INDIANA STATE SERIES

COMPLETE

ENGLISH GRAMMAR

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PREFACE.

THIS book is designed to follow the Elementary English Grammar of the *Indiana State Series*. At the same time, it constitutes in itself a complete one-book course for more advanced pupils.

The fundamental principles on which the smaller book is based form the groundwork of this volume as well. The aim has been in all cases to impress upon the pupil's mind the fact that the *thought* is the essential thing, and that language, important as it is, is but secondary to the idea to be expressed by language.

It is to be regretted that too often pupils lose the real benefit of their studies by the perverted use they make of them. To them a rule is a disagreeable necessity, not a valuable aid in their work.

This book aims to show that the purpose of rules in grammar is solely to make plain and clear the principles of the language. In order to accomplish this end, every step is thoroughly explained and illustrated before any rule is given. The pupil is not *allowed* to have a definition, a rule, or a formula until he actually feels the need of it—until he has thoroughly mastered the thought underlying the words, and is able to appreciate the fact that it is, after all, "what oft was thought, but ne'er so well expressed." It thus becomes to him a privilege rather than a burden.

On the other hand, when a rule or definition is once mastered, the pupil is not permitted to throw it aside as so

much useless matter—as something he only studied for the sake of study—but each subsequent definition or rule is in effect a review of those preceding.

In the analysis of sentences it is to be noted that the form differs from that presented in the elementary book. The pupil should clearly understand that there is no peculiar virtue in any one system of diagrams. All are good if they make clear to the eye the relations of the various parts, and pupils should be encouraged to devise new methods for themselves.

Special attention is called to the gradation and literary character of the sentences selected for analysis, parsing, etc. The design has been not merely to use such as would best illustrate the point in view, but also to inculcate a love for good literature by supplying none but excellent thoughts. This is the case throughout the book, but especially so in the section on Prose Composition. Here it has been deemed wiser to give at length a few of the great literary selections rather than to include a number of short extracts, too short to serve either as good illustrations or to show the style of the author.

In the section on Letter Writing a few characteristic models have been given.

Due space is given to Punctuation, and its importance in determining grammatical relations is clearly set forth.

Under the head of "Errors to be Avoided," the student's attention is called to many points which would be apt to escape his notice.

The book closes with a brief discussion of the principles of Versification.

It is dedicated to the children of our public schools in the hope that it may lighten their labors and help them to master the intricacies of our language.

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ENGLISH GRAMMAR.

1. MEANING AND OBJECT OF GRAMMAR.

OUR language is called the **English language**, because it originated with the people of England, and is spoken by the American and other descendants of the English people.

There is a proper, or correct, and an improper, or incorrect use of speech. **Good English** is that form and construction of English speech which is used by the majority of the cultivated people who speak and write the language. This manner of use is called *established usage*.

The words of the language are grouped in classes, separated according to the likeness and difference of their uses; just as animals and plants are divided into classes by likeness and difference of structure and use. One kind of words is found to be employed for one purpose, and another kind of words for a different purpose. Forms of expression, consisting of several words, are in the same way classified according to use.

By observing the uses of different classes of words, practical laws, or principles of use, are discovered, according to which the words and expressions of the language are employed so as to secure the best objects of speech. From these principles, rules are formed, to guide the speaker and writer in the correct use, and to aid him in avoiding the incorrect use of the language.

Principles and rules of speech are not invented by any

PROSE COMPOSITION.

Composition is the putting in practice of the rules of grammar. As we have seen, correct usage is not a result of grammatical regulation; on the contrary, grammar is but a systematic record of existing usage. Written English presupposes familiarity with:

1. The mechanical requirements of orthography, punctuation, the use of capitals, etc., and

2. The simple grammatical relations of agreement and dependence.

These have been fully set forth in the preceding pages.

In its best forms English prose composition represents thought (1) correctly, (2) in an orderly manner, and (3) agreeably.

Just as the sentence is the unit of speech, so it is also the unit of thought; a sentence being but the expression of a complete thought, or of what is called in logic a proposition. To any form of discourse a series of thoughts, and therefore a series of sentences, are necessary; hence, prose composition naturally divides itself into

1. **The composition of the sentence**, and
2. **Composition in series.**

52. COMPOSITION OF THE SENTENCE.

The sentence requires (1) accuracy of expression, and admits of (2) variety of expression. **Accuracy of expression** is most commonly violated by

1. **Tautology**, or the needless repetition of the same meaning in different words;

2. **Improper ellipsis;**
3. **Confusion** of words derived from the same origin, but differing in signification;
4. **Ambiguity**, or such choice or arrangement of words as leaves the meaning doubtful.

Exercise 60.

In each of the following sentences, point out the words that are *tautological*. Tell why these words should be omitted.

1. "Let observation, with extended view,
Survey mankind from China to Peru."

2. Every one of them all was present.
3. Columbus was a bold sailor and navigator.
4. He walked from Buffalo to Albany on foot.
5. They reclined in the umbrageous shade.
6. The vanquished enemy were conquered and subdued.
7. I shall never again repeat what I have already said heretofore.
8. Our ancestors, who preceded us, were anxious for the welfare of their descendants, who were to follow them.
9. The landscape, as far as the eye can reach, is covered all over with snow.

10. "The dawn is overcast, the morning lowers,
And heavily in clouds brings on the day."

11. Arnold was universally shunned by all men.
12. The trees furnish us with shade in summer, and supply us with fuel in winter.
13. The reason of his absence was on account of illness.
14. He inherited the property by a bequest in the will of his deceased father, who was no more.
15. He divided his property equally between his two sons, both sharing alike.
16. The thirteen colonies united together in one common government.
17. This was the first beginning of the American Union.

18. The plaintiff, Mrs. Bardell, was a widow, whose husband was dead.

19. Do not use needless and superfluous words when you speak orally.

20. Both Cæsar and Cassius swam together in the Tiber at the same time.

21. "Milton! thou shouldst be living at this hour!
O, raise us up! Return to us again!"

22. Every bank check should always be indorsed upon the back.

23. "Is life so dear as to be purchased at the price of chains and slavery?"

24. "Shall we resort to entreaty and supplication?"

25. "Shall we acquire the means of effectual resistance by lying supinely on our backs?"

26. At the end of long years of labor the work was finally terminated.

27. Words having nearly the same meaning are called synonyms, and differ but slightly in signification.

Exercise 61.

Reconstruct each of the following sentences by *supplying the improper ellipses.* Tell why the omissions are improper.

1. He drove a span consisting of one white and black horse.
2. The rich and poor are concerned in good government.
3. Our language is deserving special study.
4. He was greater as a poet than a philosopher.
5. We have never, and do not now, believe it.
6. Knowledge comes to us mainly through the eye and ear.
7. It was he said so.
8. Be careful what you do and leave undone.
9. The sensation of hunger is less distressing than of thirst.
10. The very young and old need affectionate care.

Exercise 62.

Write sentences to show the correct use of each word of the following pairs. Consult *Webster's Dictionary.*

1. adherence, adhesion
2. affect, effect
3. completion, completeness
4. complex, complicated
5. contemptible, contemptuous
6. consequent, consequential
7. declension, declination
8. detract, distract
9. duplication, duplicity
10. except, accept
11. expectation, expectancy
12. human, humane
13. illusion, delusion
14. immigrant, emigrant
15. imperial, imperious
16. ingenious, ingenuous
17. luxuriant, luxurious
18. momentous, momentary
19. negligence, neglect
20. noted, notorious
21. observance, observation
22. occupation, occupancy
23. opposite, apposite
24. popular, populous
25. prevision, provision
26. principal, principle
27. remission, remittance
28. sensible, sensitive

Exercise 63.

Write sentences to show the correct use of each word of the following pairs:

1. accessory, accessary
2. admission, admittance
3. captivation, captivity
4. commander, commandant
5. complementary, complimentary
6. confident, confidant
7. council, counsel
8. depository, depositary
9. difference, deference
10. healthy, healthful
11. honorable, honorary
12. industrious, industrial
13. informer, informant
14. necessary, necessitous
15. reverse, converse
16. sanitary, sanatory
17. stationary, stationery
18. womanly, womanish

Exercise 64.

Correct the *ambiguities* in the following sentences. Give reasons for your corrections.

1. This paper has the largest circulation in the United States.
2. I have been anxious to see you for a long time.

9. "By foreign hands thy dying eyes were closed."

10. "Under a spreading chestnut-tree
The village smithy stands;
The smith a mighty man is he,
With large and sinewy hands."

Exercise 81.

Substitute the grammatical for the rhetorical order, supplying ellipses, but retaining, with this exception, the language of the selection.

ANTONY OVER CÆSAR'S BODY.

Here, under leave of Brutus and the rest,
(For Brutus is an honorable man;
So are they all, all honorable men;)
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious;
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept;
Ambition should be made of sterner stuff;
Yet Brutus says, he was ambitious;
And Brutus is an honorable man.
You all did see, that, on the Lupercal,
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious,
And sure, he is an honorable man.
I speak not to disprove what Brutus spake,
But here I am to speak what I do know. . . .
If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on:
'Twas on a summer's evening, in his tent,

That day he overcame the Nervii;
Look! in this place, ran Cassius' dagger through;
See, what a rent the envious Casca made;
Through this, the well-beloved Brutus stabbed;
And, as he plucked his cursed steel away,
Mark how the blood of Cæsar followed it. . . .
This was the most unkindest cut of all;
For, when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquished him, then burst his mighty heart;
And, in his mantle muffling up his face,
. . . . . Great Cæsar fell.
Oh, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourished over us. . . .
They that have done this deed are honorable,
And will, no doubt, with reason answer you.
I came not, friends, to steal away your hearts;
I am no orator, as Brutus is;
But, as you know me all, a plain, blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood. I only speak right on:
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor, poor, dumb mouths,
And bid them speak for me. But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

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53. COMPOSITION IN SERIES.

Written discourse is generally considered under four heads:

1. **Description,**
2. **Narration,**

3. **Exposition,** and
4. **Argumentation.**

Description is that form of discourse which explains a particular object not viewed as changing.

The explanation of Chicago as it is now, or as it was at any given time, would be description.

Narration is that form of discourse which explains a particular object viewed as changing.

If, in explaining the city of Chicago, the writer tells of its first settlement; its growth into a village; into a city; its partial destruction by fire; its rebuilding; its rapid extension since, etc., his explanation takes the form of narration.

Exposition is that form of discourse in which the nature of a general idea is explained.

An explanation of the common denominator would be classed as exposition; an explanation to make clear the idea of the peninsula would be exposition; a sermon on "The Nature of Faith" would employ this form of discourse.

Argumentation is that form of discourse in which a proposition is made, and the grounds for the truth of the statement are set forth.

A lawyer for the defense assumes the proposition "My client is innocent" and sets forth evidence to support the proposition. A pupil writing a composition may assume the proposition "United States History is the most valuable of our studies" and proceed to give his reasons for thinking so.

In both cases the form of discourse employed is that of **argumentation.**

I. Description.

Description explains a particular object by setting forth its attributes as fixed, not as changing as in narration. But good descriptive discourse often contains some narration, just as description is a necessary part of narration. Yet we should at once classify an historical work as narrative, and Irving's treatment of Westminster Abbey as descriptive.

The knowledge needed for the best descriptive writing must come from personal observation. **Comparison** of one thing with another naturally suggests itself as a feature of this kind of composition. Adjectives play so important a part that taste may be freely employed in the choice of words. The **arrangement** of the several parts of the discourse may be greatly varied. Obviously, however, an outline of the broader features of anything to be described will precede a representation of the details.

Exercise 82.

The work with the selections given, of either description or narration, should be done according to the following plan:—

1. Study the selection carefully, to obtain the thought as a whole.

2. Determine what the object explained by the selection is, as a whole. For example, in the suggested explanation of Chicago by a narration of its growth, many passages explaining its distinctive features, including descriptions of streets, parks, public and private buildings, etc., would be found to occur. But a study of the entire narration

ought to enable the reader to determine that none of these constitute the whole which is being explained; but that the city of Chicago is the whole, and that it is being explained by setting forth its attributes as varying at different times; and that this is being done in such a way as to make the idea of change prominent.

3. Decide what the author's purpose was in writing the selection. A writer may explain an object in order to give the reader *information* in regard to it; or his explanation may be intended *to call forth some feeling;* or his purpose may be *to lead his reader to perform some action or make some choice.* The purpose which the writer has in mind will determine the *nature* and *number* of the attributes to be selected in order to explain the object in such a way as to accomplish the purpose; it will also decide in what order these attributes should be given, and what language should be selected to express them.

How the choosing of one or another of these purposes would affect the explanation of the object may be seen if we think of three writers explaining the Chicago fire, but each selecting a different purpose. The one who wrote to give information would tell how and where the fire originated, how great a territory it burned over, what buildings and businesses were destroyed, how many families were left homeless, etc. He who wrote to call forth the feelings of terror and awe arising from the contemplation of the scene would picture the lurid glare, the roaring flames, the hissing of the water, the cries and lamentations of the homeless, etc. The writer whose purpose was to induce his readers to contribute to the relief would picture the smoking ruins of homes and business houses, the homeless and desolate families crowded into the parks, children half-clad and suffering from hunger, women with children dependent upon them bewailing the loss of their all, men

who seemed aged in one night with the weight of the calamity, etc.

4. After the purpose of the writer has been decided upon, consider the parts separately to determine:

a. If the attributes which have been selected are those best fitted to accomplish the purpose.

b. If necessary ones have been omitted, or unnecessary ones given.

c. If the order in which the attributes are given is that best adapted to accomplish the purpose.

d. If the language is well adapted to accomplish the purpose of the writer.

5. Rewrite the selection, or any part of it which may be decided upon, in the pupil's own language.

Exercise 83.

The following sketch, by Washington Irving, of a Dutch farmhouse is wholly descriptive:

The stronghold of Van Tassell was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm-tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel, and then stole sparkling away through the grass, to a neighboring brook, that bubbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings, or buried in their

bosoms, and others swelling and cooing and bowing about their dames, were enjoying the sunshine on the roof.

Sleek, unwieldy porkers were grunting in the repose and abundance of their pens, whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farmyard, and guinea-fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry.

The dwelling was one of those spacious farmhouses, with high-rigged but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning-wheel at one end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wandering Ichabod entered the hall, which formed the center of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another, a quantity of linsey-woolsey just from the loom; ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the wall, mingled with the gaud of red peppers: and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus-tops; mock oranges and conch-shells decorated the mantelpiece; strings of various-colored birds' eggs were suspended above it; a great ostrich-egg was hung from the center of the room; and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

Exercise 84.

Carlyle's sketch of the person of Frederick the Great is a notable piece of description. Proceed as in the last exercise.

He is a king every inch of him, though without the trappings of a king. Presents himself in a Spartan simplicity of vesture: no crown, but an old military cocked hat; no sceptre but one like Agamemnon's, a walking-stick cut from the woods, which serves also as a riding-stick; and for royal robes, a mere soldier's blue coat with red facings,—coat likely to be old, and sure to have a good deal of Spanish snuff on the breast of it; rest of the apparel dim, unobtrusive in color or cut, ending in high over-knee military boots, which may be brushed, but are not permitted to be blackened or varnished.

The man is not of god-like physiognomy, any more than of imposing stature or costume: close-shut mouth with thin lips, prominent jaws and nose, receding brow, by no means of Olympian height; head, however, is of long form, and has superlative gray eyes in it. Not what is called a beautiful man; nor yet, by all appearance, what is called a happy. On the contrary, the face bears evidence of many sorrows, as they are termed, of much hard labor done in this world; and seems to anticipate nothing but more still coming. Quiet stoicism, capable enough of what joys there were, but not expecting any worth mention; great unconscious and some conscious pride, well tempered with a cheery mockery of humor, are written on that old face, which carries its chin well forward, in spite of the slight stoop about the neck; nose, rather flung into the air, under its old cocked hat, like an old snuffy lion on the watch; and such a pair of eyes as no man, or lion, or lynx of that century bore elsewhere, according to all the testimony we have. Most excellent, potent, brilliant eyes, swift-darting as the stars, steadfast as the sun; gray, we said, of the azure-gray color; large enough, not of glaring size; the habitual expression of them vigilance and penetrating sense. The voice, if he speak to you, is of similar physiognomy: clear, melodious, and sonorous; all tones are in it, from that of ingenuous inquiry, graceful sociality, light-flowing banter (rather prickly for most part), up to definite word of command, up to desolating word of rebuke and reprobation.

Exercise 85.

In this piece Aldrich describes the mechanical part of the sculptor's work. Proceed as in the last exercises.

The Making of a Piece of Statuary.

On a tall circular table, the top of which revolves easily on a pivot, the sculptor first erects what is called a skeleton. This is simply an

upright of wood, the height and thickness of which are determined by the size of the work proposed.

The upright passes perpendicularly through the bust to give strength to the neck; a cross-piece serves to support the shoulders. This slight frame being fastened securely to the table, the sculptor builds up around the cross with modeling clay a rough imitation of the human head and shoulders.

With a hundred little wooden tools of all sorts of shapes, the sculptor goes to work, scraping off a bit of clay here, sticking on a piece there, now punching the thing with his thumb, now raking it with a kind of wooden tooth-brush, till after a while—say an hour or so—this lump of inanimate clay begins to assume an absurd resemblance to the person whose likeness is being taken.

This is the first sitting. Day after day the work goes on, the sitter growing more tired, the sculptor more interested, and the bust more life-like; until, gazing on the motionless face, the story of Pygmalion, who modeled a statue with such wonderful skill that it came to life one day, seems after all not to be so very improbable a legend.

We will suppose the bust completed in clay. This, to us, is its most interesting stage. The clay bears the real touches of the sculptor: it is a creation fresh from his own hand. Moreover, his work generally ends here. From the clay model is made a plaster cast or mold, and of course in obtaining this mold the model is destroyed. After the plaster bust is cast, it is placed in the hands of a workman, who executes an exact copy of it in marble.

Exercise 86.

The following characterization of Lincoln occurs in Lowell's *Commemoration Ode:*

Nature, they say, doth dote,
And can not make a man
Save on some worn-out plan,
Repeating us by rote.
For *him* her Old-World molds aside she threw,
And, choosing sweet clay from the breast
Of the unexhausted West,
With stuff untainted shaped a hero new,
Wise, steadfast in the strength of God, and true.

How beautiful to see
Once more a shepherd of mankind indeed,
Who loved his charge, but never loved to lead;
One whose meek flock the people joyed to be,
Not lured by any cheat of birth,
But by his clear-grained human worth,
And brave old wisdom of sincerity. . . .

His was no lonely mountain-peak of mind,
Thrusting to thin air o'er our cloudy bars,
A sea-mark now, now lost in vapors blind;
Broad prairie rather, genial, level-lined,
Fruitful and friendly for all human kind,
Yet also nigh to heaven and loved of loftiest stars.
Nothing of Europe here,
Or, then, of Europe fronting mornward still,
Ere any names of serf and peer
Could Nature's equal scheme deface;
Here was a type of the true elder race,
And one of Plutarch's men talked with us face to face.

He knew to bide his time,
And can his fame abide,
Still patient in his simple faith sublime,
Till the wise years decide.
Great captains with their guns and drums,
Disturb our judgment for the hour,
But at last silence comes;
These all are gone, and, standing like a tower,
Our children shall behold his fame,
The kindly-earnest, brave, foreseeing man,
Sagacious, patient, dreading praise, not blame,
New birth of our new soil—the first American.

Exercise 87.

Proceed with the selection according to the general directions.

The Taj at Agra.

The Taj is built on the bank of the Jumna, rather more than a mile to the eastward of the fort of Agra. The entrance is a superb gateway of sandstone, inlaid with ornaments and inscriptions from the Koran in white marble. The gate to the garden of the Taj is beautiful in design. Passing under the open demi-vault, whose arch hangs high above you, an avenue of dark Italian cypresses appears before you. Down its center sparkles a long row of fountains, each casting up a single slender jet. On both sides the palm, the banyan, and the feathery bamboo mingle their foliage. The song of birds meets your ear, and the odor of roses and lemon-flowers sweetens the air.

Down such a vista and over such a foreground rises the Taj. It is an octagonal building, or, rather, a square with the corners truncated, and each side precisely similar. It stands upon a lofty platform, with a minaret at each corner, and this, again, is lifted on a vast terrace of solid masonry. An Oriental dome, swelling out boldly from the base into nearly two-thirds of a sphere, and tapering at the top into a crescent-tipped spire, crowns the edifice, rising from its center with four similar though much smaller domes at the corners.

On each side there is a grand entrance, formed by a single pointed arch rising nearly to the cornice, and two smaller arches (one placed above the other) on either hand. The height of the building from its base to the top of the dome is 262 feet. The material is of the purest white marble, little inferior to that of Carrara. It shines so dazzlingly in the sun that you can scarcely look at it near at hand except in the morning and evening. Every part, even the basement, the dome, and the upper galleries of the minarets, is inlaid with ornamental designs in marble of different colors, principally a pale-brown and bluish-violet variety.

Great as are the dimensions of the Taj, it is as laboriously finished as one of those Chinese caskets of ivory and ebony which are now so common in Europe. Around all the arches of the portals and the windows, around the cornice and the domes, on the walls and in the passages, are inlaid chapters of the Koran, the letters being exquisitely formed of black marble. It is asserted that the whole of the Koran is thus inlaid in the Taj; and I can readily believe it to be true. The building is perfect in every part. Any dilapidations it may have suffered are so well restored that all traces of them have disappeared.

The dome of the Taj contains an echo more sweet, pure, and prolonged than that in the Baptistery of Pisa, which is the finest in Europe. A single musical tone uttered by the voice floats and soars overhead in a long delicious undulation, fainting away so slowly that you hear it after it is silent, as you see, or seem to see, a lark you have been watching, after it is swallowed up in the blue of heaven.

The hall, notwithstanding the precious materials of which it is built and the elaborate finish of its ornaments, has a grave and solemn effect, infusing a peaceful serenity of mind, such as we feel when contemplating a happy death. Stern, unimaginative persons have been known to burst suddenly into tears on entering it, and whoever can behold the Taj without feeling a thrill that sends the moisture to the eye has no sense of beauty in his soul. The real cost of the Taj and buildings attached is estimated at fifteen million dollars.

Exercise 88.

The following selection is taken from Irving's description of Westminster Abbey:

I entered from the inner court of Westminster School, through a long, low, vaulted passage, that had an almost subterranean look, being dimly lighted in one part by circular perforations in the massive walls. Through this dark avenue I had a distant view of the cloisters, with the figure of an old verger, in his black gown, moving along their shadowy vaults, and seeming like a specter from one of the neighboring tombs. The approach to the abbey through these gloomy monastic remains prepares the mind for its solemn contemplation. The cloisters still retain something of the quiet and seclusion of former days. The gray walls are discolored by damps and crumbling with age; a coat of hoary moss has gathered over the inscriptions of the mural monuments, and obscured the death's-heads and other funereal emblems. The sharp touches of the chisel are gone from the rich tracery of the arches; the roses which adorned the keystones have lost their leafy beauty; everything bears marks of the gradual dilapidations of time, which yet has something touching and pleasing in its very decay.

As I paced the cloisters, sometimes contemplating this mingled picture of glory and decay, and sometimes endeavoring to decipher the inscriptions on the tombstones which formed the pavement beneath my feet, my eye was attracted to three figures, rudely carved in relief, but

nearly worn away by the footsteps of many generations. They were the effigies of three of the early abbots; the epitaphs were entirely effaced; the names alone remained, having no doubt been renewed in later times.

I pursued my walk to an arched door opening to the interior of the abbey. On entering here, the magnitude of the building breaks fully upon the mind, contrasted with the vaults of the cloisters. The eyes gaze with wonder at clustered columns of gigantic dimensions, with arches springing from them to such an amazing height ; and man wandering about their bases shrunk into insignificance in comparison with his own handiwork.

I passed some time in Poets' Corner, which occupies an end of one of the transepts or cross aisles of the abbey. The monuments are generally simple, for the lives of literary men afford no striking themes for the sculptor. Shakespeare and Addison have statues erected to their memories ; but the greater part have busts, medallions, and sometimes mere inscriptions. Notwithstanding the simplicity of these memorials, I have always observed that the visitors to the abbey remained longest about them.

From Poets' Corner I continued my stroll towards that part of the abbey which contains the sepulchers of the kings. I wandered among what once were chapels, but which are now occupied by the tombs and monuments of the great. At every turn I met with some illustrious name, or the cognizance of some powerful house renowned in history. As the eye darts into these dusky chambers of death, it catches glimpses of quaint effigies ; some kneeling in niches, as if in devotion ; others stretched upon the tombs, with hands piously pressed together ; warriors in armor, as if reposing after battle ; prelates with crosiers and miters, and nobles in robes and coronets, lying as it were in state. In glancing over this scene, so strangely populous, yet where every form is so still and silent, it seems almost as if we were treading a mansion of that fabled city where every being had been suddenly transmuted into stone.

While wandering about these gloomy vaults and silent aisles, studying the records of the dead, the sound of busy existence from without occasionally reaches the ear—the rumbling of the passing equipage, the murmur of the multitude, or perhaps the light laugh of pleasure. The contrast is striking with the deathlike repose around ; and it has a strange effect upon the feelings, thus to hear the surges of active life hurrying along, and beating against the very walls of the sepulcher.

I continued in this way to move from tomb to tomb, and from chapel to chapel. The day was gradually wearing away ; the distant tread of loiterers about the abbey grew less and less frequent ; the sweet-tongued bell was summoning to evening prayers ; and I saw at a distance the choristers, in their white surplices, crossing the aisle and entering the choir.

Suggestions for Descriptive Composition.

1. The physical features of the State you live in. (Consult your text-book.)
2. The structure and functions of the eye, the lungs, or any other bodily organ.
3. The appearance of this class-room.
4. The qualities and uses of any object or utensil that is familiar to all.

II. Narration.

In this form of discourse a particular object is explained by setting forth its attributes at a given time, and at a subsequent given time, but the mind's energy is centered on the change. It is evident, therefore, that descriptive language has a necessary place in narration.

The distinguishing feature of narration will be found to be the author's purpose to represent the object which he has chosen for explanation as exhibiting a **constant change of attributes.**

There are two prime requisites to excellence in narrative, as in any other kind of composition :

1. **The theme,** or subject written about, **must be known,** must be familiar to the writer. It should be thought about, talked about, and mastered, before it is written about.

2. **The theme should excite the interest** of the writer. The things we like to do are the things we do best. Healthful action is pleasurable.

EXAMPLE OF NARRATION.

In the selection which follows, Franklin *narrates* his first experiences in Philadelphia.

I walked up the street, gazing about, till, near the market-house, I met a boy with bread. I had made many a meal on bread, and, inquiring where he got it, I went immediately to the baker's he directed me to, in Second Street, and asked for biscuit, intending such as we had in Boston; but they, it seems, were not made in Philadelphia. Then I asked for a threepenny loaf, and was told they had none such. So, not considering or knowing the difference of money, and the greater cheapness nor the names of his bread, I bade him give me threepenny-worth of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the quantity, but took it, and, having no room in my pockets, walked off with a roll under each arm, and eating the other.

Thus I went up Market Street as far as Fourth Street, passing by the door of Mr. Read, my future wife's father; when she, standing at the door, saw me, and thought I made, as I certainly did, a most awkward, ridiculous appearance. Then I turned and went down Chestnut Street, and part of Walnut Street, eating my roll all the way, and, coming round, found myself again at Market Street wharf, near the boat I came in, to which I went for a draught of the river water; and, being filled with one of my rolls, gave the other two to a woman and her child that came down the river in the boat with us, and were waiting to go farther.

Thus refreshed, I walked again up the street, which by this time had many clean-dressed people in it, who were all walking the same way. I joined them, and thereby was led into the great meeting-house of the Quakers, near the market. I sat down among them, and, after looking round awhile and hearing nothing said, being very drowsy through labor and want of rest the preceding night, I fell fast asleep, and continued so till the meeting broke up, when one was kind enough to rouse me. This was, therefore, the first house I was in, or slept in, in Philadelphia.

Exercise 89.

Proceed with the narrative of shipwreck as indicated in Exercise 82, page 223.

THE WRECK OF THE HESPERUS.

H. W. Longfellow.

1. It was the schooner Hesperus
That sailed the wintry sea;
And the skipper had taken his little daughter,
To bear him company.

2. Blue were her eyes as the fairy-flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds
That ope in the month of May.

3. The skipper he stood beside the helm,
His pipe was in his mouth,
And he watched how the veering flaw did blow
The smoke now west, now south.

4. Then up and spake an old sailor,
Had sailed the Spanish Main,
"I pray thee put into yonder port,
For I fear a hurricane.

5. "Last night the moon had a golden ring,
And to-night no moon we see!"
The skipper he blew a whiff from his pipe,
And a scornful laugh laughed he.

6. Colder and louder blew the wind,
A gale from the northeast;
The snow fell hissing in the brine,
And the billows frothed like yeast.

7. Down came the storm, and smote amain
The vessel in its strength;
She shuddered and paused, like a frighted steed,
Then leaped her cable's length.

8. "Come hither! come hither! my little daughter,
And do not tremble so;
For I can weather the roughest gale
That ever wind did blow."

9. He wrapped her warm in his seaman's coat
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

10. "O father! I hear the church-bells ring,
O say what may it be?"
"'T is a fog-bell on a rock-bound coast!"
And he steered for the open sea.

11. "O father! I hear the sound of guns,
O say what may it be?"
"Some ship in distress, that can not live
In such an angry sea!"

12. "O father! I see a gleaming light,
O say what may it be?"
But the father answered never a word,—
A frozen corpse was he.

13. Lashed to the helm, all stiff and stark,
With his face turned to the skies,
The lantern gleamed through the gleaming snow
On his fixed and glassy eyes.

14. Then the maiden clasped her hands and prayed
That saved she might be;
And she thought of Christ, who stilled the wave
On the Lake of Galilee.

15. And fast through the midnight dark and drear,
Through the whistling sleet and snow,
Like a sheeted ghost, the vessel swept
Towards the reef of Norman's Woe.

16. And ever the fitful gusts between
A sound came from the land;
It was the sound of the trampling surf,
On the rocks and the hard sea-sand.

17. The breakers were right beneath her bows,
She drifted a dreary wreck,
And a whooping billow swept the crew
Like icicles from her deck.

18. She struck where the white and fleecy waves
Looked soft as carded wool,
But the cruel rocks, they gored her side
Like the horns of an angry bull.

19. Her rattling shrouds, all sheathed in ice,
With the masts went by the board;
Like a vessel of glass, she stove and sank,—
Ho! ho! the breakers roared!

20. At daybreak, on the bleak sea-beach,
A fisherman stood aghast,
To see the form of a maiden fair
Lashed close to a drifting mast.

21. The salt sea was frozen on her breast,
The salt tears in her eyes;
And he saw her hair, like the brown sea-weed,
On the billows fall and rise.

22. Such was the wreck of the Hesperus,
In the midnight and the snow!
Christ save us all from a death like this,
On the reef of Norman's Woe!

Exercise 90.

The following extract is from Robertson's account of the discovery of America:

About two hours before midnight, Columbus, standing on the forecastle, observed a light at a distance, and privately pointed it out to Pedro Guttierez, a page of the queen's wardrobe. Guttierez perceived

it, and calling to Salcedo, comptroller of the fleet, all three saw it in motion, as if it were carried from place to place. A little after midnight, the joyful sound of "Land! land!" was heard from the *Pinta*, which kept always ahead of the other ships. But having been so often deceived by fallacious appearances, every man was now become slow of belief, and waited in all the anguish of uncertainty and impatience for the return of day.

As soon as morning dawned, all doubts and fears were dispelled. From every ship an island was seen about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered with many rivulets, presented the aspect of a delightful country. The crew of the *Pinta* instantly began the *Te Deum*, as a hymn of thanksgiving to God, and were joined by those of the other ships with tears of joy and transports of congratulation. This office of gratitude to Heaven was followed by an act of justice to their commander. They threw themselves at the feet of Columbus, with feelings of self-condemnation, mingled with reverence. They implored him to pardon their ignorance, incredulity, and insolence, which had created him so much unnecessary disquiet, and had so often obstructed the prosecution of his well-concerted plan; and passing, in the warmth of their admiration, from one extreme to another, they now pronounced the man whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far beyond the ideas and conception of former ages.

As soon as the sun arose, all their boats were manned and armed. They rowed towards the island with their colors displayed, with warlike music, and other martial pomp. As they approached the coast, they saw it covered with a multitude of people, whom the novelty of the spectacle had drawn together, whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view. Columbus was the first European who set foot on the New World which he had discovered. He landed in a rich dress, and with a naked sword in his hand. His men followed, and, kneeling down, they all kissed the ground which they had so long desired to see. They next erected a crucifix, and, prostrating themselves before it, returned thanks to God for conducting their voyage to such a happy issue. They then took solemn possession of the country for the crown of Castile and Leon, with all the formalities which the Portuguese were accustomed to observe in acts of this kind in their new discoveries.

Exercise 91.

Reduce this story in verse to the prose form. Reproduce from memory, proceeding as in previous exercises.

A Leap for Life.

Old Ironsides at anchor lay,
In the harbor of Mahon;
A dead calm rested on the bay,
The waves to sleep had gone—
When little Hal, the captain's son,
A lad both brave and good,
In sport, up shroud and rigging ran,
And on the main-truck stood!

A shudder shot through every vein,
All eyes were turned on high.
There stood the boy, with dizzy brain,
Between the sea and sky;
No hold had he above, below,
Alone he stood in air.
To that far height none dared to go;
No aid could reach him there.

We gazed—but not a man could speak!
With horror all aghast,
In groups, with pallid brow and cheek,
We watched the quivering mast.
The atmosphere grew thick and hot,
And of a lurid hue,
As riveted unto the spot
Stood officers and crew.

The father came on deck: he gasped,
"O God! thy will be done!"
Then suddenly a rifle grasped,
And aimed it at his son:
"Jump far out, boy, into the wave!
Jump, or I fire!" he said;
"That only chance thy life can save!
Jump! jump, boy!" He obeyed.

He sunk—he rose—he lived—he moved—
And for the ship struck out;
On board, we hailed the lad beloved,
With many a manly shout.
His father drew, in silent joy,
Those wet arms round his neck;
Then folded to his heart his boy,
And fainted on the deck.

Exercise 92.

A Tale of Two Brothers.

Abram and Zimri owned a field together—
A level field hid in a happy vale.
They plowed it with one plow, and in the spring
Sowed, walking side by side, the fruitful seed.
In harvest, when the glad earth smiles with grain,
Each carried to his home one half the sheaves,
And stored them with much labor in his barns.
Now, Abram had a wife and seven sons;
But Zimri dwelt alone within his house.

One night, before the sheaves were gathered in,
As Zimri lay upon his lonely bed,
And counted in his mind his little gains,
He thought upon his brother Abram's lot,
And said, "I dwell alone within my house,
But Abram hath a wife and seven sons;
And yet we share the harvest sheaves alike.
He surely needeth more for life than I:
I will arise, and gird myself, and go
Down to the field, and add to his from mine."

So he arose, and girded up his loins,
And went out softly to the level field.
The moon shone out from dusky bars of clouds,
The trees stood black against the cold blue sky,
The branches waved and whispered in the wind.
So Zimri, guided by the shifting light,
Went down the mountain-path, and found the field,

Took from his store of sheaves a generous third,
And bore them gladly to his brother's heap;
And then went back to sleep, and happy dreams.

Now, that same night, as Abram lay in bed,
Thinking upon his blissful state in life,
He thought upon his brother Zimri's lot,
And said, "He dwells within his house alone;
He goeth forth to toil with few to help;
He goeth home at night to a cold house,
And hath few other friends but me and mine"
(For these two tilled the happy vale alone):
"While I, whom Heaven hath very greatly blessed,
Dwell happy with my wife and seven sons,
Who aid me in my toil, and make it light.
And yet we share the harvest sheaves alike.
This surely is not pleasing unto God:
I will arise, and gird myself, and go
Out to the field, and borrow from my store,
And add unto my brother Zimri's pile."

So he arose, and girded up his loins,
And went down softly to the level field.
The moon shone out from silver bars of clouds,
The trees stood black against the starry sky,
The dark leaves waved and whispered in the breeze.
So Abram, guided by the doubtful light,
Passed down the mountain-path, and found the field,
Took from his store of sheaves a generous third,
And added them unto his brother's heap;
Then he went back to sleep, and happy dreams.

So the next morning with the early sun
The brothers rose, and went out to their toil.
And when they came to see the heavy sheaves,
Each wondered in his heart to find his heap,
Though he had given a third, was still the same.

Now, the next night went Zimri to the field,
Took from his store of sheaves a generous share,

And placed them on his brother Abram's heap,
And then lay down behind his pile to watch.
The moon looked out from bars of silvery cloud,
The cedars stood up black against the sky,
The olive-branches whispered in the wind.

Then Abram came down softly from his home,
And, looking to the right and left, went on,
Took from his ample store a generous third,
And laid it on his brother Zimri's pile.
Then Zimri rose, and caught him in his arms,
And wept upon his neck, and kissed his cheek:
And Abram saw the whole, and could not speak;
Neither could Zimri. So they walked along
Back to their homes, and thanked their God in prayer
That he had bound them in such loving bands.

Exercise 93.

This selection from Goldsmith's works is partly narrative and partly descriptive. Proceed as in previous exercises.

I perceived, about four years ago, a large spider, in one corner of my room, making its web, and, though the maid frequently leveled her fatal broom against the labors of the little animal, I had the good fortune then to prevent its destruction, and I may say it more than paid me by the entertainment it afforded.

In three days the web was with incredible diligence completed; nor could I avoid thinking that the insect seemed to exult in its new abode. It frequently traversed it round, examined the strength of every part of it, retired into its hole, and came out very frequently. The first enemy, however, it had to encounter was another and a much larger spider, which having no web of its own, and having probably exhausted all its stock in former labors of this kind, came to invade the property of its neighbor. Soon, then, a terrible encounter ensued, in which the invader seemed to have the victory, and the laborious spider was obliged to take refuge in its hole. Upon this I perceived the victor using every art to draw the enemy from his stronghold. He seemed to go off, but quickly returned, and when he found all arts vain, began to demolish the new web without mercy. This brought on another battle, and,

contrary to my expectations, the laborious spider became conqueror, and fairly killed his antagonist.

Now then, in peaceable possession of what was justly its own, it waited three days with the utmost impatience, repairing the breeches of its web, and taking no sustenance that I could perceive. At last, however, a large blue fly fell into the snare, and struggled hard to get loose. The spider gave it leave to entangle itself as much as possible, but it seemed to be too strong for the cobweb. I must own I was greatly surprised when I saw the spider immediately sally out, and in less than a minute weave a new net round its captive, by which the motion of its wings was stopped, and when it was fairly hampered in this manner, it was seized and dragged into the hole.

In this manner it lived, in a precarious state, and Nature seemed to have fitted it for such a life; for upon a single fly it subsisted for more than a week. I once put a wasp into the nest, but when the spider came out in order to seize it as usual, upon perceiving what kind of an enemy it had to deal with, it instantly broke all the bands that held it fast, and contributed all that lay in its power to disengage so formidable an antagonist. When the wasp was at liberty, I expected the spider would have set about repairing the breaches that were made in its net; but those it seems were irreparable, wherefore the cobweb was now entirely forsaken, and a new one begun, which was completed in the usual time.

I had now a mind to try how many cobwebs a single spider could furnish; wherefore I destroyed this, and the insect set about another. When I destroyed the other also, its whole stock seemed entirely exhausted, and it could spin no more. The arts it made use of to support itself, now deprived of its great means of subsistence, were indeed surprising. I have seen it roll up its legs like a ball, and lie motionless for hours together, but cautiously watching all the time: when a fly happened to approach sufficiently near, it would dart out all at once, and often seize its prey.

Of this life, however, it soon began to grow weary, and resolved to invade the possession of some other spider, since it could not make a web of its own. It formed an attack upon a neighboring fortification with great vigor, and at first was as vigorously repulsed. Not daunted, however, with one defeat, in this manner it continued to lay siege to another's web for three days, and at length, having killed the defendant, actually took possession.

When smaller flies happen to fall into the snare, the spider does not

sally out at once, but very patiently waits till it is sure of them: for should it immediately approach, the terror of its appearance might give the captive strength sufficient to get loose; its habit then is to wait patiently, till, by useless struggles, the captive has wasted all its strength, and then it becomes a certain and easy conquest.

The insect I am now describing lived three years; every year it changed its skin and got a new set of legs. I have sometimes plucked off a leg, which grew again in two or three days. At first it dreaded my approach to its web; but at last it became so familiar as to take a fly out of my hand, and upon my touching any part of the web, would immediately leave its hole, prepared either for defense or an attack.

Exercise 94.

The following extract from De Foe combines narration of experiences with descriptive passages. Make endeavor, in the reproduction, to use English as direct and simple as that of the text.

I had now a great employment on my hands—to make, by some means or other, some earthen vessels. These I sorely needed, but could not think how to make them. However, remembering the heat of the climate, I felt sure that if I could find the right sort of clay I should be able to shape some rough pots out of it, and dry them in the sun. These would be hard enough and strong enough to bear handling, and would hold any thing that was dry, such as corn and meal.

It would make you pity me, or rather laugh at me, to know how many awkward ways I took to raise this paste: what odd, misshapen, ugly things I made; how many of them fell in, and how many fell out, the clay not being stiff enough to bear its own weight; how many cracked by the great heat of the sun, and how others crumbled into dust the moment I touched them.

In short, after having labored hard for two months to find the right kind of clay,—to dig it, to bring it home, and to shape it,—I had only two great ugly earthen things, not worthy to be called jars. When the sun had baked these two very dry and hard, I lifted them up very gently, and set them down again in two large wicker baskets which I had made on purpose for them, that they might not break. Between the jars and baskets there was a little room to spare, and this I stuffed full of barley straw. "These two jars," I thought, "will hold my dry corn, and perhaps the meal when the corn is bruised."

Though I had been so unfortunate with the large jars, yet I made several smaller things with better success,—such as little flat dishes, pitchers, and pipkins, and any things my hands turned to,—and these the heat of the sun baked as hard as I could wish. Still, none of these answered my purpose, which was to get an earthen vessel that would hold liquids, and bear the heat of a fire. Now, it happened one day that I made a hotter fire than usual for cooking my meat; and when I went to put it out, after I had done with it, I found in the ashes a broken piece of one of my earthenware vessels, burnt as hard as a stone and as red as a tile. I was agreeably surprised to see it, and said to myself that certainly these vessels might be made to burn whole if they would burn broken. And this set me to studying how I could arrange my fire so as to accomplish this.

I had no notion of a kiln, such as potters use, nor of glazing the pots with lead, although I had some lead; but I placed three large pipkins and two or three jars in a pile, one upon another, and heaped my fire-wood all round them, with a great heap of embers underneath. The fire I plied with fresh fuel round the outside and on the top, till I saw the jars inside were red-hot through and through, and I observed that they did not crack at all. When I saw that they were clear red I let them stand in that heat for five or six hours.

At last I found that one of the jars, though it did not crack, had begun to melt or run. The sand which was mixed with the clay had melted by the violence of the heat, and would have run into glass if I had gone on. So I slacked my fire gradually till the earthenware began to lose its red color; and watching all night—lest the fire should die out too fast—I had in the morning three very good pipkins, and two jars, as hard burnt as could be desired, and one of them perfectly glazed with the melted sand.

Suggestions for Narrative Composition.

Individual Exercises.

1. The most remarkable thing that ever happened to you.
2. Yesterday's events in your own experience.
3. Your earliest recollections.
4. Any striking incident that you have witnessed.

For Class Comparison.

1. Jackson's Victory at New Orleans. (Consult your text-book.)
2. An epitome of *Robinson Crusoe*, Part I.
3. Any chapter in United States history, abridged.
4. The reproduction of any narrative that occurs in class-reading.

III. Exposition.

Exposition has been shown to be that form of discourse in which the nature of a **general idea** is expounded or made clear.

By **a general idea** is meant one which applies to *each one* of a *class* of objects. When *the idea of the triangle* is spoken of, we have in mind those attributes of the triangle which must belong to every possible triangle—an enclosed figure bounded by three lines.

Triangles may have three acute angles; or one obtuse and two acute angles; or one right and two acute angles. They may be bounded by curved lines or straight; may have sides of equal or unequal length. But by the *idea of the triangle* is meant the idea of those attributes which are essential to the triangle, and which will be found in every triangle, no matter how different may be the other attributes belonging to them.

If the term *triangle*, as it is used to express a general idea, is considered, its meaning will be found to include certain attributes necessary to every triangle, and it will be apparent that it may be applied to every triangle that could exist. But, if to this general idea one more attribute —that of *right-angled*—is added, it will be seen that, while the general idea has been made to mean more than it did

before, it can not now be applied to every triangle, but is the general idea applicable only to every triangle which possesses the new attribute *right-angled*. If still another attribute is added to the general idea, so as to make it mean a right-angled triangle *with two sides of equal length*, it will be apparent that the idea we now have is general only for those right-angled triangles which have the attribute which has been added to the general idea, and that the number of triangles to which it applies is smaller than before, since from this number have been taken all those right-angled triangles which have no two sides of equal length.

No matter how small the class may be, any idea which will apply to every object in it is a general idea.

It will be easy to see, from what has been said, that every general idea may be considered as to two features—the attributes in it, and the number of objects to which it applies; and that as the number of attributes in a general idea increases, the number of objects to which it may be applied grows less.

In expositive discourse the two principal means of explaining the nature of the general idea are **clear definition** and **careful division** into the classes which it includes; and a study of what has been said under *the general idea* will help to show what should be included in a definition, and what should decide the classes to which the general idea which we are treating applies.

A good definition always establishes the place of the thing defined by putting it into the *smallest known class* of which it is a part. Thus, the definition of an adjective should state first not that an adjective is *a word* which, etc., but that an adjective is an *attributive word* which, etc.; because the class *attributive words* is, or ought to be, known to any one ready to consider the definition of an adjective, and is

the smallest class to which the adjective belongs. This is always the first feature of a good definition.

After this has been given, the writer should next decide upon and state those attributes of the thing to be defined which make it a general idea applicable to all the individuals of its kind, and which separate it from the class of which it is a part. In defining an adjective, the second step is to state that particular attribute which every adjective must have, and which at the same time separates the adjective from all other attributive words; *i.e.*, its meaning affects the meaning of a substantive. This forms the second feature of a definition. The definition of an adjective is, then: "**An adjective is *an attributive word whose meaning affects the meaning of a substantive.***" Have pupils define, according to these principles, *peninsula, lake, preposition, adverb.*

But while these two features are sufficient to define the term *adjective,* the nature of this part of speech will be made clearer by examining adjectives in order to ascertain if they all affect the meaning of the substantive in the same way; and, if they do not, setting forth the **subdivisions** made upon this basis, following the same plan with each of the subdivisions that was followed in treating the adjective as a whole.

By this process are obtained the classes of adjectives and the explanation of each.

Care is necessary in making divisions that none shall be omitted that the basis makes necessary. If, in giving the classes of houses on the basis of the material of which they are constructed, the subdivisions are given as brick and stone, the classification is incomplete, as frame houses and those of other possible materials are omitted.

It is often found that, by selecting different bases for division, different divisions may be made. Thus, selecting the *use* of the building as a basis, houses might be divided

into dwellings, business houses, churches, etc. It is often well in explaining a general idea to give different subdivisions made upon different bases; but when this is done it is necessary to exercise care that the subdivisions should not only be complete, but also should not be confused with each other. To divide buildings into brick houses, stone buildings, churches, etc., would violate this principle.

Have pupils classify the noun on the basis of the kind of object it expresses; the verb, on the bases of form and meaning; the sentence, on the bases of form and meaning.

The nature of a general idea may often be made clear by the processes already explained; *i.e.*, by a clear definition, and careful division upon all bases that will serve the purpose of the writer.

But an aid in expounding an idea is often found in the use of **comparison and contrast**; and this is seen to be especially valuable when the idea which is being explained is compared or contrasted with others of the smallest class of which it is a part. The *pronoun* and the *noun* both belong to the class *substantive,* and hence must have some attribute or attributes in common. But they must also have some differences or they would be the same thing. It will be found to be very valuable aid, in determining the nature of the pronoun, to compare and contrast its meaning and use with the meaning and use of the noun, in order to determine exactly what are the likenesses and differences.

It is necessary, in making such comparison or contrast, that the attributes in regard to which the two ideas are compared or contrasted should be common to the entire classes, and not to some part or parts only. It can not be said that the pronoun, like the noun, shows its case by its form, because this attribute is not true of either all pronouns or all nouns, although it belongs in some degree in both classes of words.

But it can be said that the pronoun, like the noun, expresses an object, and that the noun names an object, while the pronoun expresses the object without naming it.

Such carefully prepared and logical exposition of an idea is to be found, as a usual thing, only in those cases in which the author's purpose is **to instruct**, by affording to the reader the clearest possible view of the subject, such as is to be found in text-books and explanatory works, encyclopædias, etc.

Many of the text-books used in schools are examples of expository discourse. *Grammar* and *Arithmetic* employ exposition very largely; and, as the purpose in each is to make clear general ideas, these subjects are classed under expositive discourse. *Geography* and *United States History* are not intended to make clear any general idea, but to explain the nature of particular objects, and are therefore classed as description and narration respectively. But in each of them will be found many passages of exposition.

The purpose of expositive discourse as found in text-books is **to give knowledge**; and hence the attributes selected for presentation, and the order in which they are given, together with the language which is used, are chosen with this purpose in view, and the treatment is made as clear and logical as possible.

When the writer's purpose includes the **influencing** of the **feelings** or the **will**, very much more freedom in the treatment is allowable, and hence, except in text-books and other explanatory works, it is not usual to find in expositive discourse all the features which have been explained, nor to find them in their strictly logical order. Expositive discourse whose purpose is to influence the feelings or the will is usually to be found in the form of **poetry** or **oratory**, and in such cases the writer selects such attributes and subdivisions, and presents them in such order, as will best accomplish his purpose. Often he does not present all the attributes essential to the nature of the idea, nor all the subdivisions which the idea includes, but only such as are best fitted to accomplish his purpose.

In exposition written with either of these two latter purposes in mind, the writer frequently chooses to expound the nature of his subject by making known the character of some notable example or type.

Many poems, such as Longfellow's *Evangeline*, and Hood's *Bridge of Sighs*, while consisting largely of descriptions and narrations, are intended to illustrate, at least to a degree, general ideas—the former showing woman's devotion, and the latter the world's lack of charity—and in so far as they do this are expositive in their character.

Often in prose discourse some attribute belonging to a class is illustrated by showing some individual manifestation of it which is of a kind fitted to make clear all its essential features. Thus, the sorrows of poverty might be shown by describing the wretched life of some one person; the nobility of truthfulness might be made clear by showing its effects upon the character of some particular person.

In such cases, as has been before said, the purpose of the author decides the kind of discourse. If it has been written for the sake of making clear the condition or character of the individual, it is **description** or **narration**. But if the author has intended that the general shall be seen through the particular, it is **exposition**.

After a careful consideration of the foregoing pages, the pupil should study the following selections, observing these directions:

1. Study each selection carefully, to obtain the thought as a whole.

2. Decide upon and state the **general idea** which the writer expounds.

3. Determine the author's **purpose** in writing the selection.

Since the treatment of a subject will differ with different purposes, the further study of any selection will depend upon the purpose of the writer.

If that purpose is found to be to give a clear knowledge of the subject, the pupil should—

4. Determine and state to what **class** the writer has referred the idea in defining it, and what distinctive attribute or attributes he has used to complete the definition.

5. State the **subdivisions** the writer has made, and the basis or bases on which he has made them.

6. Decide, as far as they may be known to the pupil, if all the **subdivisions** which the basis makes necessary have been given, and if the different subdivisions have been kept distinct as to basis.

7. If **comparison or contrast** has been employed, state with what it has been made, and if the attributes which have been selected as the grounds for the comparison or contrast are common to the entire class.

If the purpose of the writer is found to be to produce some **feeling** or to lead to some **action**, the further consideration of the selection can not be made so definite, but would be somewhat as follows :

1. State the attributes which the author has used to make clear the nature of the idea.

2. State the classes he has mentioned, if any.

3. If the author has shown the nature of the general idea by using some type or example, state what particular object is described, and what general idea this description is intended to explain.

No more specific directions can well be given for the study of these forms of Exposition, as the treatment is largely determined by each author for himself.

Exercise 95.

An Example of Exposition.

THE NOUN.

A noun is a substantive word which expresses an object by naming it; as, *book, Salem, cattle.*

The noun and pronoun are alike in that both are substantives; that is, both express objects. *He, she, they,* and *it* express objects just as much as *Oscar, Edith, men,* and *dog* do; but the difference lies in the fact that the noun *names* the object which it expresses, while the pronoun does not.

The object expressed by the name *boy* may also be expressed by the name *Oscar.*

When the name *boy* is used, the attention is given most strongly to those characteristics of the object which belong also to every object in the same class, and the name, thus used may be used to express any object in the class.

But when this same object is expressed by the name *Oscar,* greater attention is given to the characteristics of the boy which belong to him as an individual, and the name thus used cannot be applied to the class of objects, but belongs exclusively to the individual to whom it is applied.

This difference in the characteristics of an object which a name may express gives rise to the division of nouns into two classes :

1. Proper nouns—those which name the object by centering the attention upon its individual qualities; as, *Indiana, Boston, William, Esther.*

2. Common nouns—those which name the object by centering the attention upon those characteristics of it which are common to all objects of its class; as, *state, city, boy, girl.*

Because of the individual character of the proper noun, it has no subdivisions.

The common noun may be the name of an object possessing qualities; as, *man, metals:* or it may be the name of a quality which is considered apart from the objects which possess it; as, *diligence, usefulness.*

Because of this difference in the character of the thing expressed by the common noun, it is divided into two classes :

1. Object-nouns, or common nouns which name objects.

2. Abstract nouns, or common nouns which name qualities considered apart from objects.

A common noun of the first class may name a *single* individual, which may stand as the representative of a class made up of such individuals ; as, *tree, brook, mountain :* or it may name *a group of objects considered as one,* which may stand as a representative of a class made up of such groups considered as wholes; as, *herd, flock, jury.*

This difference in the character of the object named by the object-noun gives rise to its division into two classes :

1. The class-noun, which names an *individual* object, and may be applied to every such object in its class; as, *bee, soldier, fish.*

2. The collective noun, which names a group of objects considered as a whole, and may be applied to every such group in the class to which it belongs; as, *swarm, regiment, school.*

On account of the nature of the idea expressed by the abstract noun, no subdivisions are made.

The above example of Exposition may be used as a regular exercise, and should be studied in accordance with the suggestions in the preceding discussion of the subject.

Exercise 96.

From the writings of Daniel Webster.

True eloquence does not consist in speech. It can not be brought from afar. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshaled in every way, but they can not compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it—they can not reach it. It comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men when their own lives, and the fate of their wives and their children, and their country, hang on the decision of the hour. Then, words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then, patriotism is eloquent; then, self-devotion is eloquent. The clear conception outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward, to his object—this, this is eloquence.

Exercise 97.

An extract from the works of Horace Bushnell.

There are many who will be ready to think that light is a very tame and feeble instrument because it is noiseless. An earthquake, for example, is to them a much more vigorous and effective agency. Hear how it comes thundering through the solid foundations of nature. It rocks a whole continent. The noblest works of man, cities, monuments, and temples, are in a moment leveled to the ground or swallowed down in the opening gulfs of fire.

Little do they think that the light of every morning, the soft and silent light, is an agent many times more powerful. But let the light of the morning cease and return no more; let the hour of morning come and bring with it no dawn—the outcries of a horror-stricken world fill the air, and make, as it were, the darkness audible. The

beasts go wild and frantic at the loss of the sun. The vegetable growths turn pale and die. A chill creeps on, and frosty winds begin to howl across the freezing earth. Colder, yet colder, is the night. The vital blood, at length, of all creatures, stops, congealed.

Down goes the frost to the earth's center. The heart of the sea is frozen; nay, the earthquakes are themselves frozen in under their fiery caverns. The very globe itself, too, and all his fellow-planets that have lost their sun, are become mere balls of ice, swinging silent in the darkness.

Such is the light that revisits us in the silence of the morning. It makes no shock or scar. It would not awake an infant in the cradle. And yet it perpetually new-creates the world, rescuing it each morning as a prey to night and chaos.

Exercise 98.

From the writings of Fisher Ames.

What is patriotism? Is it narrow affection for the spot where a man was born? Are the very clods where we tread entitled to this ardent preference because they are greener? No, sir; this is not the character of the virtue, and it soars higher for its object. It is an extended self-love, mingling with all the enjoyments of life, and twisting itself with the minutest filaments of the heart. It is thus we obey the laws of society, because they are the laws of virtue. In their authority we see, not the array of force and terror, but the venerable image of our country's honor. Every good citizen makes that honor his own, and cherishes it not only as precious, but as sacred. He is willing to risk his life in its defense, and is conscious that he gains protection while he gives it; for what rights of a citizen will be deemed inviolable when a state renounces the principles that constitute their security? Or, if his life should not be invaded, what would its enjoyments be in a country odious in the eyes of strangers and dishonored in his own? Could he look with affection and veneration to such a country as his parent? The sense of having one would die within him. He would blush for his patriotism, if he retained any, and justly, for it would be a vice. He would be a banished man in his native land.

Exercise 99.

Adapted from the works of John Ledyard.

I have observed among all nations that the women ornament themselves more than the men; that, wherever found, they are the same kind, civil, obliging, humane, tender beings; that they are ever inclined to be gay and cheerful, timorous and modest.

They do not hesitate, like man, to perform a hospitable or generous action; not haughty, nor arrogant, nor supercilious, but full of courtesy and fond of society; industrious, economical, ingenuous; more liable, in general, to err than man, but in general, also, more virtuous, and performing more good actions than he. I never addressed myself in the language of respect and friendship to a woman, civilized or savage, without receiving a respectful and friendly answer. With man, it has often been otherwise. In wandering over the barren plains of inhospitable Denmark, through honest Sweden, frozen Lapland, rude and churlish Finland, unprincipled Russia, and the wide regions of the wandering Tartar—if hungry, dry, cold, wet, or sick, woman has ever been friendly to me, and uniformly so; and, to add to this virtue, so worthy of the appellation of benevolence, these actions have been performed in so free and so kind a manner that, if I was dry, I drank the sweet draught, and, if hungry, ate the coarse morsel, with a double relish."

After the selections have been studied, have the pupils write simple expositions of general ideas, such as *lake, map, time-piece, school-house,* etc.

IV. Argumentation.

Argumentation has been defined as that form of discourse in which a proposition is made and the grounds for the assertion are given.

The **main purpose** of a writer of such discourse is always to convince the reader or hearer of the truth of the proposition. This main purpose may be the only one; but in many cases it is also desired that through argumentation

feeling may be influenced, or action may be produced. If the statement, "The center of population of the United States is now in southern Indiana," is made, and reasons or arguments to prove its truth are presented, the purpose of the writer would evidently be only to prove the truth of his assertion. But if, in a political campaign, the proposition, "Free trade with all nations is the best policy for the United States." should be asserted, and arguments to establish its truth brought before the reader or hearer, the purpose of the writer would be seen to be, in addition to proving the truth of his proposition, to influence the will of the reader.

Argumentative discourse may be addressed to three classes of persons:

1. Those who are *intent upon learning the truth*, and whose minds have not yet accepted either the truth or falsity of the proposition. To such hearers argumentation is addressed for the purpose of proving the truth of the proposition.

2. Those who are *indifferent*, caring neither for the truth nor the falsity of the proposition. Such hearers argumentation attempts to convince of the truth, and influence to its adoption.

3. Those who are *in opposition* to the proposition stated.

With these the purpose is the same as with the last class, but the argumentation often takes the form of debate, in which arguments are given on both sides, each writer trying to establish his own view of the proposition as true, with the additional purpose of converting his opponent to that view.

When the secondary purpose—to influence the feelings or the will—is present in the writer's mind, he frequently does not confine himself strictly to the statement of the arguments which would establish the truth of his proposition, but seeks to attain this end by other means. He often introduces some vivid description or narration, or some direct appeal, which will produce in his hearers the desired feeling, and thus lead to the choice or action which it is his purpose to induce them to make or perform.

The forms in which argumentative discourse are generally met with are *sermons*, *discussions* in Congress and state legislatures, *trials* in courts, *proceedings* of conventions, etc.

Since the composition of argumentative discourse involves principles that can be more advantageously considered at a subsequent period of school work, the pupil is not required to write composition of this class, but the further treatment of it will be confined to selections of good argumentation, which he is expected to study under the following directions:

1. Study the selection to obtain clearly the *general thought*.

2. If it is not stated, determine what the *proposition* is whose truth the writer is attempting to establish.

3. State what is found to be the *purpose* of the writer.

4. State to which of the classes indicated he assumes his *hearers* to belong.

5. If *other elements* besides arguments have been introduced into the discourse, point them out, classify them as belonging to one of the other forms of discourse, and state the purpose of the writer in using them.

Exercise 100.

From the Works of John M. Mason.

Religion has nothing to do with politics! Where did you learn this maxim? The Bible is full of directions for your behavior *as citizens*. It is plain, pointed, awful in its injunctions on the ruler

and the ruled *as such;* yet *religion has nothing to do with politics!* You are commanded "in ALL your ways to acknowledge Him." "In EVERYTHING, by prayer and supplication, with thanksgiving, to let your requests be known unto God."

"And WHATSOEVER ye do, IN WORD OR DEED, to do ALL in the name of the Lord Jesus." Can you persuade yourself that political men and measures are to undergo no review in judgment to come? That all the passion and violence, the fraud and falsehood and corruption, which pervade the system of party and burst out like a flood at the public elections, are to be blotted from the catalogue of unchristian deeds, because they are *politics?* Or that a minister of the Gospel may see his people in their political career bid defiance to their God in breaking through every moral restraint, and keep a guiltless conscience because *religion has nothing to do with politics?* I forbear to press the argument farther, observing only that many of our difficulties and sins may be traced to this pernicious notion. Yes: if our religion had had *more* to do with our politics; if in the pride of our *citizenship*, we had not forgotten our *Christianity;* if we had prayed more and wrangled less about the affairs of our country—it would have been infinitely better for us at this day.

Exercise 101.

THE CONSTITUTION SHOULD BE ADOPTED.

JAMES MADISON.

I submit to you, my fellow-citizens, these considerations, in full confidence that the good sense which has so often marked your decisions will allow them due weight and effect; and that you will never suffer difficulties, however formidable in appearance, or however fashionable the error on which they may be founded, to drive you into the gloomy and perilous scenes into which the advocates for disunion would conduct you. Hearken not to the unnatural voice which tells you that the people of America, knit together as they are by so many cords of affection, can no longer live together as members of the same family; can no longer continue the mutual guardians of their mutual happiness; can no longer be fellow-citizens of one great, respectable, and flourishing empire. Hearken not to the voice which petulantly tells you that the form of government recommended for your adoption is a novelty in the political world; that it has never yet had a place in

the theories of the wildest projectors; that it rashly attempts what it is impossible to accomplish.

No, my countrymen, shut your ears against this unhallowed language, shut your hearts against the poison which it conveys; the kindred blood which flows in the veins of American citizens, the mingled blood which they have shed in defense of their sacred rights, consecrate their union, and excite horror at the idea of their becoming aliens, rivals, enemies. And if novelties are to be shunned, believe me, the most alarming of all novelties, the most wild of all projects, the most rash of all attempts, is that of rending us in pieces in order to preserve our liberties and promote our happiness.

But why is the experiment of an extended republic to be rejected merely because it may comprise what is new? Is it not the glory of the people of America that, whilst they have paid a decent regard to the opinions of former times and other nations, they have not suffered a blind veneration for antiquity, for custom, or for names, to overrule the suggestions of their own good sense, the knowledge of their own situation, and the lessons of their own experience? To this manly spirit posterity will be indebted for the possession, and the world for the example, of the numerous innovations displayed on the American theater in favor of private rights and public happiness.

Had no important step been taken by the leaders of the Revolution for which a precedent could not be discovered; had no government been established of which an exact model did not present itself—the people of the United States might at this moment have been numbered among the melancholy victims of misguided counsels; must, at best, have been laboring under the weight of some of those forms which have crushed the liberties of the rest of mankind. Happily for America—happily, we trust, for the whole human race—they pursued a new and more noble course. They accomplished a revolution which has no parallel in the annals of human society. They reared fabrics of government which have no model on the face of the globe. They formed the design of a great confederacy, which it is incumbent on their successors to improve and perpetuate. If their works betray imperfections, we wonder at the fewness of them. If they erred most in the structure of the Union, this was the work most difficult to be executed; this is the work which has been new-modeled by the act of your convention, and it is that act on which you are now to deliberate and decide.

Letter-Writing.

The greater part of all composition takes the form of letter-writing. The possible themes and methods of correspondence are as various as human interests are diverse; but, for the mechanical structure of the letter, custom has established certain set forms which are few in number.

The letter proper* consists of six easily distinguishable parts, as follows:

1. The **heading**, which gives the place where, and the time when, the letter is written;
2. The **address**, which gives the name, title, and residence or place of business of the person or persons to whom the letter is sent;
3. The **salutation**, or greeting, which is familiar or formal, according as the relations between writer and recipient are intimate or ceremonious;
4. The **body**, which is the message, or substance of the letter;
5. The **complimentary close**, which corresponds as to the formality with the terms of the salutation, and
6. The **signature**, or name of the writer.

The *place* named in the heading, and the *signature* at the end of the letter, should be plainly and fully set forth in all formal letters, so that when taken together they may constitute the explicit address of a letter written in reply.

The *address* is sometimes put last, and at the left of the signature.

Upon the envelope is written the *superscription*, which should be a copy of the *address* of the letter enclosed.

* Notes of social ceremony, written in the third person, are often printed according to formula, and are not considered under this head.

A Formal Letter.

(*Heading.*)
14 Johnson St.,
Boston, Mass.,
June 4, 1891.

(*Address.*)
Messrs. Brown, Smith & Co.,
2943 Broadway, N. Y. City.

(*Salutation.*)
Gentlemen:

(*Body.*)
Mr. John Jones, of Bloomfield, Iowa, refers us to you for information as to his business responsibility. Any advice on this subject that you may be able to give us will be much appreciated by

(*Close.*)
Yours respectfully,

(*Signature.*)
William Smith.

THE REPLY.

(*Heading.*)

2943 Broadway, N. Y. City,

June 5, 1891.

(*Salutation.*)

Dear Sir:

(*Body.*)

In reply to your inquiry of yesterday, we beg leave to say that we have had dealings with Mr. Jones for the last ten years, and that we should be glad to extend him credit for any amount.

(*Close.*)

Yours respectfully,

(*Signature.*)

Brown, Smith & Co.

(*Address.*)

Mr. William Smith,

14 Johnson St.,

Boston, Mass.

A LETTER OF INTIMACY.

(*Heading.*)

Philadelphia, Penn.,

Aug. 14, 1891.

(*Salutation.*)

My dear Father:

(*Body.*)

You will be glad to learn that since you have been absent from home, etc., etc., etc.

(*Close.*)

Your affectionate daughter,

(*Signature.*)

Rachel.

Note that in this letter the *heading* is incomplete, and that the *address* is omitted, as being formal and unnecessary.

The **titles** most used are *Mr.*, *Mrs.*, *Master*, *Miss*, and *Messrs.* *Master* is the title of a lad, and *Miss* of a young or of an unmarried lady. The titles *Miss* and *Mrs.* should be inclosed in curves and prefixed to the signature of any letter written by a lady to a stranger, as a guide to the proper addressing of a reply. *Messrs.* is a title to be prefixed to the name of a business firm, or to the names of any number of associated gentlemen.

Among professional titles are *Prof.*, for one who is or has been a college professor; *Dr.* or *M.D.*, for a physician; and *Rev.*, for a clergyman.

Hon. is prefixed to the name of any important public official, but is purely a title of courtesy. The President of the United States, needing no title but that of his office, is so addressed. *Esq.*, originally the title of a landed proprietor and magistrate, having lost its appropriate meaning by indiscriminate compliment, is in this country falling into disuse.

The **salutations** most commonly used are *Sir*, *Dear Sir*, *Rev. Dear Sir*, *My Dear Friend*, *Gentlemen*, *Madam*, *Dear Madam*, *Ladies*. *Madam* is a proper form of salutation for both married and unmarried ladies. In letters of intimate intercourse, *Sir*, *Madam*, *Friend*, etc., naturally give place to names and titles of kinship or affection—as *Dear John*, *My Dear Father*, etc.

The **complimentary close** should correspond in its nature with the salutation. Much used forms are *Yours truly*, *Very truly yours*, *Yours respectfully*, *Your obedient servant*, *Sincerely yours*, *Your friend*, *Your affectionate son*, etc.

Exercise 102.

Write and arrange in suitable relative positions (see letters, pp. 263–265) the heading, address, salutation, close, and signature of a letter to:

1. A business firm;
2. An intimate friend;
3. Your teacher.

Exercise 103.

Fill in the framework:

(1) Of your letter to an intimate friend with an invitation to visit you;

(2) Of your letter to your teacher with a statement of any difficulties that you find in this exercise, or have found in those which have preceded it.

Suggestions of Subjects for Letter-Writing.

1. To the **librarian**, returning a certain book, and asking that another book (named) shall be sent to you "by the bearer."
2. To the **publishers** of *Harper's Magazine*, ordering that periodical to be sent to the (given) address of some friend of yours.
3. To your **brother**, who is absent from home, a letter written on the occasion of sending to him a birthday gift.
4. To a **friend** in New York, an invitation to visit you at your home. Describe your home, the town you live in, and the country round about it.
5. To **yourself**, a reproduction from memory of the most interesting letter you have ever received.
6. To your **teacher**, giving a brief account (narrative and descriptive) of your experiences during the last vacation.