and was forgotten. What shall save it was to the seven hundred and fifty quins who were buried in the ruins? What to the eighty-eight who died that death of ex-

quisite agony? What to the wrecks of men and women who endure unto this day a life that is worse than death? What to the engineer and architect who, when the fatal pillars were first delivered to them for inspection, had found one broken under their eyes, yet accepted the contract, and built with them a mill whose thin walls and wide, unsupported arches might have fallen under massive columns and on flowery ore?

Sene's father, working at his bench, heard, at ten minutes before five, what he thought to be the rumble of an earthquake under his very feet, and stood with bated breath, waiting for the crash. As nothing further appeared to happen, he took his stick and limped out into the street. A vast crowd surged through it from end to end. Women with white lips were counting the mills, — Pacific, Atlantic, Washington — Pemberton? Where was Pemberton? Where Pemberton had winked its many eyes last night, and hummed with its iron lips this noon, a cloud of dust, black, silent, horrible, puffed a hundred feet into the air.

A network twenty feet high of rods and girders, of beams, pillars, stairs, roofing, walling, ceiling; wrecks of looms, shafts, twisters, pulleys, bobbins, mules, locked and interwoven; wrecks of human creatures wedged in; a face that you know turned up at you from some pit that twenty-four hours' hewing could not open; a voice that you know crying after you from God knows where; a mass of long, fair hair visible here, a foot there, three fingers of a hand over there; the snow bright red under foot; charred limbs and headless trunks tossed about; strong men carrying covered things by you, at sight of which other strong men have fainted; the little yellow jet that flared up, and died in smoke, and flared again, leaped out, licked the cotton bales, tasted the oiled machinery, crunched the netted wood, danced upon the heaped up stone, threw its cruel arms high into the night, roared for joy at helpless firemen, and swallowed wreck, death, and life together out of your sight, — the lurid thing stands alone in the gallery of tragedy.

A little girl — a mere child — was crying, between her groans, for her mother. A dead woman lay close by. A pretty Irish girl was crushed quite out of sight; only one hand was free; she moved it feebly. They could hear her calling for Jimmy Mahoney, Jimmy Mahoney! and would they be sure and give him back the handkerchief? Dear Jim Mahoney! by she called no more; in a little while the noise was over. On the other side of a slatted floor, a woman was pressed dead. She had a little baby at her breast, and was crying out for the care of it for her. "For God's sake," she said, "they listened for the Angel, but they never came. They dug a man out from under a pile of brick, and he was dead to his feet and broke into fibres long ago."

An old man was crawling along on his hands and knees over the heated bricks. He was a very old man. His gray hair blew about in the wind. "I want my little girl," he said. "Can't anybody tell me where to find my little girl?"

A rough-looking man pointed in perfect silence through the smoke. "I'll have her out yet. I'm an old man, but I can help. She's my little gal, ye see. Hand me that there dipper of water; it'll keep her from choking maybe. Now! Keep cheery, Sene! Your old father'll get ye out. Keep up good heart, child! That's all!"

"It's no use, father. Don't feel bad, father. I don't mind it very much."

He hacked at the timber; he tried to laugh; he bewildered himself with cheerful words.

"No more ye needn't, Senath, for it'll be over in a minute. Don't ye be downcast yet! We'll have ye safe at home before ye know it. Drink a little more water, — do now! They'll get at ye now, sure!"

But above the crackle and the roar, a woman's voice rang out like a bell:

"We're going home, to die no more!"

A child's notes quavered in the chorus. From sealed and unseen graves, white young lips swelled the glad refrain,

"We're going home, we're going home."

The crawling smoke turned yellow, turned red. Voice after voice broke and hushed utterly. Only one sang on like silver. It flung defiance down at death. It chimed into the lurid sky without a tremor. For one stood beside her in the furnace, and his form was like unto the form of the Son of God. Their eyes met. Why should not Asenath sing?

"Senath!" cried the old man out upon the burning bricks; he was scorched now, from his gray hair to his patched boots. The answer came triumphantly,

"To die no more, to die no more!"

"Sene! little Sene!"

But some one pulled him back.

—Adapted from ELIZABETH STUART PHELPS.

107. Write a narrative of personal experience, on some one of the following topics, or something similar.

The birthday I best remember.	My first batch of bread.
My first kite and its fortunes.	My last vacation.
A trip to the mountains.	A week at the seashore.
My first fish.	A snowy Thanksgiving.
A green Christmas.	A runaway.
A flood.	A cyclone.
A railroad accident.	An amusing scrape.
A perplexing puzzle.	A frightful fall.
The death of my last doll.	A visit and its consequences.
A snow-battle.	A skating-party.
An unexpected picnic.	A hard-earned dollar.
Encounter with a rattlesnake.	How I got lost.

Write several short anecdotes about children or animals.

Write a character sketch in the form of a narrative leaving the reader to infer the character from the action.

Write a story with a definite plot and climax.

In all this writing strive to observe the laws of Description and Narration, and to make your production as finished as possible.

108. Synchronism. What are contemporaneous events? Which is the more difficult to narrate, contemporaneous or consecutive events? Why? What is synchronism? Why is it necessary to indicate it in history? In fiction? How may synchronism be shown in history? Select an illustration from some standard historian, and bring it to class to explain. Notice his use of introductory sentences in changing from one series of events to another. Is synchronism in fiction more or less difficult than in history? Name some author of fiction that frequently uses synchronism, and tell how he makes it evident. Does it add to our interest in the book or detract from it? Why? Write an outline, by chapters, of some standard work of fiction, showing how contemporaneous events are brought into notice.

109. Read at least one work of fiction by one or more of the following writers, and write a criticism upon it for vividness and rapidity of narrative, for arrangement of successive events, and for synchronism: Elizabeth Stuart Phelps Ward, W. D. Howells, A. Conan Doyle, Stanley Weyman, J. M. Barrie, Sarah Orne Jewett,

Mary N. Murfree (Chas. Egbert Craddock), Frances Hodgson Burnett, A. S. Hardy, George Macdonald.

110. Historical Perspective. In the following selection, what is meant by historical perspective? Do you think the comparison a just one? Is historical perspective necessary to a great work in history? In fiction? How is it to be indicated? What kind of a mind is necessary to perceive it and make it plain to others?

What can be more refreshing and stimulating than Prescott's histories connected with Spain, and Macaulay's England? They ought to be read always in connection and contrast, to learn something of the art of historic painting, and how various are the methods by which ability of equal range and level communicates itself and produces its effects.

The first thing to do, in reading either of these works, is to become acquainted with the truth which the authors have quarried for us and arranged. But the processes of arrangement are no less interesting in their way as studies. Go from a chapter of Macaulay to a chapter of Prescott, and you are affected with an unpleasant sense of thinness in the sentences, poverty in expression, commonplace in the reflections, and watery paleness in the color. Macaulay is so opulent in vivid detail, exuberant in rhetoric, affluent in discriminating logic, and the palette from which he enlivens his canvas is so rich with deep, strong Rubens hues! You feel, in contrast, that it is a very limited dictionary from which Mr. Prescott draws; it seems doubtful if he will be able to find words enough to get through a dozen pages more, and half his space seems to be filled with crayon outlines, because he had not pigments enough for his brush.

But read a volume of each and compare the results in your memory! How superior Prescott is in the ability to handle and dispose of all the facts of a reign, or to open a vista through the

entangled politics of a continent! He is a consummate master of historical perspective. Macaulay's canvas is all foreground, packed with vivid characters the drawing of any one of which is a triumph. No man so competent to finish a portrait in an essay: but his history is a collection of essays and a succession of portraits; and we miss at the close the higher art which subordinates parts, masses and reduces detail, graduates light, concentrates splendor, and gives the grateful impression of large space, unity, and repose. In these qualities of a great historian,—in the arrangement of background and distance, and the relation of events to prominent characters, and one policy, and final unity of impression, so that facts group themselves into the sternest unspoken moral,—Mr. Prescott is as superior to Macaulay as he seems to be inferior in the treasury of gifts which a historian, one would think, requires as an outfit.

—STARR KING.

111. Name three novels that you consider excellent in sense of perspective. Name three that are deficient in it.

What mental qualities are necessary in the author in order to write narrative well? What qualities of style must he use? What others are often valuable?

Write as fully as you can a comparison and a contrast between Narration and Description.

Contrast in writing the narrative and the dramatic methods in presenting a story.

MEMORY QUOTATIONS.

A tale should be judicious, clear, succinct;
 The language plain, and incidents well-linked;
 Tell not as new what everybody knows,
 And, new or old, still hasten to a close.
 There centring in a focus, round and neat,
 Let all your rays of information meet. — COWPER.

It is essential in narrative, first of all, that the end be in view from the beginning, and that every part be shaped and proportioned with more or less reference to both. — GENUNG.

The law of unity requires that all the elements of a narrative be parts of a great whole, and organically related with one another. The introduction of collateral circumstances having no bearing on the main conception is a violation of this law.

— D. J. HILL.

Not every fact may be introduced because it is a fact. If it does not assist to a clearer understanding of the narrative, it must have some other justification for its insertion. This justification we find in a vital, active relation between it and the main facts of the narrative, which contributes to the interest and effectiveness of the whole. — NEWCOMER.

Narration like description deals with particulars, not with generalizations; with the concrete, not with abstractions.

— GENUNG.

Narration of incident depends for its interest upon the rapid and unexpected succession of events that it narrates. The reader's curiosity is kept upon the alert. — BARDEFEN.

The essentials of a good narrative, whether of real or of fictitious events, are movement and method, — the life and the logic of discourse. If the action halts, the attention halts with it; if the action is confused or self-repeating, the attention is soon fatigued. — A. S. HILL.

In writing the history of a great country, it is necessary not only to handle concurrent streams, but to find suitable resting-places, at which one may make a retrogression for the sake of bringing them all up to one point. For this purpose it is necessary to divide it into periods, and such periods may be decided by the author. — DE MILLE.

III. Exposition.

112. What is the difference between a general and a specific idea? Which of the two corresponds precisely with something that exists? How is the other obtained? How is it used? Name five specific terms with their corresponding general terms. What method of treatment is used in presenting to the mind a specific idea, as the "Johnston Elm," by Dr. Holmes, page 142? Compare with it the following general description of the American elm as a class.

The American elm is one of the most magnificent trees of Eastern United States. From a root, which in old trees spreads much above the surface of the ground, the trunk rises to a considerable height in a single stem. Here it usually divides into two or three principal branches which go off by a gradual and easy curve. These stretch upwards and outwards with an airy sweep, — become horizontal, the extreme branchlets, and in ancient trees the extreme half of the limb, become pendent, forming a light and regular arch. This graceful curvature and absence of all abruptness in the primary limbs are entirely characteristic of the tree, and enable an observer to distinguish it in winter, and even at night, when standing in relief against the sky.

The American elm has three most striking and distinct shapes. The tall Etruscan vase is formed by four or five limbs, separating at twenty or thirty feet from the ground, going up with a gradual divergency to sixty or seventy, and then bending rapidly outward, forming a flat top with a pendent border. The single or compound plume is represented by trees stretching up in a single stem, or two or three parallel

limbs to the height of seventy, or even a hundred feet, and spreading out in one or two light, feathery plumes. Sometimes the elm assumes a character akin to the oak; this is when it has been transplanted young into an open situation and always remained by itself. It is then a broad, round-headed tree.

The character of the trunk is almost as various as that of the general form of the tree. You sometimes see it a straight, gradually tapering column, shooting up to sixty or seventy feet without a limb; at other times you see it a verdant pillar of foliage feathering from the branches to the ground.

With the earliest spring the outmost and uppermost branches are fringed with numerous bunches of reddish brown blossoms, soon to give place to the soft green of the young leaves. The flowers are in numerous clusters, of from eight to twenty in a cluster, on the sides of the terminal branches. Each flower is supported on a slender green thread, from one-fifth to half an inch long, and consists of a brown cup, parted into seven or eight divisions, and containing about eight brown stamens, and a long compressed ovary, surmounted by two short styles. This ripens into a flattened seed-vessel, called a samara, which is winged on every side with a thin, fringed border. The flowers appear early in April or even in March, and the samaras are mature before the expansion of the leaves.

The leaves are on very short petioles, broad ovate, heart-shaped or rounded at the base, acuminate at apex, doubly serrate at margin; divided by the midrib into very unequal parts of which the upper is the larger—somewhat woolly when young, afterwards roughish on both surfaces; usually from two to four inches long, and one and a half to two and a half broad, but varying extremely in size. The rich green of the leaves turns in autumn to a sober brown, which is sometimes touched with a bright golden yellow.

—GEORGE B. EMERSON, *Trees and Shrubs of Massachusetts*.

What is the difference between the two selections? The explanation of a general term is called Exposition. How does it differ from Description? From Narration? In what kinds of writing is Exposition to be found? What seems to you to be its purpose?

113. What would be the first step for you to take if you were asked to write an exposition on any one of the following topics: Emulation, Education, True Freedom, Anthropomorphism? Why should this be the first step? Show how a lack of definition is sometimes a source of misunderstanding? What then is the first essential of Exposition?

Definition. What seems to you essential to an exact definition? Criticise the following definitions and correct them if possible.

1. A window is an orifice in an edifice designed for the admission of atmospheric ether in luminous particles.

— *Ben Franklin Primer.*

2. Man is an animal.
3. A horse is a quadruped.
4. Patience is an admirable virtue and one seldom cultivated.
5. Liberty of choice is freedom of choice.

What principles for the writing of definitions can you formulate from these criticisms? Find definitions in the dictionary which seem to you to violate one or more of these principles. Why are dictionaries sometimes inaccurate in defining?

Notice the two parts in each of the following definitions:

1. A hexagon is a plane figure . . . having six sides.
2. Arithmetic is the science of numbers
and the art of computation.
3. A volcano is a mountain which sends out smoke
lava, and heated matter.

What is the office of each of these two parts? Make similar definitions, observing all the principles of definition, for the following terms:

ice-cream	telephone	tact	corporation
slipper	history	typewriter	democracy
mule	door	elimination	town
taxes	parrot	digestion	stool
gravitation	radius	honesty	curiosity
chair	parlor	planet	book
pastry	evolution	courage	bonds
tree	telescope	table	cow

Let these definitions be as far as possible the result of your own unaided thinking.

114. Supplements to Definition. Is accurate logical definition usually sufficient for a scientific treatise? May it need further explanation? What more must be added in Exposition which is to have literary value? In the following selections how is the logical definition supplemented?

1. The word "substance" means that which stands under and supports anything else. Whatever then creates, upholds,

classifies anything which our senses behold, though we cannot handle, see, taste, or smell it, is more substantial than the object itself. In this way the soul, which vivifies, moves, and supports the body, is a more potent substance than the hard bones and heavy flesh which it vitalizes. A ten-pound weight falling on your head affects you unpleasantly as substance, much more so than a leaf of the New Testament, if dropped in the same direction; but there is a way in which a page of the New Testament may fall upon a nation and split it, or infuse itself into its bulk and give it strength and permanence. We should be careful, therefore, what test we adopt in order to decide the relative stability of things. — STARR KING.

2. We must begin by thoroughly comprehending the distinction between existence and life. It is a great mistake to suppose that people live to the same extent, or that they are equally alive, because they equally exist. The idea of more or less of dignity or meanness, breadth and power, cannot be connected with the word "existence." Physical animation, the feeling that one is a conscious fact in the universe, determines that. Life is a higher matter. Life consists in the putting forth of faculties that are sheathed in our existence. We live by communion with the substances of the universe, and the fulness of any life is determined by the number of objects from which a person draws nutriment. — STARR KING.

Find the definition in each of the preceding selections. Is it a strictly logical definition, or has it been given literary form? Do the selections contain more than is needed for definition? Why? How does the explanation of terms in Selection 1 help you to understand the author's meaning in Selection 2?

Define one term of one or more of the following pairs and then write a carefully planned paragraph distin-

guishing the term defined from the other term of the pair:

gravitation, gravity ;	honor, honesty ;
customs, internal revenue ;	courage, fortitude ;
history, tradition ;	republic, democracy ;
evolution, involution ;	town, city ;
telescope, microscope ;	stocks, bonds ;
tact, intuition ;	expansion, imperialism ;
	trust, corporation.

In the following find the definition. How is each part of the definition afterward treated? With what purpose?

3. Poetry, strictly and artistically so called, that is to say, considered not merely as poetic feeling, which is more or less shared by all the world, but as the operation of that feeling, such as we see it in the poet's book, is the utterance of a passion for truth, beauty, and power, embodying and illustrating its conceptions by imagination and fancy, and modulating its language on the principle of variety in uniformity. Its means are whatever the universe contains: and it ends, pleasure and exaltation. Poetry stands between nature and convention, keeping alive among us the enjoyment of the external and the spiritual world: it has constituted the most enduring fame of nations; and, next to Love and Beauty, which are its parents, is the greatest proof to man of the pleasure to be found in all things, and of the probable riches of infinitude. Poetry is a passion, because it seeks the deepest impressions; and because it must undergo, in order to convey them.

It is a passion for truth, because without truth the impression would be false or defective.

It is a passion for beauty, because its office is to exalt and

refine by means of pleasure, and because beauty is nothing but the loveliest form of pleasure.

It is a passion for power, because power is impression triumphant, whether over the poet, as desired by himself, or over the reader, as affected by the poet.

It embodies and illustrates its impressions by imagination, or images of the objects of which it treats, and other images brought in to throw light on those objects, in order that it may enjoy and impart the feeling of their truth in its utmost conviction and effluence.

It illustrates them by fancy, which is a lighter play of imagination, or the feeling of analogy coming short of seriousness, in order that it may laugh with what it loves, and show how it can decorate it with fairy ornament.

It modulates what it utters, because in running the whole round of beauty it must needs include beauty of sound; and because, in the height of its enjoyment, it must show the perfections of its triumph, and make difficulty itself become part of its facility and joy.

And lastly, poetry shapes this modulation into uniformity for its outline, and variety for its parts, because it thus realizes the last idea of beauty itself, which includes the charm of diversity within the flowing round of habit and ease.

—LEIGH HUNT.

Is any further description of the subject given in addition to the definition and the explanation of its terms? Write a paragraph briefly unfolding and explaining in the same way Stedman's definition of poetry as you find it in your outline on Verse. Do his definition and Leigh Hunt's harmonize?

4- Justice is often but a form of pedantry, mercy mere easiness of temper, courage a mere firmness of physical con-

stitution; but if these virtues are genuine, then they indicate not goodness merely but goodness considerably developed. A man may be potentially just or merciful, yet from defect of training he may be actually neither. We want a test which shall admit all who have it in them to be good whether their good qualities be trained or no. Such a test is found in faith. He who, when goodness is impressively put before him, exhibits an instinctive loyalty to it, starts forward to take its side, trusts himself to it, such a man has faith, and the root of the matter is in such a man. He may have habits of vice, but the loyal and faithful instinct in him will place him above many that practise virtue. He may be rude in thought and character, but he will unconsciously gravitate toward what is right. Other virtues can scarcely thrive without a fine, natural organization and a happy training. But the most ungifted and neglected of men may make a beginning with faith. Other virtues want civilization, a certain amount of knowledge, a few books; but in half-brutal countenances faith will hold up a glimmer of nobleness. The savage, who can do little else, can wonder and worship and enthusiastically cheer. He who cannot know what is right can know that he is wrong. He who has no law may still have a master, he who is incapable of justice may be capable of fidelity, he who understands little may have his sins forgiven because he loves much. — J. R. SEELEY, *Ecce Homo*.

Find in Selection 4 the definition. Is it logically expressed? Or has it been changed from the logical to the literary form? State it in what you would consider a more purely literary form. What is the purpose of the remainder of the paragraph? Is much of it implied in the definition?

Find other illustrations of definitions supplemented

in one or more of the ways shown above. Select one of the terms previously given to be defined, and write a paragraph which shall include the definition and one or more supplements to it.

115. Division. When a subject is fully defined, and the definition perfectly clear, what remains to be done in Exposition? Note the following extracts and decide what further step is taken in them.

1. The people who inhabited Italy south of the Rubicon, at the dawn of history, were of three separate stocks, so far as linguistic indication of race:

Calabria, and perhaps Apulia, was inhabited by a people whom the Greeks called Iapygians or Messapians. Their language, of which we learn a little from inscriptions, is allied with the Latin and the Greek. They were probably the first of the Indo-European family to enter Italy.

In the northwest were the Etruscans or Tuscans, whose language, preserved only in inscriptions—mostly sepulchral—has no undisputed connection with that of any branch of the Indo-European group. They entered Italy later than their neighbors and took possession of the land around the Po, of Etruria proper, and afterward of the coast of the Volscian country and of northern Campania. In the beginning they surpassed the Italians in civilization and in military power.

The remaining peoples of Italy—the Umbrians, Sabines, Volscians, Oscans or Sabellians, and the Latins—constitute, linguistically, so many branches of one family. The languages of the first four of these races, so far as they are known, resemble each other more closely than they do the Latins, from whom they seem to have been separated in pre-historic times. These four are included together under the name of Umbro-Sabellians. — Adapted from TIGHE.

2. There are three simple species of government: Monarchy, where the supreme power is in a single person: Aristocracy, where the supreme power is in a select assembly, the members of which fill up, by election, the vacancies in their own body, or succeed to their places in it by inheritance, property, or in respect of some personal right or qualification: a Republic, where the people at large retain the supreme power, and act either collectively or by representatives.

Each of these is a form of government with its own advantages and disadvantages.

The advantages of a Monarchy are strength, compactness, secrecy, unity of counsel. Its disadvantages are expense, ignorance of the sentiments and wants of the people, insecurity, unnecessary wars, evils attending elections or successions.

The advantages of Aristocracy are wisdom, experience, and education. Its disadvantages are dissensions among leaders, oppression to the lower orders.

The advantages of a Republic are liberty, equal, certain, and salutary laws, public spirit, frugality, peace, opportunities of exciting and producing the abilities of the best citizens. Its disadvantages are dissensions, the delay and disclosure of public counsels, the imbecility of public measures retarded by the necessity of a numerous consent.

A government may be composed of two or more of the simple forms above mentioned. Such is the British government. It would be an improper government for the United States, because it is inadequate to such an extent of territory, and because it is suited to an establishment of different orders of men.

What is the nature and kind of that government which has been proposed for the United States by the late convention? In its principles it is purely democratical; but the principle is applied in different forms, in order to obtain the advantages,

and exclude the inconveniences, of the simple forms of government.

If we take an extended and accurate view of it we shall find the streams of power running in different directions, in different dimensions, and at different heights, watering, adorning, and fertilizing the fields and meadows through which their courses are led; but if we trace them, we shall discover that they all originally flow from one abundant fountain. In this Constitution all authority is derived from the people. — JAMES WILSON (slightly adapted), about 1788.

What basis of classification is used in Selection 1 for the main topics? For the subordinate topics? What bases are used in Selection 2? If you were given a roomful of books to arrange, on what bases should you classify them? Why? Would that find a proper place for every book? Would it provide but one place for each book? What difficulties should you find if you should try to use a double basis? For instance, if you were to try to put books of a size together, and books of a color together. What rules for classification can you make after answering these questions?

116. Using the rules just made as guides, classify one or more of the following subjects: Leaf forms, plane figures, chemical elements, heavenly bodies, powers of Congress, town officials, city officials, uses of the Latin subjunctive, causes of the fall of the Roman Empire, effects of the Moorish dominion in Spain, effects of the crusades.

What seem to you the most common errors in classification? What are the sources of these errors?

117. Selection of Subject. In selecting a subject for Exposition, how far should the taste and mental equipment of the author be considered? Why? How would the taste and culture of his audience affect his selection? Why? Why are many school essays uninteresting to the author and to the hearer? What sort of an essay will be the result of attempting a subject beyond the power of the author?

Which of the laws so important in Description and Narration should also be observed in Exposition? Why? What suggestion of purpose is there in such subjects as Ghosts, Nicknames, Missionaries? In order to make a complete Exposition on one of these subjects, how much would it be necessary to write? Suggest some more limited theme in connection with each of those given, which might be fully treated within the usual limits of a magazine article or of a school essay. Is such a limitation of subject usually advisable? Why?

118. Aids to Exposition. What aids to brevity and completeness of Exposition are found in the following?

1. It has often been observed that, when the eyes of the infant first open upon the world, the reflected rays of light which strike them from the myriad of surrounding objects present to him no image, but a medley of colors and shadows. They do not form into a whole; they do not rise into foregrounds and melt into distances; they do not divide into groups; they do not coalesce into unities; they do not combine into persons; but each particular hue and tint stands by itself, wedged in amid a thousand others upon the vast and

flat mosaic, having no intelligence, and conveying no story, any more than the wrong side of some rich tapestry. The little babe stretches out his arms and fingers, as if to grasp or to fathom the many-colored vision; and thus it gradually learns the connection of part with part, separates what moves from what is stationary, watches the coming and going of figures, masters the idea of shape and of perspective, calls in the information conveyed through the other senses to assist him in his mental process, and thus gradually converts a kaleidoscope into a picture. The first view was the more splendid, the second the more real; the former more poetical, the latter more philosophical. Alas! what are we doing all through life, both as a necessity and as a duty, but unlearning the world's poetry, and attaining to its prose? This is our education, as boys and as men, in the action of life, and in the closet or library; in our affections, in our aims, in our hopes, and in our memories. And in like manner it is the education of our intellect; I say, that the one main portion of intellectual education, of the labors of both school and university, is to remove the original dimness of the mind's eye; to strengthen and perfect its vision; to enable it to look out into the world right forward, steadily and truly; to give the mind clearness, accuracy, precision; to enable it to use words aright, to understand what it says, to conceive justly what it thinks about, to abstract, compare, analyze, divide, define, and reason, correctly. There is a particular science which takes these matters in hand, and it is called logic; but it is not by logic, certainly not by logic alone, that the faculty I speak of is acquired. The infant does not learn to read and spell the hues upon his retina by any scientific rule; nor does the student learn accuracy of thought by any manual or treatise. The instruction given him, of whatever kind, if it be really instruction, is mainly, or at least preëminently, this, — a discipline in accuracy of mind. — JOHN HENRY NEWMAN.

2. Then, since courage is a joy so high, a virtue of so great majesty, what could happen but that many will covet both the internal exaltation and the outward repute of it? Thus comes bravery, which is the counterfeit, or mock virtue. Courage is of the heart, as we have said; bravery is of the will. One is the spontaneous joy and repose of a great soul; the other, bravery, is after an end ulterior to itself, and, in that view, is a form of work, about the hardest work, too, I fancy, that some men undertake. What can be harder, in fact, than to act a great heart, when one has nothing but a will wherewith to do it?

Thus you will see that courage is above danger, bravery in it, doing battle on a level with it. One is secure and tranquil, the other suppresses agitation or conceals it. A right mind fortifies one, shame stimulates the other. Faith is the nerve of one, risk the plague and tremor of the other. For, if I may tell you just here a very important secret, there be many who are called heroes who are yet without courage. They brave danger by their will, when their heart trembles. They make up in violence what they want in tranquillity, and drown the tumult of their fears in the rage of their passions. Hear the heart, and you shall find, too often, a dastard spirit lurking in your hero. Call him still a brave man, if you will; only remember that he lacks courage.

No, the true hero is the great, wise man of duty, — he whose soul is armed by truth and supported by the smile of God, — he who meets life's perils with a cautious but tranquil spirit, gathers strength by facing its storms, and dies, if he is called to die, as a Christian victor at the post of duty.

— HORACE BUSHNELL.

3. It is the essence of morality to place a restraint upon our natural desires in such a manner that in certain cases we refrain from doing that which we have a natural desire to do, or force ourselves to do that to which we feel a repugnance.

Now he who refrains from gratifying a wish on some ground of reason, at the same time feels the wish as strongly as if he gratified it. The object seems to him desirable, he cannot think of it without wishing for it; he can, indeed, force his mind not to dwell upon the object of desire, but so long as the mind dwells upon it so long it desires it. On the other hand, when a stronger passion controls a weaker, the weaker altogether ceases to be felt. For example, let us suppose two men, one of whom has learned and believes that he owes fidelity to his country, but has no ardor of patriotism, and the other an enthusiastic patriot. Suppose a bribe offered to these two men to betray their country. Neither will take the bribe. But the former, if we suppose the bribe large enough, will feel his fingers itch as he handles the gold; his mind will run upon the advantages it would bring him, the things he might buy, the life he might lead, if he had the money; he will find it prudent to divert his mind from the subject, to plunge desperately into occupations which may absorb him until the time of temptation has passed. The other will have no such feelings; the gold will not make his fingers itch with desire, but perhaps rather seem to scorch them; he will not picture to himself happiness or pleasure as a consequence of taking it, but, on the contrary, insupportable degradation and despair; his mind will need no distraction, it will be perfectly at ease however long the period of temptation may continue.

The difference between the men is briefly this, that the one has his anarchic or lower desires under control, the other feels no such desires; the one, so far as he is virtuous, is incapable of crime, the other, so far as he is virtuous, is incapable of temptation. — J. R. SEELEY, *Ecce Homo*.

4. By poetry we mean not all writing in verse, nor even all good writing in verse. Our definition excludes many metrical compositions which, on other grounds, deserve the highest

praise. By poetry we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colors. Thus the greatest of poets has described it in lines universally admired for the vigor and felicity of their diction, and still more valuable on account of the just notion which they convey of the art in which he excelled.

“As imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothings
A local habitation and a name.”

— MACAULAY.

In Selection 1, how does the comparison with the sight of the infant aid the completeness and brevity with which the purpose is gained? In Selection 2, what is the effect of the antithesis upon completeness? Are the two ideas sufficiently alike to make the antithesis aid brevity? Find extracts in which either analogy or antithesis is used to aid Exposition. Compare the illustrations in Selections 1 and 3. In which is the illustration more closely related to the main thought? What is its relation? What is its effect? In Selection 4, how many times is the thought expressed? In what different ways? For what purpose? Is it an aid to a clear comprehension of the author's thought? Find extracts illustrating the use of exemplification or of iteration in aid of Exposition.

119. Unity and Coherence. How would such subjects as the following favor unity of treatment?

1. The effect upon society of pictures and newspapers.
2. The formation of mountains and ravines.
3. The effect of selfishness and politeness upon character.

Why would it be difficult to give unity to an Exposition upon such a subject? What then is necessary in the subject to enable the writer to observe the law of unity? Correct the subjects given above, so that they will be more in harmony with the law of unity.

When the subject is a unit, what is necessary in order that its treatment may be a unit? Is a well-ordered plan as essential in Exposition as in Description or Narration? Why? Should this plan be made before the Exposition is written? How far should there be a plan in accumulating material for the essay? Why? What should be the main divisions of this plan? In what order should these divisions come? Why?

120. What should be the main parts of an Exposition? What should be their relation to each other in position? In length? In thought? In the poem of "The Vision of Sir Launfal," note the general and the **special introduction**. Which comes first? Why? Find examples of each in Exposition. Which of the two kinds is given in Irving's essay on Christmas given on page 21? What is the difference between a special and a general conclusion? Find examples of each in Exposition. What is the thought of the conclusion in Irving's essay on Christmas? Is it a general or a **special conclusion**?

121. Criticise the following outlines, as to plan, proportion, and arrangement:

1. Sermon. — The vanity of earthly riches.
 - I. They are hard to get.
 - II. They are hard to keep.
 - III. They are not worth having when you get them.
2. Sermon. — The still small voice.
 - I. The whirlwind. About ten minutes on the power of the wind, its waywardness, its uncontrollable force, — but God was not in the wind.
 - II. The earthquake. About ten minutes on earthquakes, their causes, the destruction they bring, — but God was not in the earthquake.
 - III. The fire. About ten minutes on fire, its devastations and its irresistible might, — but God was not in the fire.
 - IV. The still small voice. Five minutes in conclusion on the voice of God. It was not what it said.
3. School Essay. — Behold how great a matter a little fire kindleth.

Introduction. Description of a fire caused by a careless spark from a match, the alarm of fire, the hurry of the engines, the danger to life, the rescue. All occupying about six pages.

Discussion. Description of the downfall of a young man as the result of a social glass of wine. About three pages.

Conclusion. Comments on the tendency of small matters to grow into large ones, and the possibility of small sins to become great. One page.

122. Write the necessary definitions and outlines of

the thought of the following themes treated as Expositions:

- | | |
|---|-------------------------------|
| How men become criminals. | How men become heroes. |
| The formation of ravines. | The planting of forests. |
| The advantages of marks in grading school work. | The disadvantages of marks. |
| Corporal punishment. | The necessity for good roads. |
| The effects of candy-eating. | The advantages of courtesy. |
| Surprise parties. | Chaperones. |
| The effects of competition upon the individual. | |
| The effects of competition upon society. | |
| The causes which produce market value. | |
| The operation of the law of supply and demand. | |

123. In the selection from Burke, page 25 note the devices for referring back to what has been said before, or for what we call retrospective reference. What effect have these upon unity and coherence of thought? In the same selection look for examples of prospective reference, or looking forward by means of references pointing to what is to come. How does this affect unity and coherence? Examine for prospective and retrospective reference an essay of Macaulay, an oration of Webster.

124. Select some subject among the following, or a sub-topic of one of them, and write an outline of the thought for an Exposition, being careful to define and classify well, and to arrange your thought so that it will be easily understood. After this outline has been criticised by your teacher, amend it, and then write out from it the Exposition in full, using such aids and supple-

ments as will serve your purpose. Be careful not to run into argument; you are not to prove, only to explain.

- | | |
|--|---|
| Schoolroom virtues. | The disadvantages of examinations to the pupil. |
| Social virtues. | The leading industry in the county in which you live. |
| Business virtues. | Choosing a profession. |
| Domestic virtues. | Leadership. |
| Qualities essential to success. | Compulsory education. |
| Taste. | Importance of trifles. |
| Taste in dress. | Our local minerals. |
| Women's wages. | Chemistry in the arts. |
| Children in factories. | Cultivation of the orange. |
| Intelligence of cats. | Social calls. |
| Insectivorous plants. | Growth. |
| Chemistry in the kitchen. | American games. |
| The ingratitude of republics. | Gains by struggle. |
| Advantages of the study of Latin. | Training of dogs. |
| Advantages of machinery to the laborer. | Our local fossils. |
| Disadvantages of machinery to the laborer. | Chemistry on the farm. |
| Advantages of machinery to society. | Selfishness. |
| Dangerous tendencies of American politics. | The fickleness of democracies. |
| Some hopeful tendencies in American politics. | Advantages of the study of geometry. |
| The seven wonders of America. | Causes of the French Revolution. |
| The advantages of examinations to the pupil. | Modern lack of taste for poetry. |
| The advantages of examinations to the teacher. | The self-made man. |
| | Company manners. |

MEMORY QUOTATIONS

The **expositor** must be in serious earnest and resort to no means that have not the sanction of his judgment and that are not in the interests of truth. — T. W. HUNT.

There is no other kind of composition that demands such careful and exhaustive reading, study, and definition. In no other field is there such danger of mistaking trite commonplaces and aphorisms for real, original thought. Vagueness and lack of point are the characteristics of too many expository essays. — J. SCOTT CLARK.

A thoroughly satisfactory definition in any department of knowledge or in original discourse is extremely rare. Those who excel in all else often fail here. Very many of the important discussions in theology and philosophy have arisen from faulty definitions. — T. W. HUNT.

The keystone of good exposition is plainness, clearness, simplicity; we cannot afford, by any literary device, to cover up these qualities. — GENUNG.

IV. Argumentation.

125. What is a proposition? Of what does it consist? Give five examples. Are all propositions true? How may we be convinced of the truth of a proposition? What method of writing do we call that which proves? Define Argumentation. How does it differ from Exposition? Does it at all depend upon Exposition? If so, tell how.

Of what does an argument consist? Have you ever known any one to think a proposition in geometry proved after giving merely the hypothesis and the theorem? Why is more needed? What does the proof consist of? On what does it depend? Will arrangement have anything to do with it? Give reasons for your opinion.

126. Inductive Reasoning. On what proof do we conclude that water always runs down hill? That exercise is conducive to health? That acids always turn blue litmus red? The reasoning which leads us to these conclusions is called induction, or inductive reasoning. Give five other examples of induction. From what to what do we reason in induction? Examine the following inductions, decide whether they are valid, whether the conclusion is proved, and if not, tell why not:

1. The appearance of a comet foretells calamity.
2. A change of the moon will bring a change of wind.
3. A change of the wind will bring a change of weather.
4. Potatoes should be planted in the full of the moon.

5. It will be a dry month, for the old Indian can hang his powder horn on the new moon.
6. Evening red and the morning gray, brings the traveller on his way;
Evening gray and the morning red, brings down rain on the traveller's head.
7. The only good Indian is a dead Indian.

Under what circumstances is inductive reasoning conclusive proof? Do we in everyday life rely upon it sufficiently to act upon it? Give five examples of common inductions which are accepted as sufficiently proved to be the basis of action.

127. Deductive Reasoning. Study the following arguments, notice how they differ from induction:

1. Major premise. All absolute rulers are oppressive.
Minor premise. Alexander was an absolute ruler.
Conclusion. Alexander was oppressive.
2. Major premise. All acids turn litmus red.
Minor premise. Vinegar is an acid.
Conclusion. Vinegar turns litmus red.

From what to what do we reason in these cases? This is called deduction. Give five examples of it. How does it compare with induction in method? In its conclusions? On what does its conclusiveness depend? Note the form in which the examples of deduction are given you. This form of stating an argument is called a syllogism. On what does the validity of a syllogism depend? Examine the following syllogisms and point out any that seem to you faulty, with the reason why they are not reliable:

Epimenides the Cretan said, "All the Cretans are liars."
Epimenides himself was a Cretan.
Epimenides was a liar.

If Epimenides was a liar,
He lied when he said the Cretans were liars.
The Cretans were not liars.

If the Cretans were not liars,
Epimenides was not a liar.

If Epimenides was not a liar,
The Cretans were liars.

Which of these syllogisms are incomplete? What is omitted in each incomplete syllogism? Such an incomplete syllogism is called an enthymeme. Fill out the following enthymemes, decide whether the conclusion is warranted, and if not, why not?

1. A feeble government is always unjust and oppressive because it has not power to insure justice.
2. Mercury, Venus, Earth, and Mars have elliptical orbits, therefore Neptune has an elliptical orbit.
3. War is an evil because it produces human misery.
4. This embargo must be repealed. You cannot enforce it for any important period of time longer. — JOSIAH QUINCY.
5. If the writers of the four Gospels exactly agreed in all the minor particulars we should be inclined to disbelieve their story.
6. The Bible is a revelation from God because it has benefited the human race more than any other book which claims to be from God.

128. Write five examples of syllogisms which seem to you valid and conclusive. Write five enthymemes, fill them out, and decide upon their validity. Are the

following syllogisms valid? Give reasons for your opinion. If any are faulty, show why, and how they may be corrected.

1. All men are mortal.

The elephant is mortal.

The elephant is a man.

2. Some generals have been large and powerful men.

John C. S. and Napoleon Bonaparte were some generals.

John C. S. and Napoleon Bonaparte were large and powerful men.

3. A revelation from God is invariably truthful.

The Koran is a revelation from God.

The Koran is invariably truthful.

4. Miracles are violations of natural law.

The resurrection from the dead is a violation of natural law.

The resurrection from the dead is a miracle.

5. Every law that restricts the liberty of mankind should be resisted.

Governments restrict the liberty of mankind.

Governments should be resisted.

129. Arrange in syllogistic form the demonstration of some theorem in your geometry.

Arrange in syllogistic form the argument given in 1 Corinthians xv. 12-20. What is the advantage of such an arrangement of such an argument? Is it advisable in literary productions? Give reasons for your opinion. Which is the more common in conversational arguments, the syllogism or the enthymeme? Why? In which is it easier to detect a fallacy? Why?

130. Comparison of Induction and Deduction. Com-

pare induction and deduction in their course of reasoning, their conclusiveness, and the basis from which the reasoning is made. Which of the two proves beyond the possibility of question? Which of the two has added most to the sum of human knowledge? Find out Lord Bacon's connection with the use of induction in natural science. What had been the usual method of investigation before his time? What is now the usual method?

Find in a scientific work by Huxley, Wallace, Darwin, or some other investigator of the present day, a record of investigations, and note the kind of reasoning used. How many facts are stated? Are they all agreeing a conclusion? Why?

Which form of reasoning is most useful in mathematics? What effect do mathematical studies have on the reasoning powers? What effect have scientific studies? Which of the two will best train for solving the ordinary problems of life? Give reasons for your opinion. What connection has probability with such problems?

Classify the kinds of reasoning in the following: The ordinary proofs that the earth is round. That men occupied more than six days of twenty-four hours each. That the earth revolves round the sun. That flowers are altered branches.

131. Antecedent Probability. What do the following arguments attempt to establish? How far do they establish it?

1. A robbery has been committed and it is shown that one of the clerks in the store which was robbed is heavily in debt; it is inferred that he is the guilty person.

2. A manufacturer has discharged an incompetent workman, who is very angry at losing his place. Not long afterward the family of the manufacturer are taken ill and the water of the well is found to have been poisoned. It is inferred that the discharged workman poisoned the well.

3. A man came home late one night with his clothing torn and soiled, and his face scratched and bruised, and said he had been knocked down in the street and robbed of a large sum of money. He had a heavy debt to pay next day, he was in the habit of gambling, and was seen coming out of a gambling house that night only a short time before he reached home. It was inferred that he had gambled away his money, and then invented the story of the robbery.

All these are arguments from antecedent probability. What do they prove? Would they be accepted as valid in a court of law? Would they in the cases mentioned prove the guilt of the accused? Is it easy to prove guilt without proving a motive? Is it easy to prove conclusively in opposition to antecedent probability? Suppose such a case,

Give the argument from antecedent probability that George Washington cut the cherry tree. That a man who has lost sheep by dogs has poisoned his neighbor's dog. That Bradley Headstone was guilty in "Our Mutual Friend." That Jonas Chuzzlewit was guilty in "Martin Chuzzlewit." That Senator Bird would not help Eliza in "Uncle Tom's Cabin," and that he would help her. That the Bible is a revelation from God.

Write five other examples of argument from antecedent probability.

132. What would be the effect of several concurrent arguments from antecedent probability? Give examples of such cases. Find the arguments from antecedent probability in some case in court that you have known or read of. A wealthy widow accused of breach of promise of marriage proves that she would, by her late husband's will, lose all her property by marrying again. How would that affect the probability of the alleged promise of marriage?

133. Sign. In the following arguments what do we attempt to prove? What effect would they respectively have upon the conclusion? Would they be conclusive proof?

1. The cream is missing from a pan of milk and a short gray hair is found sticking to the edge of the pan; it is inferred that Pussy has taken the cream.

2. A large sum of money is gone from a bank and the cashier is also missing; it is inferred that he has taken the money.

3. A man is found standing over a dead body with a dripping knife in his hand.

These are arguments from sign. In each case what is the sign? Dark clouds in the sky are a sign of what? Growing grain is a sign of what? What does a flag at half-mast indicate? Forming ice will show what? Name five common arguments from sign, that might be offered in a court of law. What arguments from sign

do you find to prove that Bradley Headstone and Jonas Chuzzlewit were guilty? That slavery is an evil? That the French people were not fit for self-government at the time of the Revolution? That there is a God?

134. Name all the arguments from sign and those from antecedent probability in the following story:

A sailor returns from a long voyage, goes to his home in a wretched tenement, finds it filthy and disorderly, and his wife gone. The next neighbor, knowing the wife's drinking habits, and fearing that fire may break out there, is accustomed before going to bed to look through a crack in the wall into this miserable room to see that all is safe. She sees the sailor there, hears him groan and say, "This is a pretty place for a man to come home to." Later, she hears the woman come in, and in the night she is awakened by the sound of a blow, a groan, and hurrying footsteps. She enters the room and finds the woman lying on the floor with her head crushed in and a bloody stick of firewood lying near her. The sailor says he left the house at ten o'clock and before his wife's return, that he went directly to his ship and stayed there all night. The cabin-boy says that the moon was just risen when the sailor came on board, that he was himself awake till two o'clock, and knows that the sailor was with him all that time. The moon rose at half-past ten that night. The murder was committed between half-past eleven and twelve.

135. A man says he knows it is so for he saw it—what sort of an argument is it and how conclusive is it? How would you class the argument from testimony? Can testimony always be believed? What may sometimes affect its value? What difference may there be

in accuracy of the testimony of two equally honest eye-witnesses? What is the difference between a matter of fact and a matter of opinion as testimony? Under what circumstances? When may testimony to a matter of opinion be valuable? What is the effect on the value of testimony when a person testifies in line with his own interests? In opposition to his own interests? Give an illustration of each case. What is the value of unconscious or undesigned testimony? Illustrate by an example. Under what circumstances is the testimony of a child valuable? What is the value of corroborating testimony? What effect to prove or disprove has the argument from antecedent probability on the argument from testimony? Give five illustrations of a combination of the two.

136. Analyze the following arguments, naming each kind as it is used:

As to the position, pursuits, and connections of Junius, the following are the most important facts which can be considered as clearly proved: first, that he was acquainted with the technical forms of the Secretary of State's office; secondly, that he was intimately acquainted with the business of the war office; thirdly, that he, during the year 1770, attended debates in the House of Lords, and took notes of speeches, particularly of the speeches of Lord Chatham; fourthly, that he bitterly resented the appointment of Mr. Chamber to the place of Deputy Secretary at War; fifthly, that he was bound by some strong tie to the first Lord Holland. Now, Francis passed some years in the Secretary of State's office; he was subsequently chief clerk of the war office; he repeatedly mentioned that he had himself,

in 1770, heard speeches of Lord Chatham, and some of these speeches were printed from his notes; he resigned his clerkship at the war office from resentment at the appointment of Mr. Chamier; it was by Lord Holland that he was first introduced into the public service. Now here are five marks all of which ought to be found in Junius. They are all five found in Francis. We do not believe that more than two of them can be found in any other person whatever. If this argument does not settle the question, there is an end of all reasoning on circumstantial evidence. — MACAULAY, *Warren Hastings*.

Find out from the encyclopædia what you can about Janius, and the circumstances which made interesting the inquiry into his identity.

137. **Analogy or Example.** How do the following arguments differ from the previous classes?

1. Caesar had his Brutus, Charles the First his Cromwell, and George the Third — may profit by their example.

— PATRICK HENRY.

2. Aristotle argues against the choice of magistrates by lot, by supposing the choice of a wrestler or a steersman by lot; since in both cases the lot might fall on other than the person best by training and experience.

3. Ireland, if not given independence, will take it as the American colonies did.

4. James the Second abused his trust and was deposed; hence the charter of the East India Co., which has also abused its trust, may be rightfully withdrawn.

These are arguments from analogy. Are they conclusive? On what does their value depend? What is the difference in value between real and invented

analogies? How strong is the argument from analogy in history? How many analogies are necessary to prove in a scientific experiment? In ordinary affairs? Find the arguments in the following. Decide whether the analogies are valid and will prove the conclusion.

That ever I should write or speak a tittle that tends to such an infinite liberty of conscience, is a mistake, and which I have ever disclaimed and abhorred. To prevent such mistakes, I at present shall only propose this case. There goes many a ship to sea with many hundred souls in one ship, whose weal and woe is common: and is a true picture of a commonwealth, or a human combination or society. It hath fallen out, and it is so, that both Papists and Protestants, Jews and Turks, may be embarked into one ship, upon which supposal, I affirm, that all the liberty of conscience, that I ever pleaded for, turns upon these two hinges, that none of the Papists, Protestants, Jews, or Turks, be forced to come to the ship's prayers, nor compelled from their own particular prayers or worship if they practice any. I further add, that I never denied, that notwithstanding this liberty, the commander of the ship ought to command the ship's course; yea, and command also that justice, peace, and sobriety, be kept and practised, both among the seamen and all the passengers. If any of the seamen refuse to perform their service, or passengers to pay their charge; if any refuse to help in person or purse toward the common charges or defence; if any refuse to obey the common laws and order of the ship concerning their common peace and preservation; if any shall mutiny and rise up against their commanders or officers; if any should preach or write, that there ought to be no commanders nor officers, because all are equal in Christ, therefore no masters nor officers, no laws nor orders, no corrections nor punishments, I say I never denied but in such cases, whatever is pretended, the commander or commanders may judge, resist,

compel, and punish such transgressors according to their deserts and merits. — ROGER WILLIAMS.

If free competition is a good thing in trade, it must be good in education. Since the supply of sugar and other commodities adjusts itself to the demand by private competition, without any provision by the state, why should not education regulate itself in the same way? — Adapted from MILL's *Logic*.

To ask Congress to maintain a parity between gold and silver at any fixed rate, is as absurd as to ask them to maintain a constant ratio in iron and water of expansion by heat and contraction by cold.

The other planets resemble the earth in their rotation, revolution, composition, and origin, hence they have inhabitants like ourselves.

Because a just analogy has been discerned between the metropolis of a country, and the heart of an animal body, it has been sometimes contended that its increased size is a disease, — that it may impede some of the most important functions, or even be the cause of its dissolution.

— Quoted by Whateley from Bishop Cornish.

As the rose unfolds from the bud so gradually that we cannot tell when it ceases to be a bud and becomes a rose, so man must have developed so gradually from the lower animals that we cannot tell where the lower animal ended and man began.

As the American Colonies would not have suffered France, who assisted them in gaining their independence, to dictate to them what sort of a government they should adopt, so the United States should not now attempt to force any kind of government upon the islands of Cuba and Porto Rico, nor upon the Philippines.

Bring to the class five arguments from analogy. Be very careful to distinguish here between illustrations used to explain, and examples used for argument.

138. Burden of Proof. In any argumentative discussion are the antagonists equally bound to prove each other in the wrong? Suppose the question is the guilt of a person accused of murder, has either party the advantage at the outset? On which side does the burden of proof lie? On which side is the presumption of innocence? How much does this presumption mean? On which side does the presumption lie when the question is one of title to property? In an attack upon established customs? In questioning generally received opinions? In a formal debate? What do you mean by presumption? By burden of proof? On which side is the presumption generally found? On which the burden of proof?

A witness testifies in court that he saw the accused commit the crime. Where then is the burden of proof? The witness is proved to have been suspected, on the ground of motive, of committing the crime himself; will that effect the position of the burden of proof? It is also proved that it was too dark at the time the crime was committed for the witness to have recognized any one at the distance at which he asserts he was from the scene of the crime. Where now is the burden of proof?

How often may the burden of proof be transferred from one side to the other in an argument? Under what circumstances? What was the presumption on the question of slavery before the Civil War? What kind of an argument against it was contained in Mrs.

Stowe's "Uncle Tom's Cabin"? How would it change the presumption? What counter argument was set up against it? How did this argument affect the presumption? If the examples given in the key afterward published were proved to be true, was the position of the burden of proof affected? Illustrate the frequent change of position of the presumption and burden of proof by a similar example. Is the advantage of the presumption an important one? Give reasons for your opinion. How should a person possessing that advantage make use of it?

139. Arrangement In the famous debate between Cicero and Demosthenes "On The Crown," Cicero demanded that Demosthenes should be compelled to refute his arguments in the order in which they were given. What should you think of such a demand? Find out whether it was granted, and on what grounds Demosthenes claimed the privilege of selecting his own order. Is the arrangement of arguments important? Give reasons for your opinion. What effect will it have on a hostile audience to place the proof before the proposition? To reserve the espousal of either side until the arguments on both sides have been given, and those on one side seem to preponderate? To mention views which you hold in common with them? Give reasons for your opinion in each of these cases.

What kind of arguments will be most effective with an audience in sympathy with the speaker? Which are

necessary when the audience are hostile? How will the kind of argument govern the order of arrangement? What influence will strength of argument have upon arrangement? Why?

140. Make an outline of each of the following arguments, and be prepared to explain from your outline the kind of arguments used, the purpose for which they are used, and the advantages of the arrangement:

1. Then Gama turned to her.
 "We fear, indeed, you spent a stormy time
 With us, when, in the midst of the great war,
 You were our guest, and we were glad to have
 How say you, war or not?"
 "Not war," replied she.
 O king," I said, "I saw the flag of war,
 The desecrated shrine, the trampled year,
 The smoldering hearth-stone, and the blood of the
 Torn from the hut— all the signs of war—
 A smoke go up through which I loom to her
 Three times a monster: now she lightens scorn
 At him that mars her plan, but then would hate
 (And every voice she talked with ratify it,
 And every face she looked on justify it)
 The general foe. More soluble is this knot
 By gentleness than war. I want her love.
 What were I nigher this altho' we dashed
 Your cities into shards with catapults?
 She would not love; — or brought her chained, a slave,
 The lifting of whose eyelash is my lord?
 Not so, O king, I would have her free,
 The lord of scorn, till all my living chance
 Were an ill-will, and I could not be wrong."

And crushed to death: and rather, Sire, than this
I would the old god of war himself were dead,
Forgotten, rusting on his iron hills,
Rotting on some wild shore with ribs of wreck,
Or like an old-world mammoth bulked in ice
Not to be molten out."

And roughly spake
My father. "Tut, you know them not, the girls.
But when I hear you prate, I almost think
That idiot legend credible. Look you, Sir!
Alas is the hunter; woman is his game:
The sleek and shining creatures of the chase,
We hunt them for the beauty of their skins;
They love us for it, and we ride them down.
Wheedling and sliding with them! Out! for shame!
Boy, there's no rose that's half so dear to them
As he that does the thing they dare not do,
Breathing and sounding beauteous battle, comes
With the air of the trumpet round him, leaps in
Among the women, snares them by the score
Flattered and flustered, wins, tho' dashed with death
He reddens what he kisses: thus I won
Your mother, a good mother, a good wife,
Worth winning; but this firebrand — gentleness
To such as her! if Cyril spake her true,
To catch a dragon in a cherry net,
To trip a tigress with a gossamer,
Were wisdom to it."

"Yea, but, Sire," I cried,
"Wild natures need wise curbs. The soldier? No:
What dares not Ida do that she should prize
The soldier? I beheld her, when she rose
The vespere night, and storming in extremes
Stood for her cause, and flung defiance down

Gagelike to man, and had not shunned the death,
No, not the soldier's; yet I hold her, king,
True woman: but you clash them all in one,
That have as many differences as we.
The violet varies from the lily as far
As oak from elm: one loves the soldier, one
The silken priest of peace, one this, one that,
And some unworthily; their sinless faith,
A maiden moon that sparkles on a sty,
Glorifying clown and satyr; when e'er they need
More breadth of culture, is not Ida right?
They worth it? Truer to the law within?
Surer in the logic of life?
Twice as magnetic to sweet influence—
Of earth and heaven?—And she of whom you speak,
My mother, looks as whole as some serene
Creation minted in the golden moods
Of sovereign artists; not a thought, a touch,
But pure as lines of green that streak the white
Of the first snowdrop's inner leaves: I say,
Not like that plebeian miscelany, man,
Bursts of great heart and slips in sensual mire,
But whole and one: and take them all-in-all,
Were we ourselves but half as good, as kind,
As truthful, much that Ida claims as right
Had ne'er been mooted, but as frankly theirs
As dues of Nature. To our point: not war;
Lest we lose all."—*The Princess*, TENNYSON.

2. Whether strikes have or have not on the whole, benefited the workmen is a question on which a positive decision is difficult, and which it is not easy to settle upon facts. My own belief is that strikes, as they are conducted, have done no lasting good to the strikers or to the mass of laborers; but,

on the contrary, have injured them. Take, for instance, an industry which yields direct employment to ten thousand men; and suppose them to unite in a strike: while they stand out, they are not only consuming their savings—or those of other workmen who support them—and are thus the poorer, but also they are idle, and are tempted to form bad habits. Idleness itself is a very bad habit. If they succeed, the increased rate of wages which they have compelled will not probably for a long time to come restore to them their former savings and earnings. Meanwhile, however, it is probable that other persons have been drawn into their industry, and thus by their own act the number of persons seeking their bread by this industry has been increased, and in the nature of things the demand for wages is greater, proportioned to the capital available for wages, than before; and either wages will presently fall again, or some part of the laborers will be thrown out of employment.

Trades unions have apparently sought to prevent this natural consequence by arbitrary and tyrannical regulations concerning the employment of apprentices and of non-unionists; and by attempts to shorten the hours of labor, which is of course only an indirect way of increasing the rate of wages. Also they have endeavored to "make work" by forbidding men to do more than a certain amount of work in a given time. All these are deplorably rude and temporary expedients, the contrivance of men ignorant of natural laws, and, what is even more mischievous, flying in the face of the golden rule. To forbid a boy to learn a trade which he desires, to prohibit the employment of non-unionists, are acts of pure selfishness; and the whole spirit of the trades unions in this matter is one which seeks to monopolize benefit at the expense of others in the community. As I have said, the golden rule is not observed by the whole experience of society, from that of the selfish individual to that of the great nations. God did not make the world so.

When wages are permanently too low in any well-established industry, that means that too many persons are seeking to share in the gross returns of that industry. The remedy lies in either increasing the demand for the goods, which means widening the market for them, which can be done only by an extension of commerce, when more capital could be profitably invested in the industry; or in decreasing the number of persons desiring employment in it. Now a strike certainly does not widen the market for goods, it does not extend commerce, it does not bring in new capital, and it does not decrease the number of persons desiring employment in it. By abating capital is for more likely to be drawn into the industry the proportion used in the given industry, and by stopping work it checks the accumulation of that which is already invested. But it does not decrease the amount of labor offering—for the strikers simply stand idle, and wish to reënter the same industry as soon as the contest between them and their employers is decided, and then that industry, as one side or the other has suffered on the last it can bear. I cannot see, therefore, how the conditions are changed by the strike—except for the worse; and a strike of this kind can, I imagine, permanently increase the prosperity of the workmen just about as much as a man can lift himself from the ground by a vigorous tug at his coat collar.

—NORDHOFF, *Politics for Young Americans*.

3. I grant the French have performed what was possible on the groundwork of the Spanish plays; what was pleasant before, they have made regular: but there is not above one good play to be writ on all these plots: they are too much alike to please often, which we need not the experience of our countrymen to know. As for the French, they are not so much to be admired as they are to be pitied. They are a people of great passion and concernment, as to pass to another of mirth

and humor, and to enjoy it with any relish; but why should he imagine the soul of man more heavy than his senses? Does not the eye pass from an unpleasant object to a pleasant, in a much shorter time than is required to do this? And does not the unpleasantness of the first commend the beauty of the latter? The old rule of logic might have convinced him that contraries, when placed near, set off each other. A continued gravity keeps the spirit too much bent; we must refresh it sometimes, as we bait in a journey, that we may go on with greater ease. A scene of mirth, mixed with tragedy, has the same effect upon us which our music has betwixt the acts, which we find a relief to us from the best plots and language of the stage, if the discourses have been long. I must therefore have stronger arguments ere I am convinced that compassion and mirth in the same subject destroy each other; and in the meantime, cannot but conclude, to the honor of our nation, that we have invented, increased, and perfected, a more pleasant way of writing for the stage, than was ever known to the ancients or moderns of any nation, which is tragedy-comedy.

And this leads me to wonder why Lisiideus and many others should cry up the barrenness of the French plots above the variety and copiousness of the English. Their plots are single; they carry on one design, which is pushed forward by all the actors, every scene in the play contributing and moving towards it. Our plays, besides the main design, have under-plots, or by-concernments, of less considerable persons and intrigues, which are carried on with the motion of the main plot. . . . Eugenius has already shown us, from the confession of the French poets, that the unity of action is sufficiently preserved, if all the imperfect actions of the play are conducting to the main design; but when these petty intrigues of a play are so ill-ordered that they have no coherence with the other, I must grant that Lisiideus has reason to

tax that want of due connection; for coördination in a play is as dangerous and unnatural as in a state. In the meantime he must acknowledge, our variety, if well ordered, will afford a greater pleasure to an audience.

As for his other argument, that by pursuing one single theme, they gain an advantage to express and work up the passions, I wish any example he can bring from them would make it good; for I confess their verses are to me the coldest I have ever heard. Neither, indeed, is it possible for them, in the way they take, so to express passion, as that the effects of it should appear in the concernment of an audience: their speeches being so many declamations, which tire us with the length; so that, instead of persuading us to grieve for their imaginary heroes, we are concerned for our own trouble, as we are in tedious visits of bad company; we are in pain till they are gone. When the French stage came to be reformed by Cardinal Richelieu, those long harangues were introduced, to comply with the gravity of a churchman. Look upon the "Cinna" and the "Pompey"; they are not so properly to be called plays, as long discourses of reasons of state, and "Polyeucte" in matters of religion is as solemn as the long stops upon our organs. Since that time it is grown into a custom, and their actors speak by the hour-glass, like our parsons; nay, they account it the grace of their parts, and think themselves disparaged by the poet, if they may not twice or thrice in a play entertain the audience with a speech of an hundred lines. I deny not but this may suit well enough with the French; for as we, who are a more sullen people, come to be diverted at our plays, so they, who are of an airy and gay temper, come thither to make themselves more serious: and this I conceive to be one reason why comedies are more pleasing to us, and tragedies to them. But to speak generally: It cannot be denied that short speeches and replies are more apt to move the passions, and beget concernment in us than

any other; for it is unnatural for any one, in a gust of passion, to speak long together; or for another, in the same condition, to suffer him without interruption. Grief and passion are like floods raised in little brooks by a sudden rain; they are quickly up, and, if the concernment be poured unexpectedly in upon us, it overflows us; But a long, sober shower gives them leisure to run out as they came in, without troubling the ordinary current. As for comedy, repartee is one of its chiefest graces; the greatest pleasure of the audience is a chase of wit kept up on both sides, and swiftly managed. And this — forefathers, if not we, have had in Fletcher's plays to a much higher degree of perfection than the French poets can reasonably hope to reach. — JOHN DRYDEN.

Make an outline of some carefully planned argument of your own selection, and prepare to explain from your outline the advantages of the arrangement.

141. May the argument of an opponent ever be disregarded or passed over with slight mention? Give reasons for your opinion. If such arguments are to receive reply, where should they be placed if strong and cumulative? If weak and disconnected? Why? Of what value are courtesy and candor in language and manner in an argument? What are the effects of discourtesy and prejudice, and what do they indicate in the user?

What qualities of mind are essential to high success in argument? What qualities of style are most important? Why?

142. Write arguments on at least two of the following or similar subjects.

Women should be allowed to vote.

Women should be paid as much as men for the same work.

Child labor should be prohibited by law.

The state should furnish free text-books.

Manual training should be taught in all our grammar schools.

The marking system in our schools should be abolished.

Capital punishment should be abolished.

Washington was a greater general than Hannibal.

The orator has greater influence than the author.

The modern world owes more to Rome than to Greece.

Man is the creature of his circumstances.

Man is the maker of his destiny.

SUBJECTS FOR DEBATE.

Is lynch law ever justifiable?

Is vivisection justifiable?

Should the Chinese be excluded from this country?

Should immigration be checked?

Should newspapers be published on Sunday?

Should judges be elected by the people?

Should the presidential term be lengthened?

Should the government own and operate the railroads and telegraph lines?

Are political parties an advantage in popular government?

Are labor strikes beneficial?

Was the annexation of Hawaii wise?

MEMORY QUOTATIONS.

Arguing in what is believed to be a bad cause is unrhetorical and illogical as it is immoral. The relation of mind to conscience is too close to admit of it with impunity. "Nothing is expedient," says Cicero, "which is dishonorable."

— T. W. HUNT.

The really inductive argument rests on resemblance, springs from a experience, affirms more in the conclusion than is given in the premises, and hence can never be demonstrative, though allowed to have the force of moral certainty, provided the facts on which it is founded be sufficiently numerous.— WELSH.

The deductive process is not open to the objection which the inductive is open to, for it does not go beyond the limits with which it begins. But there may be some question in regard to those limits. We must have premises in order to draw a conclusion: those premises are established by induction; if by imperfect induction there is a possibility of their being untrue, and if they are not true, the conclusion itself may be false.— NEWCOMER.

It is difficult to convict an accused person against whom no argument from antecedent probability can be brought. The evidences from other sources must be very strong to establish guilt for which no sufficient motive is alleged, an effect for which there is no adequate cause.— A. S. HILL.

You shall find hundreds of persons able to produce a crowd of good ideas upon any subject, for one that can marshal them to the best advantage. Disposition is to the orator what tactics, or the discipline of armies, is to the military art. And as the balance of victory has almost always been turned by the superiority of tactics and discipline, so the great effects of eloquence are always produced by the excellency of disposition.

— JOHN QUINCY ADAMS, quoted by A. S. Hill.

In many cases the most natural as well as the most effective order is that which places arguments from antecedent probability first, those from sign second, and those from example last. The arguments from antecedent probability raise a presumption in favor of the proposition in hand, the arguments from sign adduce evidence tending to strengthen that presumption, by showing that a thing which was likely to occur did occur, and the arguments from example strengthen it still further by evidence concerning similar cases. The first proves the principle which is applicable to the case, the second proves that the principle actually applies to the case, the third furnishes instances of its application in other cases.— A. S. HILL.

Every speaker should place himself in the position of a hearer, and think how he would be affected by those reasons which he purposes to employ for persuading others. For he must not expect to impose on mankind by mere arts of speech. They are not so easily imposed upon as public speakers are sometimes apt to think. Shrewdness and sagacity are found among all ranks, and the speaker may be praised for his fine discourse, while yet the hearers are not persuaded of the truth of any one thing he has uttered.— BLAIR.

One can fool all the people some of the time, and some of the people all the time; but no one can fool all the people all the time.— ABRAHAM LINCOLN.

V. Persuasion.

143. What is the purpose of argument? Is anything further ever needed in order to bring about necessary action? If so, what and why? How far is Persuasion dependent upon argument? To what part of the nature does argument appeal? To what further part does Persuasion appeal? In what kinds of writing is argument found? In what kinds is Persuasion found? Define Persuasion. Bring an example of it to read to the class.

What must be the condition of our own minds if we wish to excite feeling in others? How may feeling in ourselves be cultivated? How may it be stimulated when its expression is needed? What is the effect upon feeling of its free expression? What is the effect of repression of expression? What is the effect of refusal to carry it out to its appropriate action? What is the effect, for instance, of stimulating pity in oneself, and then refusing to help the person whose sufferings have aroused the feeling?

144. Motives. How shall we excite feeling in others? Study the following selection for its argument and for its Persuasion. How much does Antony convince the intellect? By what arguments? How much does he move the feelings? What feelings? By what means?

Friends, Romans, countrymen, lend me your ears ;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them,

The good is oft interred with their bones ;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious ;
If it were so, it was a grievous fault,
And grievously hath Cæsar answered it.
Here, — under leave of Brutus, and the rest,
(For Brutus is an honorable man,
So are they all, all honorable men), —
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me ;
But Brutus says he was ambitious ;
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill,
Did I this in Cæsar seem ambitious ?
When that the poor have cried, Cæsar hath wept ;
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious ;
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious ;
And sure, he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause ;
What cause withholds you now to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason ! — Bear with me ;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

But yesterday the word of Cæsar might

Have stood against the world ; now lies he there,
 And none so poor to do him reverence.
 O masters ! if I were disposed to stir
 Your hearts and minds to mutiny and rage,
 I should do Brutus wrong and Cassius wrong,
 Who, you all know, are honorable men.
 I will not do them wrong, I rather choose
 To wrong the dead, to wrong those dead I love,
 Than wrong the living. I am not an angry man,
 But here's a parchment with the seal of Caesar,
 I found it hard to open, but I will.
 Let but the commons hear this testament,
 (Which he, poor soul, suffered me to read),
 And they would go and kiss dead Caesar's wounds,
 And dip their napkins in his sacred blood,
 Yea, beg a hair of him for memory,
 And, dying, mention it within their wills,
 Beseeching it, as a rich legacy,
 Unto their issue.

Have patience, gentle friends, I must not read it ;
 It is not meet you know how Caesar loved you.
 You are not wood, you are not stones, but men ;
 And, being men, hearing the will of Caesar,
 It will inflame you, it will make you mad.
 'Tis well you know not you are his heirs ;
 For if you should, oh, what would come of it ?

Will you be patient ? Will you stay awhile ?
 I have a speech that will concern you all,
 I fear I wrong the honorable men,
 Whose daggers have stabbed Caesar ; I do fear it.

You will compel me, then, to read the will ?

Then make a ring about the corpse of Caesar,
 And let me show you him that made the will.
 Shall I descend ! and will you give me leave ?

Nay, press not so upon me ; stand far off.
 If you have tears, prepare to shed them now.
 You all do know this mantle ; I remember
 The first time ever Caesar put it on.
 'Twas on a summer's evening, late that day,
 That day he overcame the Nervii.
 Look ! in this place, where Brutus fell, and Cassius,
 See what a rent the angry Caesar made !
 Then, with his own hand he did bleed himself,
 And as he plucked his cloak to wash his face,
 Mark how the blood of Caesar followed it,
 As rushing out of doors, to be received
 If Brutus so unkindly knocked, or not ;
 For Brutus, as you know, was the first man
 Who lay on the dead body of Caesar.
 This was the most unkindest cut of all ;
 For, when the noble Caesar saw him stab,
 Ingratitude, more strong than traitor's arms,
 Quite vanquished him : then burst his mighty heart ;
 And, in his mantle muffling up his face,
 Even at the base of Pompey's statue,
 Which all the while ran blood, great Caesar fell.
 Oh, what a fall was there, my countrymen !
 Then I and you and all of us fell down,
 Whilst bloody treason flourish'd over us.
 O now, when ye have seen this, O now, when ye have seen
 The dust of Rome, O now, when ye have seen
 Kind souls, what I weep you when you but behold
 Our Caesar's vesture wounded ? Look you here,
 Here is himself, marred, as you see, with traitors.

Good friends, sweet friends, let me not stir you up

To such a sudden flood of mutiny.

They that have done this deed are honorable.

What private griefs they had, alas ! I know not,

That made them do it ; they are wise and honorable,

And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts :

I am no orator, as Brutus is,

But, as you know me all, a plain blunt man,

That love my friend ; and that they know full well

That gave me public leave to speak of him.

For I have neither wit, nor words, nor worth,

Action, nor utterance, nor the power of speech,

To stir men's blood : I only speak right on ;

I tell you that which you yourselves do know,

Show you sweet Cæsar's wounds, poor, poor dumb mouths,

And bid them speak for me : but, were I Brutus,

And Brutus Antony, there were an Antony

Would ruffle up your spirits, and put a tongue

In every wound of Cæsar that should move

The stones of Rome to rise and mutiny.

Why, friends, you go to do you know not what.

Wherein hath Cæsar thus deserved your loves?

Alas ; you know not ! — I must tell you, then.

You have forgot the will I told you of.

Here is the will, and under Cæsar's seal.

To every Roman citizen he gives,

To every several man, seventy-five drachmas.

Moreover, he hath left you all his walks,

His private arbors, and new-planted orchards,

On this side Tiber ; he hath left them you,

And to your heirs forever, common pleasures,

To walk abroad, and recreate yourselves.

Here was a Cæsar ! when comes there such another?

— SHAKESPEARE.

145. Why is this appeal to the feelings a necessary part of Persuasion? What is a motive? What influence have motives upon our actions? Why? Name some motives which you consider unworthy. Some which you think are worthy. To which should you appeal most in Persuasion? Why? Will the others lead to action? Why then avoid them? Should you appeal first to the stronger or the weaker motives, to the selfish or the unselfish, to the lower or the higher? In what order then should you arrange the motives to which you would appeal? Illustrate by an example. To what motives does Antony appeal? In what order? Why did he take that order? Compare with Brutus in the same play. Which speech appeals to the higher motives? Which has the greater effect? Why? To what motives does Portia appeal in attempting to persuade Shylock to forego his revenge? In what order does she arrange them? Why? What is the effect? Why? Analyze the following for the feelings roused, the motives appealed to, the effect intended :

In the midst of the strife and tumult of angry contention, Lo ! the door of the chancel opened, and Father Felician Entered, with serious mien, and ascended the steps of the altar. Raising his reverend hand, with a gesture he awed into silence All that clamorous throng ; and thus he spake to his people ; Deep were his tones and solemn ; in accents measured and mournful

Spoke he, as, after the tocsin's alarm, distinctly the clock strikes.

"What is this that ye do, my children? What madness has seized you?"

Fifty years of my life have I labored among you, and taught you,

Nor word alone, but in deed, to love one another!

Is this the fruit of my toils, of my vigils and prayers and privations?

Have you so soon forgotten all lessons of love and forgiveness? This is the house of the Prince of Peace, and would you profane it

Thus with violent deeds and hearts overflowing with fury?

Is it where the crucified Christ from His cross is gazing upon you?

See! in those sorrowful eyes what meekness and holy compassion!

Hark! how those lips still repeat the prayer, 'O Father, forgive them!'

Let us repeat that prayer in the hour when the wicked assail us, let us repeat it now, and say, 'O Father, forgive them!'

Few were his words of rebuke, but deep in the hearts of his people

Sank they, and sobs of contrition succeeded the passionate outbreak,

While they repeated his prayer, and said, "O Father, forgive them!" — LONGFELLOW.

146. What qualities seem to you essential to success in persuading men? Name five men who seem to you to have had marked success in Persuasion. What qualities did they have which enabled them to succeed so well? Is there any danger in carrying appeal to the feelings

too far? If so, how may the danger be guarded against? Is there any danger of lack of sincerity in feeling or in thought? If so, how should the danger be met? What knowledge of the character of his audience is the cause of the success of Antony's address? Would a similar appeal to those motives have had a like effect upon Father Felician's audience? How then will a sympathetic knowledge of the audience aid in the success of a persuasive address? Give other illustrations of such an effect.

147. Write a persuasive address on one of the following topics:

To persuade your classmates to adopt a certain class officer.

To induce your teachers to permit a certain order of exercises for Class Day.

To persuade the class of the fitness of your candidate for class orator.

To lead the school to a patriotic regard for the flag.

To lead to a proper observance of Decoration Day on the part of the school.

To persuade to a proper celebration of Washington's Birthday.

To persuade each member of your class on leaving school to add to the school library a copy of that book which he feels is most needed there.

To persuade the citizens of the town of the necessity of a new or an enlarged building for the use of the school.

To persuade the citizens of the town of the need or necessity of the public library.

To induce a greater contribution to the school library.

To induce the Board of Education to provide more and better apparatus for the school.

MEMORY QUOTATION.

When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be taught or learned. Talent and learning may tell for it, but they will tell in vain. Words and phrases may be marshalled in every way, but they cannot reach the heart. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all we aspire to it: they cannot reach it. It comes, if it come at all, like the outbursting of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object,—this, this is eloquence; or, rather, it is something greater and higher than all eloquence,—it is action; noble, sublime, god-like action. *—Dugald Stewart.*

CONCLUSION.

148. What qualities of style have you studied? Define each. What forms of style and methods of treatment have you studied? Define each. What do you mean by style? Without consulting any authority, from what you yourself know or think, write a definition of style. In a book in the library select and copy the best definition you can find. Write below it your reasons for preferring it, or for rejecting it with your own. What seem to you the essential characteristics of a good style? How many they be? Why have we spent so much time in studying style?

149. What are the important divisions of rhetoric? Define rhetoric as a science and as an art. What are the purposes of its study? What advantages may be gained by such study? What has it done for you? How do you think it compares in value with your other studies?

150. With what other studies is it most closely connected? What has it in common with grammar? Which of the two is fundamental to the other? Why? In what respects do they differ? What relation has rhetoric to logic? Define grammar and logic. Define literature. What is its relation to rhetoric? Write a comparison of the two studies. What are the advantages of separating them completely? Which do you think existed first in point of time? Give reasons for your

opinion. How have the principles of rhetoric been discovered and established? Do you suppose there is any further opportunity for such discoveries to be made in the future, or is rhetoric a completed science? Give reasons for your opinion.

151. Can one write well without a knowledge of the laws and principles of rhetoric? Will a close observance of such laws and principles alone make one a successful writer? Give reasons for your opinion. How may such an observance help one to write well? How can you make your study of rhetoric practical in your life after you leave school?

APPENDIX.

RULES FOR THE USE OF CAPITALS.

1. A capital is used to begin every complete sentence.
2. A capital is used to begin every line of poetry.
3. A capital is used to begin every direct quotation that is a sentence.
4. A capital is used to begin every proper noun and every proper adjective.
 - a. Capitals are used to begin the names of things personified.
 - b. Capitals should be used to begin the names of the days of the week and of the months of the year, but the tendency now is not to capitalize the names of the seasons unless they are personified.
5. Every important word in a title or heading should begin with a capital.
 - a. All words except prepositions, articles, and conjunctions used to be included under this rule; but now the tendency is to capitalize only nouns and verbs, and some authorities recommend using a capital only for the first word.
6. The pronoun *I* and the vocative *O* should always be capitals.
 - a. The vocative *O*, used only in direct address, should be carefully distinguished from the interjection, *oh*.
7. All titles of honor and respect should begin with capitals.
8. Important words may sometimes be capitalized to draw attention to them.
9. Statements complete in themselves and formally introduced may begin with capitals though used as parts of other sentences.