RHETORICAL METHOD:

A CONCISE TREATMENT

OF THE TOPICS BELONGING TO

RHETORIC AND COMPOSITION,

PREPARED FOR USE IN

SCHOOLS AND ACADEMIES.

BY

HENRY W. JAMESON, B.A.,

Instructor in the St. Louis Central High School.

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PREFACE.

THIS little book is designed for classes that have completed the usual school course in English Grammar and Analysis.

Many of the details that belong to the work of the recitation-room have been left to the judgment of the individual teacher. Only so much of theory is really valuable as can be brought into practice. A fault of many text-books is, that they make mere beginners *too critical*, and cause them to despise their own powers of expression.

In the present work, there is all the synthesis that it was thought necessary to introduce; yet, if there is not enough, additions can readily be made.

It is suggested that two lessons be assigned in Part I., to one in Part II.; again, that exercises in oral composition be frequently insisted upon. If the treatment of any topic — as, of figures — be considered too full, certain portions may be omitted.

The wish of the author has been to do away with the treatment of unessential parts of the study of Rhetoric,

and to call attention only to what is both practicable and valuable. Any suggestions from teachers will be gladly received and acted upon, in case another edition of the book is desired.

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COMPOSITION.

228. Composition treats of the expression and arrangement of thoughts in an effective and agreeable manner.

229. The subject, in composition, may be any thing to which attention can be directed.

230. If Home be taken for a subject, we notice at once a number of different heads under which it may be treated; as, Influence of Home, What is Home? Love of Home, An Ideal Home, and others. Whilst we might treat any one of these under the title of Home, it would be much better to have, as a title, something that shows clearly how we intend to treat the subject. Each one of the different methods suggested above, would give us a THEME for a title.

231. A great many of the subjects employed in composition are called Themes.

232. An exhaustive treatment of any subject would require: —

1. Its analysis, or division into themes; —

2. The treatment of each separate theme; —

3. Synthesis, or the arrangement of all the parts, so as to have the treatment united.

Note. — Although many compositions are written upon themes, yet the word "subject" has come to be used instead of the word "theme," and on that account will be found in the following pages.

233. A Paragraph consists of a number of sentences, closely related in thought, and treating of ONE of the divisions of a subject.

Suggestion. — Skill in paragraphing may be acquired by studying the manner in which various authors divide their treatment of subjects. About five lessons upon this topic will be of much assistance in the analysis of essay subjects.

234. There will be as many paragraphs in a composition, as there are separate points or divisions to be treated.

NARRATION.

235. In Narration, the subject (or theme) is treated with reference to time. The logical order — or it may be better, perhaps, to call it the natural order, — will be one following closely the course of events.

236. The rules for Narration must be shaped to suit the requirements of the various cases which may arise. When a narrative is to embrace details of no special importance, we must try to give to these details at least an appearance of interest.

237. If the subject treated be — A Trip up the Hudson, there are two ways in which it may be considered: (1) With reference only to important events — avoiding incidents of no special interest; (2) Exhaustively, entering into all the details of the journey.

238. The taste of a writer is displayed, both in the incidents selected, and in the manner of their treatment.

239. All the details of a treatment must belong to the subject written upon, and when taken together must satisfy the expectations to which the subject gives rise.

240. If the subject selected before writing were — Incidents of Prairie Life, and, afterwards, the treatment seemed to be confined almost exclusively to the description of a buffalo hunt, it would be well to have the subject conform to the treatment, and call it — **A Buffalo Hunt.**

241. *Rules for Narration:* —

1. Follow carefully the order of time.
2. Select for treatment, incidents of interest.
3. Have the subject framed to suit the treatment.

Note. — Objection may be made to the position of Rule 3; but it seems to the author that when pupils are learning to express thoughts, it is better to discuss the subject to be given to the narrative, *after they have written, rather than before.* Much time is lost by beginners, in the choice of a subject. Facility in the expression of thought is the main point to be looked after at the outset.

242. Outlines for Narrative Subjects.

I.

A Ride in a Horse-car.

1. When and where we entered the car.
2. What disposition we made of ourselves.
3. { Events inside.
4. { Places of interest passed.
5. Exit at our destination.

There may be an alternation in the treatment of points 3 and 4.

II.

A Trip up the Hudson River.

1. When and upon what boat we left New York.
2. The invitation to pay our fares.
3. The invitation to pay for our music.
4. The passing of the Palisades.
5. An incident at a landing.
6. The gentle squall which interested us.
7. The Highlands.
8. The invitation to dinner.
9. Other incidents of interest.
10. Arrival at Cattskill — our destination.

III.

BREAKFAST PREPARATIONS.

1. When we began.
2. Our troubles in making the fire.
3. To market and return.
4. Adventures with the tea-kettle.
5. The misfortunes of the steak.
6. The misfortunes of the coffee-pot.
7. Forgetting to cook potatoes.
8. The good resolves we made for the future.

IV.

THE BIOGRAPHY OF AN AUTHOR.

1. When and where born.
2. Early education.
3. Later education.
4. When and in what order his works appeared, with incidents connected with each.
5. His old age and its incidents.
6. His death.

Suggestion. — Let a number of simple subjects be selected for analysis, and afterwards, have them treated by the class.

DESCRIPTION.

243. In Description, the subject (or theme) is viewed in its relations to space. These relations should be treated in an order, at once natural and effective.

244. There are two methods of describing objects: (1) By analyzing them to discover what they are; (2) By treating them in their relation to kindred objects. An exhaustive treatment would combine these two methods.

245. After selecting points for the treatment of a subject, and arranging them in what appears to be an effective order, begin to write without perfecting the analysis. Let the treatment be full and natural, and after

its completion, compare it with the original plan, making such changes as seem necessary.

246. *Rules for Description:* —

(After writing) 1. Make such changes in the arrangement of the paragraphs as may seem advantageous.

2. Cut out any parts that have no relation to the subject.

3. Condense the treatment wherever it has become too extended.

4. Carefully supply important omissions.

247. Outlines for Descriptive Subjects.

I.

A WELL-KNOWN VILLAGE.

1. Its name and location.
2. Its population and its industries.
3. Its street or streets, — shade, road, and length.
4. How the houses look.
5. How the people look.
6. Mention some of the interesting points about the place.
7. Mention some of the uninteresting points about the place.
8. What are the favorite boasts of the inhabitants.

II.

WHAT I CAN SEE FROM MY WINDOW.

This subject may also be treated negatively, — *What I can't see from my window.*

1. A pleasant street.
2. The sports of neighbors' children.
3. The passing vehicles.
4. The occasional fire-engine.
5. The processions.
6. The trees and birds.
7. At night, — the stars and the street-lamps.

III.

THE HOUSE I WOULD LIKE TO LIVE IN.

1. What its size should be.
2. How it should be situated.
3. How it should be furnished.

DESCRIPTIVE NARRATION.

248. The union of the narrative and descriptive forms of discourse is of frequent occurrence. In narration, an occasional digression in the way of description frequently enhances the interest; but care should be taken that the length of our descriptions does not materially lessen the interest in the narrative itself.

249. If we take for a descriptive narrative any of the subjects treated in outline under Narration, certain variations will appear quite natural, and this new form of treatment may seem preferable to the former.

250. Outline in Descriptive Narration.

A Ride in a Horse-car.

1. Where we entered the car.
2. Our feelings on being obliged to stand.
3. The appearance of some of the passengers.
4. What happened at a certain point.
5. The effect of slow progress.
6. The impatient old gentleman and the conductor.
7. "Off the track."
8. Arrival at destination.
9. Impressions in regard to horse-car travelling.

In the above, there are given some of the essential points of a narrative, although the treatment is mainly descriptive. If it is considered too descriptive, more narrative points may be introduced and some descriptive ones omitted. The chief purpose in the author's mind, in introducing these outlines, is to promote discussion, and so to establish in the minds of pupils a clear notion of the characteristics of narration and description.

TREATMENT OF ABSTRACT SUBJECTS BY THE EMPLOYMENT OF NARRATION AND DESCRIPTION.

251. The subjects treated until now have pertained to the material world, and have introduced only the natural

relations between ourselves and it. We come now to the treatment of abstract subjects — the discussion of thoughts and ideas. These thoughts or ideas may grow out of our relations to objects material, or they may be purely mental phenomena responsible to nothing but to the mind for their origin.

Note. — Simple subjects in their treatment deal with real objects and our relations to them; abstract subjects, with ideas and our relations to them.

252. If the subject Civilization be treated in narrative form, it will be necessary to deal with it, either in its various forms, and so make the treatment simple; or else, to treat it as the growth of an idea, exhibiting itself in the mental improvement of the race. In the former case, we should have a simple historical (narrative) description; in the latter, we should have an abstract descriptive narrative. The subject Civilization has been chosen at the outset (it may be somewhat difficult), since its treatment after the methods suggested will clearly establish the distinction between simple and abstract.

253. Outlines for Abstract Subjects.

HOPE.

1. Its definition.
2. Its influence upon ourselves.
3. Its opposite, Despair.
4. Its relation to Faith.
5. Its relation to Contentment.
6. Its influence upon others.
7. How it may be cultivated.

Explanation. — Let the definition given, be the general impression in the writer's mind, and *not* a definition from the dictionary. In describing its influence upon ourselves, we may use some incident wherein it has aided us. The description of Despair may picture a man without Hope, and his experience. We may show that it is the ally of Faith.

How combined with Faith, it causes Contentment. That people who are hopeful are pleasant companions. Finally, we may show, by experience or otherwise, that it is susceptible of cultivation.

PUBLIC OPINION.

1. How it is formed.
2. In what manner it gains strength.
3. The respect that is paid to it.
4. To what extent it can be trusted.
5. How it sometimes undergoes changes.
6. Its existence necessary to communities.
7. The slave to its decrees.
8. Its enemies.
9. How we ought to regard it.

In this outline, points 1, 2, and 5 are narrative; the rest of the divisions are descriptive.

COMPLEX NARRATION AND DESCRIPTION.

254. Discourse becomes complex when we turn aside from the direct treatment of a subject, to discuss questions which naturally arise, but do not form an essential part of the subject proper.

255. The interest we feel in a subject is frequently enhanced by treating it in its relations of cause and effect.

The title of a composition should indicate whether the treatment intended is simple or complex.

256. Printing may be treated descriptively under the following titles: —

1. The Process of Printing.
2. Printing in the Sixteenth Century.

Narratively, under the following: —

1. The History of Printing in England.
2. Printing in America.

The following titles would imply a complex treatment: —

1. Printing, and the Causes which led to its Invention.
2. The Influence of Printing upon Civilization.

Suggestion. — As soon as classes are able to treat themes in Complex Narration and Description, it will be well to explain to them the Esthetic Properties of Style. This can be done by assigning subjects in Beauty and Sublimity for general consideration and analysis.

The author regrets that he could not treat the subject of Esthetics in the present work. If such an addition should be called for, in the future he may feel justified in enlarging the limits of the present treatment so as to admit it.

HISTORY AND BIOGRAPHY.

257. History is the recital of a series of events in the order of their occurrence. These events usually belong to the life of a nation.

258. Although History is essentially narrative in its character, it may, from time to time, involve description; and also, a treatment of its subject under the relations of cause and effect.

259. Biography comprises the events in the life of a single individual.

If the record is prepared by the person whose life is considered, it is called Autobiography.

260. Outline for the Life of an Author.

1. Birth and parentage.
2. Early life and education.
3. Later education and first works.
4. Chief events in after-life.
5. Death.
6. Principal works.
7. Rank and influence as an author.

Suggestion. — Oral and written sketches of well-known authors should be frequently required of classes. If they have regular reading lessons, the exercise should be introduced in connection with them.

IMAGINATIVE COMPOSITION.

261. Under this head are classed both narratives and descriptions which are the products of the imagination. There is but one suggestion to be made in this connection: the thoughts should be natural.

262. A few subjects of this class are given below:

1. Life in a Cave.
2. Autobiography of a Crippled Pen.
3. My Travels in Nubia.
4. Icebergs as Summer-resorts.
5. The Adventures of a Pair of Shoes.

Suggestion. — It sometimes happens that subjects of this kind can be successfully treated by those who show little aptitude for the treatment of the events and objects common to every-day life.

ARGUMENTATIVE COMPOSITION.

263. Logic, as the science of thinking, lends its principles to all forms of discourse.

264. The analysis of any argumentative treatise will have the essential elements of a syllogism. When we say —

All men are mortal. (Major premise.)
John is a man. (Minor premise.)
Therefore John is mortal. (Conclusion.)

we have a full syllogism; but inasmuch as the major premise, "All men are mortal," is too well known to require statement, it is necessary to use only the minor premise and the conclusion; as, —

John is a man; therefore, he is mortal.

This, we see, is an illative sentence; but it is called, in Rhetoric, an Enthymeme.

265. Enthymemes may be abridged when the minor premise of the syllogism does not require to be stated; since, in such cases, the statement would weaken the force of an assertion. We may make the conclusion, only, answer every purpose in the syllogism already given; for the conditions have so often received attention as to be generally thought of as soon as the conclusion is mentioned.

266. We come now to consider the possibility of showing the truth of any statement by the formation of a syllogism. All subjects are not as easy as the one already discussed.

267. In matters pertaining to the more definite facts of science and opinion, we may have slight difficulty in framing our premises and showing clearly the truth of the conclusions derived from them. When, however, we find that people interpret the action of nature's laws differently, or when matters of belief or opinion are to be dealt with, the difficulties that lie in the way of satisfactory proof are often insurmountable.

268. All proof must then be derived from two sources, — the real, and the probable.

269. When we begin with universally acknowledged facts, and base our minor premise upon them, the result will be an acknowledged truth. We must be sure, however, that our premises are rightly stated and connected. Such a mode of reasoning is said to be from the universal to the particular, and this process of reasoning is called Deductive.

270. Deductive reasoning does not put us in possession of new truths, but it helps us in acquiring certainty about matters not previously thought of in their proper relations. The method adopted in most text-books is deductive, and its results are most highly esteemed, because the process is accompanied throughout by the feeling of certainty. The proofs of geometry are among the best examples that could be mentioned of deductive reasoning.

271. When the probable is our starting point, the course of reasoning must be of quite another kind from that already described. To show that a statement has probability, we must reason by analogy, — by the use of examples. What is found to be true in one case is probably true in all cases of the same kind; for it is true in a number of similar cases. — here are given the ex-

amples, — and if research were made, it would, no doubt, be found true in all cases under observation.

272. The point where probability merges into certainty varies with individuals; there can be no doubt, however, that all universally accepted truths were arrived at by this process of adding example to example until all men became satisfied.

273. The process just illustrated is called Induction, and consists in deriving universals from particulars.

274. To educate mankind so as to show clearly that the resemblances claimed are really true, and that taken together they prove the reality of his theory, is the aim of the inductive reasoner, whether his field be that of science or politics.

275. Although many of the discussions that claim man's attention require no positive proof, and, perhaps, no logical form; still, to treat of any subject, some regard must be paid to effectiveness of presentation. Certain rules may be laid down to this end: —

1. Every part or division of discourse should have direct bearing upon the subject treated.

2. The parts should be distinct from each other, in order to avoid repetitions.

3. When the parts are taken together, they should constitute a complete treatment of the subject.

4. The parts should be so arranged with reference to each other, as to give continuity to the discourse

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THE FORM OF AN ARGUMENT.

276. Every argument implies a point at issue. This is termed the Proposition. With reference to such proposition, the discussion is framed and the conclusion drawn.

277. It is customary to introduce the subject to which the proposition belongs, and to explain it, before submitting the proposition itself.

278. The form of an Oration may be seen below: —

1. Exordium or Introduction.
2. Narration (or Description).
3. Proposition or Statement.
4. Discussion.
5. Peroration or Conclusion.

279. The Exordium should be composed *last*, in order that it may foreshadow and be in conformity with what follows. It may be conciliatory, — calculated to arouse friendly feelings; or explanatory, — exhibiting the subject in a general way.

280. The Narration treats of the subject historically, and prepares for the presentation of the Proposition.

In case narration is unnecessary, the subject may be treated by description; or this part of the discourse may be omitted altogether.

281. The Proposition is a statement of the special view that is taken of the subject under treatment.

A formal proposition is sometimes unnecessary. If, for example, it is understood, without it, what is to be the general drift of the argument. When, however, the discussion is to be of an intricate form, it is best to state beforehand the method of treatment, and to divide the topic into its special divisions.

The part Division is frequently employed in the outlines of orations.

282. The discussion may be either positive or negative.

Direct and indirect methods of proof have probably been already acquired by the study of Geometry. If the Proposition itself be negative in form, it will admit only of positive proof; but, if positive in form, either positive or negative methods of proof may be employed.

(*a.*) Only such arguments should be used as are of real force. A few points judiciously selected are of more

avail than many, some of which tend to weaken the argument.

(*b.*) The discussion should be introduced by a strong argument (not the strongest); the other arguments should then be in the order of a climax.

283. The Peroration should make a direct application of the Proposition, and be framed so as to have the minds of hearers accord with the views of the speaker.

284. If it seems advisable, there may be introduced into the Peroration, a concise restatement of the important points already considered.

285. The style of the Peroration should be in harmony with the previous treatment. Conciliatory and explanatory conclusions are the safer to employ; yet, when a speaker feels assured of his position, he may indulge in the confirmatory style, or even, in exceptional cases, the excitatory style.

Suggestion.—Some persons find it a matter of great difficulty to write a satisfactory exordium. When the second part of the oration does not prove too abrupt, it may be as well to omit a formal exordium altogether, and to begin with the narration (or description).

286. The oration form, summed up in ordinary language, means: State what your subject is and tell about it; then, give your own views about it and show that they are reasonable; lastly, explain the manner in which your views would affect your audience and the world in general.

LETTER-WRITING.

287. Letter-writing includes the following kinds of correspondence: Business, Social.

288. Business letters should be concise and "to the point." They may be composed of the following parts: —

1. Heading. { (*a.*) Place. (*b.*) Date.
2. Address. { (*a.*) Business. (*b.*) Personal.
3. Body of letter. { (*a.*) Acknowledgment of receipt of letter. (*b*) Answers to questions. (*c.*) Business transacted in detail. (*d.*) Inquiries. (*e.*) New business.

These points are made simply for the purpose of illustration: they admit of variation as circumstances may require.

4. Signature.

Before the signature, there should be a formal closing of the letter; such as, — "We remain," etc.

Example. —

NEW YORK, 1 January, 1879.

Messrs. JNO. SMITH & Co.,
St. Louis, Mo.

GENTLEMEN: Your favor of the 28th ult. is at hand, and contents noted. We will make such purchases of cotton as you may direct, charging the usual commission. We quote middling @ 9½c.

We remain, gentlemen,
Your obedient servants,
C. JOHNSON & Co.

289. Social letters may be divided into the following parts: —

1. Heading. { (*a.*) Place. (*b.*) Date.
2. Address. { (*a.*) Formal. (*b.*) Direct.
3. Body of letter. { (*a.*) Acknowledgment of receipt. (*b.*) Detailed answers to questions. (*c.*) Events of interest. (*d.*) Questions. (*e.*) General remarks.
4. Signature.

290. Letters of this kind do not, like business letters, require to be concise. It is frequently necessary to lend interest to matters treated, through the treatment itself.

291. A good rule for letter-writers is for them to imagine themselves in the position of the persons to whom they write; and then they will be apt to feel the right amount of interest in what they say.

INVITATIONS AND ANSWERS.

292. Invitations are of two general kinds: formal and informal.

293. The fewer words employed in private invitations, the greater the formality.

Examples. —

(1.) Mr. and Mrs. ——'s compliments for Tuesday evening, Jan. 15th.

(2.) Mrs. ——

Tuesday, Jan. 15th.

(3.) The pleasure of your company is requested by Mr. and Mrs. —— for Tuesday evening, Jan. 15th, at 8 o'clock.

1471 Olive St.

(4.) Annual Ball of the —— Society.

The pleasure of your company is requested for Tuesday evening, Jan. 15th, at 8 o'clock.

—— ——

—— ——

Committee.

These are all formal invitations.

294. Informal invitations are usually friendly letters of invitation; still, any of the forms given in Art. 293 may be used, with the introduction of the words — "informal," "without formality," and the like.

295. Answers should correspond in form to the invitation.

Examples. —

(1.) Mr. and Mrs. Smith's compliments to Mr. and Mrs. ——, and accept with pleasure their invitation for Jan. 15th.

(2.) Mr. and Mrs. Smith.

Acceptance for Jan. 15th.

(3.) Mr. and Mrs. Smith accept with pleasure the kind invitation of Mr. and Mrs. —— for Tuesday evening, January 15th.

(4.) Mr. and Mrs. Smith accept with pleasure the invitation of the —— Society, for Jan. 15th.

In case the persons invited cannot accept the invitation sent to them, the following is always in good taste: —

Mr. and Mrs. Smith's

Regrets for Tuesday, Jan. 15th.

296. It is always best to answer an invitation, whether formal or informal, in case absence without notification would cause the slightest inconvenience to those inviting.

VERSIFICATION.

297. The imitation of various meters and stanzas will enable those attempting to compose in verse, to find out what forms they can employ with facility.

298. Before arranging thoughts in verse, the following question should be asked: What metrical form seems best adapted to the subject?

After choosing what seems to be a suitable form, adhere to it closely, and do not change from one form to another, until it has been demonstrated that the one first chosen will not do.

Remark. — Many young writers are very timid about expressing themselves in meter. Ability to make verse is often acquired by practice. Every one possessing an ear for rhythm and euphony may do something in this line. There ought to be little danger of sensible people becoming unduly elated over an ordinary faculty in making ordinary verse; yet the practice, when indulged in, may lead to a clearer appreciation of the beauties of true poetry.

Suggestion. — From five to ten lessons in imitation should be assigned to advanced classes.

CRITICISM.

299. Criticism has to do with both style and thought. It directs its attention to the excellencies as well as to the defects of discourse.

300. When a literary production is under consideration, the following questions may be asked with regard to it: —

1. Has the subject been treated in accordance with the laws of composition? (See Art. 275.)

The transitions that take place should be easy and natural, and should not tend to render the composition fragmentary.

2. Is the style clear?

The tests for determining about this and the next two questions may be found in the treatment of "*Style.*"

3. Is the style forcible?

Does the emphasis given in the treatment correspond to the requirements of the subject?

4. Is the style harmonious?

Under this question, both the thought properties and sound properties are to be considered.

5. Have few or many ornaments been employed?

Are the figures used natural, and are they appropriate to the sentiment? It must be remembered that, when writing is not highly impassioned, too many figures cause a surfeit; to prevent this, a composition should be pruned of all that offend against good taste.

6. Are the sentences varied in form?

The fault of sameness is all too common. Let pupils be obliged to vary the forms of good writers, as well their own, and they will soon appreciate the good effect produced by variety. Grammatical and Rhetorical forms should be considered.

7. Is the diction effective?

For particular questions, see "*Diction.*"

The general plan of Criticism has been given: it does not seem to be expedient to go into the details of special styles. Either the productions of pupils, or selected passages, will offer a field so extended that a teacher may devote all spare energy to its improvement.

THE CORRECTION OF COMPOSITIONS.

301. The correction of written work may be facilitated by the use of the following —

KEY.

1 or O.	Spelling.
2 or S.	Syntax.
3 or P.	Punctuation.
4 or ∧	Insert.
5 or D.	Omit.
6 or <	Expand.
7 or >	Contract.
8 or Sub.	Substitute.
9 or Tr.	Transpose.
10 or ¶	Begin new paragraph.
11 or □	Indent.
12 or ?	Question.
13.	Begin new sentence.
14.	Make part of preceding sentence.
15.	Penmanship.

Suggestion. — There should be a space kept by pupils at the left side of each sheet, for the accommodation of these marks.

LIST OF SUBJECTS FOR COMPOSITION.

1. The people we meet.
2. Autobiography of an old inkstand.
3. Brilliant sayings.
4. A visit to the "Chamber of Commerce."
5. The Vandals.
6. School-life — as it is.
7. In a gondola.
8. A visit to Mount Olympus.
9. Our early days.
10. Home.
11. Reflections in a public dining-room.
12. Magpies.
13. Now.
14. Glass — its manufacture and history.
15. The telephone.
16. Work.
17. Spectacles.
18. Vacation.
19. Umbrellas.
20. The Arch of Titus.
21. Smuggling.
22. Mesmerism.
23. Superstition.
24. Public opinion.
25. Progress of the fine arts.
26. Hypocrisy.
27. The power of the press.
28. Curiosity.
29. Riots and their consequences.
30. Little things.
31. Inventions.
32. Hope.
33. American oratory.
34. The Coliseum.
35. A day at a fair.
36. Commerce.
37. Humor.
38. Modern martyrs.
39. The heathen Chinese.
40. Fashions — past and present.
41. Winter.
42. Argonauts.
43. Bubbles.
44. Fences.
45. Labors of Hercules.
46. Arts and artists.
47. Trials.
48. Whitewash — morally considered.
49. Proverbs.
50. Modern inventions.
51. Tangents.
52. The Bastile.
53. Patchwork.
54. Different telescopes.
55. Pin-stickers.
56. Fables.
57. Self-regard.
58. Fire and fire-worshippers.
59. Compensation.
60. A faded rose.
61. Bargains.
62. Memory.
63. Lord Bacon.
64. On the classics.
65. Paul at Athens.
66. Popular errors.
67. Untitled individuals.
68. Ornament.
69. Alfred Tennyson.

70. Art.
71. Biography.
72. Titles of honor.
73. Passports.
74. Marie Antoinette.
75. The mysteries of nature.
76. Robert Bruce.
77. Burns and Cowper.
78. The character of Portia.
79. Firesides.
80. Poetry.
81. Mysteries.
82. Opinions.
83. Echoes.
84. Air-castles.
85. The widow of Nain.
86. A summer scene at sunrise.
87. Hills and dales.
88. City and country.
89. Heroism.
90. Little pleasures.
91. A visit to the Centennial Exposition.
92. Sunshine.
93. Mother Earth.
94. Autumn.
95. Triumphs of the press.
96. Roman gladiator.
97. Value of tests.
98. Pretexts.
99. Gethsemane.
100. Vandalism.
101. Paul on Mars Hill.
102. Habits of observation.
103. The office of criticism.
104. Ancient Rome.
105. The necessity of a purpose in life.
106. Freedom.
107. Imagination.
108. The poetry of Burns.
109. Martial music.
110. Twilight.
111. The pleasures of fiction.
112. Westminster Abbey.
113. King Lear.
114. National monuments.
115. Death of Socrates.
116. Relics.
117. Return of Columbus.
118. Boadicea.
119. Mirabeau.
120. The sack of Rome.
121. Battle of Waterloo.
122. Dickens — as a reformer.
123. Coriolanus.
124. Inconveniences of greatness.
125. Orpheus and Eurydice.
126. The neighbors.
127. Independence.
128. Battle of Zama.
129. Cromwell.
130. Pride.
131. Relations.
132. Power of music.
133. Force of character.
134. The mills of the gods.
135. Crosses and crowns.
136. Dreamland.
137. Sources of happiness.
138. Self-reliance.
139. Waiting.
140. The monster Jealousy.
141. Our friends.
142. Cowardice.
143. Ambition.
144. Profit and loss.
145. The darkest hour is before the dawn.
146. Wit.
147. Reflections on happiness.
148. Home influence.
149. If.
150. To-morrow.
151. Why.
152. Rome was not built in a day.
153. The formation of habit.
154. The fashionable beggar.
155. Love of fame.
156. False pride.
157. Earth's battle-fields.
158. The power of ridicule.

159. Dignity of labor.
160. Contentment.
161. Prizes and their influence.
162. Mob law and its results.
163. The past and the present.
164. A cheerful home.
165. Modern affectations.
166. The vandalism of relic-hunters.
167. Time.
168. Amusement.
169. Perseverance.
170. Duty.
171. Chivalry.
172. Politeness.
173. Ambition and pride.
174. Study of countenances.
175. Origin of language.
176. Eloquence.
177. Liberty of the press.
178. Tragedy.
179. Power.
180. Freedom and fate.
181. The times.
182. Forbidden ground.
183. The effect of ideas.
184. Odds and ends.
185. The pursuit of shadows.
186. Sublimity.
187. Conflict of old and new.
188. Half-truths.
189. Foot-prints on the sands of time.
190. Trials of genius.
191. Enthusiasm.
192. The problem of life.
193. Variety.
194. Light and shadow.
195. The power of circumstances.
196. Gentlemen.
197. The pursuit of happiness.
198. The future.
199. Uses of history.
200. Making memories.
201. Theory and practice.
202. Moral culture.
203. Influence.
204. Ambition and aspiration.
205. Contrasts of scenes in nature.
206. Intellectual pleasures.
207. Earnest purposes.
208. Looking forward.
209. Dreaming away our time.
210. The mighty — perhaps.
211. The pen is mightier than the sword.
212. Envy of wealth.
213. The garden of literature.
214. Appearances deceive.
215. The beauty and influence of nature.
216. Prosperity gains friends.
217. At home and abroad.
218. Hidden.
219. A nation's joy.
220. The importance of self-knowledge.
221. Nobility of purpose.
222. Policy and principle.
223. Unfinished work.
224. Motives and ends.
225. Utility and beauty.
226. Intellectual charity.
227. The power of example.
228. The hour of triumph.
229. The secret of success.
230. The uses of adversity.
231. Beyond the dark river.
232. Mr. F.'s aunt.
233. Changes.
234. Necessity of conflicts.
235. Progress.
236. The poetry of science.
237. A love of the beautiful.
238. Transitions in nature.
239. Poetry as an aid to education.
240. The voyage of life.
241. Ruins of time.
242. Home feeling.
243. Thoughts about superstition.
244. Voices of many bells.
245. A walk with the wind.

246. Sound.
247. Beethoven's dreams.
248. Obedience.
249. Intolerance.
250. School-culture.
251. True manhood.
252. Half-done.
253. The first stroke is half the battle.
254. Self-discipline.
255. The American home.
256. Faith and conviction.
257. Originality.
258. Reform.
259. The influence of cities.
260. Failures and their lessons.
261. Mission of labor.
262. Influence of habit on the mind.
263. Both sides.
264. Organization.
265. Beauty in its relation to home-life.
266. Our ideal existence.
267. Our friends among the poets.
268. Taste for simple pleasures.
269. Meditations in a library.
270. Literary pursuits.
271. True merit.
272. Tragic art.
273. Emotion.
274. The control of man over nature.
275. No childhood.
276. Character of Cato.
277. Cæsar's voyage to Britain.
278. The poet's portion.
279. Age of Louis XIV.
280. Unwritten music.
281. The happiest period of life.
282. The unknown grave.
283. Salutations.
284. Pedantry.
285. Fair criticism.
286. System.
287. Aspiration and inspiration.
288. Unity and uniformity.
289. Regulated effort.
290. Danger of jesting about wrongs.
291. Intellectual bullies.
292. Popularity.
293. Suspicion.
294. Character and reputation.
295. Moral suicides.
296. Necessity for pretexts.
297. Defence of cowardice.
298. Mottoes.
299. Compensations.
300. Ixion.
301. Prometheus.
302. After us, the Deluge.
303. Patriarchal government.
304. Chances for young men.
305. Centralization.
306. Repudiation.
307. Insufficiency.
308. Reflected honor.
309. Insect cares.
310. Battle.
311. Popular clamor.
312. Discontent — the good it has done.
313. Is silence better than speech?
314. Is education better than wealth?
315. The child is the father of the man.
316. Education of the masses necessary for a republic.
317. Why do we live?
318. Carthage must be destroyed.
319. A nation's wealth — its men.
320. Imagination — the pioneer of science.
321. Right of society to control individual opinion.
322. Why epochs in civil and literary history correspond.
323. Who made thee thy brother's keeper?
324. Praise and principle.
325. Love of truth a practical principle.

326. Know who I am from what I do.
327. Correct faults, rather than speak of them.
328. Who is entitled to an opinion.
329. Work while the sun shines.
330. Man never is, but always to be, blessed.
331. Taste as a source of enjoyment.
332. Our own possessions please us.
333. Conflict of old and new.
334. There's a fittest place for each.
335. Worship of the intellect.
336. Doubt no evidence of intellectual strength.
337. Heroism of the thinker.
338. Nature uses force only to destroy.
339. Love of excellence and love of excelling.
340. Mutability of taste.
341. Our life is what we make it.
342. What are the wild waves saying?
343. From a distance.
344. Poetry of names.
345. Yesterday, to-day, and forever.
346. No excellence without labor.
347. Over the hills and far away.
348. Let there be light.
349. Until evening.
350. Improve thyself.
351. Hope — our leader.
352. Youth, mammon, and old age.
353. Expressing one's opinion.
354. Deeds and motives.
355. The new, not always the true.
356. To know is well; to do is better.
357. Eyes that see.
358. Universal dependence.
359. Wanting.
360. A small leak will sink a great ship.
361. All's well that ends well.
362. Every cloud has its silver lining.
363. Fault-finding.
364. Pressed leaves.
365. Autographs.
366. A rolling stone gathers no moss.
367. Still waters run deep.
368. The year 1900.
369. People will talk.
370. Westward the course of empire takes its way.
371. Faces.
372. All haste, no speed.
373. Where there is a will, there is a way.
374. It is the first step that costs.
375. The dice of the gods are loaded.
376. Straws show the current.
377. All is not gold that glitters.
378. Poverty is no disgrace.
379. Return of a dead author.
380. Half-finished and unfinished.
381. How not to do it.
382. Pressed flowers.
383. Too nice.
384. The why and the wherefore.
385. Can my genealogy be traced to an ape?
386. Is art more lovely than nature?
387. Is this world a vale of tears?
388. Does one learn by failing?
389. Two heads are not better than one?
390. Does might make right?