



OUTLINES

OF THE

ART OF EXPRESSION.

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PREFACE.

THIS little book has grown, in the author's class-room, out of an attempt to supplement the defective early training of his pupils.

Those pupils had, when they entered college, some practical acquaintance with English composition, and, from their study of Latin and Greek, a fair knowledge of *General Grammar*. *English Grammar*, many of them had never studied at all — few, if any, of them, as the author conceives it should be studied.

It was necessary, then, to superinduce upon a knowledge of those general elements of Grammar which are common to the English, the Latin and the Greek, a knowledge of those particular elements of Grammar which are distinctively characteristic of the English tongue.

Further than this: it seemed desirable to give the student, at the very outset of his college course, a few brief and practical suggestions with reference to Style, Figurative Language, etc., which might be serviceable till the thorough and systematic study of Rhetoric could be taken up.

To these purposes the author's "Art of Expression" is devoted. While it may, possibly, be useful in the college class-room, it is more likely to be useful to instructors who desire some simple manual of English on which to condition candidates for admission to college. It is hoped, however, that it will not be found ill adapted to general use in academies and high schools — and wherever, in fact, a review of English Grammar from a Logical and Historical stand-point is desired.

The book is, as its name indicates, a mere *outline* — designed to be amplified and extended by oral instruction. To those who desire helps in the work of amplification, the author would especially recommend: *Morris's Outlines of English Accidence*, *Angus's Handbook of the English Tongue*; *Latham's English Grammar*; *Rushton's Rules and Cautions in English Grammar*; *Abbott's Shakspearian Grammar and How to Write Clearly*.

UNIVERSITY OF ROCHESTER,
Jan. 1, 1878.

NOTE TO FOURTH EDITION.

THE author ventures to express the hope that those who make use of his *Art of Expression* will not omit, but rather emphasize, the sections which involve the discussion of forms of expression used by our Anglo-Saxon and Early English ancestors. It is in these sections that any excellence which his book may have, especially resides, — a fact which is abundantly recognized by Prof. T. P. Hunt in the *Princeton Review* for March, 1881.

To facilitate the use of the few Anglo-Saxon forms introduced, the following hints with reference to Anglo-Saxon pronunciation are given.

There are no silent letters, and the accent over a vowel simply shows it to be long.

With reference to the vowels : —

<i>a</i> = <i>a</i> in <i>father</i> ;	<i>á</i> = <i>ah</i> .
<i>æ</i> = <i>a</i> in <i>fat</i> ;	<i>ǣ</i> = <i>ey</i> in <i>they</i> .
<i>e</i> = <i>e</i> in <i>met</i> ;	<i>é</i> = <i>ey</i> in <i>they</i> .
<i>e</i> (before <i>a</i> or <i>o</i>) = <i>y</i> ;	<i>e</i> final, as in German.
<i>i</i> and <i>y</i> = <i>i</i> in <i>dim</i> ;	<i>í</i> and <i>ý</i> = <i>ee</i> in <i>deem</i> .
<i>o</i> = <i>o</i> in <i>not</i> ;	<i>ó</i> = <i>o</i> in <i>holy</i> .
<i>u</i> = <i>u</i> in <i>full</i> ;	<i>ú</i> = <i>oo</i> in <i>fool</i> .
<i>au</i> , <i>aw</i> , <i>ow</i> = <i>ow</i> in <i>now</i> .	

With reference to the consonants : —

c is always hard, like our *k*.

f, between two vowels, or at the end of a syllable after a vowel, has the sound of our *v* ; e.g., *lufan*.

g is generally hard, but is frequently pronounced like our *y*, when in immediate contact with an *e* or *i* vowel.

th = *th* in *then* ; *dh* = *th* in *them*.

h is always strongly aspirated.

The other consonants may be pronounced as in English.

UNIVERSITY OF ROCHESTER,
May, 1881.

PRAXIS IN COMPOSITION

It is desirable that practice in composition keep pace with instruction respecting the *methods* of composition. The blackboard should be kept in constant use, and the student should be taught to construct illustrative examples of the rules to which his attention is called and to criticise the examples put upon the board by his classmates. The influence of this daily exercise, if maintained but a single term, on the constructive ability and critical acumen of a class will be something wonderful.

The author appends some examples for praxis which suggested themselves in going over *The Art of Expression* with a class, and which are arranged in the order in which the information that they presuppose is given in the preceding pages. They should be given out, day by day, as the student masters the precepts to which they refer, and without calling the student's attention to them beforehand. The entire work of construction and criticism should be done by the class. Thirty bright boys can be stimulated and encouraged to do it very thoroughly—better, I have sometimes thought, than the average teacher. And it *must* be done thoroughly. The student must not be permitted, while illustrating one rule, to violate others, however insignificant.

The topics here suggested for praxis will, perhaps, afford the best possible means for testing not merely the constructive ability of the student; but his familiarity with the principles and precepts laid down in the preceding pages—thus serving, on examination, a double purpose.

1. Hand in a letter (addressed to your instructor and designed for criticism) stating what degree of attention you have already given to the study of English.¹

¹ These letters should all be read and criticised in the classroom; and careful attention should be called to the minor elegances of letter-writing. Many of us, in actual life, write nothing but letters. It is all important, then, that we make letter-writing a study.

2. Illustrate, in writing, how to make a paragraph.
3. Write sentences illustrating the use of the comma, the semicolon, the period.
4. Write sentences illustrating the use of the colon and the dash.
5. Write sentences illustrating the use of the interrogation mark and the exclamation point.
6. Illustrate the different ways of indicating parenthetical matter.
7. Write on the board :—
 - (1) Ten common nouns.
 - (2) Ten proper nouns.
 - (3) Ten concrete nouns.
8. Tell what you understand by a "mass-noun" as distinguished from a "class-noun" — giving illustrations of each.
9. Write on the board ten abstract nouns ending in -hood.
10. Ten, ending in -dom.
11. " " " -ness.
12. " " " -ship.
13. " " " -ity.
14. Give illustrations of abstract nouns ending in any other terminations.
15. Write, on the board, 20 collective nouns.
16. Give illustrations of all the cases in which capitals should be employed.
17. Give as many nouns as you can recall, which form the plural irregularly.
18. Give as many nouns as you can recall, which have the same form for the singular and the plural.
19. Give as many nouns as you can recall, which form only the plural.
20. Give as many nouns as you can recall, which have two plurals used in different senses.
21. Give the plurals of the following nouns :—

Flagstaff,	Miasma,
Sow,	Flambeau,
Seraph,	Jet-d'eau.
Exanthema,	Stamina,
Chrysalis,	Caryatid,
Stigma,	Madame.

22. Give the plurals of the following nouns :—

Savant,	Pea,
Monsieur,	Sheep,
Cicerone,	Effluvia,
Libretto,	Omnibus,
Trout,	Penny,
Canto,	Die.

23. Illustrate the different methods of indicating gender.

24. Give the masculine, or the feminine, form corresponding to the following words :—

Earl,	Sloven,
Czar,	Sire,
Don,	Doctor,
Roe,	Swain,
Landgrave,	Buck.

25. Give the masculine, or the feminine, form corresponding to the following words :—

Duck,	Maid,
Postmaster,	Vixen,
Nun,	Sultan,
Lad,	Songster,
Gaffer,	Stag,
Billy-goat,	Ewe.

26. Give ten nouns of the neuter, and ten of the common, gender.

27. Write six sentences containing a noun in the singular number, possessive case.¹

28. Write six sentences containing a noun in the plural number, possessive case.

29. Write four sentences containing a phrase, the last word of which shall be properly in the possessive case.

30. Write four sentences containing a phrase, the principal word of which shall be properly in the possessive case.

¹ The student will, perhaps, need to be reminded that a higher value is put upon illustrations that evince taste and culture than upon illustrations which, however correct, are trashy and common-place.

31. Write five sentences illustrating the use of the nominative case independent.
32. Write five sentences illustrating the use of the adjective as an "abnormal noun."
33. Illustrate the use of each of the infinitives as an "abnormal noun."
34. Write ten sentences containing an infinitive which properly dispenses with the sign "to."
35. Write three sentences illustrating the use of the present active participial as an "abnormal noun."
36. Three, illustrating this use of the past active.
37. " " " " " " present passive.
38. " " " " " " past "
39. Give three illustrations of a clause used, abnormally, as the subject of a sentence.
40. Three, of a clause, or phrase, used as predicate.
41. Three, of a clause used as object.
42. Three, of a clause used as an "adjunct."
43. Write sentences illustrating the use of the weak and strong pronominal possessives in each person of the singular.
44. In each person of the plural.
45. Write sentences illustrating the correct use of the reflective pronouns.
46. Write sentences illustrating the different cases in which "that" should be preferred, as a relative, to "who" or "which."
47. Give five sentences, introducing a relative clause that has the force of a "definitive."
48. Give five sentences introducing a relative clause that has the force of an "epithet."
49. Write on the board, three totally identical judgments.
50. Three partially identical judgments.
51. Three judgments in which different objects of thought are compared.
52. Write four sentences containing abstract predicates expressive of quality.
53. Four, expressing action.
54. " " condition.
55. " " relation.
56. Explain, in writing, what you understand by "an abnormal predicate."
57. Give three examples of adjuncts used, abnormally as predicates.

58. Three, of adverbs.
59. " " infinitives.
60. " " clauses.
61. Write ten sentences containing transitive verbs.
62. Ten, containing intransitive verbs.
63. Six, containing neuter verbs.
64. Six, containing neuter-passive verbs.
65. Give three illustrations of each of the "voices" recognized in English Grammar.
66. Give a tabular view, similar to that under topic 49, of the English tense forms in the passive voice.
67. Write five sentences containing simple present tenses in the active voice; five, containing continuative presents.
68. Write five sentences containing simple present tenses in the passive voice; five, containing continuatives.
69. Write five sentences containing simple imperfects active; five, containing continuatives.
70. Write five sentences containing simple imperfects passive; five, containing continuatives.
71. Write five sentences containing simple perfects in the active voice; five, containing continuatives.
72. Write five sentences containing simple perfects in the passive voice.
73. Write five sentences containing simple pluperfects active; five, containing continuatives.
74. Write five sentences containing simple pluperfects passive.
75. Write five sentences containing simple futures active; five, containing continuatives.
76. Write five sentences containing simple futures passive.
77. Write five sentences containing simple future-perfects active; five, containing continuatives.
78. Write five sentences containing simple future perfects passive.
79. Give the "principal parts" of as many "irregular verbs as you can recall."
80. Illustrate the correct use of such complex presents and preterites as "I love," "I did love."
81. Give the "principal parts" of the following verbs:

Arise,
Bereave,

Burst,
Beseech,

Chide,	Lay,
Cleave,	Lie,
Climb,	Plead,
Crow,	Seethe,
Dare,	Slay,
Drink,	Speed,
Eat,	Spin,
Freight,	Shred,
Hang,	Swell,
Hold,	Thrive.

82. Give as many verbs as you can recall, which have the same form for the present, imperfect, and the past participle.

83. Illustrate the correct use of "shall" and "will" to express simple futurity, in direct statement.

84. In direct question.

85. In indirect statement, or indirect question.

86. Give examples of the different forms of the "declarative" mood which are possible — using "is" or "is not" as the copula.

87. Give five examples of the use of the "contingent" mood to express "pure contingency."

88. Five "optatives."

89. Five "concessives."

90. Write five sentences containing verbs in the "necessary" mood.

91. Give as many different forms of the "imperative mood" as you can recall.

92. Give three sentences in which "if" is properly followed by a "declarative" form of the verb.

93. Three, in which "if" is properly followed by a "contingent" form of the verb.

94. Write sentences introducing each of the different forms of the "infinitive."

95. Give three sentences in which the unchanged form of the verb is used to express contingency.

96. Three sentences in which a past tense of the indicative is used to express contingency.

97. Illustrate the correct use of the auxiliaries "may," "might," "can," "could," "would," "should," to express contingency.

98. Illustrate the correct use of the verb when it has subjects of different persons and numbers.

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99. Give five sentences illustrating the correct employment of a singular verb with a collective noun.
100. Five, illustrating the correct employment of a plural verb with a collective noun.
101. Give sentences in which a compound, or even a plural, subject properly takes a singular verb.
102. Illustrate, in writing, the different circumstances in which "a" and "an" are to be used.
103. Give five sentences illustrating the generic use of the English definite article.
104. Give five sentences which introduce adjectives used definitively.
105. Five sentences which introduce adjectives used as epithets.
106. Write three sentences containing "definite" demonstratives; three, containing "indefinites;" three, containing "ordinals."
107. Write three sentences containing "definite" numerals; three, containing "indefinites;" three, containing "semi-definites."
108. Give as many adjectives as you can recall, which are compared irregularly.
109. Give as many adjectives as you can recall, which do not admit of comparison.
110. Write five sentences which introduce an adjective in the comparative degree.
111. Five sentences, which introduce an adjective in the superlative degree.
112. Five sentences, in which the subject is modified by a noun in the possessive case.
113. Five sentences, in which the subject is modified by an adjunct.
114. Five sentences, in which the subject is modified by a noun in apposition.
115. Illustrate the different ways of modifying an *abstract* predicate.
116. Illustrate the different ways of modifying a *concrete* predicate.
117. Write five sentences introducing adverbs of quality.
118. Five, introducing adverbs of quantity.
119. Five, introducing adverbs of relation.
120. Write sentences illustrating the use of "modals."
121. Illustrate the different ways of modifying an active verb.

122. A passive verb.

123. A neuter verb.

124. Write sentences introducing as many different verbs as you can recall that take two objectives.

125. Write as many sentences as you can, introducing an objective which indicates weight, time, measure or degree.

126. Write as many sentences as you can, introducing an active, or a passive, verb modified by an infinitive.

127. Write six sentences illustrating the use of the interjection.

128. Write three *simple* sentences in the first of which the subject, in the second of which the copula, in the third of which the predicate, is variously modified and sub-modified.

129. Write three simple sentences illustrating the use of a compound subject, a compound predicate, a compound copula.

130. Write sentences illustrating the use of as many different compound modifiers as occur to you.

131. Write three compound sentences the members of which are connected by a relative.

132. Write compound sentences introducing copulative, disjunctive and adversative conjunctions.

133. Write compound sentences introducing inferential, comparative and conditional conjunctions.

134. Write three sentences which introduce a clausal conjunction; two, which introduce a final conjunction.

135. Write sentences introducing the following correlatives:

When . . . then.

Where . . . there.

Whither . . . thither.

As . . . so.

So . . . as.

The . . . the.

So . . . that.

If . . . then

Though . . . yet.

136. Give five illustrations of complex sentences in which the complicating clause takes the place of an element or modifier.

137. Five, in which the complicating clause is parenthetical.

138. Bring in as many illustrations of Barbarism as you can find.¹

139. Give as many illustrations as you can find, or recall, of the first kind of Solecism.

140. Bring in as many illustrations as you can find of Impropropriety.

141. Bring in as many examples as you can find of Redundancy and Tautology — carefully discriminating between the two.

142. Bring in as many examples as you can find of Deficiency.

143. Bring in as many illustrations as you can find of figures of speech which tend to promote *clearness* — selecting them, in part from the sections of this book which are devoted to Figurative Language.

144. Bring in as many illustrations as you can find of figures of speech which tend to promote *vividness*, or *picturesqueness*.

145. Bring in as many similes as possible, which you regard as particularly fine.

146. Bring in as many metaphors as possible, which you regard as particularly fine.²

147. Give an original illustration of Simile and Metaphor.

148. Give an original illustration of Metonymy, Synecdoche and Personification.

149. Bring in as many good illustrations as you can find of Metonymy, Synecdoche, Personification.

150. Bring in as many illustrations as you can find of Figurative Language which is particularly bad — naming the figure and stating wherein it is defective.

151. Fill up the gaps in the following sentences with the verb which is sanctioned by the best usage: —

¹ The student should *never*, in exercises of this kind, be required to construct defective sentences. He will make blunders enough without being taught to do so.

~~Of course, the teacher must see that no illustration which is~~
~~too much~~

He — means to detect the thief.

He — measures “ “ “ “

He — an oath of fealty.

He — the side of virtue.

He — me no malice.

He — an honorable course.

He — an honorable warfare.

She — a great sensation.

This may — for a warning.

152. Supply the appropriate prepositions in the following sentences: —

We value ourselves — this.

This matter fell — their cognizance.

If poesy can prevail — force, etc.

He prevailed — me to go.

He differed — me — the matter.

This differs — that.

He conferred — me about conferring the office — you.

He reduced them — a state of fear and brought them — subjection.

153. Supply the appropriate prepositions in the following sentences: —

Boast not — to morrow.

Call — me, this evening.

Call — me if you need help.

I am averse — doing it.

They will be useful — testing one's progress.

It is conformable — my desire.

It was — compliance — my request.

It was derogatory — his dignity.

It is foreign — my purpose.

He is recreant — his principles.

He was expert — this game.

I was disappointed — the office which he secured and — which he is disappointed.

It has been the author's intention that individual members of the class should attempt to give the examples thus far required — the entire class sharing only in the work of criticism. The exercises that follow are designed, not for the individual student, but for the entire

class; and those exercises are deemed by the author, of the utmost practical importance. The work indicated has been done in the author's class-room over and over again; and has always been done promptly, easily, well — and, at the same time, with a degree of interest that no other class-room exercise creates. In order to excite the liveliest interest, and, at the same time, secure the best practical results, it is desirable that neither teacher nor pupils bring to the work any special preparation.

154. Give a practical illustration of the rules which should determine the choice of a subject for composition — testing such subjects as may occur to you till a suitable one is found.¹

155. Examine your subject with reference to the specific views of it which may be taken and decide which view you wish to take — that is, fix upon a “proposition” which you wish to establish, illustrate or explain.

156. Write down the various answers to the question: “How shall I support my proposition?” which may occur to you, without stopping to test their significance, combine them, or arrange them.

¹ To illustrate: one of the author's classes suggested the following subjects, passing upon them the criticisms indicated and finally deciding to make a plan on “College Athletics.”

<i>Theme.</i>	<i>Its merits or defects.</i>
“Spring.”	{ Real, a unit, too broad, not well adapted to the class, too stale.
“That Spring is pleasanter than Summer.”	{ An improvement on the first in that it is not too broad; but still poorly adapted and stale.
“The Authorship of Shakspeare's Plays.”	{ Real, a unit, sufficiently fresh; but too broad and not well adapted to the class.
“Liberty.”	{ Real; but defective in every other particular.
“John Brown.”	{ Stale and devoid of present interest.
“The present Condition of Europe.”	{ Real and fresh; but too broad, deficient in unity [?], and too difficult.
“Treasurer Spinner.”	{ Real, a unit, not too broad, well adapted to the class; but devoid of interest.
“The Canal Ring.”	{ Real, a unit, but too broad, not well adapted to the class, stale and uninteresting.
“Hazing.”	{ Met all the requirements of a theme; but the class did not care to take it.
“College Athletics.”	{ “All right.”

157. Carefully revise the points that you have noted down and throw out any which are untrue or not especially significant. Some that are less significant may be ultimately useful for an introduction or a conclusion.

158. Combine any of the points retained which overlap each other. See if any of the points can be grouped under some more general head.

159. If the points retained divide themselves into considerations for and against the view of your subject which you had intended to take, decide, definitely, which side you propose to maintain.

160. Re-arrange the considerations in favor of the view which you propose to maintain, so that they may be presented in the most natural and effective order. If there are considerations against the view which you propose to maintain decide what to do with them. These now constitute so many "objections" which you will have to meet if you discuss your theme in all its aspects. Is it necessary to do so? If so, decide how and when to meet these objections.

161. Decide upon a suitable conclusion for your essay.

162. Decide upon a suitable introduction for your essay.

163. Make careful search for any facts or illustrations that may be useful in amplification of the points that you propose to make.

164. Select a suitable title for your essay.

165. Write your essay—adhering closely to the plan developed in the class-room.¹

¹ The following plan was developed in the class-room by the process indicated above.

THE BENEFITS OF THE ELECTRIC TELEGRAPH.

Introduction.—Rude systems of telegraphy perfected by American enterprise and ingenuity. Benefits of the invention taken for granted through a vague notion that there is some magic virtue in "annihilating time and space."

Objections.—There are obvious objections to the electric telegraph. 1. It keeps the world in a state of feverish excitement. 2. It is an instrument of linguistic and moral corruption. 3. It lends itself as readily to ignoble as to noble ends.

These objections are *incidental*—not *essential*. They hold rather against the *abuse* of the telegraph than the telegraph itself. They are of little weight in comparison with the following:—

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166. Upon review, give on the blackboard, in your own language, an adequate discussion of each topic in the entire treatise.

Considerations in favor of the Telegraph.

- | | | |
|------------------------------|---|---|
| 1. It promotes intelligence. | } | a. Wants of communities made known. |
| 2. It facilitates commerce. | | b. State of markets made known. |
| | | c. Demand for material and labor created. |
| 3. It alleviates distress. | } | a. Preventing accidents. |
| | | b. Allaying anxiety. |
| | | c. Arresting crime. |
| 4. It fosters peace. | } | a. Promoting national unity. |
| | | b. Increasing international comity. |
| | | c. Averting, or intensifying, war. |

Conclusion. — An invention in the interests of peace, humanity, commerce and intelligence is an invention in the interest of civilization.