

THE PRINCIPLES OF RHETORIC

WITH

CONSTRUCTIVE AND CRITICAL
WORK IN COMPOSITION

BY

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AUTHOR'S NOTE

"THE art of instruction for the secondary school," it has been said, "may be summed up in one sentence: Inspire enthusiastic activity." It is not enough, however, to inspire such activity; provision for its proper exercise must be made.

CAT. The material that forms the basis of this book was collected in my own classes during a period of years, for the purpose of arousing and satisfying the pupil's interest and activity with reference to rhetoric and composition. Later, at the request of teachers, the material was put into the form of a book. That the book might meet general conditions in the classroom, it was submitted before its publication to able instructors and critics, teachers of English in a number of widely separated centres. Their suggestions were valuable, and are incorporated in the book as published.

Because many text-books already in use contain admirable presentations of rhetorical principles, with exercises on some of them and with lists of composition subjects, it is by no means unnecessary for the author of a new rhetoric to state what differentiates his work from other books on the same subject. Perhaps the most distinctive features of this rhetoric are the following:—

1. It is planned to meet a gradual increase of skill on the part of the pupil. As soon as he has gained knowledge from the working out of one composition problem, that knowledge is utilized in the solving of another. His study of Diction, for instance, is made to bear directly upon all subsequent exercises in composition.

2. It provides for the establishment of good habits. For example, not only is the subject of paragraph sequence taught, but, throughout the book, the writing of a sequence of paragraphs is repeatedly called for, and topics are given which in themselves form a sequence. In this way the thought of orderliness is kept in the pupil's mind, until he has acquired, with reference to paragraph sequence, not merely a definition, but a habit.

3. It recognizes the fact that knowledge which one cannot apply at will is not a part of one's actual equipment. Therefore, hardly a rhetorical fact is presented which is not utilized over and over again.

4. It groups composition subjects carefully, with reference to their especial adaptability to the particular problems with which they are associated. Moreover, it almost invariably offers a somewhat wide choice of subjects. Tasks are set, but the sense of freedom that is felt when a writer may take from a number of subjects what pleases him best, relieves their irksomeness.

5. It criticises from the standpoint of a fellow-worker intent upon results, not upon fault-finding.

6. It encourages self-reliance, since every writer must,

sooner or later, depend largely upon his own judgment and taste. No exercises are given to pupils until independent work may rightfully be demanded, until the principles on which the exercises are based have been explained, illustrated by means of quotations from good authors, and again illustrated through similar exercises worked out by other pupils in their own classrooms. A good deal of time and thought were expended upon the collection of the student material used under exercises. Simple, direct work often was preferred to what might be stronger and more dramatic, yet less safe to insert in a text-book. I believe this student material to be especially serviceable, aside from the fact that it gives opportunities for criticism and reconstruction. The very admiration that a pupil feels for Wordsworth or Browning, for Burke or Macaulay, makes him realize his own comparative impotence, with a consequent sense of discouragement; but let him hear what one of his peers—a boy like himself—has written, in an honest and more or less skilful way, and he is eager to try something of the same sort himself. The masterpieces are still before him as models.

7. The rhetoric offers opportunities for the application of rhetorical theory to complete pieces of literature—"Silas Marner" and "The Vision of Sir Launfal." It is often desirable during a recitation to have an entire class find an illustration of the truth of some statement. The story and the poem mentioned are valuable for such investigation. The rhetoric is complete in itself, however, and the use of the literature referred to is altogether optional.

Although many of the answers contained in the five chapters called "Answers to Pupils' Inquiries" were suggested by questions in my own classes, other matter has been inserted to make the chapters comprehensive enough to meet general needs.

The following pages represent not only my own work and thought, and my interest in the secondary school, but also the careful consideration and helpful contribution of many teachers and pupils. To all who have assisted me I am very grateful.

THE PRATT INSTITUTE,
BROOKLYN.

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THE PRINCIPLES OF RHETORIC

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INTRODUCTION

Language is the keenest expression of life.

BENJAMIN IDE WHEELER.

WHY is rhetoric valuable as a study? It tells what is known about the art of expression in language. It shows how one may learn to speak convincingly, and write with clearness and vigor. "All men stand in need of expression," says Emerson. "In love, in art, in politics, in labor, in games, we study to utter our secret. The man is only half himself, the other half is his expression [of himself]."

A knowledge of rhetoric increases the power to appreciate literary work and, as a consequence, adds to the enjoyment of literature; for essays, novels, plays, poems, live from age to age not only because they hold thoughts and feelings of deep interest to mankind, but also because they reveal those thoughts and feelings in a masterly way.

The study of rhetoric is, therefore, of practical value and has a direct bearing upon life and growth.

The Century Dictionary thus defines rhetoric: "The art of discourse; the art of using language so as to influence others."

*Rhetoric
defined*

V. (See page 51.) Correct the following sentences :—

1. We came to an oak, whose great boughs sheltered us from the storm.
2. The grain was piled to the wagon's top.

VI. Why do *north*, *south*, *east*, and *west* begin with capitals in 1? Why do they begin with small letters in 2?

1. The North, the South, the East, and the West sent relief to the sufferers.
2. He looked toward the north, the south, the east, and the west, but saw no reinforcements.

CHAPTER VI

DESCRIPTION: POINT OF VIEW, SCALE, SELECTION AND ARRANGEMENT OF DETAILS

IF one recalls a novel, drama, or narrative poem among the classics, one realizes that, aside from its story, the work gives pleasure because of its descriptions. To describe is to portray in language.

Definition
of describe

Benjamin Ide Wheeler says, "Language is art's¹ most supple, most familiar clay." A painter attempting adequately to illustrate any but the simplest and briefest piece of literature would need a lifetime in which to do it. How long would it take him to paint "the deluge of summer" referred to in "The Vision of Sir Launfal"?² All the glisten, the stir, the groping upward of grass and flowers, the thrilling flush of life, the green of the meadow, the gold of the sun, home-giving leaf and blade and bough, warm shade, clear skies, drifting clouds,—anything and everything that the fulness of summer has come to mean for us,—would no more than represent that one expression, "deluge of summer." Moreover, it would be impossible to illustrate

Language
as a means
of expres-
sion

¹ The word *art* here represents the artist himself, therefore the possessive form *art's* is correct. See page 51.

² Part I, Prelude.

the manner in which Christ's words fell from his lips:—

His words were shed softer than leaves from the pine.

Sculptor, painter, musician, cannot express more with their materials than the honest, patient, and gifted writer can express with his.

Choose
character-
istic details

Those who describe in language trust a good deal to the imagination of others.¹ A picture made by the sun—a photograph—reproduces an object line for line; a writer's description will contain only what is most characteristic of that which is described,—what, perhaps, distinguishes it from others of its kind. After an author has furnished its characteristic features, he may safely trust the rest of his picture to the reader's imagination. In describing, it is important to choose details wisely and to select such words as will accurately and vividly convey one's meaning.

Select
words
wisely

ILLUSTRATIONS

I. I found it [the pillar] to be a spout marching directly with the wind: and I can think of nothing I can compare it to better than the trunk of an elephant, which it resembled. . . . It was extended to a great length, and swept the ground as it went, leaving a mark behind.

DANIEL DEFOE: "The Storm."

II. [The following characteristic sounds—"voices of the wild things of the prairie"—are enumerated as a contrast to the domestic sounds and the rustling of trees and grass likely to be heard in other places.]

The whistle of gophers, the faint wailing, fluttering cry of the fall-

¹ Chapter v of Philip Gilbert Hamerton's "Thoughts on Art" considers this subject in an interesting way.

ing plover the whir of the swift-winged prairie pigeon, or the quack of a lonely duck came through the shimmering air.

HAMLIN GARLAND: "A Dakota Prairie."

III. Elaine Goodale writes of the columbine

"Skirting the rocks of the forest edge
With a running flame from ledge to ledge."

IV. He was dressed in a canvas jacket, and a pair of such very stiff trousers that they would have stood quite as well alone without any legs in them. And you couldn't so properly have said he wore a hat, as that he was covered in a-top, like an old building, with something pitchy.

CHARLES DICKENS: "David Copperfield."

V. He sits on a branch of yon blossoming bush,
This madcap cousin of robin and thrush,
And sings without ceasing the whole morning long;
Now wild, now tender, the wayward song
That flows from his soft, gray, fluttering throat;
But often he stops in his sweetest note,
And shaking a flower from the blossoming bough,
Drawls out, "Mi-eu, mi-ow!"

EDITH M. THOMAS: "The Cat-Bird."

VI. Prepared as he was to see an inauspicious and ill-looking person, the ugliness of Anthony Foster considerably exceeded what Tressilian had anticipated. He was of middle stature, built strongly, but so clumsily as to border on deformity, and to give all his motions the ungainly awkwardness of a left-legged and left-handed man. His hair . . . escaped in sable negligence from under a furred bonnet, and hung in elf-locks, which seemed strangers to the comb, over his rugged brows and around his very singular and unprepossessing countenance. His keen dark eyes were deep set beneath broad and shaggy eyebrows, and, as they were usually bent on the ground, seemed as if they were themselves ashamed of the expression natural to them, and were desirous to conceal it from the observation of men. . . . The features which corresponded with these eyes and this form were irregular and marked, so as to be indelibly fixed on the mind of him who had once seen them. . . . He raised

his eyes as he entered the room and fixed a keenly penetrating glance upon his two visitors, then cast them down, as if counting his steps, while he advanced slowly into the middle of the room.

—SIR WALTER SCOTT: "Kenilworth."

[Note in VI the method of development, the enumeration of the causes of the man's ugliness.]

EXERCISES

I. Suggest other characteristic details for 1, 2, 3.

1. Details that might be useful in describing a coming storm:—

Cold wind; huddled cattle; blackening air; the white under side of fluttering poplar leaves; intense stillness; abandoned plough; flight for shelter; perhaps a little girl darting from the house to rescue a doll.

2. Material for a description of a very cold day:—

The color of the atmosphere is like gray steel; the sun seems farther off than usual, although it does not lack brightness; the ground is as hard as a brick pavement and everything snaps and cracks at the least touch; the breath from our nostrils shoots out upon the frosty air like the puffs of a locomotive, but without so much noise; the gate squeaks and our shoes create a good deal of friction on the board stoop.

3. Details that might be utilized in the description of a midsummer day:—

Unclouded sun, not a flutter among the leaves, the sharp z-z-z of the cicada, the slow passing of an occasional team, Rover lying in a trough of water, birds with open bills and drooping wings, a barefooted girl with pail.

II. Make a list of characteristic details for a descriptive paragraph on one of the following subjects:—

1. A Morning in April.
2. A Person of Interest to Me.
3. Just after the Commencement Reception.

In describing an object, as in painting it, one must have a point of view. The writer, however, may move from time to time, provided he takes his reader along with him, or he may depict a changing scene.

The point of view; it may change

ILLUSTRATIONS

I. Come then, worthy reader and comrade, follow my footsteps into this vestibule, ornamented with rich tracery, which opens into the Hall of Ambassadors. We will not enter the hall, however, but turn to this small door opening into the wall. Have a care! here are steep winding steps and but scanty light; yet up this narrow, obscure, and spiral staircase, the proud monarchs of Granada and their queens have often ascended to the battlements to watch the approach of invading armies.

At length we have reached 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.

WASHINGTON IRVING: "The Alhambra."

II. James Russell Lowell's "Summer Storm" illustrates how a scene may change as the minutes go by; the poem depicts the beginning, progress, and ending of a storm, and is a panorama rather than a single description. In the opening description the air is still,

"On the wide marsh the purple-blossomed grasses
Soak up the sunshine; sleeps the brimming tide,"

but a great cloud climbs up the west and

"Suddenly all the sky is hid
As with the shutting of a lid,
One by one great drops are falling
Doubtful and slow,
Down the pane they are crookedly crawling,
And the wind breathes low."

Then

"Leaps the wind on the sleepy marsh,
And tramples the grass with terrified feet,
The startled river turns leaden and harsh,
You can hear the quick heart of the tempest beat."

The height of the storm, the final outburst, and the succeeding "total lull" are the concluding descriptions of the series.

Scale of
description;
how
affected

The point of view affects the size of objects as they appear in a description. One may look at a house, for example, from a hill, or from the avenue that leads to it. In the first case the house will seem smaller than in the second, and fewer details will be observable. The opening sentences of "Sights from a Steeple"¹ thus announces the point of view:—

So! I have climbed high, and my reward is small. Here I stand, with wearied knees, earth, indeed, at a dizzy depth below, but heaven far, far beyond me still.

To account for the fact that objects on the street below are described as of life size, Hawthorne is careful to state that the observer looks through a pocket spy-glass.

Give com-
prehensive
view first

It is often desirable to give, first, a comprehensive view of the entire object and then proceed to the consideration of its details. The last sentence of I, page 59, represents such a view. The method of first attending to the scene as a whole is familiar to every one who has looked upon an extensive landscape; for, when he first saw it, his eye naturally swept in the entire view, and

¹ "Twice-Told Tales."

afterward singled out, and more carefully observed, its details.

The details chosen need arrangement. If one were describing a room, details might be grouped according to their situation, those in the same corner, for instance, being grouped together; or according to the impression made, those having an enlivening influence and those detracting from the general cheerfulness of the place forming separate groups; or according to their effect.

Methods of
arrange-
ment

[The statements made in the two preceding paragraphs suggest methods of paragraph development in descriptions.]

ILLUSTRATIONS

I. The second paragraph of "Sights from a Steeple" thus groups details:—

In three parts of the visible circle, I discern cultivated fields, villages, white country seats, the waving lines of rivulets, little placid lakes, and here and there a rising ground, that would fain be termed a hill. On the fourth side is the sea, stretching away toward a viewless boundary, blue and calm, except where the passing anger of a shadow flits across its surface, and is gone. Hitherward a broad inlet penetrates far into the land: on the verge of the harbor, formed by its extremity, is a town; and over it am I, a watchman, all unheeding and unheeded.

In the first sentence of II and the first sentence of III a more or less comprehensive view is taken; in the succeeding sentences a few details are given and are grouped in a somewhat orderly way.

II. The old mansion was a low, venerable building, occupying a considerable space of ground, which was surrounded by a deep moat. The approach and drawbridge were defended by an octagonal tower of ancient brickwork, but so clothed with ivy and other creepers that it was difficult to discover of what materials it was constructed. The angles of this tower were each decorated with a turret. . . . One of these turrets was square and occupied as a clock-house.

STR WALTER SCOTT: "Kenilworth."

III. It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray. . . . The tray was kept from tumbling down by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a tea-pot that were grouped around the book. On the walls there were some common colored pictures. . . . Over the little mantel-shelf was a picture of the *Sarah Jane* lugger, . . . with a real little wooden stern stuck on it. . . . There were some books in the beams of the ceiling . . . and some lockers and boxes and conveniences of that sort, which served for seats.

CHARLES DICKENS: "David Copperfield."

Description
often inci-
dental

IV. Each of the following narrative paragraphs contains incidental description; it not only tells what happened but also makes a picture:—

1. Then they came forward to the bow . . . and informed themselves of the names of each of the fortified islands as they passed. . . . They made sure of the air of soft repose that hung about each, of that exquisite military neatness which distinguishes them, of the green, thick turf covering the escarpments, of the great guns loafing on the crests of the ramparts and looking out over the water sleepily, of the sentries pacing slowly up and down with their gleaming muskets.

WILLIAM DEAN HOWELLS: "A Day's Pleasure."

2. At a particularly bad spot, where a ledge of barely submerged rocks jutted out into the river, Hans cast off the rope, and, while Thornton poled the boat out into the stream, ran down the bank with the end in his hand to snub the boat when it had cleared the ledge. This it did, and was flying down-stream in a current as swift as a mill-race, when Hans checked it with the rope and checked too suddenly. The boat flirted over and snubbed in to the bank bottom up, while Thornton, flung sheer out of it, was carried down-stream toward the worst part of the rapids, a stretch of wild water in which no swimmer could live. From below came the fatal roaring where the wild current went wilder and was sent in shreds and spray by the rocks which thrust through like the teeth of an enormous comb.

JACK LONDON: "The Call of the Wild."

In description, as in other kinds of composition, the character of the work is determined by its purpose. For example, one might write about a neglected child so as to arouse horror, or pity, or a desire actively to relieve its needs.

Character
of a
description
determined
by its
purpose

EXERCISES

I. Consider the following work with reference to description:—

1. (An attempt has been made to describe part of a narrow creek, with its animal life. The point of view is very near the creek.)

A grasshopper floats slowly past on a birch leaf, and the muddy water seems alive with pollywogs, which wriggle up and down like so many elevators. Whenever one of them comes to the surface a big old frog perched on a lily-pad not far away says, with a grunt, "Going down!" A mud-turtle sticks its little black head up and takes a view of the world, only to sink back out of sight as an ugly water-snake glides past and disappears in the mass of reeds opposite. I involuntarily start when a kingfisher dives with a splash and then rises with a poor little minnow in its claws and flies away to feed its family on the tidbit. Then all is dead silence as before, except for an occasional splash as a mud-turtle falls off its log. The stillness seems only intensified by these few sudden sounds that break in on the quiet.

[Would you omit the first *little*? Give a reason for your answer.]

2. (The point of view is the doorway.)

I stepped to the doorway and glanced into a large room that lay at right angles to the hall I had just left. I was silent, for something seemed to tell me that here a tragedy had been enacted: the air was musty, as if the room had been shut up for a long time; the old oak furnishings looked gloomy and forbidding; the bed-curtains, of a faded red, seemed to quiver and sway, as if inviting me to enter, to draw them and see what awful secret they guarded; on a table at my left, I could faintly discover a large gold locket covered with dust. The one beam of sunlight that entered the door glittered on some-

thing in a distant corner; it looked like a bright eye glaring at me, and I longed to enter and see what it really was, but I dared not.

[Is *really* the proper word here? Find the exact meaning of *really*. Account for the punctuation of the second sentence.]

3. (A description given incidentally.)

"To be sure there is nothing attractive about the house. There are no shade trees to be found, no vines over the porch, and the paint is of a dull grayish color. It really is not a very interesting house, as you say. But, George, look there! Where do you find a watermelon patch like that? Think of the days and weeks of labor represented there, and look at this fence. It is plain to be sure, but it is a good substantial one; answers the purpose better than any of your flimsy ones.

"Now we'll take a peep at the inside. My! but it's clean, isn't it? If my grandmother were here, I think she would say she would just as soon eat from the floor as she would from the table, a remark she used to make after she had finished cleaning on Saturdays. In all probability, five minutes later, we boys would be relieving our shoes of their burden of mud on her floor, to grandmother's dismay. These folks must be mighty neat and thrifty people; not the sort that spend their last cent for trinkets and clothes just to keep up appearances.

"Well, here comes my train; I hear the whistle up at the turn-pike. I shall have to run to get it. Remember me to the folks, and tell them I'll be on hand next week for that grand watermelon carnival."

[Refer to the first paragraph of 3. Is *really*, in the third sentence, the proper word? Give a reason for your answer.

Refer to the second paragraph of 3. How might the excessive use of *she* in the third sentence be avoided? Does the third sentence violate unity? Give a reason for your answer. Substitute a simpler and more direct expression for *relieving our shoes of their burden of mud*. Why should not *mighty* as a modifier of *neat* be criticised? Give a reason for your answer.

Refer to the third paragraph. Why should not the use of

the colloquial expression *the folks* be criticised? Is *it*, in the second sentence, sufficiently definite in its reference? Why should not *grand* as a modifier of *watermelon* be criticised? Give reasons for your last two answers.

Quotation-marks for the successive paragraphs of 3 are used correctly, at the beginning of each paragraph, but at the end of only the last.]

NOTE. — The use of "the ones" as an antecedent, or of "the one," when a pronoun will express the meaning, is not sanctioned.

EXAMPLES. — I. "This book is the one that I thought of buying" should be written, "This is the book that I thought of buying."

II. "These gloves are the ones you were looking for" should be changed to some such expression as, "These are the gloves you were looking for."

Why should not the use of *ones* in the last sentence of the first paragraph of 3 be criticised?

II. Write a descriptive paragraph; use one of the following topics. First, be sure of your purpose. If writing of 1, do you wish to gain an appropriation for the enlargement or grading of the school yard? Do you wish the reader to enjoy a game? Second, choose your point of view; this will determine the apparent size of the objects described. Are you at the gate or on the encircling wall? Third, remember that in description the development of the paragraph is often by means of details, and decide to group details with reference to locality, to effect, or to anything else that may become a guide to arrangement. Fourth, use only characteristic details; your purpose will help you to decide what details are characteristic. Write of things as they actually are. Remember that a description may be interesting, but *must* be accurate.

1. The school yard.
2. An hour at the Zoo.

State to yourself your purpose

Choose a point of view

Group details

Use characteristic details

3. The captain on whose ship I like to sail.
4. The ledges.
5. Our amateur fireworks.
6. The worn-out boat.
7. A place where ferns grow.
8. Where I like to fish.
9. My work-bench.
10. On the mountain top.
11. The clam digger.
12. What I found.
13. A bird I often watch.

A definite
subject de-
sirable

Make the subject that you choose definite, in accordance with your own experience; name the mountain, designate the ledges, the part of the Zoo visited, some feature of the fireworks, the place where the object alluded to in 12 was found. A definite subject is likely to lead to definite work.

CHAPTER VII

ANSWERS TO PUPILS' INQUIRIES — III

The Proper Use of Some Words and Clauses

Oh is an exclamation; *O* is followed by the name of some thing or person addressed. *O* and *oh* . One would write, for example, "Oh, what a dark, ugly place!" and, —

"O earth, thou hast not any wind that blows which is not music."

In is used to denote rest; *into*, to denote motion. One *In and into* steps into the house. Pictures hang on the walls in the house.

Hence, whence, hither, thither, whither, are adverbs of motion; *here, there, where* (adverbs of rest) are not their *Adverbs of rest, of motion* equivalents.

EXAMPLES. — I. Who knows whither the clouds have fled?
II. Whence came he?

Farther has reference to distance; *further*, to quantity or degree. *Farther and further* One travels farther, but studies further.

Like is used as an adjective or adverb with *to* understood, not as a conjunction in the sense of *as*. *The proper use of like* "He is like (to) me" and "He struggled like (to) a madman" are correct. "He does like (as) I do" is incorrect.

EXERCISE

Write a descriptive paragraph about one of the following topics; use a simile, a metaphor, or personification to help convey your meaning: —

1. A moving shadow — on the grass, or on the curtain at the window.
2. Some outdoor object after a heavy fall of clinging snow.
3. The Christmas tree: as I saw it on Christmas Eve, and as I saw it afterward in March, cast into a vacant lot.
4. Humming-birds that visit our honeysuckle.
5. The sun looks out through a rift in the clouds.
6. Skimming over the ice.
7. The swimming pool, or The swimming tank.
8. A walk over dry leaves, or pine-needles, or crusted snow.
9. What one of my pets looks like.

CHAPTER X

TWO KINDS OF DESCRIPTIVE WRITING

THE knowledge of words and of figures of speech acquired in the preceding chapters should give interest to fresh work in description.

Interest
grows with
knowledge

A description may represent fact alone or may embody both fact and feeling. Dryden says of Shakespeare,¹ "When he describes anything, you more than see it, you feel it too." The term *subjective* designates descriptive writing that conveys feeling as well as fact, while *objective* designates that which records fact alone.

Subjective
and objec-
tive de-
scription

What is objective deals with objects or facts; what is subjective, with states of mind or feeling.

Objective
and
subjective
defined

ILLUSTRATIONS

The first of the following descriptions deals with facts alone. Contrast it with 3, page 80, into which Ruskin has put his own supreme delight; with the following II, which portrays what a traveler going along the way described would feel; and with III, page 96, which represents the boy's horror.

I. Look up and down this side of the glacier. It is considerably riven, but as we advance the crevasses will diminish, and we shall find very few of them at the other side. Note this for future use. The ice is at first dirty; but the dirt soon disappears, and you

¹ "An Essay on Dramatic Poetry."

come upon the clean crisp surface of the glacier. You have already noticed that the clean ice is white, and that from a distance it resembles snow rather than ice. . . . *Within* the glacier the ice is transparent.

JOHN TYNDALL: "Passage to the Montanvert."

II. You fare along, on some narrow roadway, through stony labyrinths; huge rock-mountains hanging over your head on this hand, and under your feet on that; the roar of mountain cataracts, horror of bottomless chasms; — the very winds and echoes howling on you in an almost preternatural manner. Towering rock-barriers rise sky-high before you and behind you, and around you; intricate the outgate! The roadway is narrow; footing none of the best. Sharp turns there are, where it will behoove you to mind your paces; one false step and you will need no second; in the gloomy jaws of the abyss you vanish, and the spectral winds howl requiem. Somewhat better are the suspension bridges, made of bamboo and leather, though they swing like see-saws: men are stationed with lassos, to gin you dexterously, and fish you up from the torrent, if you trip there.

THOMAS CARLYLE: "Dr. Francia."

III. . . . And so, . . . I came to an opening in the bushes, where a great black pool lay in front of me, whitened with snow (as I thought) at the sides, till I saw it was only foam-froth.

And the look of this black pit was enough to stop one from diving into it, even on a hot summer's day, with sunshine on the water; I mean, if the sun ever shone there. As it was, I shuddered and drew back; not alone at the pool itself, and the black air there was about it, but also at the whirling manner, and wispings of white threads upon it in stripy circles round and round, and the centre still as jet.

R. D. BLACKMORE: "Lorna Doone."

EXERCISES

I. Consider the following work: —

1. a. A DESCRIPTION OF THE WAY TO MY ROCK

(Written to convey fact rather than feeling.)

Follow the north road from the station until a group of pine-trees is found on the left. Two of the trees have been blazed. Turn into

the left-hand road. You will soon see a cottage with a huge rock behind it. Climb to the top of this rock, scramble halfway down its face, sink into the natural chair that you cannot miss, and dream until hunger brings you back to everyday life.

b. DESCRIPTION OF THE ROCK AS A PLACE FOR REVERY

(Intended to show feeling for the place.)

The rock on the hillside is a place for rest and dreams. A worn part of it — where the Indians that once lived on the hill continually leaned as they watched from this, their lookout — makes a comfortable niche for the back. The shadow of the rock gives shelter from intense light. Within easy reach of my hand are the bayberry and sweet-fern, while the entire hill is soft with green grasses.

My eyes never tire of looking over the far reaches of sea. Slow-moving ships carry me to distant lands. I join many a gay party as little sail-boats glide by. My life takes the motion of the passing craft. Everything seems so idle, so care-free.

But the water becomes once more a vacant stretch of blue. The lapping on the shore, the little gurgling brooks that run among stones to the sea, close my eyes. My castles in Spain grow more splendid, and I reach my heart's desire.

[*So* is not a synonym of *very*; it should not be used as an intensive word. The last sentence of the second paragraph would be stronger if the intensive words were omitted. Note that paragraph 1 b opens with a topic sentence and develops by means of an enumeration of reasons. How do paragraphs 2 and 3 develop?

2. THE DRIFTWOOD FIRE

(Description embodying fact and feeling.)

What was the subtle fragrance that greeted us as we crossed the threshold — a fragrance that seemed to carry one away to far-off lands in the mysterious East, to the rose gardens of Hafiz and the spicy shores of Araby the Blest? It was not the odor of carnations, though I caught the gleam of a great glass bowl on the table by the window, filled with the rich red blossoms, black-red in the gathering gloom; nor was it the odor of incense curling up with the wreathing

smoke-thread from the joss-stick burning before the little bronze Buddha on the mantel. No, it was something more than these, — behind them, back of them, yet dominating them.

What was it? It was the fire of driftwood burning on the hearth. Scents of pine and cedar from the woods of Maine; spicy smells of cloves and nutmeg and cinnamon stored through long voyages in the holds of vessels long since shipwrecked; salt sea smells from the great deep; tropical odors from far Cathay, — all these rose from their driftwood coffins at the touch of the fire spirit, and lived again in the warm twilight.

[The first paragraph opens with an inquiry suggesting the paragraph topic, and develops by answering that inquiry in a negative way. How is the second paragraph developed? Define *subtle* and *subtile*.]

3. NEVIN'S "OPHELIA"

(A description intended to hold something of the writer's feeling for the music.)

It starts in E minor, and before it has proceeded many bars it has made you see Ophelia. Tired with hanging garlands on the pendent boughs of the trees, she is sitting on one of the gnarled trunks that stretch across the brook. Her face is still beautiful, but coldly so; for the light of reason has faded from it and it is like that of a statue — cold, soulless, immobile. As she sits, she stretches out her hand and from the nerveless fingers the blossoms drop and strew the waters of the brook. Nevin caught these blossoms as they fell, he caught the expression of the vacant face and the thoughts that wandered idly to and fro, always seeking something, never reaching it. But suddenly something passes over her! The veil of madness seems swept away — and you have a page of marvellous major chords that lift you up with them, up, up, until — but now they begin to modulate; you feel that the veil has not been torn away, only lifted, it falls slowly again until, with a deeper feeling of sadness and dejection than you have known before, you feel yourself sinking back into the dreary monotone; the flowers that she had begun to hold firmly, even joyfully, drop once more, unheeded, from Ophelia's fingers. There is a pause, and then it seems as if the wailing of women mingled with the sound of waters. It grows

fainter and fainter and finally dies away; but one deep muffled tone, like a bell tolling for the dead, completes the story — and the piece.

[Would not *I* be more fearless than *you*, lines 2, 12, etc.? A writer is likely to be more careful in his statements when he acknowledges that thoughts and feelings are his than when he hides behind *you* or *we*. What is the exact meaning of *reaching*? Study the seventh sentence with reference to unity. Should it be reconstructed? Give a reason for your answer to the preceding question. In the last sentence of 3, does *it* stand for *wailing* or for *sound*? Give coherence to the sentence by using a noun instead of *it*. Is the repetition of *feel* necessary? Whenever such repetition is not desirable, find a substitute for *feel*.]

II. So write a paragraph about one of the subjects in the following list that any one seeking the place referred to will be able to recognize it from your description; write a second paragraph in such a way that the reader will be tempted to go to the spot. In the first paragraph, facts will be enumerated; in the second there must be feeling, making him who reads desire to visit the place described. In the first exercise details will probably be grouped according to locality; in the second, according to the effect they have. In writing the description, remember that specific and imitative words and epithets may give strength and swiftness to the work; and that figures of speech, if natural and appropriate, will add to its life.

Utilize
knowledge
of words
and of
figures of
speech

1. The place I choose for reading or for study.
2. Where I wish to build my house.
3. The course over which I like to sail.
4. A corner of our schoolroom.
5. Where I go for my day-dreams.
6. The room in which our club meets.
7. The best place for our tennis court.
8. A nook in the park.
9. My favorite tree.
10. The hillside on which violets grow.

CHAPTER XIV

NARRATION

Definition

The story
with, and
without, a
plot

NARRATION is the telling of a sequence of actual or imagined events, making a story.

Stories are of different sorts: for example, "Gulliver's Travels" and "Robinson Crusoe" have no plot, yet are steadily interesting as they unfold daily experiences, while "A Tale of Two Cities," "The House of the Seven Gables," "Silas Marner," and "The Vision of Sir Launfal"—a story in verse—have a point of supreme interest, a climax. (See page 6.)

Each of the following paragraphs gives material for a story with a climax; the list that succeeds the paragraphs furnishes the titles of other incidents which might be made into stories with climaxes.

EXERCISES

I. Select from the paragraphs, or from the list, the incident that pleases you most.

II. Learn all that you can about the chosen incident.

1. Different tribes of Greece were to unite in festal games at Corinth. Ibykus, a singer, was to take part in the contests. On the way to the meeting-place he was murdered in a pine-grove. No human being saw the deed, but Ibykus called upon a flock of cranes, flying overhead, to betray his assassins. The murder was discovered,

but not the murderer. His countrymen grieved for Ibykus. Soon people gathered for the contests in the amphitheatre, a circular structure, open to the sky and seating thirty thousand people. One after another the prizes were awarded. At last it was announced that a representation of the Furies by a chorus of fifty performers would conclude the programme. The Furies appeared, — with pale faces and with writhing serpents instead of hair, — and circled round the theatre, chanting: "Well for him who, free from crimes, keeps his soul pure as a child's, for him we dare not approach, avenging; but woe to him that did secretly the dreadful deed of murder. We follow his footsteps night and day. If he thinks to escape by flight, we take wings and ensnare his fugitive feet. We pursue him to the very shades, and not even there will we let him go free." The Furies vanished into the background. A flock of cranes flew over the open theatre. They darkened the sky. A voice from the highest seats cried: "See there, Timotheus! Behold the cranes of Ibykus!" The cry betrayed the guilty. Some one exclaimed that the men who uttered the words and the congregation to whom he spoke them should be seized. The men were taken, tried, and condemned.

2. When William of Normandy came to England to fight for the English throne, he fell as he was stepping out of his boat. His superstitious followers believed this to be a bad omen, but William calmed their fears, by exclaiming that he had England in both hands.

3. During the Hundred Years' War England laid siege to Calais, a rich little town on the seacoast of France. The English knew that Calais was the very door which would give them admission to France. Accordingly, Edward III, after many victories, laid siege to the town. The people were brave and endured the siege for a year, until by starvation and illness they were driven to surrender. But Edward was angry because they had so long held out against him, and decided to punish them still further. He sent them the message that he would not raise the siege until six of the richest burghers appeared before him with halters around their necks, and bearing the keys of the city. A meeting was called and six volunteered to go, St. Pierre being the first to offer. When, barefooted and with

the halters around their necks, they appeared before the king to deliver the keys, he would have had them put to death at once, had not Queen Philippa, touched by the sad sight, pleaded for, and obtained, their deliverance.

List of Incidents

1. Balboa's arrival in America, or
2. Balboa's death. (Fiske's "Discovery of America.")
3. The Oregon "to the front" from around the Cape.
4. Walter Raleigh spreads his cloak before Queen Elizabeth. (The English histories.)
5. How Blondel found King Richard. (Chambers's Encyclopædia. Myers's "General History.")
6. King Alfred and the cakes. (Montgomery's "History of England.")
7. Charlemagne and the lazy princes. (Guizot's "History of France.")
8. The meeting of the three kings on the Field of the Cloth of Gold. (Guizot's "History of England," Vol. II, p. 137. Guizot's "History of France," Vol. IV, p. 41. Montgomery's "History of England.")
9. Frederick Barbarossa and the ravens. (Chambers's Encyclopædia. Morris's "Historical Tales.")
10. The opening of the dykes during the siege of Leyden. (Motley's "Rise of the Dutch Republic," Vol. II.)
11. The Story of Arion. (Bulfinch's "Mythology.")

The Bible contains material for the following : —

1. The discovery of Joseph to his brethren.
2. The finding of Moses.
3. The burning bush.
4. Samson's riddle.
5. The death of Samson.
6. The handwriting on the wall.
7. David pours out the water brought from the spring.
8. The destruction of Pharaoh's host.

Greek and Roman histories tell of many interesting occurrences, such as the giving of earth and water to the Persian envoys, the saving of Rome by the geese, the escape of Hippas from assassination, the lashing of the Hellespont by order of Xerxes. Incidents may be found in Frank Stockton's "Stories of New Jersey," Edward Eggleston's "First Book in American History," Miss Yonge's "A Book of Golden Deeds," and Marguerite Bouvet's "Tales of an Old Château." It is desirable, however, to use an event that has been merely outlined; it is less difficult then to retell it as a story *in one's own way*.

Where to find other incidents

Prefer incidents that have not been elaborated

In studying description, it was discovered that the character of the work was determined by its purpose. Every composition should have its purpose. Consider the incident selected in response to I, page 138. Why should it be told? Other things happened which passed into oblivion; this event, though minor, was chronicled because it is significant. If the incident be "Walter Raleigh spreads his cloak before Queen Elizabeth," it may illustrate the value of an alert mind.

Every composition should have its purpose

EXERCISE

State in one sentence, if possible, what the incident selected in response to I, page 138, means to you. The statement made will express your theme (page 5). If no other theme be introduced, the work will have unity; for, as has been said, oneness of thought in the sentence, oneness of topic in the paragraph, and oneness of theme in the entire composition insure unity.

Unity in the entire composition and in its divisions

In story-telling it is helpful not only to know one's theme, but also to have thought out a suitable title. The appropriate title may not, however, reveal itself at first; but the theme should be clear to the writer before he begins his work.

Know the theme, and if possible the title, before beginning a story

EXERCISE

Discuss the following statements of incident, theme, and title. If you are familiar with the incidents referred to, suggest other themes and titles.

- I. Incident. — The saving of John Smith's life by Pocahontas.
Theme. — And a little child shall lead them.
Title. — In the Nick of Time.
 - II. Incident. — Walter Raleigh spreads his cloak before Queen Elizabeth.¹
Theme. — Grace and a quick wit are powerful arrows in the quiver of a statesman.
Title. — The Magic Carpet.
 - III. Incident. — Walter Raleigh spreads his cloak before Queen Elizabeth.
Theme. — Great oaks from little acorns grow.
Title. — How a Cloak Helped to Make a Man Famous.
 - IV. Incident. — The finding of King Richard by Blondel.
Theme. — Faithfulness, however handicapped, will make a way.
Title. — The Second Stanza.
 - V. Incident. — An incident during the besieging of Calais by Edward III.
Theme. — Greater love hath no man than to lay down his life for his brother.
Title. — The Six.
 - VI. Incident. — The opening of the dykes.
Theme. — The patriotic Dutch would rather give their country to the sea than to the enemy.
Title. — Why the Sea was Let In.
 - VII. Incident. — An incident of the siege of Leyden.
Theme. — A trust must be kept whatever the cost.
Title. — The Heroism of Van der Werff.
- ¹ Sir Walter Scott, in Chapter xv of "Kenilworth," tells in a spirited way the story of Walter Raleigh and his cloak.

- VIII. Incident. — The Children's Crusade.
Theme. — Whoso shall offend one of these little ones which believe in Me, it were better for him that a millstone were hanged about his neck and that he were drowned in the depths of the sea.
Title. — The Children of Disappointment.
- IX. Incident. — How the Tarpeian Rock came by its name.
Theme. — Traitors are despised even by those whom they help.
Title. — The Name of the Rock.
- X. Incident. — The warning given by the geese at Rome.
Theme. — Though man sleep, his gods are to be reckoned with.
Title. — The Gods Watch.
- XI. Incident. — The finding of Moses.
Theme. — The hidden kindness and sympathy of a proud heart may be brought to light by the wants of a little child.
Title. — A Child Alone on a River.
- XII. Incident. — The finding of Moses.
Theme. — Nothing is risked when you leave in the Lord's hands what you cannot do yourself.
Title. — The Coming of the Princess.
- XIII. Incident. — The finding of Moses.
Theme. — All things work together for good.
Title. — The Cry of the Child.

[Although the three compositions on the finding of Moses treated of the same incident, yet, as each writer selected the particular phase of the subject that most appealed to him, his results were quite his own. The two compositions about Raleigh also were very unlike, because one writer considered the value of quick wit and the other the effect that a trifling act may have upon one's future.]

Honesty
gives origi-
nal results

In attempting to make a story, if a writer has found his material and has stated to himself his purpose, he has

Know the
climax

Where the
climax may
come

Other
material
and the
climax

accomplished a good deal. The next step to take, provided his story has a plot, is to decide what is its point of greatest interest; that point will, of course, be the climax. The climax of a work need not be at its end; it should not, however, come so far from the close of a composition that what follows it becomes uninteresting.

The climax of a story is the author's guide in selecting material. He will use only what helps his climax. In "Silas Marner," the climax — Eppie's choice of Marner — is emphasized by the facts that Godfrey, years before, had the opportunity to claim Eppie as a baby, but refused it, and that Marner has his sorely lamented gold — the treasure which once filled his life — restored, before he is confronted with the possible loss of Eppie. (See page 7.)

EXERCISES

I. Decide what shall be the climax of your story.

[The work required in the rest of these exercises is to be done only in outline. Similar work prepared by other students is represented on pages 145, 146, and 147.]

II. Make a list of the material collected for your story.

III. Study your list of material with reference to its climax; reject what does not in any way bear upon the climax.

IV. So arrange the material retained that the work will have an order, a sequence. This may be done without rewriting, by merely numbering each bit of material to indicate the proper order.

V. Be sure that your climax is emphasized, that other things are subordinated to it. Then the work will have proportion.

[Although the subordinate material should be clear, yet it should be so ingeniously treated — perhaps concisely or swiftly — that it claims only the attention it ought to have.]

Consider
subordinate
material

VI. If your outline has too few details, elaborate it as the outline on pages 145 and 146 was elaborated.

OUTLINES (See I, page 144)

I. Incident. — The finding of Moses.

Theme. — Helplessness always appeals to the heart of the "eternal feminine."

Title. — At Daybreak.

1. The Egyptians' oppression of the Israelites.
2. The new Pharaoh had forgotten Joseph.
3. The cruel command.
4. When the child was born to Amram and Jochebed there was not perfect happiness in the home.
5. Miriam and Aaron; their age and character.
6. The making of the basket.
7. Launching the basket.
8. Miriam's vigil.
9. The beauty of the scene; the river; the palace.
10. Why the Princess was there.
11. Her maids.
12. The sighting of the basket.
13. The landing of the basket.
14. The adoption.
15. The naming of the child.
16. Miriam approaches.
17. She informs her mother of the great happiness.

Climax

I. Description of the law and the king.

II. What went on in and about the child's home.

1. The home where the child was born.
2. Before light, the rushes are gathered.
3. The basket: of mud inside and coated with tar.
4. The procession to the river.
5. The launching of the little bark.

The outline
more in
detail

- III. The beautiful palace.
 1. Why the Princess was dwelling there.
 2. The part of the palace seen from the river.
- IV. The fate of the basket.
 1. The little basket on its journey.
 2. Miriam's lookout.
 3. What day it was.
 4. The Princess approaches.
 5. Why she chose that spot for bathing.
 6. The sighting of the basket.
 - a. It was stranded in the rushes.
 - b. A maid approaches the basket.
 7. The landing.
 8. The Princess uncovers the basket.
 9. The child cries.
 10. The Princess names the child Moses (*Mo* = water, *sis* = saved).
 11. Miriam approaches and speaks to the Princess about a nurse.
- V. What follows the incident at the river.
 1. The hut, with the mother weeping.
 2. The father: the son.
 3. Miriam rushes in.
 4. Happiness.
 5. The mother goes.
- II. Incident.¹—The coming of William the Conqueror to England.
 Theme. — How a clear head and a steady purpose influenced England's history.
 Title. — A Spur and a Silken Thread.
 - I. William's ship crossing the English Channel.
 1. The day.
 2. The ship.
 3. Duke William.
 - II. Down in the hold Robert Baldwin, Englishman, is telling the sailors stories about superstitions.
 1. The historical account has been somewhat altered.

A final outline given in detail

1. Brief description of :—
 - a. The hold.
 - b. The sailors there.
 - c. Baldwin himself.
- III. A later scene in Baldwin's room.
 1. Baldwin and Sir Richard Harthburt plotting against William.
 2. The plot.
- IV. Night before William lands.
 1. Description of scenes on ship.
 2. Harthburt and Baldwin laying their snare of silken thread in the bow of the small boat that is to carry William to shore.
- V. William embarking for shore.
 1. Slight controversy as to whether he shall wear his spurs or not.
 - a. Lanfranc warns him not to put them on.
 - b. Baldwin finally persuades him to wear them.
 2. Embarkation.
 - a. William stands in the bow of the boat eager to jump off the minute the boat touches shore.
 - b. Lanfranc again warns William of treachery.
 - c. William jumps, becomes entangled in the snare of thread, and falls sprawling upon the English beach.
- VI. Sequel.
 1. Exclamations of horror from sailors, made superstitious by Baldwin.
 2. Quick recovery of William.
 3. His changing of the interpretation of his accident.

Many stories keep readers in suspense until the climax; hint at developments; and have a good deal of movement. They so carefully regard the climax that, when it comes, the reader may perceive the reason for all the rest of the work, perceive that descriptions,

What stories may do

conversations, etc., all have helped to make the climax possible and interesting.

ILLUSTRATIONS OF SUGGESTIONS IN STORIES

I. In the first chapter of "The House of the Seven Gables," Hawthorne openly alludes to the ancestors of his characters as sowing "the acorns of a more enduring growth, which may darkly overshadow their posterity"; he thus leads one to expect tragedy in his romance.

II. Toward the end of Chapter vi in "A Tale of Two Cities," a chief character says, "I have sometimes sat alone here of an evening, listening, until I have made the echoes out to be the echoes of all the footsteps that are coming by and by into our lives." The main part of the chapter ends with this inquiry: "Shall we ever see such a night again together?" Dickens (in a separate detached paragraph that closes the chapter) answers: "Perhaps. Perhaps see the great crowd of people, with its rush and roar, bearing down upon them, too." After finishing the story, one realizes that in this chapter Carton's sacrifice also is foreshadowed.

III. The last sentence of the first paragraph in Chapter xiv of "Silas Marner" hints at important developments to come; so does the following sentence from the preceding chapter: "He remembered that last look at his unhappy, hated wife so well that at the end of sixteen years every line in the worn face was present to him when he told the full story of this night."

When the
story
begins

The real story does not always begin with the first word of a narrative. A story begins when something occurs that starts a train of consequences. If one has ever set off a string of firecrackers by means of a slow match, one has had a homely illustration of the statement just made. Nothing happened in the experiment until the first firecracker was ignited; then a train of consequences followed.

EXERCISES

Read the following very brief stories. Discuss their strong and their weak features. Suggest improvements. Note that the work is somewhat vigorous for these reasons:—

I. The writers do not have unnecessary introductions.

Avoid need
less pre-
liminary
statements

[De Quincey begins his "Joan of Arc" with the inquiry, "What is to be thought of her?" That question fastens the reader's attention at once upon the consideration of Joan of Arc, and makes him an active judge.]

II. They have been willing to reject everything that did not actually help them to carry out their purpose.

What to use

III. They let their characters speak for themselves.

Utilize
direct dis-
course and
the historic
present

IV. They utilize the historic present tense if they are sure that it is desirable to do so.

V. They endeavor to make the environment—the landscape, furnishings, costumes, speech—fit the time and the place.

Create a
suitable
background

VI. They try to use only such words as help to convey their meaning, and to repeat words only when there is a reason for the repetition.

Be careful
of diction

[The narrative paragraph often has no regular method of development. It may merely group its facts in an orderly way. (See page 12.)]

I. DAMON AND PYTHIAS

Before Dionysius, tyrant of Syracuse, a prisoner waited for judgment—Pythias, the Pythagorean, wrongly accused of treason. From the proud ruler's lips came the sentence—his punishment, death! Now did the waiting throng look to see him shrink or tremble? Calm, dignified, manly, he asked only for a short delay, for time to arrange his affairs. "Where is the security for thy return?" asked the scornful Dionysius. "I have a friend," replied Pythias, "who will pledge his life for mine." Bold statement! But

forth from the crowd, to confirm his words, stepped the noble Damon, and eagerly claimed the right to take Pythias's place. A parting hand-clasp, a few brief words, and Pythias was gone, leaving Damon a prisoner in his stead, pitied and scoffed at by the townspeople. "He is a fool," said they, "for the other will never return."

Now the swift-winged hours flew and the days, though bringing no word from the absent: till at last the end drew near, and Damon, trusting still in his friend's honor, prepared to pay the penalty. "He will yet be here; or, if he comes not, it is the winds and waves that have kept him." Such was his loyal answer to all insinuations of treachery.

And now but a few brief moments remain: a silent multitude waits to see the end of this madman's folly. The axe is ready, the headsman begins to bind his victim, when lo! a flying speck in the distance, a thick cloud of whirling dust, a clatter of hoofs, and a horseman, flecked with foam, dashes into view. Now the reckless rider has reached the market-place, and gasping, "Still in time, thank heaven!" throws himself into Damon's outstretched arms.

Ah, love too great for words! From the eyes of each his soul looked out, and if to Damon this public proof of his friend's honor was dear indeed, how glad was the noble Pythias to welcome death, his comrade safe. "Ah, Pythias, now must thou die!" and Damon's eyes, before alight with the thought of his coming sacrifice, filled with tears. But, "Not so!" cried a voice — the voice of Dionysius. "Live, loyal hearts! live on to teach us the lesson of true friendship."

2. BRUCE AND THE SPIDER

A weary, travel-stained wanderer, his clothes torn to tatters by brambles and crags, his eyes heavy from loss of sleep, his courage gone because of baffled hopes and ambitions, — such was the king. To him the deserted hut of a Highland shepherd seemed a sweet haven. Exhausted, he flung himself down and slept heavily on the pile of heather in a dark corner of the humble dwelling.

Morning light creeps in, and slowly he awakens, turning his eyes to the unfamiliar surroundings, in a daze. Then it all comes over him, the weight of his burden; and he sinks back, weary with the thought of war.

A tiny spider spins its filmy web in patience. His haggard eyes watch its persistent repetition of the attempt to span the distance from beam to beam. Idle, weary thoughts cease. His entire interest is centred on the little insect. Will it win this time? No, not yet. Six times it fails, but at length success crowns its labors and its fairy bridge swings lightly in the faint breeze.

O little spider, the fate of the Scottish people depended on your airy thread. Bruce has conquered himself, and this is the crisis of the war. The English are already banished.

[*Sweet haven*, lines 4 and 5, *humble dwelling*, line 6, and *success crowns its labors*, in the third paragraph, are not the writer's own expressions. They have been used so often, and by so many, that they have become hackneyed. Find for them simple, strong substitutes. Is the historic present tense correctly used in this composition?]

The following very brief narrative is inserted because it has a swift movement that is pleasing.

3. THE CRY OF THE CHILD

Softly the wind sighed in the rushes, gently the waters flowed; together they hushed the child to sleep. Was it pity for the mother forced to put him there?

She, forced by Pharaoh's commands, had hidden the child in her home, but she could keep him there no longer: so the cradle boat was built, and lovingly the child was laid therein . . .

Dancing, laughing, and making as merry as any party of school-girls, the Princess and her maids came down to the water to bathe. The Princess, seeing the ark floating among the rushes, commanded her maids to bring it to her.

All were filled with wonder: what would it contain! Eagerly they crowded round to see. Lo! when they raised the top, there lay a little child.

"'Tis one of the Hebrew children, a boy!"

"I am Pharaoh's daughter. I can do what I will."

Should she keep it or give it up to be killed? The child, frightened by the strange faces, cried. Compassion filled the Princess. "I will keep it!" she cried.

Thou hast spoken well, sweet Princess, for great is the work he will perform; he shall lead God's chosen people from their bondage.

[*Was it pity*, line 2, is hardly clear: "Did they do it in pity" is preferable. The repetition of *forced*, line 4, of *there*, line 5, and of *cried*, line 18, is not necessary. The word *child* is used repeatedly, but, like *Princess*, it has the effect of a proper name and its repetition is not displeasing.

A note from the writer of 3 says: "I have spent much time trying to tell the incident and follow the outline. I have failed. This is the best I have been able to do." Answer the following questions suggested by the quoted note:—

- a. Why are outlines made?
- b. Should an outline be adhered to merely because it has been made out?
- c. What, if anything, would be a sufficient reason for a change in one's original plan?

4. A GLADIATORIAL CONTEST¹

We were brothers, we two, and gladiators, and were to meet in deadly combat for the amusement of the populace, that day. We lay in our dungeon waiting for the guard to come for us. Echoing fearfully through the gloomy passages came the cries of the wild beasts, furious with hunger. I shuddered; and my brother said, with a laugh, "Twere good to die a gladiator; what think'st thou?"

He was tall and strong, my brother, but I had thrown him in many a friendly wrestle, when we were boys at home. Oh, yes! we were well matched, and the guards had known this when they took us from our home in far-distant Thrace.

But this was not the time to talk of home, for there lay the death-giving net, the trident, the glittering javelin, and the armor.

"The gods might relent and save us at the last," said my brother. My heart leaped, but, "We have burnt no sacrifice," said I, "and the thought is folly."

¹ Gladiatorial contests were freely indulged in until the reign of Honorius, when Telemachus, a Christian priest, rushed into the arena and stopped a combat.

Suddenly the trumpets blared, and the sound rolled round the great walls and died away in the dungeons under the gates. Then I knew that the hour had come. We were led out, my brother and I, into the arena. The hum of a million voices beat the air, and tier upon tier around us rose the multitude, dazzling in the whiteness of their holiday raiment. My eyes turned to the Emperor, haughtily magnificent, and I hated him, for he waited with languid interest to see me die. My brother smiled grimly, as cheer upon cheer burst from the spectators. They were impatient for their sport. I thought again of some chance of escape; perhaps the Emperor might relent, for we were brothers; but the trumpets blared again, and we forgot ourselves, and blind rage seized us. We went mad, I think; I grasped the net, and my brother circled cunningly round me with the javelin.

The vast crowds are still now, and I see only the glitter of my brother's javelin, now here, now there, but nearer and nearer. He is gathering for the spring now: insensibly, I brace myself; there is a rush, a shock, a clash of steel, the net flies through the air, and he lies at my feet, writhing in its folds. The people whirl their bravos at us, but it is not over yet. The Emperor! Is it thumbs up or thumbs down? I cannot raise my eyes. Must I kill him?

O ye gods, the royal hand is turning. Ah! the thumb goes down! As in a dream, I lift my trident; I hear a voice, weak with anguish, "O my brother!" and then—but what is this? a rush of feet, a hand grasping my descending arm! Telemachus, the priest, has saved me.

[In the first two sentences of the sixth paragraph *now* occurs four times. Is the repetition necessary? Where is the historic present found? Is it correctly used? Note the provisions for paragraph connection.]

The following paragraphs are an introduction to the story of the Boston Tea Party:—

5. A TEA PARTY

Why have men gathered at the corners of the streets and around the stores to talk so earnestly? There is to be a party to-night, but

no invitations are sent out. No gold-laced coats or stiff cravats will be worn; there will be no dancing, no music, and no feasting.

What then is the cause of such excitement? You are curious about this party where there are no gayeties to attract? We will join one of the groups and learn more concerning it.

[In what way, or ways, are the preceding introductory paragraphs likely to be serviceable to the story that is to be told?]

EXERCISES

I. Write the story you have planned.

II. Because the incident taken from history has furnished your plot or climax, thought may be concentrated upon the way in which the story is told. Read over the work done in response to I, to see whether the knowledge that has been gained of diction, figures of speech, and qualities of style enables you to improve it. Make any possible improvements.

III. Write a brief biographical sketch.

Anecdote defined.

An Anecdote is a very short story that has but a single point. The point of an anecdote should be quickly made.

EXAMPLE. — James, Duke of York, afterward the gloomy and bigoted James II of England, while driving one day through Eastcheap on his way from one respectable part of London to another, met his elder brother, King Charles II, with some disreputable associates, coming out of a tavern. Charles gave James an undignified and mocking salutation. James ordered his coach to stop, rebuked his brother for frequenting resorts so questionable and being in company so villainous, and warned Charles of the danger from assassination to which he exposed his royal person. Charles listened good-humoredly until the probability of assassination was suggested. Then he exclaimed, "No, no, Jamie, they will never harm me. They know that if they killed me they would have you for king!"

This keen retort summed up the political situation in England.

Forms of narration

Novels, short stories, biographies, accounts of travels, and histories are the most important forms of narration.

CHAPTER XV

THE COMPOSITION: INTRODUCTION, CONCLUSION, SUMMARIES, TRANSITIONS, OUTLINE

MANY compositions require careful planning. First, the writer should decide why he writes, what he wishes to effect by his piece of work. His purpose being quite clear to himself, the next thing is to achieve it. Some way will be the swiftest and best. When he finds that way, the most difficult part of his work is accomplished. Therefore, it is economical — as well as wise — to consider, to plan, and to make an outline.

Usefulness of a plan

In a work of considerable length — though not in a story and not always in a composition that is brief — it is natural to begin by stating one's purpose or theme. Then writer and reader can go along together, following the defined path toward an acknowledged goal. Such a preliminary statement is called an introduction.

Statement of purpose or theme

The introduction

ILLUSTRATIONS

I. I believe, ladies and gentlemen, that my first duty this evening is to ask your pardon for the ambiguity of title under which the subject of my lecture ["Of Kings' Treasuries"] has been announced. . . . For indeed I am not going to talk of kings, known as regnant, nor of treasuries, understood to contain wealth: but of quite another order of royalty and material of riches than those usually acknowl-

edged. And I had even intended to ask your attention for a little while on trust, and (as sometimes one contrives in taking a friend to see a favorite piece of scenery) to hide what I wanted most to show, with such imperfect cunning as I might, until we had unexpectedly reached the best point of view by winding paths. . . . But as I have heard it said, by men practised in public address, that hearers are never so much fatigued as by the endeavor to follow a speaker who gives them no clew to his purpose, I will take the slight mask off at once and tell you plainly that I want to speak to you about the treasures hidden in books; and about the way we find them, and the way we lose them.

JOHN RUSKIN: "Of Kings' Treasures."

II. Review the opening lines of Virgil's "*Aeneid*" (1) and of Milton's "*Paradise Lost*" (2).

1. I sing of arms, and of the man who first
Came from the coasts of Troy to Italy
And the Lavinian shores, exiled by fate.
2. Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat, —
Sing, Heavenly Muse.

EXERCISE

Write the introductory sentence or paragraph for a composition on one of the subjects in the following list. Let the sentence or paragraph reveal the purpose of your composition. The introduction for 1 may show whether you believe the landmark should be preserved or destroyed, and may lead to an enumeration and consideration of the reasons for your opinion. The introduction for 2 will, perhaps, make known what phase of the subject is to be treated; possibly it is the wisdom of having such tests uniform or the desirability of abolishing them

altogether. The preliminary paragraph for 6 will, very likely, define the term *highways* and declare that the condition of the roads (or some other matter of importance) will be reviewed. For 3, 4, and 5, the introduction may state that only a few points are to be considered, and may tell what those points are.

1. The Preservation of the Old Landmark.
2. College Entrance Examinations.
3. My Visit to the Pottery Works.
4. The Aquarium.
5. What I should Like to Become.
6. Our Highways.

Even though writer and reader start together for the same destination, one or the other — probably both — may become confused, may lose the way, unless devices are employed to mark out the path, and to give opportunities for a glance backward as well as forward. Such devices are summaries, and transition sentences and paragraphs.

A summary reviews; it states, more or less rapidly, what has been done.

The summary

When a writer or speaker advances from one to another of the large divisions of his work, it often becomes desirable, if not actually necessary, to indicate, by means of a transition paragraph, the step he is to take. More often, in connecting the minor divisions of his composition, the transition sentence is required.

The transition sentence and paragraph

Summaries, and transition paragraphs and sentences, assist in giving clearness and coherence to long compositions.

Clearness and coherence in the long composition

ILLUSTRATIONS

I (Summary and transition)

If, then, the removal of the causes of this spirit of American liberty be, for the greater part, or rather entirely, impracticable; if the ideas of criminal process be inapplicable, or if applicable are in the highest degree inexpedient, what way yet remains? No way is open but the third and last—to comply with the American spirit as necessary; or, if you please, to submit to it as a necessary evil.

EDMUND BURKE: "Conciliation with the Colonies."

II (Transition)

Most of the remarks which we have hitherto made on the public character of Milton, apply to him only as one of a large body. We shall proceed to notice some of the peculiarities which distinguished him from his contemporaries. And, for that purpose, it is necessary to take a short survey of the parties into which the political world was at that time divided.

THOMAS BABINGTON MACAULAY: "Essay on Milton."

III. The second chapter of "Silas Marner" contains two summaries close together. The eighth paragraph summarizes the results of Marner's solitary life at Raveloe; the tenth paragraph summarizes them again, more fully and more eloquently. After the two summaries, comes this transitional paragraph, which prepares the reader for Chapter iii:—

"But about the Christmas of that fifteenth year a second great change came over Marner's life, and his history became blent, in a singular manner, with the life of his neighbors."

Chapter iii describes how Marner's life became blent with that of his neighbors.

EXERCISE

Select from an English classic a paragraph that is both summarizing and transitional, or find such a paragraph in "Silas Marner," Chapter xiv.

A very important part of the composition is its close, ^{The conclusion} called its conclusion. In the conclusion, it is often desirable to summarize what has been done in the entire work (as in the first part of II and the first part of III under the following illustrations), to restate one's purpose and emphasize the fact that it has been accomplished, to make an application of what has been shown to be true (as in III), or to appeal to one's readers or hearers (as in I),—in short, to do whatever will vitalize the writing as a whole.

ILLUSTRATIONS

I. The following paragraph is the conclusion of Ruskin's "Of Kings' Treasuries." Its introduction was given on pages 155 and 156.

"I could shape for you other plans; . . . but this book plan is the easiest and needfullest, and would prove a considerable tonic to what we call our British Constitution. . . . You have got its corn laws repealed for it; try if you cannot get corn laws established for it, dealing in a better bread;—bread made of that old enchanted Arabian grain, the Sesame, which opens doors;—doors, not of robbers', but of Kings', Treasuries."

II. These, then, were the two prime characteristics which sum up the tendencies of Burke's age: an enormous development of industry, and the first germs of a substitution of the government of a whole people by itself for the exploded and tottering system of government by privileged orders. The seeds thus sown have come up with unequal rapidity, yet their maturity will not improbably be contemporaneous. The organization of Labor and the overthrow of Privilege are tasks which we may expect to see perfected at the same time, because most of the conditions that lie about the root of the one are also at the foundation of the other. When we can grapple with the moral confusion that reigns in one field, the obstacles in the other will no longer discourage or baffle us.

JOHN MORLEY: "Edmund Burke."

III. If then the power of speech is a gift as great as any that can be named: if the origin of language is by many philosophers even considered to be nothing short of divine; if by means of words the secrets of the heart are brought to light, pain of soul is relieved, hidden grief is carried off, sympathy conveyed, counsel imparted, experience recorded, and wisdom perpetuated; if by great authors the many are drawn up into unity, national character is fixed, a people speaks, the past and the future, the East and the West, are brought into communication with each other,—it will not answer to make light of Literature or to neglect its study; rather we may be sure that, in proportion as we master it in any language and imbibe its spirit, we shall ourselves become in our own measure the ministers of like benefits to others . . . who are united to us by social ties and are within the sphere of our personal influence.

CARDINAL NEWMAN: "Lectures on University Subjects."

EXERCISES

I. State what constitutes the introduction of Washington Irving's "The Stage-Coach" in "The Sketch-Book," and what forms the conclusion of Webster's first Bunker Hill oration, or give the introduction and the conclusion of two of these essays:—

1. *The Spectator*, Number 108.
2. Carlyle's "Essay on Burns."
3. Macaulay's "Essay on Milton."
4. Macaulay's "Essay on Addison."

II. Discuss the following outlines:—

I. A SKETCH OF HEPZIBAH

("The House of the Seven Gables")

I. Introduction.

II. Hepzibah as she is seen by the world.

1. Inferences regarding her character from her appearance and from one of her habits.
 - a. Her scowl, her stiffness, her unbending aspect.
 - b. Her habit of keeping aloof from her fellow-men.

III. Hepzibah as she actually is at heart.

1. Tender-hearted and capable of much self-sacrifice.

a. Her love and care for Clifford.

b. Her love for Phoebe.

2. Distant and reserved only with those she is afraid will pity her.

a. Her friendship with Uncle Venner.

IV. Conclusion.

[The introduction and the conclusion for this outline might have been thus indicated:—

Introduction: Purpose stated: to show the apparent and the real Hepzibah.

Conclusion: The difficulty I find in seeing any humor in this portrayal of a most pathetic personality; my failure to share Hawthorne's feeling when he thus writes of Hepzibah opening the shop: "Heaven help our poor old Hepzibah, and forgive us for taking a ludicrous view of her position! As her rigid and rusty frame goes down upon its hands and knees, in quest of the absconding marbles, we positively feel so much the more inclined to shed tears of sympathy, from the very fact that we must needs turn aside and laugh at her."

Note that under 2 but one subdivision (*a*) is given. In an outline, there should be no *a* without a *b* to succeed it. In this case, the *a* may be incorporated with the 2, thus:—

2. Distant and reserved only with those she is afraid will pity her, as is shown by her friendship for Uncle Venner.]

2. ALICE PYNCHON

("The House of the Seven Gables")

I. Her environment.

1. Crude.

2. Distasteful to her.

a. She had been educated in Europe.

b. She loved beauty.

II. Her desired surroundings.

1. Flowers.

2. Music.

3. All other things refined and delicate.

III. Character.

1. Pure, dignified, and maidenly.
 - a. Safeguards from moral harm.
2. Influential. When she was sad: —
 - a. Her flowers drooped.
 - b. Her harpsichord became melancholy.
3. Her great fault, haughty pride.

IV. Her influence on Maule.

1. Attracted him by: —
 - a. Her culture.
 - b. Her refinement.
 - c. Her beauty.
2. Angered him by: —
 - a. Her pride.
 - b. Her dislike for him.
3. Caused him to try to break her will.
 - a. His success, making him triumphant.
 - b. The result, making him remorseful.

V. Her influence on posterity.

1. Her old surroundings seemed haunted by her.
2. The harpsichord played dolefully when death came to the house.
3. Her flowers bloomed in full when great joy came to the house.

[What error is there in arrangement or in the use of figures or letters in this second outline?]

3. DOCTOR MANETTE

("A Tale of Two Cities")

- I. In Paris. In the garret; shows his shattered mind, the result of long imprisonment.
- II. In London. A new man.
 1. His life before Lucie's marriage.
 - a. Shows his affection.
 - b. Shows his knowledge.

2. Trouble at the time of Lucie's marriage and his recovery from the trouble.
 - a. Shows his sensibility.
 - b. Shows his skill in handling his own case.

III. In Paris again.

1. In La Force.
2. His influence among the populace.
3. His victory.
4. The reaction.
5. The flight.

IV. Conclusion: The question, "What makes Dr. Manette an interesting character?" and its answer.

[In outlines, similar divisions are given similar forms of expression. Therefore, 1 under III should become, "His experience in La Force," to correspond in form with 2, 3, 4, 5.]

4. HISTORY THE PRIMARY STUDY

Introduction:

The welfare of the people depends directly upon their government.

- I. The best government is a democracy.
 1. Athenian Greece.
 2. Republican Rome.
 3. England.
 4. The United States.
- II. An enduring republic must be a good one.
 1. Mexico and the United States.
 2. The Central and South American Republics.
- III. The quality of a republic depends on its people.
 1. The people must understand the laws and functions of government.
 - a. The only way to understand the laws and functions of government is through the study of history.

IV. History is the study that includes all others.

Conclusion: History is the heart of all education.

[What error is there in arrangement or in the use of figures or letter in this last outline?]

III. Make the outline for a composition on one of the following subjects:—

1. An Incident in my Life which would Make a Good Story.
2. The Most Interesting Person I have Known.
3. My Favorite Character in History.
4. Where I Like to be during a Storm.
5. The Will I Most Enjoy.
6. The Reading of Godfrey's Will at the Rainbow.

[In "Silas Marner," Chapter xx, Nancy says, "You won't make it known, then, about Eppie's being your daughter?" and Godfrey answers, "I shall put it in my will."]

Abstract
defined

An abstract gives the essential parts of some larger composition, but is not, necessarily, an outline.

EXERCISE

Write a paragraph that shall be an abstract of some speech with which you are familiar, or of one of the De Coverley Papers.

CHAPTER XVI

ANSWERS TO PUPILS' INQUIRIES—V

Letters

THE following model gives a suitable heading, address, and closing for a friendly letter. The proper indentation for the first and that for succeeding paragraphs are indicated. Note that the first word of the opening paragraph comes a little to the left of the end of the address—the salutation—and that succeeding paragraphs begin at the regular paragraph margin.

How to indent paragraphs

94 EUCLID AVENUE, CLEVELAND, OHIO,
January 23, 1906.

MY DEAR KATHARINE:

We thank you most warmly -----

Heading,
address,
and closing
for a
friendly
letter

Yesterday, in the afternoon, -----

Faithfully yours,

AGNES G. COMSTOCK.

It is correct to arrange a note like this:—

94 EUCLID AVENUE,
CLEVELAND, OHIO.

MY DEAR KATHARINE,

Yours sincerely,

AGNES G. COMSTOCK.

January 23, 1906.

When to
write out
the date

The date may be written out when it is placed at the end of a somewhat formal friendly letter; as, January the twenty-third, nineteen hundred and six.

Different
ways of
closing a
letter

A writer need not be confined to one or two ways of subscribing himself. Yours cordially, Gratefully yours, Yours faithfully, Yours with sincere regard, and many other expressions may be appropriate.

Punctua-
tion of
heading
and super-
scription

Authorities¹ on the subject of letter-writing sanction the omission of punctuation marks (except the period after an abbreviation) from the heading of a letter and from its superscription. For example:

94 EUCLID AVE.
CLEVELAND OHIO

¹ See F. B. Callaway: "Studies for Letters," Chapter vi.

		STAMP
MISS AGNES COMSTOCK		
94 EUCLID AVE.		
CLEVELAND		
OHIO		

If the superscription is punctuated, the marks are used as indicated below:—

		STAMP
MISS SARAH CAREY.		
52 REVERE ST.,		
MARLBORO.		
NEW YORK.		

In a friendly letter, one not only tells what will be of interest to one's correspondent, but also asks about him and his life.¹

What a
friendly
letter
requires

¹ In "Studies for Letters" are many charming selections from the correspondence of well-known men and women. (See footnote, page 166.)

EXERCISE

Meet one of the following requirements :—

I. As guest at a mutual friend's, write a letter to a school-mate.

II. From a foreign city that you both have wished to visit, write to a cousin at home.

III. Write to a brother or sister who has been ill and has gone away from home to recuperate. Let your letter cheer and entertain.

Arrange-
ment of a
business
letter

A letter of business is more formal than one of friendship, and may be thus arranged :—

500 PINE ST., SYRACUSE, N.Y.,
Feb. 5, 1902.

MR. ROBERT S. GREEN,
23 Lovejoy St.,
Cambridge, Ohio.

MY DEAR SIR :

Please send me circulars describing your new flour-sifters. If they prove to be what I think they are, I shall wish to carry a line of them.

Very truly yours,

AMBROSE FERNALD.

Subscrip-
tions for
business
letters

Other ways of subscribing oneself in a business letter are : Respectfully yours, Yours most truly, Your obedient servant, Yours with respect.

Had the letter of Ambrose Fernald been addressed to a business house instead of to one man, it might have opened thus :—

500 PINE ST., SYRACUSE, N.Y.,
February 5, 1902.

Form of
address
when
writing to
a business
house

MESSRS. ROBERT S. GREEN & CO.,
23 Lovejoy St.,
Cambridge, Ohio.

GENTLEMEN :—

Gentlemen, being somewhat more formal, is often preferable to *Dear Sirs* as a form of address.

EXERCISE

Write the reply to Mr. Fernald.

[Remember that a business letter should be so legible that it is easily read, and should be clearly and concisely expressed.]

When writing on business to an official of high rank, one uses *Sir* alone, in the address, not *Dear Sir*.

When to use
Sir alone

Dear Madam is the proper impersonal form of address for either a married or an unmarried woman ; *Miss* is not used thus, impersonally.

The use of
Madam

When writing to a stranger, a woman may, to avoid misunderstanding, sign herself thus :
(Mrs.) or Mary B.
(Miss)

Ways of
writing a
woman's
signature

Munroe. A married woman often signs both her own given name and that of her husband, in this way :—

Sincerely yours,

MARY B. MUNROE.

Address,

MRS. SILAS A. MUNROE.

She does this because, while it is proper for her to sign her own name, it is proper for her correspondent to address her by her husband's name, if he be living.

How to
enclose
postage-
stamps

If a postage-stamp is enclosed in a letter, it is well not to make it adhere, but, in a convenient place on the paper, to cut two slits a little longer than the width of the stamp and about a sixteenth of an inch apart, and slip the stamp under the band thus formed. Sheets of postage-stamps have an edge of waste paper with adhesive matter like that on the postage-stamps. By attaching merely this adhesive edge, postage-stamps may be properly enclosed in a business letter.

The following are suitable forms for notes of various kinds:—

I

A resigna-
tion from
a club

10 FOURTH PLACE,
January 28, 1903.

MRS. CHARLES H. GOODALE,
Secretary of the Lowell Club.

MY DEAR MRS. GOODALE:

It is a disappointment to me that I cannot retain my membership in the Lowell Club after February first.

Regretting that I must send my resignation, I am

Sincerely yours,

MARTHA SUDBURY.

[The names of city and state are omitted from the heading of I, because both the writer of the letter and its recipient live in the same city.]

II

62 WILDING STREET,
GALESBURG, NEW YORK.

An ac-
knowledg-
ment of a
gift

MY DEAR MISS STOWE,

The beautiful picture came this morning. I wonder whether you know that I have been to see it repeatedly this winter and have hoped that some one of my friends would purchase it, that it might not be lost to me. To own it myself is rare good fortune, for which I thank you.

Though I prize my picture highly, I value the note that came with it even more.

Sincerely yours,

KATHARINE HELD.

Saturday, February the seventeenth.

III

203 HAWES STREET,
WINCHESTER, IOWA.

A note of
introduc-
tion

MY DEAR MR. HAMMOND:

My young friend, Mr. Estabrook, will present this note to you. Perhaps you will remember that Mr. Estabrook's mother was most kind to our sons while they were in Washington last winter.

Mr. Estabrook is to study in New York and will gratefully receive any information that you are able to give him regarding instructors. A word from you may save him from some serious mistake.

Whatever you do for my friend, I shall appreciate.

Sincerely yours,

HENRY JACKSON.

September 25, 1904.

Superscription for note of introduction¹

The superscription on the envelope of the preceding may be:—

MR. CHARLES HAMMOND

Introducing Mr. Estabrook

A note of congratulation

IV

256 BROADWAY, NEW YORK CITY,
April 10, 1904.

DEAR COUSIN HAL:

Aren't you a fortunate boy! I am glad that you are to have so much pleasure. A summer in Norway will be a delightful experience and you earned it by last year's splendid record. I hope that all the winds will blow from the right quarter, and that you will enjoy the trip even more than you anticipate.

We expect to be in the city next week, and shall, of course, visit your father's office. Are we likely to find you there?

Affectionately yours,
RICHARD SUTHERLAND.

¹ To introduce friends in a social way, one may write on the back of one's visiting-card, thus:

Introducing
Miss Edith Long,
of Worcester
to
Miss Mary Field,
Smith College,
Northampton.

It is quite impossible to furnish a model for a note of sympathy. Its arrangement may be like that of II, but what is said must be so entirely the writer's own that no one else can dictate it. Nothing but genuine feeling makes a note of sympathy acceptable.

A note of sympathy

EXERCISES

- I. Write a note to a friend in acknowledgment of a birthday gift.
- II. Write an informal note to an ex-member of your class, inviting him, or her, to a class "spread."
- III. Write an informal acceptance of an invitation to the "spread" referred to in II.
- IV. Write a resignation from a Shakespeare Club.
- V. Write a note introducing one friend to another.

Formal Notes

Visiting and at-home cards are so often utilized to take the place of notes of invitation that one is not likely to write many of the latter. Formal invitations are usually engraved and change somewhat, from year to year, in wording and arrangement. If for any reason one had to write a formal note of invitation, it might be somewhat like the following:—

Few formal notes of invitation required

Mr. and Mrs. Aiken
request the pleasure of Mr. Seymour's company
at dinner
on Thursday, March the tenth, at
eight o'clock.
506 Huron Avenue.

Dinner invitation

**Invitation
for a recep-
tion**

You are invited to attend the
Annual Reception of the Radford Club
at the residence of Miss Clarke
55 Arlington Street
on the evening of February the fourteenth.
The favor of an answer is requested.

**Request for
an answer**

R. s. v. p., the abbreviation of a French expression meaning "please reply," was formerly used a good deal. Now, however, an English equivalent like that in the preceding form is preferred.

[Note that commas are omitted from the reception invitation,—the separation made by the lines being considered sufficient,—but are used in the invitation that follows. There is no fixed rule for such forms. It is, however, always correct so to express and punctuate an invitation that it cannot be misinterpreted.]

**Form of
invitation
suitable
for a
visiting-
card**

Mrs. John Bryce.
Wednesday, June the tenth,
four to six.
Music. 112 Emery Place.

A regret

A formal note of regret and one of acceptance are given below:¹—

Miss White regrets that a previous
engagement prevents her acceptance
of Mrs. Forrest's kind invitation for
Monday, June the twentieth.
212 Washington Avenue,
June the eighth.

¹ In such formal notes, the date should always be written out. Figures may be used only for the street number.

Miss White accepts with pleasure
and with thanks Mrs. Forrest's invi-
tation for Monday next.
212 Washington Avenue,
June the thirteenth.

**An accept-
ance**

The kind of invitation received indicates the proper form for the reply: a formal invitation suggests a formal reply; an informal note requires an informal answer.

**The form
for a reply**

The sign & should not be substituted within the body of a letter for the conjunction *and*.

Caution

While a friendly letter should be answered within a reasonable length of time, an invitation, a business note, or a note asking for information, requires an immediate reply.

**Prompt
replies
necessary**

CHAPTER XX

EXPOSITION

Exposition Distinguished from Pure Description

Exposition
a kind of
description

THERE is a kind of descriptive writing that is called exposition. Of the following illustrations, the first is a piece of pure description, the second is an example of exposition; the first tells of a particular Puritan, — "the Puritan Captain," — the second treats of Puritans in general.

ILLUSTRATIONS

- I. Short of stature he was, but strongly built and athletic,
Broad in the shoulders, deep-chested, with muscles and sinews of
iron;
Brown as a nut was his face, but his russet beard was already
Flaked with patches of snow, as hedges sometimes in November.

LONGFELLOW: "The Courtship of Miles Standish."

- II. We would speak first of the Puritans, the most remarkable body
of men, perhaps, which the world has ever produced. The odious
and ridiculous parts of their character lie on the surface. . . . The
ostentatious simplicity of their dress, their sour aspect, their nasal
twang, their stiff posture, their long graces, their Hebrew names, the
Scriptural phrases which they introduced on every occasion, their
contempt of human learning, their detestation of polite amusements,
were indeed fair game for the laughers. But it is not from the
laughers alone that the philosophy of history is to be learnt. . . .
Those who roused the people to resistance, who directed their

measures through a long series of eventful years, who formed, out of the most unpromising materials, the finest army that Europe had ever seen, who trampled down King, Church, and Aristocracy, who . . . made the name of England terrible to every nation on the face of the earth, were no vulgar fanatics. . . .

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging, in general terms, an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. . . . Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with Him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from Him on whom their own eyes were constantly fixed. . . . On the rich and the eloquent, on nobles and priests, they looked down with contempt: for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles by the right of an earlier creation and priests by the imposition of a mightier hand. . . .

Thus the Puritan was made up of two different men, the one all self-abasement, penitence, gratitude, passion, the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his King.

MACAULAY: "Essay on Milton."

It is evident that exposition has to do with the class rather than with the individual.

Exposition
deals with
general
terms

EXERCISE

Consider each of the following paragraphs and classify it under description or exposition. Give a reason for each classification.

[It will be an easy matter to classify the paragraph after it has been determined, either that it treats of a class or a type — or that it pictures something individual.]

1. *a.* Our cat is black except for a spot of white on the tip of her nose and her long white whiskers, which stand out on both sides of her mouth. She sits contented in front of the kitchen fire, waiting for the mice that frequent a hole there.

b. The cat belongs to the tiger family; the likeness is shown in its bright eyes, light tread, and expression of face. It inherits all these characteristics, but since it has been domesticated it has lost some of its fierceness and strength of body. Its domestic life has made it more dependent on people than on itself.

2. *a.* It stood all alone on the top of a steep hill, an old spruce-tree, black, gaunt, defiant, its clean-cut sides outlined against the gray of the deepening twilight.

b. Do you mean to tell me you don't know what a spruce-tree is? It is an evergreen, very much like a fir; but its needles are more bristly and grow all around the tips of the branches. Next time you come upon what you call a fir, look closely and see if it isn't a spruce.

3. WOODPECKERS

Woodpeckers are birds resident in all parts of our country both in summer and in winter. Look for them in orchards, among tangles of wild grapevine, and in patches of low wild berries. Wherever there are boring *larvæ*, beetles, ants, and fruits of poison-ivy, dogwood, or cherry, these birds may be found.

Woodpeckers are creeping birds, like the nuthatches, brown creepers, and kinglets, but these do not impress one as "having been thrown at a log and stuck there," as do the downy peckers of wood. The nuthatches are most liable to be confused with woodpeckers: their peculiar mode of locomotion, however, will at once distinguish them; they persist in standing on their heads all the way down the sides of their well-stocked refrigerators. A still surer sign of the identity of the woodpecker is the way he sits upon his tail, using it as a brace.

This artisan bird is very heavy. He has a straight chisel bill, sharp-pointed tail-feathers, short legs, and wide flapping wings. He

is gayly dressed; his coloring is always brilliant and inclined to be gaudy. Usually he shows much clear black and white, with dashes of scarlet or yellow about the head. Sometimes the colors are solid, as in the red-headed woodpecker; sometimes, in spots and stripes, as in the downy and hairy; but there is always a contrast, never any blending of hues.

[Is it possible to discover from the next to the last sentence of the second paragraph to what *their*, *them*, and *they* refer? So reconstruct the sentence that it shall have coherence. Classify the figure of speech in the same sentence. Give a reason for the use of the commas in the third sentence of the first paragraph. Observe that *however* in the second paragraph is not an introductory word. (See page 28.)]

4. A TROLLEY-CAR

A trolley-car is a huge yellow beetle, with a long horn like a fish-pole projecting from his back. By means of this pole he is able to move along, fast or slow, as he wishes. Whenever he moves, he utters a groaning sound. He travels on certain well-defined paths, and whenever he meets an unhappy mortal, he crushes him in his tracks. He has two wings, one fore and one aft, but, strange to say, he does not use them for the purposes of locomotion. Along his sides are openings, which afford a view of his interior.

At night, as he prowls along seeking whom he may devour, his one large eye throws out a stream of fire far in advance, and lightning plays about his feet. Thunder proceeds out of his mouth.

If you ever meet him, you will know him. Take my advice and let him alone. He is a dangerous animal.

[Substitute something more simple and direct for the worn-out expressions *unhappy mortal*, line 5, and *seeking whom he may devour*, line 9. Why is there no comma in the first line between *huge* and *yellow* ?]

5. FRIENDSHIP

Unlike Love, Friendship walks with both feet on the ground; it does not idealize, but sees face to face, clearly and rationally. Friendship does not look for roses merely; it expects to find thorns. Love

cries out to Reason to guard and guide lest Love lose its way, but Friendship holds the hand of Charity close, and dares not loose its hold, for it has need of Charity even unto the end.

[In the last sentence, *Love* is repeated for the sake of clearness. Would the use of direct discourse give equal clearness? With direct discourse the sentence would read: Love cries out to Reason, "Guard and guide, lest I lose my way!" Would the sentence gain or lose life by the use of direct discourse as indicated? Give a reason for your answer. In these exercises, which of the paragraphs given for discussion are allegorical?]

Description used for the Purpose of Exposition

A person may be described for the purpose of revealing one or more of his characteristics. In that case, his features, bearing, conversation, and acts are portrayed, not primarily that they may pass before the reader as a picture, but that they may indicate or expound a part of his character. One may describe a scene for the purpose of showing its influence rather than for the sake of reproducing the scene itself. Such descriptive writing as that just referred to is classed as exposition.

ILLUSTRATIONS

I. The speaker . . . was one of those figures for whom all the world instinctively makes way, as it would for a battering-ram. He was not much above the middle height, but the impression of enormous force which was conveyed by his capacious chest and brawny arms bared to the shoulder was deepened by the keen sense and quiet resolution expressed in his glance and in every furrow of his cheek and brow.

GEORGE ELIOT: "Romola"

II. A vague and indescribable awe was creeping over me. . . . Everything began to be affected by the working of my mind. The whispering of the wind among the citron-trees beneath my window

had something sinister. . . . The groves presented a gulf of shadows; the thickets, indistinct and ghastly shapes. I was glad to close the window, but my chamber itself became infected. There was a slight rustling noise overhead; a bat suddenly emerged from a broken panel of the ceiling, flitting about the room and athwart my solitary lamp; and as the fateful bird almost flouted my face with his noiseless wing, the grotesque faces carved in high relief in the cedar ceiling, whence he had emerged, seemed to mop and mow at me.

WASHINGTON IRVING: "The Mysterious Chambers" ("The Alhambra").

The preceding explanations and exercises of this chapter should have made it evident that the purpose of exposition is different from that of description in general. The purpose of description is to portray, to picture; the purpose of exposition is to explain, to show the exact meaning of the subject under consideration.

The purpose
of exposi-
tion

EXERCISES

I. Write two paragraphs; let the first be a description, the second, an exposition. Subjects may be chosen from the following list:—

- | | |
|--|------------------------------|
| 1. The House in which I like to visit. | Houses. |
| 2. My Plum-Tree. | Trees. |
| 3. The Rose on my Desk. | The American
Beauty Rose. |
| 4. My Brother's Owl. | Owls. |
| 5. Where we play Tennis. | Tennis Courts. |

II. George Eliot, in Chapter x of "Silas Marner," writes of "Poor Dolly's exposition of her simple Raveloe theology." Find in Part ii, Chapter xvi, more of Dolly's exposition.

III. What exposition occurs in stanza iv, prelude to Part i; stanza vi, Part i; and stanza viii, Part ii, of "The Vision of Sir Launfal"?

IV. In Act iv, Scene i, of "The Merchant of Venice," Shylock says:—

"You know the law, your exposition
Hath been most sound."

What is the subject of the exposition to which he refers?

A Method of Exposition

The method of exposition pursued in the following paragraphs is often desirable. The writer first classes the wolf among animals and shows his resemblance to the dog, an animal with which we are well acquainted. She then excludes him from the group "dog," and gives the characteristics that mark him a wolf.

WOLVES

Of all animals, wolves are among the wildest, wariest, and most widely removed from human associations. Their range encircles the world in the Arctic Zone and extends southward into the tropics.

Think of a large, long-legged, bare-boned dog, having a long tail that hangs over its haunches instead of being curled upward, and you have a fairly good picture of the typical wolf. Yet it may be distinguished from the dog by its lank body, its sloping forehead, and oblique eyes. While the natural voice of the wolf is a loud howl, it may learn to bark if confined with dogs—in fact it exhibits all the characteristics of a domesticated dog if tamed when young. It has been said that these two animals so closely resemble each other that naturalists have been known to mistake them.

Very powerful, with strong and formidably armed jaws, wolves are everywhere destructive and consequently are universally detested. They run with great speed and in the chase show as much cunning as the fox, while in mental qualities they equal this animal in every respect.

They roam over wide areas, often suddenly appearing where none have been seen for years, and as quickly vanishing; but this does

not seem strange when we realize that these wild beasts often cover from twenty-five to forty miles in a single night. In the neighborhood of dwellings they appear only after twilight, but in secluded places they are on the hunt all day.

Wolves eat any sort of flesh, irrespective of its kind or condition, and, when pressed by hunger, eat vegetables and even moss.

[Would it be well to substitute "one for the other" for *them* in the last sentence of the second paragraph? Would you substitute a different word for *mistake* in the same paragraph? Express a principal for *this* in the fourth paragraph. Note that the second paragraph is developed by means of comparison and contrast. Such a method is often employed in the expository paragraph.]

Definition in Exposition

One good way to explain is to define. It is often both natural and useful to begin exposition with a definition.

Definition
useful

ILLUSTRATIONS

1. First, then, of the distinction between the classes who work and the classes who play. Of course we must agree upon a definition of these terms, — *work* and *play*, — before going farther. Now, roughly, . . . play is an exertion of body or mind made to please ourselves and with no determined end; and work is a thing done because it ought to be done, and with a determined end. You play, as you call it, at cricket, for instance. That is as hard work as anything else; but it amuses you, and it has no result but the amusement. If it were done as an ordered form of exercise, for health's sake, it would become work directly. So, in like manner, whatever we do to please ourselves and only for the sake of the pleasure, not for an ultimate object, is play, the pleasing thing, not the useful thing. Play may be useful in a secondary sense (nothing is, indeed, more useful or necessary); but the use of it depends on its being spontaneous.

JOHN RUSKIN: "Work."

[Distinguish *directly* from *immediately* with reference to meaning.]

II. Chapter xi of St. Paul's Epistle to the Hebrews expounds the meaning of faith. The opening sentence is a definition, a brief exposition in itself: "Faith is the substance of things hoped for, the evidence of things not seen."

What a definition should be

A definition should include all that is typical, and exclude all that is not typical, of what is defined. It should, moreover, be concise and expressed in words that are sure to be understood. "An octagon is a plane figure having eight sides" fulfils the requirements of a good definition. It first classes the octagon with plane figures, thus, very briefly, excluding it from everything but plane figures and giving a good deal of exact information about it; it next distinguishes it from other plane figures, by mentioning the fact that it has eight sides.

A definition should not make use of the word that is to be defined (or of any other word from the same root), for the purpose of explaining that word. For example, the statement "Working is doing work" does not make clear the meaning of *working*: it is little better than a repetition; it neither defines nor explains.

EXERCISE

In a written paragraph, define the words *description* and *exposition*, as applied to rhetoric.

Exposition in Answer to "What?" and "How?"

One uses exposition when one answers such questions as: What is flax? What is a cloud? and when one tells how to weave, how to weld, or describes any other process.

EXERCISES

I. Consider the following expositions, explanations of how to do things:—

I. HOW TO BIND MAGAZINE ARTICLES AT HOME

I save magazine articles on several subjects, — such as geography, geology, history, and art, — and, when I have collected several on one subject, I bind them together. Perhaps you would like to utilize my plan.

Obtain sheets of rough neutral or soft-colored paper, and get a stationer to cut it into sheets the dimensions of which are seven inches wide by ten inches long. This size will cover any magazine article except from such periodicals as *Science*. Use a particular color for each subject, — blue, for instance, for geography, — and then it may be known at a glance what set of articles is wished for reference.

Place the articles together. Now it will be noticed that the pages do not follow in the right order, being from different sources; therefore, renumber them in lead pencil. Sometimes a page of utterly foreign matter will have to be included in order to get the conclusion of the desired subject. Plan to have two of these pages containing irrelevant matter come together, and stick their edges with paste. Be sure not to use mucilage, as it is stiff when dry and is very likely to discolor.

Select a covering paper. Rule a decorative border of ink lines carefully planned, and, if an appropriate picture or printed word pertaining to the subject can be found, paste it on the cover. Print the title.

Punch holes in the cover at points two inches from each top edge, and one-half inch from the back. Now lay aside the front cover; it might become disfigured in the following work. Punch all the magazine articles; use the back cover as a guide. Keep the outside edges together. This will make ragged pieces of paper showing out of the back of the binder, but your long shears, or, better, an obliging printer, will trim these unsightly places.

Fasten articles and covers together with brass snaps; use longer fastenings than are actually necessary, so that succeeding articles may be added as they are found.

An index, inserted at the back and giving subject rather than title, is of great usefulness.

[Is the repetition of *several* in the first paragraph necessary? For what does *it* in the first sentence of the second paragraph stand? for *sheets* or for *paper*? So rewrite the first sentence of the second paragraph that it shall have coherence. Should commas be used with the dashes in the third sentence of the second paragraph? (See page 49). Give a reason for your answer. So reconstruct the second sentence of the third paragraph that it shall have unity. In the sentence last referred to, where should the participial phrase be placed? In the third sentence of the third paragraph, *included* and *conclusion* detract from the smoothness of the sentence, because the accented syllable in each has the same sound and is prominent. Find a substitute for one of the words.]

2. HOW TO PEEL AN ONION

The principal thing in peeling an onion is to remove its outer covering in such a manner as to save yourself from tears.

With this end in view, fill a dish with clear water and procure a small paring-knife. With the onion in one hand and the knife in the other, you are ready. Plunge the onion under the water, cut a slice from the top and another from the root end, then tear the tough skin off until only the smooth white bulb remains in your hand. You may laugh and chat as you work.

[In the first sentence, *the principal thing* is a vague expression. Something more definite—"an important object," for instance—might be substituted.]

3. HOW SOME PERSONS PICK FRUIT

In some parts of Japan, where the climate is moist and even, bamboos and persimmon-trees thrive. A persimmon-tree grew in our yard, and I have often tasted of its ripe fruits. Our Japanese servants enjoyed them, and one of them would often get the fruits in the way I am going to describe.

As our persimmon-tree was not by any means a small one, he would first hunt for a bamboo pole of the required length, which he thought was strong enough for his purpose. Then, with an axe, he would split one end of the pole as nearly in the middle as possible, taking care not to split it too far, as bamboo splits fairly easily. He then opened the split and inserted into the opening, at right angles with the length of the pole, a small stick that was a little longer than the diameter of the bamboo pole, taking care that the stick protruded a little from both sides of the opening. Then the split was kept open and he had a Y-shape, but the horns of the Y were very short and close together.

His implement prepared, he would select a persimmon, would raise the pole with the split end uppermost, and firmly catch, in the split of the bamboo pole, the stem on which the persimmon hung. He would then turn the pole on its axis, thus twisting and breaking off the stem caught in the split. Next, he would carefully lower the pole with the persimmon hanging from the split, and take his reward by tasting the fruit.

[In the last sentence of the first paragraph, are both the first and the second *them* clear as reference words? Rewrite the sentence; avoid the unnecessary repetition of *them*. The word *split* is used a good many times in the second and third paragraphs. Does the writer repeat the word carelessly or intentionally? Give a reason for your answer. Find a substitute for *split* whenever another word will serve the purpose. Give a reason for the use of each comma in the first and second sentences of the second paragraph.]

4. PRESSING SEAWEED

My process of pressing seaweed is very simple. I select a spray that I wish to keep, and bring out the few things I need for the work, to the cool, yet not too breezy, back porch. All I need are a basin of clear water, a camel's-hair brush, and some stiff white note-paper. I put the seaweed into the basin, and when it has spread out all its strands, I slip the paper under it, then, tipping it gently for the water to run off, I lift paper and weed out. With my little brush I smooth out the tiny fronds in the shape and position I wish

them to lie in ; and lastly, I take the paper with the seaweed on it and place it in the sun to dry.

[Is *process*, line 1, or *method* the proper word? Substitute for *things* in the second sentence a more definite word. Give a reason for the use of the commas in the third sentence. Why is there no comma after *stiff*? In the fourth sentence, is it clear to what the last *it* refers? So reconstruct the fourth sentence that you give it coherence by using a noun instead of the last *it*. Would it be correct to begin a new paragraph with *I select* and another with *I put*? Give a reason for each of your answers.]

Clearness
and ac-
curacy es-
sential in
exposition

II. Try to explain one of the following simple and familiar processes so clearly and accurately that any one utilizing your exposition will attain a satisfactory result : —

- | | |
|------------------------------|--------------------------|
| 1. Sharpening a lead pencil. | 9. Lacing a shoe. |
| 2. Sewing on a button. | 10. Trimming a lamp. |
| 3. Putting up a swing. | 11. Making a flower-bed. |
| 4. Paring an apple. | 12. Climbing a ladder. |
| 5. Blowing a bubble. | 13. Sending up a kite. |
| 6. Hanging a picture. | 14. Covering a book. |
| 7. Tying a "four-in-hand." | 15. Making an envelope. |
| 8. Saddling a horse. | 16. Planting a tree. |

What the Writing of an Exposition Requires

Selection of
material

A writer's purpose is his guide in the selection of material. For narration, as has been seen, he chooses with reference to his climax; for description, he selects characteristic details, those which distinguish the object described from other objects; for exposition, he uses such material as helps to explain, unfold, or expound his subject.

Language

In exposition, one's language should be plain and simple; one should never be vague, since the purpose of exposition is to make a meaning clear.

Comparisons and contrasts are likely to prove useful in exposition. If one should choose the subject "Charity," one might compare Sir Launfal's two gifts to the leper, contrasting the first gift, the uncharitable, with the second, the charitable; and thus might bring out the vital difference between charity and its opposite.

Compari-
sons and
contrasts

Naturally, the simile and the metaphor are likely to be serviceable in calling attention to resemblances.

Simile and
metaphor

An example often helps in expounding an idea. In the exposition of faith, Chapter xi of the Epistle to the Hebrews, more than a dozen examples of what constitutes faith are given. Paragraph development by means of examples is frequently found in exposition.

Examples

In writing any other than a very brief exposition, an outline is not merely desirable but necessary (see page 160, II, 1, an outline for the exposition of a character); the topics should have sequence and be well connected; the transitions from one part of the work to another should be carefully made; and a summary should be given whenever it will help the reader by affording him a view of ground previously covered. One should remember that the beginning of the composition and the end are important parts, the end being most conspicuous.

EXERCISES

I. Write, as skilfully as possible, a brief description and a brief exposition. Choose a subject for each from the following list. Make an outline. Remember that description pictures, exposition explains, or unfolds a meaning.

1. Friendship.
2. Our Friendship.
3. The Friendship of Damon and Pythias.
4. Knights.
5. The Most Knightlike Man I Know.
6. Sir Launcelot, the Knight. (See Tennyson's "The Idylls of the King.")
7. Sir Launfal, the Knight. (See Lowell's "The Vision of Sir Launfal.")
8. Charity.
[Consult Chapter xiii of First Corinthians. In that exposition St. Paul explains that charity is essential, tells what it is, what it is not, what it does not do, what it does, and what is its rank with reference to the other two great spiritual gifts, faith and hope.]
9. The Charity of my Neighbor.
10. My Mother's Charity.
11. The Charity of the Ancient Mariner. (See Coleridge's "The Ancient Mariner.")
12. The Charity of Dolly Winthrop. (See "Silas Marner.")
13. My Landlord.
14. Mr. Snell, the Landlord of the Rainbow. (See "Silas Marner.")
15. Landlords.
16. Loyalty.
17. The Loyalty of a Member of our Club.
18. The Loyalty of a Hero.
19. The Loyalty of Miss Pross to Lucie. (See Dickens's "A Tale of Two Cities.")

II. Write an editorial paragraph for a school paper. Show that the school needs a library or other gift. Good newspapers furnish models.

[The brief editorial brings to notice some event of the day and comments upon it concisely and pointedly.]

Exposition makes use of description and narration. Description is used at the beginning of the second paragraph of "Wolves" (page 220), and narration occurs in the expository paragraph at the opening of Chapter i, "Silas Marner."

Description
and narra-
tion in
exposition

EXERCISE

As has been said, exposition utilizes description and narration; indeed, one usually finds the several kinds of composition aiding one another. The following selections are, however, easily classified as chiefly narrative, descriptive, or expository. Make the classifications and give a reason for each of them.

1. The sea remembers nothing. It is feline. It licks your feet, — its huge flanks purr very pleasantly for you; but it will crack your bones and eat you, for all that, and wipe the crimsoned foam from its jaws as if nothing had happened. The mountains give their lost children berries and water; the sea mocks their thirst and lets them die. The mountains have a grand, stupid, lovable tranquillity; the sea has a fascinating, treacherous intelligence. The mountains lie about like huge ruminants, their broad backs awful to look upon, but safe to handle. The sea smooths its silver scales until you cannot see their joints, — but their shining is that of a snake's belly, after all. . . . In deep suggestiveness I find as great a difference. The mountains dwarf mankind and foreshorten the procession of its long generations. The sea drowns out humanity and time; it has no sympathy with either; for it belongs to eternity, and of that it sings its monotonous song forever and ever.

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

[Classify the figures of speech in the preceding quotation. Does Holmes write of a special sea and a special mountain or of the sea and the mountains in general?]

2. "Do you hear me call? Come here!" cried Sikes. The animal came up from the very force of habit; but as Sikes stooped

to attach the handkerchief to his throat, he uttered a low growl and started back.

"Come back!" said the robber, stamping on the ground.

The dog wagged his tail but moved not. Sikes made a running noose and called him again.

The dog advanced, retreated, paused an instant, turned, and scoured away at his hardest speed.

The man whistled again and again, and sat down and waited in the expectation that he would return. But no dog appeared, and at length he resumed his journey.

CHARLES DICKENS: "Oliver Twist."

3. The third qualification of an epic poem is its greatness. The anger of Achilles was of such consequence that it embroiled the kings of Greece, destroyed the heroes of Asia, and engaged all the gods in factions. The settlement of Æneas in Italy produced the Cæsars, and gave birth to the Roman empire. Milton's subject was still greater than either of the former; it does not determine the fate of single persons or nations, but of a whole species. The united powers of hell are joined together for the destruction of mankind, which they effected in part, and would have completed, had not Omnipotence Itself interposed. The principal actors are man in his greatest perfection, and woman in her highest beauty. Their enemies are the fallen angels; the Messiah is their friend, and the Almighty their protector. In short, everything that is great in the whole circle of being, whether within the verge of nature or out of it, has a proper part assigned it in this admirable poem.

JOSEPH ADDISON: "The Action of Paradise Lost."

[Note the development of the paragraph in 3 by means of specific examples.]

4. Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost-line back with tropic heat;
And ever, when a louder blast

Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall;
And, for the winter fireside meet,
Between the andirons' straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And close at hand the basket stood,
With nuts from brown October's wood.

JOHN GREENLEAF WHITTIER: "Snow-Bound."

5. *Revenge* is a kinde of Wilde Justice; which the more Mans Nature runs to, the more ought Law to weed it out. For as for the first Wrong, it doth but offend the Law, but the *Revenge* of that wrong, putteth the Law out of Office. Certainly, in taking *Revenge*, A Man is but even with his Enemy; But in passing it over, he is Superior: For it is a Prince's part to Pardon. . . . That which is past, is gone, and Irrevocable; And wise Men have enough to doe, with things present, and to come: Therefore, they doe but trifle with themselves, that labor in past matters. . . . The most Tolerable Sort of *Revenge*, is for those wrongs which there is no Law to remedy: But then, let a man take heed, the *Revenge* be such, as there is no law to punish. . . . This is certaine; That a Man that studieth *Revenge*, keepes his owne Wounds greene, which otherwise would heale, and doe well.

FRANCIS BACON: "Of Revenge" (published 1625).

6. Now I further saw that betwixt them and the gate was a river, but there was no bridge to go over, and the river was very deep. At the sight, therefore, of this river, the pilgrims were much stunned; but the men that went with them said, "You must go through, or you cannot come at the gate."

The pilgrims then began to inquire if there was no other way to the gate? To which they answered, "Yes; but there hath not any,

save two, to wit, Enoch and Elijah, been permitted to tread that path since the foundation of the world, nor shall until the last trumpet shall sound." Then the pilgrims — especially Christian — began to despond in their minds, and looked this way and that; but no way could be found by them by which they could escape the river. Then they asked the men if the waters were all of a depth? They said, "No;" yet they could not help them in that case: "for," said they, "you shall find it deeper or shallower, as you believe in the King of the place."

JOHN BUNYAN: "Pilgrim's Progress."

7. 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-towered 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.

ALFRED TENNYSON: "Enoch Arden."

[Find an epithet in 7. Define *barrows* and *down*.]

8. But a classic is properly a book which maintains itself by virtue of that happy coalescence of matter and style, that innate and exquisite sympathy between the thought that gives life and the form that consents to every mood of grace and dignity, which can be simple without being vulgar, elevated without being distant, and which is something neither ancient nor modern, always new, and incapable of growing old.

JAMES RUSSELL LOWELL: "Essay on Spenser."

9. The poets are called creators, because with their magical words they bring forth to our eyesight the abundant images and beauties of creation. They put them there, if the reader pleases; and so are literally creators. But whether put there or discovered, whether created or invented (for invention means nothing but finding out), there they are. . . . Between the tree of a country clown and the tree of a Milton or Spenser, what a difference in point of productiveness! Between the plodding of a sexton through a churchyard and the

walk of a Gray,¹ what a difference! What a difference between the Bermudas of a shipbuilder and the Bermoothes of Shakespeare,² the isle

"Full of noises.

Sounds, and sweet airs, that give delight and hurt not;"

the isle of elves and fairies, that chased the tide to and fro on the seashore; of coral-bones and the knell of sea nymphs; of spirits dancing on the sands, and singing amidst the bushes of the wind; of Caliban, whose brute nature enchantment had made poetical; of Ariel, who lay in cowslip bells, and rode upon the bat; of Miranda, who wept when she saw Ferdinand work so hard, and begged him to let her help. . . . Such are the discoveries which the poets make for us; worlds to which that of Columbus was but a handful of brute matter.

LEIGH HUNT: "On the Realities of Imagination."

Lectures, orations, essays, — whether critical, instructive, or conversational, — editorials, book reviews (see Appendix), and text-books contain a good deal of exposition.

Where to
look for
exposition

¹ See Gray's "Elegy in a Country Churchyard."

² See Shakespeare's "The Tempest."

CHAPTER XXI

ARGUMENTATION¹

What Argumentation Is

Argumentation defined

WHILE exposition makes clear one's meaning, it does not, necessarily, lead others to adopt the ideas one unfolds or explains. To convince another, Argumentation is used; for argumentation is the process of making another believe what the speaker or writer believes. Exposition is employed to reveal a meaning; argumentation, to establish a truth. In defining and in reciting, exposition is repeatedly employed; in class discussions, arguments are presented and the principles of argumentation are used.

Argument defined

An Argument is a reason offered as proof or disproof of an assertion (called a Proposition). Arguments are made for the purpose of convincing others.

EXAMPLE. — Burke gives the following reasons, arguments, to prove that force is "a feeble instrument" for preserving America:—

I. First, Sir, permit me to observe that the use of force alone is but temporary.

II. My next objection is its uncertainty.

III. A further objection to force is that you impair the object by your very endeavor to preserve it.

¹ MacEwan's "Essentials of Argumentation" (D. C. Heath and Company), and Baker's "Principles of Argumentation" (Ginn and Company) are useful for reference.

IV. Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies.¹

EXERCISE

Discuss the following argumentative paragraphs. They were written as preparation for more formal work. Make a list of the arguments advanced in 1 and in 2; add others which occur to you.

Proposition: Psyche's child Aglaia is the heroine of "The Princess."

1. Is Psyche's child the heroine of "The Princess"? Some hold that this is the case, but according to most theories a heroine is the centre of interest round which other things revolve—all relating to her, or in some way intensifying her characteristics. It is true that Psyche's child has a prominent place in the poem, and is continually referred to; but that does not make her the heroine, for each time that she is spoken of, some mention of the Princess is sure to follow, and the child is thus made the signpost to the presence of the Princess. It is the Princess of whom the beautiful descriptions are given and it is the Princess around whom the fine web of the story is spun. At the very beginning, the Princess is definitely placed in her position of heroine by the words,

*"Take Lilia then for heroine, clamored he,
And make her some great Princess, six feet high,
Grand, epic, homicidal, and be you the Prince to win her."*

[What is the strongest argument in the preceding paragraph? Give a reason for your answer.]

2. Who is the heroine of "The Princess"? Psyche's child, I think. Whenever the story nears a crisis, the child makes its appearance. We see it at Ida's feet, when she sits on her throne of judgment. In the height of her anger it cries, and her wrath is checked. When Ida sings her song of triumph from the battlements, the child is in her arms; she carries it with her to the scene

¹ "Conciliation with the Colonies."

of the fight. Through it, Cyril pleads Psyche's cause with Ida, and by its influence the heart of the Princess is at last softened.

The songs also make one think the child is the heroine. In the first, the sight of the little grave is the signal for reconciliation; the second is a cradle song; while in another, when all else fails, her boy's face brings to a mother the relief of tears.

"O fatal babe," says Mr. Dawson, in an introduction to "The Princess," "more fatal to the hopes of woman than the doomful horse to the proud towers of Ilion; for through thee the walls of pride are breached, and all the conquering affections flock in."

Proof: the Value of Evidence

A writer's
purpose his
guide

Purpose, to
prove

Evidence
necessary
for proof

In argumentation, as in the three other kinds of composition, the writer's purpose is his guide in the selection of material. The purpose of argumentation is to prove something; hence, he who argues chooses what is valuable as proof. Evidence must be collected to prove a point; mere assertion is likely to have no value. One's own opinion, for example, is worth little, unless one is a recognized authority on the subject under discussion; but statistics, the affirmation of an expert having intimate knowledge of the matter under consideration, or other equally reliable testimony may be accepted as evidence tending to establish the truth or falsity of a proposition.

EXERCISES

I. Which of the two following paragraphs is the more valuable as evidence? Give a reason for your answer.

1. "Were a congress of physicians or sanitary surgeons to be questioned," says an authority, "they would doubtless reply that were it not for a periodic pause as often as one day in seven, the

vital forces of a modern nation would be perceptibly diminished before a single generation had run by."

2. Theodore Roosevelt stated recently that, as a result of honest enforcement, the work of the magistrates who sat on Monday in the city courts for the trial of offenders was decreased by one-half. Dr. Crafts finds, from carefully prepared data, that where Sunday-closing laws do not exist or are not enforced, far more crimes are committed on Sunday than on any other day of the week; while he has also found, that where such laws do exist and are even moderately enforced, there are fewer crimes on Sunday than on other days.

II. Do the work asked for in 1 and 2 and in one other of the following requirements:—

1. The following lines are about Horatius, the Roman patriot, as he swims the broad Tiber with thirty thousand foes on the bank behind him. What do you infer from the stanza regarding the character of Sextus,—a Roman, yet an enemy of Rome,—and that of Lars Porsena, a leader of the Etruscans seeking to attack Rome? Upon what evidence do you base your conclusions?

"Curse on him!" quoth false Sextus;

"Will not the villain drown?

But for this stay, ere close of day

We should have sacked the town!"

"Heaven help him!" quoth Lars Porsena,

"And bring him safe to shore;

For such a gallant feat of arms

Was never seen before."¹

2. From the asides of Trebonius and Brutus infer something regarding the character of each man. From what evidence do you draw your inferences?

Cesar.

What, Trebonius!

I have an hour's talk in store for you.

Remember that you call on me to-day:

Be near me, that I may remember you.

¹ Macaulay's "Lays of Ancient Rome."

Trebonius. Cæsar, I will : — (*Aside*) and so near will I be,
That your best friends shall wish I had been further.

Cæsar. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.

Brutus (*Aside*). That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon!¹

3. Make a list of Lowell's reasons for saying : —

"Earth gets its price for what earth gives us."²

The reasons that Lowell gives constitute evidence tending to prove his assertion.

4. Collect evidence from "Silas Marner" to help support either of the following statements : —

a. Seed brings forth a crop after its kind.

b. Where your treasure is, there will your heart be.

[Remember that a few specific instances that accord with a general statement do not establish that statement.]

5. Toward the end of Chapter vii, "Silas Marner," George Eliot says : "There was a hot debate upon this." Write a paragraph in which you present argumentatively the side of Mr. Dowlas or that of Mr. Macey.

The Proposition: Exposition in Argumentation

Proposition defined

The statement to be proved or disproved is called the proposition. The proposition should have the form of a statement, not that of an inquiry.

Make clear the meaning of the proposition

It is useless to argue a proposition until its meaning is clear to both writer and reader — or to speaker and hearer; frequently, therefore, it is natural to open

¹ Shakespeare's "Julius Cæsar," Act ii, Scene ii.

² "The Vision of Sir Launfal," Part i, Prelude. See page 130.

one's argument with an expository paragraph that defines and explains the terms used in the proposition.¹

Argument often opens with exposition

EXERCISES

- I. What proposition is contained in the following sentence and what evidence is advanced to prove the proposition?

"Mankind in the aggregate is always wiser than any single man, because its experience is derived from a larger range of observation and experience, and because the springs that feed it drain a wider region both of time and space."

- II. Write not more than three paragraphs about one proposition in the following list. Try to make the work brief, but clear, strong, and convincing. Select a subject about which you actually believe and feel something.

Remember : —

1. That the purpose of argumentation is to prove something.
2. That one must collect evidence to establish proof.
3. That a knowledge of exposition should help one to define and explain.

[A method of development frequently used in the argumentative paragraph is : statement of proposition in a topic sentence ; presentation of arguments to establish the truth of the proposition ; restatement of proposition as a conclusion.]

¹ The Harvard-Princeton debaters, in their contest of March 28, 1905, thus defined their proposition : —

Resolved, That the free elective system is the best available plan for the undergraduate course of study.

It is understood that

1. The Free Elective System is one based on the principle that each student should select for himself all his studies throughout his college course.
2. The Free Elective System, thus defined, exists even when a minor part of the studies of the freshman year is prescribed.

List of Propositions

1. Animals afford reliable weather signs.
2. The work of helping the world forward does not wait to be done by perfect men.
3. (Refer to "The Sir Roger De Coverley Papers.")
 - a. The abuses of Sir Roger's day are the abuses of our own time.
 - b. The title *knight* is a fitting one for Sir Roger.

[A method of paragraph development: First, by means of *exposition*, make clear the meaning of *knight*; then show the kind of character possessed by Sir Roger; finally, draw a conclusion.]

4. Universal history is the history of great men and their work.
5. The qualifications for the right of suffrage in the United States should be —

[Complete the preceding proposition in accordance with your own belief.]

6. The history of the apple-tree is connected with that of man.
7. (Refer to Tennyson's "The Princess.")
Ida's apparent obstinacy originated in generosity.
8. An important lesson to be learned in life is the art of economizing time.
9. (Refer to De Quincey's "Joan of Arc.")
 - a. The use of a good many French words in De Quincey's "Joan of Arc" is allowable.
 - b. De Quincey keeps his reader's thought on Joan of Arc herself rather than on her deeds.
10. Vivisection should be prohibited by law.
11. (Refer to "Silas Marner.")
 - a. The villagers of Raveloe were superstitious.

[First, define *superstitious*.]

- b. Dunsey's so-called luck was, in truth, ill-luck.

[If the terms used in *b* be defined and explained, little more will remain to be done.]

- c. The visit to Lantern Yard is distracting and harmful to the unity of the story.
- d. The visit to Lantern Yard helps to preserve the unity of the book.

The Value of Illustration and Example

EXERCISES

I. Find in "Silas Marner," "The Vision of Sir Launfal," or elsewhere, an illustration or example in support of one of the following statements: —

1. "Reverent love has a politeness of its own."
2. "No disposition is a security from evil wishes to a man whose happiness hangs on duplicity."
3. "The gift without the giver is bare."

II. Write a paragraph to show the truth of 1, 2, or 3, under I. Utilize the illustration found in answer to requirement I.

The preceding exercise called for the finding of an illustration to support a statement. It is necessary to realize that one such example, though it be helpful as an illustration, may not prove anything in itself; it may even be an exception. Moreover, if an instance is used as proof, the conditions it represents should have resulted in such a way as to support what one desires to prove. Furthermore, the result of its conditions should be less likely to aid in the establishment of one's point than the result of the conditions represented in the argument itself.

Illustration
not neces-
sarily proof

EXAMPLE. — Or what man is there of you, whom if his son asks bread, will he give him a stone?

Or if he ask a fish, will he give him a serpent?

If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask Him?

[The less promising set of conditions described in the example — the human — result in good; the more promising but otherwise similar set — the divine — may therefore be trusted.]

The kind of
illustration
to choose

The Value of Analogy

Analogy
defined

The word Analogy means likeness. One may reason from analogy; that is, one may infer, from the likenesses known in two or more things, that some other likeness exists. But inference is not argument. To get argument from analogy (similarity), the sets of happenings one uses, as well as the conditions in which they take place, must be alike.

Analogy
seldom
furnishes
argument

ILLUSTRATIONS

I. Because to-day you are stung by a bee, as your fingers close over it in attempting to pluck a flower, do not argue that, whenever you attempt to pluck that flower, you will be stung by a bee. A bee is not always on, or near, the flower. (Conditions unlike.)

II. Toward the end of Chapter vi, "Silas Marner," George Eliot says: "The landlord's analogical argument was not well received by the farrier." The preceding paragraph of the chapter contains the analogical argument: Because the landlord's wife cannot smell cheese, some persons cannot see ghosts! (Conditions and happenings unlike.)

Analogy
useful in
exposition

Though seldom useful as argument, analogy may be valuable in making a meaning clear.

EXAMPLE.—Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

ALFRED TENNYSON: "The Princess," Part iv.

Particular Instances as Proof

The use of
particular
instances
as proof

A number of particular instances may be brought forward to prove a general statement. For example, if one were to see grain in the fields bending westward, and

the lower clouds floating in the same direction; if one were to moisten a finger, hold it up, and feel the air blow on the part toward the east; if one were to see the surface of a pond ruffled from the east and all weathercocks pointing in that direction, one might reason from these particulars and make the statement: The wind blows from the east.

One should not induce too much from a particular or a set of particulars. In order to establish proof, one must, usually, give numerous or very convincing examples, so that one's statement is safely supported. For instance, a weathercock might be out of order, and from it alone one could not rightfully draw the conclusion that the wind blew from a given direction; grain might bend westward because the prevailing wind had been from the east, though the wind at the time mentioned might come from some other quarter; but from all the facts enumerated in the preceding paragraph, one might, with confidence, draw the conclusion: The wind blows from the east.

Cite a
sufficient
number of
particulars

EXERCISES

Choose either I or II.

I. Make a list of particulars to support 1, or 2, or 6, page 240 (List of Propositions).

II. Make a list of particulars from "The Vision of Sir Launfal," Part i, Prelude, to support each of the statements:—

1. Then [in June], if ever, come perfect days.
2. Not only around our infancy
Doth heaven with all its splendors lie.

Utilization of a True General Statement

A way to
prove a
particular

One may sometimes prove that a particular instance should be classed under a general statement known to be true. Refer to the method of treatment suggested for the third subject on page 240. First, the writer considers what qualities the knight in general possesses; then he shows that Sir Roger does, or does not, have those qualities; finally, he draws the conclusion that has become obvious.

EXERCISE

Write a paragraph that tends to prove or disprove one of the following statements. Note the suggestions for paragraph development.

I. A law for the protection of the health of a community is consistent with liberty.

[First, make a general statement — assumed to be true — showing what a thing consistent with liberty must be or must have; then show that a law for the protection of health does, or does not, meet the described requirements; finally, draw the conclusion.]

II. Inaction on the part of America at the beginning of the war between Spain and Cuba would not have been detrimental to her in effect or in opinion.

[First, assume the following general statement to be true: "Great and acknowledged force is not impaired, either in effect or in opinion, by an unwillingness to exert itself"; next, prove that America ranks with the great and acknowledged forces among nations; finally, draw the conclusion that will have become evident.]

III. It is incumbent upon ——— to observe the conditions of the treaty of ———.

[Fill the blanks to suit yourself; write of that treaty about which you know the most. Make use of the general statement: "A treaty is the promise of peoples."]

IV. The two hostile factions in our basketball club must become reconciled, or the club will cease to exist.

[Make use of the general statement: "A house divided against itself cannot stand."]

The Value of Concrete Instances in Argumentation

A single concrete instance that violates a general statement furnishes evidence against it and is, therefore, useful in disproving the statement. Socrates, in his often-quoted discussion with Euthydemus, convinced the latter of the falseness of his conception of justice, not by arguing at length against the definition of Euthydemus, but by bringing up one or two cases of evident injustice that fell within the definition and one or two obviously just cases that fell without the definition.

Concrete
instances
as proof

Debating¹

A Debate is somewhat formal work in argumentation. It gives arguments on both sides of a question.

Debate
defined

In a debate, each side not only presents direct proof, but seeks to disprove — refute, or rebut — what the other side advances as proof.

Refutation
or rebuttal

ILLUSTRATION

Fisher Ames, in his speech on "The British Treaty," anticipated and refuted opposition in the following paragraph: —

It is vain to offer as an excuse, that public men are not to be reproached for the evils that may happen to ensue from their meas-

¹ Mac Ewan's "Essentials of Argumentation" (D. C. Heath and Company) and Alden's "The Art of Debate" (Henry Holt and Company) are useful for reference.

ures. This is very true where the evils are unforeseen or inevitable. Those I have depicted are not unforeseen; they are so far from inevitable that we are going to bring them into being by our vote. We choose the consequences, and become as justly answerable for them as for the measures that we know will produce them.

[Note the paragraph development: in his first sentence, Mr. Ames states an excuse that may be offered by his opponents and then refutes that excuse.]

EXERCISE

(Refer to the following quoted paragraph.)

I. What argument is it that Burke foresees may be used against him?

II. How does Burke refute the argument that he anticipates?

"Sir, I can perceive by their manner that some gentlemen object to the latitude of this description, because in the Southern Colonies the Church of England forms a large body and has a regular establishment. It is certainly true. There is, however, a circumstance attending these colonies which, in my opinion, fully counterbalances this difference and makes the spirit of liberty still more high and haughty than in those to the northward. It is, that in Virginia and the Carolinas they have a vast multitude of slaves. Where this is the case in any part of the world, those who are free are by far the most proud and jealous of their freedom."

The Question (Proposition)

Question
should be
debatable

For debate, a proposition should be chosen regarding the truth of which reasonable men may differ. Such a question gives each side a fair chance in the argument.

Question
should be
declarative

The statement of the question to be debated should, preferably, be declarative in form, and should not offer alternatives.

EXERCISES

I. State the following proposition declaratively: Is the United States right in trying to preserve the integrity of China?

II. From the following proposition, make one that will be declarative and will not offer alternatives: Should manual training be introduced into all high schools or should those schools devote themselves merely to the meeting of college requirements?

Duties of the Individual Debater

The individual debater must, first of all, know what he is to do. He should be sure of three things: (1) what the proposition to be debated means; (2) what his side is to prove, if possible, and what his opponents will try to establish; (3) what his own part in the work is.

Three
important
duties

If his side upholds the affirmative of the question, it must prove the truth of the proposition, for usually the responsibility of proving—the "burden of proof"—rests with the affirmative. If he and his associates represent the negative side of the question, their chief duty is to break down the evidence of the affirmative, though they may also advance arguments to support their own position. His own especial duty is to know all that he can about both sides of the question, understand just what part of the team work he is to do, make a careful plan (called a brief¹) for his guidance, and have convincing evidence to support each of his points.

General
responsi-
bility of
the two
parties to
the debate

The debater should study his proposition, discover

Special
duty of the
individual
debater

¹ Lamont's edition of Burke's "Conciliation with the Colonies" (Ginn and Company) contains an admirable brief in its introduction, pages lvii-lxiv.

Sug-
gestions to the
individual

what truth most needs proving, and try to prove that. He should ascertain, by investigating the question, what is the strongest evidence for the other side, and be ready to refute that. He should work confidently, but should overrate, rather than underrate, his opponents and their opportunities.

The Time for Refutation

The formal
rebuttal

It is impossible to state, in general, when refutation should be made. A debater must use his judgment. If his opponents evidently have scored a point with audience and judges, it may be well to refute that point at the earliest opportunity. The final speaker for each side usually gives a somewhat comprehensive rebuttal.

Value of Persuasion

Use persua-
sion as well
as argu-
ment

The debater seeks not only to win belief, but also to affect the hearts of his hearers, and perhaps rouse them to action. Therefore, his arguments should be so presented that those who listen will be moved by his own conviction and feeling. A direct appeal to the emotions may sometimes be made, especially as a climax and conclusion.

ILLUSTRATION

And now, Mr. President, . . . let us devote ourselves to those great objects that are fit for our consideration and our action; let us raise our conceptions to the magnitude and the importance of the duties that devolve upon us; let our comprehension be as broad as the country for which we act, our aspirations as high as its certain destiny; let us not be pigmies in a case that calls for men. Never did there devolve on any generation of men higher trusts than now devolve upon us, for the preservation of this Constitution and the

harmony and peace of all who are destined to live under it. Let us make our generation one of the strongest and brightest links in that golden chain which is destined, I fondly believe, to grapple the people of all the States to this Constitution for ages to come. We have a great, popular, constitutional government, guarded by law and by judicature, and defended by the affections of the whole people. No monarchical throne presses these States together, no iron chain of military power encircles them; they live and stand under a government popular in its form, representative in its character, founded upon principles of equality, and so constructed, we hope, as to last forever.

DANIEL WEBSTER: "The Constitution and the Union."

To gain practice in making an appeal and to acquire power in persuading, it is well frequently to choose but a single point for presentation, and so treat it that whoever hears it not only will be convinced, but will be roused to sympathy and consequent action.

Remember that real conviction and feeling, simply but strongly expressed, appeal to one's hearers, while "fine writing" (page 76, VII) may not even gain attention. Caution

EXERCISE

Write the final argumentative paragraph for a composition on one of the following subjects; make an appeal, seek to persuade your hearers:—

I. The desirability of obtaining a suitable home where groups of children from the city tenements may have a summer outing.

II. Let the boys and girls have the freedom of the village common, of the city park, or of the lake.

III. Our Alma Mater.

[Consider III to be a toast. Write only the closing paragraph of a response to the toast; make that paragraph an appeal to the loyalty of your fellow-graduates. Seek by your appeal to rouse

interest that will lead to the building of a gymnasium or assembly-hall, or to the raising of an endowment fund.]

IV. Take some action to prevent the extermination of our woodlands.

V. Insist that the law against the use of soft coal in our city be enforced.

The Speech

Thorough preparation and an outline, or brief, better than a speech committed to memory

Although his work should be carefully planned, the successful debater is not too rigid. If he depends altogether upon a written speech that he has committed to memory, he may, as the debate develops, find himself unable to meet the requirements of the changing situation. His opponents are always to be reckoned with, and they do unexpected things. If, however, the debater has gained much information from observation, discussion, books, and thought; has an outline in his mind, from which he has constructed and delivered to himself many a speech; and has a realization that conciseness is necessary, that he has little time and should use it to advantage, — then he is likely to do his best.

Style in the debate

Plain words and a clear construction are essential in debating. If, however, a writer is in earnest and feels what he says, his work is likely to have life. Eloquence is not a matter of mere words, but of words vibrating with the thought they carry.

Judging the Debate

The outcome of the debate

The duty of the judges is not to decide whether the proposition is true or false, not to decide whether they

themselves agree with one side or the other, but to determine which side has made the better argument.

Classroom Debates

A class is a debating society; in a classroom, questions are always being propounded for explanation (exposition) and discussion (argument). Informal class discussions will gain much in ease, dignity, and force, if some formal work in debating be undertaken.

Value of formal work in debating

EXERCISES

I. Discuss the following work: —

1. *Proposition.* — For the welfare of the country, the United States should end the present coal strike¹ by compelling immediate arbitration.

a. AN INTRODUCTORY PARAGRAPH

We of the affirmative wish to prove to you that a settlement of the present coal strike should be made compulsory. My colleagues will show that the strike is so great a detriment to the miners themselves, to the operators, and to the general public that it has become a national disaster and should be met by legislative action. I will open the debate by giving a brief account of the work at the mines, the hours, the pay, the employees, and the demands of the strikers.

b. ON THE PRECEDING PROPOSITION

HONORABLE JUDGES AND CLASSMATES: It is my endeavor to show: first, that compulsory arbitration of this strike by the United States is impossible; and second, that, were it possible, under the existing conditions it is so impracticable as to be useless.

The government could not settle this strike by compulsory arbitration, because there is no national compulsory arbitration law, and

¹ The strike of 1903-1904 in the Pennsylvania coal fields.

any such law passed now could apply only to future strikes, for, if it were applied to this strike, it would be an *ex post facto* law, such as the Constitution forbids Congress to pass. This one fact is enough to decide the question. But even if this were not true, the government would have no right to interfere, because it is in the power of the state of Pennsylvania to end the trouble. My colleague has described three different ways by which the Pennsylvania legislature could end the deadlock. None of them has been tried. Until the state of Pennsylvania has exhausted its last resource, the national government has no right to step in; for, however desirable to the country at large interference might be, the entire business is under the jurisdiction of the state of Pennsylvania, and remains so until the national government is appealed to by that state government.

[The speakers quoted in 1 and 2 follow one method: they take the audience into their confidence by outlining their plan. While it is often desirable to do this, it is not always necessary. One might prefer to surprise his audience.]

2. A paragraph of appeal.

Finally, mothers, I appeal to you. In July and August, when the sun scorches the city, when you take your own children to wind-blown fields and shore, will you not remember the children of the city streets? Their joyless lives are rendered yet more intolerable by sun-baked brick walls and impure air. Your mite may mean life to one or more of them. Will you not help them? "Inasmuch as ye have done it unto the least of these, My little ones, ye have done it unto Me."

II. Note the carefulness with which every assertion in the following quotations, whether serious or humorous, is upheld by evidence:—

Proposition
Proof
Evidence

a 1. In all these external respects his case was . . . very far from the hardest. Poverty, incessant drudgery, and much worse evils, it has often been the lot of Poets and wise men to strive with, and their glory to conquer. Locke was banished as a traitor; and wrote his "Essay on the Human Understanding" sheltering himself in a Dutch garret. Was Milton rich or at his ease when he

composed "Paradise Lost"? Not only low, but fallen from a height: not only poor, but impoverished; in darkness and with dangers compassed round, he sang his immortal song, and found fit audience, though few. Did not Cervantes finish his work, a maimed soldier and in prison? Nay, was not the "Araucana," which Spain acknowledges as its Epic, written without even the aid of paper; on scraps of leather, as the stout fighter and voyager snatched any moment from that wild warfare?

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

3. Let it not be objected that he did little. He did much, if we consider where and how. If the work performed was small, we must remember that he had his very materials to discover; for the metal he worked in lay hid under the desert moor, where no eye but his had guessed its existence; and we may almost say, that with his own hand he had to construct the tools for fashioning it. For he found himself in deepest obscurity, without help, without instruction, without model; or with models only of the meanest sort.

THOMAS CARLYLE: "Essay on Burns."

[On pages 107 and 108, of Anderson's "A Study of English Words" (The American Book Company), is an illustration of Carlyle's use of synonyms as a basis for argument, and of Matthew Arnold's careful choice of words in argument.]

- Proposition** *b* 1. There is a mother-idea in each particular kind of tree, which, if well marked, is probably embodied in the poetry of every language. Take the oak, for instance, and we find it always standing as a type of strength and endurance. I wonder if you ever thought of the single mark of supremacy which distinguishes this tree from those around it? The others shirk the work of resisting gravity; the oak defies it. It chooses the horizontal direction for its limbs, so that their whole weight may tell,—and then stretches them out fifty or sixty feet, so that the strain may be mighty enough to be worth resisting. You will find, that, in passing from the extreme downward droop of the branches of the weeping-willow to the extreme upward inclination of those of the poplar, they sweep nearly half a circle. At 90° the oak stops short; to slant upward another degree would mark infirmity of purpose; to bend downward, weakness of organization.
- Proof**
- Evidence**
- Evidence**
- Evidence**
- Proposition** 2. People that make puns are like wanton boys that put coppers on the railroad tracks. They amuse themselves and other children, but their little trick may upset a freight train of conversation for the sake of a battered witticism. . . .
- Proof**
- Evidence** The great moralist says: "To trifle with the vocabulary which is the vehicle of social intercourse is to tamper with the currency of human intelligence. He who would violate the sanctities of his mother tongue would invade the recesses of the paternal till without remorse, and repeat the banquet of Saturn without an indigestion."
- Evidence** And, once more, listen to the historian: "The Puritans hated puns. The Bishops were notoriously addicted to them. The Lords Temporal carried them to the verge of license. Majesty itself must have its Royal quibble. 'Ye be burly, my Lord of Burleigh,' said Queen Elizabeth, 'but ye shall make less stir in our realm than my Lord of Leicester.' . . . Sir Philip Sidney, with his last breath, reproached the soldier who brought him water for wasting a casque full upon a dying man. . . . The fatal habit became universal. The language was corrupted. The infection spread to the national

conscience. Political double-dealings naturally grew out of verbal double meanings. The teeth of the new dragon were sown by the Cadmus, who introduced the alphabet of equivocation. What was levity in the time of the Tudors, grew to regicide and revolution in the age of the Stuarts."

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

c. The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differed from the picture-writing of Mexico. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent than on what they remotely suggest. However strange, however grotesque, may be the appearance which Dante undertakes to describe, he never shrinks from describing it. He gives us the shape, the color, the sound, the smell, the taste; he counts the numbers; he measures the size. His similes are the illustrations of a traveler. . . .

The English poet has never thought of taking the measure of Satan. He gives us merely a vague idea of vast bulk. In one passage, the fiend lies stretched out huge in length, floating many a rood, equal in size to the earth-born enemies of Jove, or to the sea-monster which the mariner mistakes for an island. When he addresses himself to battle against the guardian angels, he stands like Teneriffe or Atlas — reaches the sky. . . .

THOMAS BABINGTON MACAULAY: "Essay on Milton."

[A reference to Macaulay's "Essay on Milton" will show that its author devotes at least two pages to the giving of evidence in support of the proposition quoted above.]

III. Does each of the following comparisons furnish a basis for argument or for inference (page 242)? Give a reason for your answer. Does the preceding material of *a* prove its concluding statement? Do the second and third sentences of *b* furnish proof for the statements that precede and follow them?

a. Did you never, in walking in the fields, come across a large flat stone, which had lain, nobody knows how long, just where you

found it, with the grass forming a little hedge, as it were, all round it, close to its edges, — and have you not, in obedience to a kind of feeling that told you it had been lying there long enough, insinuated your stick or your foot or your fingers under its edge and turned it over as a housewife turns a cake, when she says to herself, "It's done brown enough by this time"? What an odd revelation, and what an unforeseen and unpleasant surprise to a small community, the very existence of which you had not suspected, until the sudden dismay and scattering among its members produced by your turning the old stone over! Blades of grass flattened down, colorless, matted together, as if they had been bleached and ironed; hideous crawling creatures, some of them coleopterous or horny-shelled, — turtle-bugs one wants to call them, some of them softer, but cunningly spread out and compressed like Lepine watches; black glossy crickets, with their long filaments sticking out like the whips of four-horse stage coaches; motionless, slug-like creatures, young *larvae*, perhaps more horrible in their pulpy stillness than even in the infernal wriggle of maturity! But no sooner is the stone turned and the wholesome light of day let in upon this compressed and blinded community of creeping things, than all of them which enjoy the luxury of legs — and some of them have a good many — rush round wildly, butting each other and everything in their way, and end in a general stampede for underground retreats from the region poisoned by sunshine. *Next year* you will find the grass growing tall and green where the stone lay; the ground-bird builds her nest where the beetle had his hole; the dandelion and the buttercup are growing there, and the broad fans of insect-angels open and shut over their golden disks, as the rhythmic waves of blissful consciousness pulsate through their glorified being. . . .

There is meaning in each of those images, — the butterfly as well as the others. The stone is ancient error. The grass is human nature borne down and bleached of all its color by it. The shapes which are found beneath are the crafty beings that thrive in darkness, and the weaker organisms kept helpless by it. He who turns the stone over is whosoever puts the staff of truth to the old lying incubus, no matter whether he do it with a serious face or a laughing one. The next year stands for the coming time. Then shall

the nature which had lain blanched and broken rise in its full stature and native hues in the sunshine. Then shall God's minstrels build their nests in the hearts of a newborn humanity. Then shall beauty — Divinity taking outlines and color — light upon the souls of men as the butterfly, image of the beatified spirit rising from the dust, soars from the shell that held a poor grub, which would never have found wings had not the stone been lifted.

You never need think you can turn over any old falsehood without a terrible squirming and scattering of the horrid little population that dwells under it.

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

b. There is only one cure for the evils which newly acquired freedom produces: and that cure is freedom. When a prisoner first leaves his cell he cannot bear the light of day: he is unable to discriminate colors, or recognize faces. But the remedy is, not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage. But let them gaze on, and they will soon be able to bear it.

THOMAS BABINGTON MACAULAY: "Essay on Milton."

IV. Write out the clergyman's argument in defence of the *Spectator* in "A Meeting of the Club" (*The Sir Roger De Coverley Papers*). Utilize the anecdote that Addison tells, or substitute another.

[Although anecdotes prove nothing, yet, if appropriate and well told, they emphasize points that have been made.]

V. Arrange for a class debate. Most libraries contain Matson's "References for Literary Workers," "Briefs for Debates," and other useful material. It is well to study speeches, like those collected in "Representative American Orations"¹ and "Representative British Orations,"¹ to analyze them, and to classify their parts, as the parts of the quotations on pages 252, 253, 254, 255, are classified.

¹ G. P. Putnam's Sons.

One of the following propositions suggested by pupils may prove interesting to debate : —

Resolved : —

1. That city sidewalks should be taken care of by the city rather than by householders.
2. That a charge account at a store leads to extravagance in the average household.
3. That colleges should not require entrance examinations
4. That novels should not be put into circulation through public libraries until two years after their publication.
5. That abstinence from meat as food is necessary to promote health and right living.
6. That the influence of great poets is deeper and more abiding than that of successful generals.
7. That students who have not obtained in their studies an average of eighty out of one hundred per cent should be excluded from high-school athletic teams.
8. That in founding libraries Mr. Carnegie made a better use of his money for philanthropic purposes than he would have made had he founded hospitals.
9. That the degeneracy and decay of nations is owing solely to war.

The debater needs rhetorical knowledge

As has been seen, exposition continually comes to the aid of argumentation ; indeed, a debater needs to know all that rhetoric can teach. He should understand clearness, that he may successfully use definition and statement ; rapidity, that he may give details swiftly and make the most of his time ; force and life, that he may render the strong points of his argument effective. A knowledge of narration should enable him to tell an anecdote to advantage ; while skill in description should bring vividly before his hearers what he himself sees.

But it is not argumentation alone that utilizes other processes of composition. Narration, description, exposition, argumentation, each makes demands upon the others ; while all require an intimate knowledge of words, of figures of speech, of the forms of sentences.

Rhetorical knowledge is of little use, however, unless the man that possesses it thinks and feels, and honestly expresses what he thinks and feels.

General interdependence

Mere rhetorical knowledge inadequate

Language ! The blood of the soul, Sir !

OLIVER WENDELL HOLMES.