

PRACTICAL RHETORIC  
AND  
COMPOSITION:

A COMPLETE AND PRACTICAL DISCUSSION OF  
CAPITAL LETTERS, PUNCTUATION  
LETTER-WRITING, STYLE,  
AND COMPOSITION.

With Copious Exercises in both Criticism and Construction.

BY  
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## PREFACE.

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THE object aimed at in the preparation of this work has been to compile a treatise on the subject of Rhetoric and Composition that may lay claim to being wholly practical and teachable.

That many who have pursued the theoretical study of Rhetoric have failed to make practical use of their knowledge is a fact to be deplored. The object of rhetorical teaching is twofold: first, that of securing to the student ease, grace, fluency, and correctness of composition; and, secondly, that of enabling him to discern, appreciate, and enjoy the beauties of thought and language that may be gleaned from literary fields. The first of these objects may be attained by the study of correct principles, by the selection and criticism of appropriate examples, and by the frequent construction of sentences in illustration of the principles studied. The second object may be attained by the application of grammatical and rhetorical principles in the critical study of literary masterpieces, as indicated on page 316 of this work.

It matters little how much theoretical discussion may be given to the subject of Rhetoric; unless the student apply the principles of the science as he learns them, the results of the work will be meagre and unsatisfactory. For this reason each topic or principle discussed

**PREFACE.**

in this work is followed by copious exercises for practice. Nor does the author limit these exercises to selections alone. Criticisms of faulty expressions are required, as well as the construction of sentences, figures, etc., which make a practical application of the principles stated.

Special attention has been given to punctuation and other essentials, because they are the subjects whose principles the student will have occasion to apply most frequently in his own composition.

In Rhetoric proper the subject is discussed logically under the topics Words, Sentences, Paragraphs, and Figurative Language, but it has not been thought necessary to give practice in the construction of simple, complex, and compound sentences, as this is the province of Grammar, and should be completed before the subject of Rhetoric is presented.

The Author lays no claim to recent discoveries in the field of Rhetoric; he has simply tried to arrange the materials at hand in such a manner as to make this treatise interesting and practical as a text-book. Nothing is suggested that has not first been tested in the crucible of class experience. He hopes that teachers will find the work commendable because of its eminently

A. N. R.

NEWARK, DEL., }  
July 1, 1887. }

## CONTENTS.

	PAGE
CAPITAL LETTERS . . . . .	9
PUNCTUATION . . . . .	17
The Period . . . . .	18
The Comma . . . . .	20
The Semicolon . . . . .	32
The Colon . . . . .	37
The Interrogation Point . . . . .	40
The Exclamation Point . . . . .	41
The Dash . . . . .	43
Marks of Parenthesis . . . . .	47
Quotation Marks . . . . .	48
The Hyphen . . . . .	50
Notes on Books . . . . .	53
LETTER-WRITING . . . . .	55
The Heading . . . . .	57
The Introduction . . . . .	60
The Body of the Letter . . . . .	67
The Conclusion . . . . .	68
The Superscription . . . . .	72
Letter Models . . . . .	78
Acceptances and Regrets . . . . .	80
RHETORIC . . . . .	93
STYLE . . . . .	95
DICTION . . . . .	96
Purity . . . . .	98
Propriety . . . . .	104
Precision . . . . .	114

	PAGE
<b>SENTENCES</b> . . . . .	120
Kinds of Sentences . . . . .	120
Clearness . . . . .	123
Strength . . . . .	139
Unity . . . . .	151
Harmony . . . . .	155
Solecisms . . . . .	169
<b>PARAGRAPHING</b> . . . . .	180
<b>FIGURATIVE LANGUAGE</b> . . . . .	183
Simile . . . . .	187
Metaphor . . . . .	194
Personification . . . . .	201
Allegory . . . . .	204
Metonymy . . . . .	206
Synecdoche . . . . .	209
Exclamation . . . . .	210
Hyperbole . . . . .	210
Apostrophe . . . . .	213
Vision . . . . .	213
Antithesis . . . . .	214
Climax . . . . .	215
Epigram . . . . .	216
Interrogation . . . . .	217
Irony . . . . .	219
Transferred Epithet . . . . .	220
Minor Figures . . . . .	221
<b>VARIETY OF EXPRESSION</b> . . . . .	232
<b>SPECIAL PROPERTIES OF STYLE</b> . . . . .	235
Sublimity . . . . .	235
Beauty . . . . .	242
Wit . . . . .	247
Humor . . . . .	251
<b>VARIETIES OF STYLE</b> . . . . .	253
<b>COMPOSITION</b> . . . . .	258
<b>INVENTION</b> . . . . .	258

	PAGE
<b>PARTS OF COMPOSITION</b> . . . . .	264
Narration . . . . .	264
Description . . . . .	265
Exposition . . . . .	268
Argument . . . . .	269
<b>PROSE COMPOSITION</b> . . . . .	273
Letters . . . . .	273
News . . . . .	273
Editorials . . . . .	275
Reviews . . . . .	275
Essays . . . . .	275
Treatises . . . . .	276
Travels . . . . .	277
History . . . . .	278
Fiction . . . . .	279
Discourses . . . . .	280
<b>POETRY</b> . . . . .	285
Epic . . . . .	286
Lyric . . . . .	288
Elegiac . . . . .	290
Dramatic . . . . .	290
Pastoral . . . . .	292
Didactic . . . . .	292
Satirical . . . . .	293
<b>VERSIFICATION</b> . . . . .	294
Rhythm . . . . .	294
Meter . . . . .	295
Rhyme . . . . .	300
Blank Verse . . . . .	303
Stanzas . . . . .	304
<b>RHETORIC AND LITERATURE</b> . . . . .	316

Inexperienced writers use italics or underscored words freely to indicate emphatic words; this is not only unnecessary, but it also insinuates a lack of comprehension on the part of the reader.

Leads are thin plates of type-metal by which the lines are spaced apart. Matter spaced in this way is said to be *leaded*; that which is not thus spaced is called *solid*.

Composing, as a part of printers' work, is setting up the type.

The quantity of printed matter is counted by *ems*. An *em* is the square of the body of the type used.

#### SIZES OF BOOKS.

A book is called a *Folio* when the sheets on which it is printed are folded once, so as to make two leaves. It is called a *Quarto*, or 4to, when each sheet makes four leaves; an *Octavo*, or 8vo, when each sheet makes eight leaves; a *Duodecimo*, or 12mo, when each sheet makes twelve leaves; also a 16mo, 18mo, 24mo, 32mo, etc. according to the number of leaves into which a sheet is folded.

Inasmuch as sheets of printing paper vary in size, books known as duodecimos also vary considerably. The same is true of octavos and of all other sizes.

## CHAPTER III.

### LETTER-WRITING.

A LETTER is a written communication from one person to another.

A letter takes the place of a conversation or an oral communication; and this fact determines not only the character of the letter, but also its style, form, and, to some extent, its length.

Letters may be either public or private. Private letters are by far the most numerous; they embrace *Letters of Friendship*, *Letters of Courtesy*, and *Business Letters*.

**Letters of Friendship.**—The chief essentials in letters of friendship are that the style shall be simple and the manner of expression natural. The reputation which the poet Cowper acquired for excellence as a letter-writer came largely from the fact that his letters were not written for the public, and hence were characterized by a style so natural that they were called "talking letters."

Too little attention is given to the cultivation of excellence of style in epistolary correspondence.

Neatness and correctness are essential in letter-writing of all kinds. Nothing excuses a carelessly written letter. Neat, plain penmanship is preferable to flourishes or to the uncouth angular hand lately so much employed.

It should be remembered, in writing letters of friend-

ship, that what one writes to another may by accident or otherwise be read by those to whom it has not been addressed. It is wise, therefore, never to write anything that might be misinterpreted, or that might, if preserved, be likely to give trouble either to the writer or to others.

It is not the great events that make a personal letter interesting, so much as it is the incidents of every-day life; and therefore anything that would be of interest in conversation would be of like interest if embodied in a letter.

Letters of Courtesy include *Invitations, Acceptances and Regrets, Letters of Congratulation, of Condolence, of Introduction, and of Recommendation.*

All of these are closely related to letters of friendship, but they are more formal in style. Letters of friendship may be written at any time as impulse or habit may dictate, but letters of courtesy are demanded on particular occasions according to the customs of society.

Business Letters include two kinds—*Personal and Official.*

A *Personal* business letter is one on personal or private business.

Among personal business letters are included the letters of merchants, manufacturers, bankers, professional men, and others in connection with their business, either as individuals or as business firms.

An *Official* business letter is one written either by a public officer or to him, on business pertaining to his office.

Official business letters include the correspondence of the various officials of a city, state, or nation, together with heads of departments and officers of the army and the navy.

### PUBLIC LETTERS.

Public Letters embrace *news letters* intended for publication, and *essays* and *reports* addressed to some person or persons.

*News Letters* are communications to newspapers containing accounts of local incidents, persons, and places. Sometimes they deal but slightly with local matters, and give more particularly incidents of travel and observations on places and the manners and customs of inhabitants. Frequently a writer publishes a letter addressed to some prominent person criticising his opinions or his actions, or putting to him a number of formal questions with the view of securing a published reply. This is usually called an *open letter*.

### THE DIVISIONS OF A LETTER.

In writing letters the most important things to be considered are—

1. The Heading;
2. The Introduction;
3. The Body of the Letter;
4. The Conclusion;
5. The Superscription.

The mechanical part of a letter should not be neglected. The appearance of a letter frequently exercises more influence than the sentiment it contains; this is especially true in letters of courtesy.

### THE HEADING.

The *Heading* of a letter consists of the *name* of the place at which the letter was written, and the date when it was written.

When the letter is written from a large city, the name

of the place should include the door-number, the name of the street, and the name of the city; all of which should occupy the first line of the heading, and the date the second line. Thus:

*1020 Chestnut St., Philadelphia,  
Nov. 20, 1886.*

Where one does not care to have his residence known or is not permanently located, the post-office box number may be given instead of the door-number, as follows:

*Box 1258, Philadelphia, Pa.,  
Nov. 20, 1886.*

If the letter be written from the country or from a village or small town, the county as well as the State should be mentioned; as,—

*Arundale, Chester Co., Pa.,  
Nov. 26, 1886.*

If the letter be written from a prominent hotel, a boarding-school, or other institution, the name of the hotel or institution should occupy the first line of the heading, in which case the heading may occupy three lines, as follows:

*New Jersey Normal School,  
Trenton, N. J.,  
Oct. 6, 1887.*

Figures are employed only for the door-number, the day of the month, the year, and the number of the post-office box.

When the heading is short, it usually occupies but one line, as follows:

*Lancaster, Pa., Aug. 6, 1887.*

When the heading occupies more than one line, the lines following the first should each begin a little farther to the right than the one preceding, as in the foregoing examples.

The first line of the heading should begin about an inch and a half from the top of the page, and a little to the left of the middle of the page.

Every important part of the heading should begin with a capital letter.

A period should follow every abbreviation, and the parts should be separated by commas. A period should be placed also at the end of the heading.

The Date consists of the month, the day of the month, and the year. The day of the month is separated from the year by a comma. (See the foregoing examples.)

It is not necessary to write the forms 1st, 7th, 23d, etc.; the figures 1, 7, 23, etc., may be used instead. Thus:

*Newark, Del., Feb. 2, 1887.*

Should the forms 1st, 2d, 15th, etc., be used, no period must be placed after them, as they are not abbreviations.

Note that the proper forms of the ordinals ending in 2 and 3 are 2d, 3d, 22d, 23d.

By some writers the date is placed at the close of the

letter. In such cases it begins near the left edge of the page, on the line next below that on which the signature is placed. In such cases also the name of the person to whom the letter is written must appear in the introduction.

Business-men and clerks sometimes use figures to indicate the number of the month, but it is permissible only in business letters.

## EXERCISE.

Write the following headings correctly, punctuating them as they should be in a letter :

1. Pa West Chester June 9 1878
2. 66 Broadway New York Apr 16 1847
3. Princeton College of New Jersey N J Apr 14 1886
4. Oct 16 Baltimore Md 170 Calvert St
5. 23 Milk st Boston Nov 6 1864
6. 264 La Salle St Chicago Nov 15 1886
7. State Normal School Castine Me Oct 6 1887
8. Custom House Philadelphia Sept 6 1885
9. 742 Broadway New York Dec 4 1887
10. Camden N J Oct 6 1885
11. 159 Wabash Ave Chicago Feb 16 1887
12. Write the heading of a letter dated from your own home

## THE INTRODUCTION.

The Introduction consists of the *formal address* and the *salutation*.

The *formal address* varies with the style of the letter written. It consists of the *name*, the *title*, and the *place of business* or the *residence* of the person addressed.

In some cases the name and the title alone are used as the address. While this is not objectionable in social letters, it is not the best form for business letters, as there would be no way of ascertaining the ownership

of the letter in case it were lost or mislaid in the absence of the envelope.

Titles should not be omitted, but they should be used sparingly. It is generally sufficient to use the most prominent title of the person addressed.

The *Address* may take up one, two, or three lines, each line followed by a comma, until the address is complete, when it should be followed by a period.

**Name and Title.**—The name of the person or firm to whom a letter is written should be written plainly and in full. Titles should be omitted only in writing to a member of the Society of Friends. The titles generally used are *Miss*, *Mrs.*, *Mr.*, and *Esq.* A lad is addressed as *Master*.

Titles are prefixed as follows:

*Mr.* to a gentleman's name;

*Messrs.* (for Messieurs) to the names of several gentlemen;

*Master* to the name of a boy;

*Miss* to the name of an unmarried lady;

*Misses* to the names of several unmarried ladies;

*Mrs.* to the name of a married lady or a widow;

*Mesdames* (pronounced *mā düm'*) to the names of several married ladies or widows;

*Dr.* (plural *Drs.*) to the name of a physician;

*Rev.* (plural *Revs.*) to the name of a clergyman, or *Rev. Mr.*, if his Christian name is unknown to you;

*Rev. Dr.* or *Rev.* — —, *D. D.*, if the clergyman is a doctor of divinity.

Only one title of courtesy should be affixed to a name. Thus, it would be wholly incorrect to write *Mr. William Jones, Esq.*, and similar forms. In the case of married ladies, however, it is correct to affix the title of courtesy, *Mrs.*, and at the same time the honorary or professional

title of the husband; as, *Mrs. Dr. Smith, Mrs. General Grant.*

Two or more literary or professional titles may be used together, provided none of them include any of the others. In this latter case the titles should be written in the order they are supposed to have been conferred; thus, Prof. John Storm, A. M., LL.D.; S. S. Hal deman, Ph.D., LL.D., F. R. S.

We should, however, guard against the excessive use of titles. A man may have as his titles A. M., M. D., Ph.D., and LL.D., but even in such case it is best to write his name with his highest title alone; as,

Rev. Dr. JAMES McCOSH, or  
JAMES McCOSH, LL.D.

The place of business or residence, sometimes called the inside address, should give the name of the person's *post-office* and the *State* in which it is situated; as,—

*Rev. William Johnson,  
Burlington, N. J.*

If the post-office be in a city of considerable size, the *door-number* and the *street* must also be given; thus,—

*Prof. Thomas Williams,  
No. 11 North Queen St.,  
Lancaster, Pa.*

**The Salutation.**—The complimentary salutation varies with the formality of the letter or the position occupied by the person addressed.

*Strangers* may be addressed as *Sir, Madam, Rev. Sir,*

*General, etc.*, though the first two of these should be avoided as far as possible, as they are too stiff and formal.

*Acquaintances* may be addressed as *Dear Sir, Dear Madam, Dear Miss Clark, etc.*

*Friends* are usually addressed as *Dear Friend, Dear Mary, Friend Brown, My dear Madam, etc.*

*Near relatives* and other close friends are usually addressed as *My dear Daughter, My darling Child, My dear Mary, etc.*

When addressing a firm consisting of several persons, the term *Sirs* or *Dear Sirs*, or the word *Gentlemen*, may be used as the salutation.

**Note.**—Never use *Dr.* as an abbreviation of *Dear*, or *Gents* for *Gentlemen*; neither is correct.

A military or a naval officer is saluted by his official title; as, *Captain, Major, Commodore, General*, or by the common title *Sir*.

A Governor is addressed as *His Excellency, Governor, or Sir*.

The *President* is addressed as *His Excellency* or *President*.

A *married lady* or an elderly unmarried lady is addressed in a business letter as *Madam, Dear Madam, or My dear Madam*.

In addressing a young unmarried lady the salutation is by some omitted; as,—

*Miss Lucy Afton,  
Batavia, N. Y.,*

*We beg to acknowledge the receipt  
of your letter, etc.*

This form is used to avoid the repetition of the word "Miss." It would seem better, however, to address these also by the same term as married ladies, the word "Miss" preceding the name showing, if need be, the position of the young lady in life.

There is also no objection to the following form, though some feel a delicacy in using it:

*Dear Miss Carson,*

*Yours of the 15th inst. has just reached me, etc.*

The address is usually placed in the next line after the heading, or the next line but one. (It should begin at the left side of the page, near the margin, and when it occupies more than one line, each line should begin a little farther to the right than the one preceding.)

Sometimes the address is placed at the bottom of a letter, beginning on the line next below the signature, but at the left side of the page, in the same position as if written before the body of the letter.

The salutation should follow the address in the next line below, and should be followed by a comma.

When the address consists of but *one* line, the salutation should begin about one inch to the right of the marginal line:

## MODEL 1.

*Mrs. J. C. Henry.*

*Dear Sir,*

*I am pleased to be able to say that the goods have come to hand, etc.*

When the address consists of *two* lines, the salutation begins about an inch farther to the right than the second line, but it may begin under the first letter of the first line.

## MODEL 2.

*Messrs. Smith & Johnson,*

*Chester, Pa.*

*Gentlemen,*

*Have the kindness to fill the following order at once.*

When the address consists of *three* lines, the salutation should begin under the first letter or figure of the second line, but it may begin under the first letter of the first line.

## MODEL 3.

*Messrs. Porter & Coates,*

*900 Chestnut St.,*

*Philadelphia.*

*Dear Sir,—The books which I ordered on Monday have arrived, etc.*

If there is no address preceding the salutation, the latter should begin at the marginal line.

## MODEL 4.

*My dear Son,*

*I reached home a little earlier than I expected, and—*

## CAUTIONS.

1. Separate the parts of the address by commas, and place a period at the end of the address.
2. Begin every important word of the address with a capital letter.
3. The first word and every noun in the salutation should begin with a capital letter.
4. A comma should be placed after the salutation except when the body of the letter begins on the same line, when a comma and a dash should follow the salutation.
5. No two successive lines of the heading, the introduction, the conclusion, or the superscription of a letter begin at the same vertical line.

## EXERCISE.

Write and punctuate properly the following headings and introductions :

1. Baltimore 342 Calvert St Oct 15 1864 Messrs Bunn & Co  
Dear Sirs.
2. 916 Chestnut St Philadelphia Dr. Samuel Waters 16 W  
Fourth St Cincinnati O Dear Friend.
3. Albany N Y June 6 1884 Col Jas McFarland Ithaca N Y  
My dear Sir.
4. Dover Del Feb 3 1887 Supt James McAlister Philadelphia  
Dear Sir.
5. Lafayette College Easton Pa Jan 7 1886 Rev Dr McCosh  
Princeton N J My dear Friend.
6. State Normal School Trenton N J Sept 15 1875 My dear  
Father
7. 1674 Arch St Philadelphia Dec 17 1877 My dear little  
Boy.
8. Wilmington Del May 3 1887 Messrs D N Thomson & Co  
177 Chestnut St Phila Gentlemen

## THE BODY OF THE LETTER.

The Body of a letter is that which contains what is communicated from the writer to the person addressed.

When the introduction consists of three lines or less, the body of the letter should begin on the next line below, the first word commencing a little to the right of the first word of the preceding line.

## MODEL 1.

*Messrs. Jones & Bro.,*

*Albany, N. Y.*

*Dear Sirs,*

*Your kind letter came to hand  
this morning. In reply, etc.*

When the introduction consists of more than three lines, the body of the letter may begin on the same line as the salutation. In this case a dash should follow the comma after the salutation.

## MODEL 2.

*Messrs. Westcott & Thomson,*

*710 Filbert St.,*

*Philadelphia, Pa.*

*Gentlemen,—Enclosed please find cor-  
rected proofs and some additional manu-  
script.*

The body of the letter should vary in style and length according to its character. The language should be natural and not stilted. It should also clearly express what is intended. The penmanship should be neat and legible, and devoid of flourishes, erasures, blots, interlineations, cross-lines, and everything else that will detract from its neatness or from ease in reading it.

Paragraphs should begin only when the subject is changed, and care should be taken not to change too frequently. Tastes differ, but generally a new paragraph begins about half an inch farther to the right than the beginning of the other lines.

Business letters should be short, omitting nothing that is necessary and avoiding all repetitions and unnecessary explanations.

It is the practice of some to write on the first page, then the third, then the second, then the fourth. The better plan is to write on the pages as they follow one another—first, second, etc.

#### THE CONCLUSION.

The Conclusion of a letter consists of the *complimentary close* and the *signature*.

The forms of the complimentary close vary according to the relations of the writer to the person addressed.

Letters of friendship require some expression of regard, while business letters require respect only.

Some of the most common forms of complimentary close for business letters are the following:

*Yours, Yours truly, Yours respectfully, Yours very truly, Very respectfully, Truly yours, Very truly yours, Yours very respectfully.*

For *Letters of Friendship* more endearing terms may

be used, as follows: *Your friend, Your sincere friend, Yours with esteem, Yours affectionately, Your loving daughter, Your affectionate mother, Ever yours, Ever your friend, Faithfully yours, Yours very sincerely, etc.*

Official letters usually close in a more formal manner. (See models.)

#### MODEL 1.

*I have the honor to be, Sir,*

*With much respect,*

*Your obedient servant,*

*A. B.*

#### MODEL 2.

*I have the honor to be (or remain)*

*Your obedient servant,*

*M. J.*

#### MODEL 3.

*Very respectfully, your obedient servant,*

*G. M.*

#### MODEL 4.

*I have the honor to be,*

*Very respectfully,*

*Your most obedient servant,*

*S. A. S.*

## MODEL 5.

*I am, Dear Sir,  
Your obedient servant,  
J \_\_\_\_\_ W \_\_\_\_\_ H \_\_\_\_\_.*

These forms are, however, frequently abbreviated to "Yours respectfully," "Very respectfully," and even "Respectfully."

**Note.**—The salutation and the complimentary close should correspond. Thus, if the salutation is "My friend," or "My dear friend," it would be absurd to close with so formal a term as "Respectfully" or "Very respectfully." It would be better to end with some term corresponding with "Dear friend," as "Your friend," or something else equally familiar.

Never close a letter with the form "*Yours, etc.*"

In closing a letter begin each line of the complimentary close with a capital letter, but do not begin the other words of the line with capitals.

Thus, write *Yours very truly, Your sincere friend*—not *Yours Very Truly, or Your Sincere Friend.*

**The Signature.**—The signature consists of the name of the person who writes the letter. It should be placed to the right-hand side, at the bottom of the letter, immediately following the complimentary close.

## MODEL.

*Yours very respectfully,  
Henry W. Thompson.*

In letters of importance the writer's name should be signed in full.

A letter which by accident or otherwise goes astray or fails to reach its destination is sent to the Dead-Letter

Office, where it is opened. If it contain the writer's name and address, it is then returned to him.

The signature should be plainly written. The writer should remember that while he or his friends may be able to recognize his signature, however poorly written, he has no right to puzzle others with illegible writing.

In writing to a stranger a lady should sign her name with her title prefixed. Thus:

*Mrs. Anna B. Miles.  
Miss Mary E. Perkins.*

The latter form may be written as follows, if preferred

*(Miss) Mary E. Perkins.*

**Caution.**—The title should be prefixed only in writing to a stranger or to an inferior.

A married lady should use her husband's name and initials; thus:

*Mrs. Thomas B. Sylvester.*

A widow should use her own name and initials; thus:

*Mrs. Annie L. Sylvester.*

## EXERCISE.

Write the following conclusions, punctuating and putting each in proper form:

1. Yours very truly C. H. Maxwell.
2. Very respectfully yours J H Jones.
3. Very respectfully S M Hart Supt of Schools.
4. Sincerely your friend Mary E. Robinson.

5. I am Sir very sincerely yours Martin Henderson.
6. Your obedient servant Hamilton Fish.
7. We remain gentlemen yours very respectfully Smith Jones & Robinson.
8. I have the honor dear sir to be your most obedient servant Henry B. Stewart Collector of the Port.

## GENERAL EXERCISE.

Put the following in correct form:

1. *Heading.*—Jan 6 173 Calvert St Baltimore Md.

*Introduction.*—Messrs Jones & Thomas, 1860 Market St Phila  
Gentlemen

*Conclusion.*—Very respectfully Harris A. Simmons.

2. *Heading.*—University of Pennsylvania, Philadelphia Nov.  
16 1835.

*Introduction.*—Rev Dr Morris 2563 Spruce St Phila. My dear  
Friend

*Conclusion.*—I am very sincerely your friend Henry B Peter-  
son.

## THE SUPERScription.

The Superscription is the outside address placed on the envelope. It consists of the name of the person to whom the letter is written, together with his proper titles and his post-office address.

Great care should be taken to make this address clear, that letters may not be miscarried or lost. Several millions of letters are sent to the Dead-Letter Office at Washington every year, a large number of which, it is said, are poorly or improperly directed.

The proper address gives the title, the name, the post-office, the county, and the state.

All the words in the address except prepositions and articles should begin with capital letters.

A period must follow every abbreviation, and one must be placed also at the end of the complete address. A comma separates the parts of the address. The county may be omitted in the case of cities.

## MODEL 1.

*Mrs. William Smith,*  
*Newtown,*

*Rich Co.,*

*Pa.*

## MODEL 2.

*Hon. Thomas F. Bayard,*  
*Wilmington,*

*Del.*

## MODEL 3.

*Prof. Wm. F. Guncor, LL.D.,*  
*1062 Chestnut St.,*  
*Philadelphia,*

*Pa.*

Some writers claim that in writing to such cities as New York, Philadelphia, Baltimore, Boston, etc., there is no necessity for indicating the State. The fact that there are five New Yorks, nine Philadelphias, and twelve Bostons in the United States shows that there is necessity for indicating the State in every case.

Letters addressed to a city should have, in addition to the post-office, the door-number and the street or the post-office box.

## MODEL 1.

*Dr. J. B. Simmons,*  
*1278 Market St.,*  
*Philadelphia,*  
*Pa.*

## MODEL 2.

*Dr. J. B. Simmons,*  
*Box 1217,*  
*Philadelphia,*  
*Pa.*

## MODEL 3.

*Dr. J. B. Simmons,*  
*Philadelphia,*  
*Pa.*

*Box 1217.*

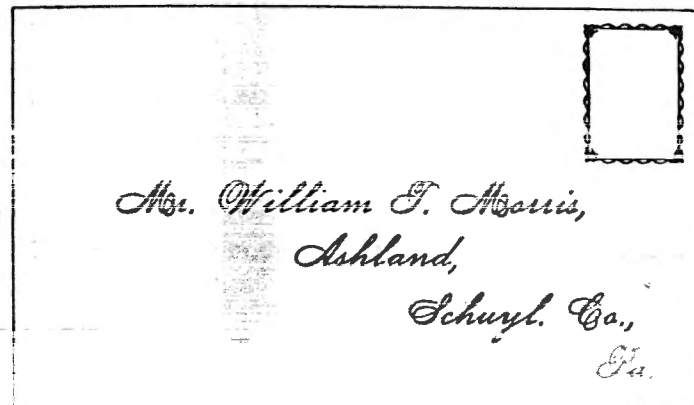
Care should be taken to write the superscription horizontally on the envelope. The practice of writing in any other than a horizontal direction on an envelope is in bad taste.

## CAUTIONS.

The superscription should begin about the middle of the envelope, the title or the name beginning usually near the left edge.

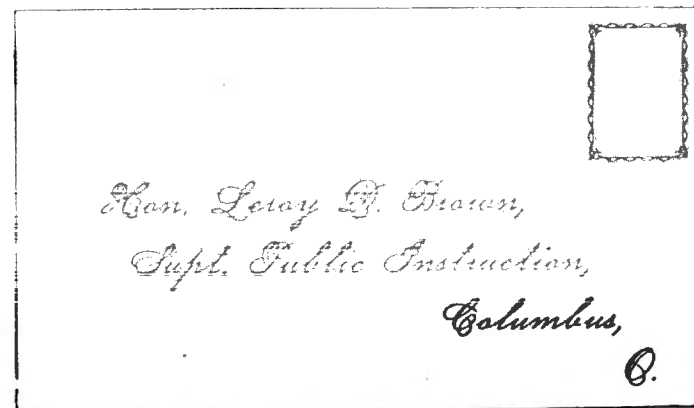
The other lines should each begin a little farther to the right than its predecessor, so that the name of the state comes near the lower right-hand corner.

## MODEL.



When a person's official designation is given in full, it forms the second line of the superscription.

## MODEL.



When a letter is addressed in the care of some other person, the form is usually as follows:

Master Willie Smith,  
Cape May,  
N. J.  
c/o Prof. H. Smith.

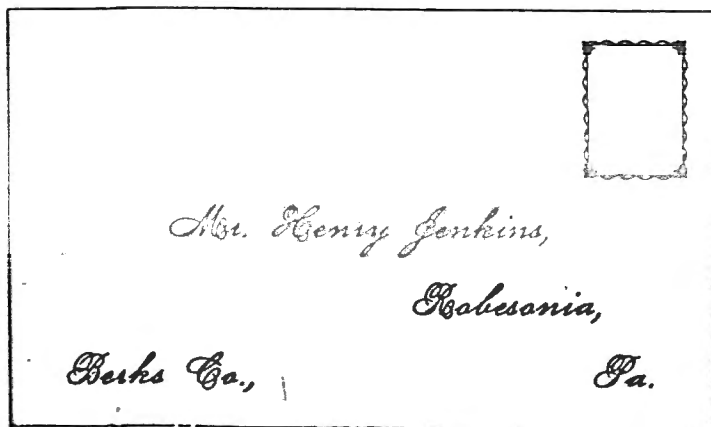
It may also be written as follows:

Master Willie Smith,  
Care of Prof. H. Smith,  
Cape May,  
N. J.

Place the stamp in the upper right-hand corner of the envelope, with its edges parallel to those of the envelope.

Sometimes the county is placed in the lower left-hand corner of the envelope.

MODEL.



Care must be taken to write the abbreviations of the states distinctly. Pa. and Va., Penn. and Tenn., N. Y. and N. J., are those most likely to be mistaken and confused.

A non-delivered letter in an envelope containing the writer's address printed on it is usually returned direct to the writer, instead of being sent to the Dead-Letter Office.

When the county is placed at the lower left-hand corner of the envelope, it should be followed by a comma, as it is quite as much a part of the address as if placed immediately above the name of the state.

EXERCISE.

Write the following correctly, as you would place them on envelopes:

1. Mr. Henry W. Hunt, Lancaster, Pa.
2. Jacob W. Thompson, A. M., Elkton, Md.
3. Rev Dr. Cyrus Adams 116 Main St Buffalo N Y
4. Rev J Estabrook Supt Pub Instruction Lansing Mich.
5. Miss Susan D Burr Delaware City Newcastle Co Del.
6. Rev Henry Thompson LL D Com of Schools Ozark Mo.
7. President Cleveland Washington D C.
8. His Excellency President Cleveland Washington D C.
9. Rev Mr Samuels 159 Walnut St Philadelphia Pa.
10. Gen John Eaton LL D President Marietta College Marietta O.

Address an envelope to some member of your family  
Address an envelope to some absent friend.

Address an envelope to

- a. The Governor of your State.
- b. The President of the United States.
- c. Some business firm.
- d. Some prominent school-officer.
- e. The minister of your church.

## LETTER-MODELS.

Letters of friendship need no model, as every letter will depend on what the writer has to say at the time.

Letters of courtesy are written only on the subject which calls them forth. They should, like business letters, be brief, and should be clearly expressed. They are among the most difficult to write.

## INVITATIONS.

An Invitation is a formal note of courtesy. Invitations are usually written in the third person. The following are correct models:

## MODEL 1.

*Mrs. and Mrs. Henry W. Wallace  
invite you to meet their guest,  
Miss Ellen C. Graham,  
on Thursday Evening, at six o'clock.  
1468 Spruce St.*

## MODEL 2.

*Mrs. and Mrs. Charles W. Williams  
request the pleasure of your company at  
dinner on Tuesday evening, October 6, at  
7 o'clock.*

or,

*Mrs. and Mrs. Charles W. Williams  
present their compliments to Dr. and Mrs.  
William V. Davis, and request the pleas-  
ure of their company at dinner on Tuesday  
evening, October 6, at 7 o'clock.*

## MODEL 3.

To Meet Friends.

*Mrs. and Mrs. Geo. W. Harrison re-  
quest the pleasure of your company on  
Friday evening, November 26, from eight  
to twelve o'clock, to meet  
Governor and Mrs. Fallison,  
Sixteenth and Chestnut Sts.,  
Philadelphia.*

## MODEL 4.

Birthday Invitation.

*Mrs. and Mrs. C. A. Martin request  
the honor of your company to celebrate  
their son's twenty-first birthday, on Satur-  
day evening, September 6, 1886.  
1584 Chestnut St. R. S. V. P.*

Note.—The initials R. S. V. P. stand for *Respondez, s'il vous  
plait*—Answer, if you please.

The following are given as examples of less formal invitations:

1.

Dear Allsop,

We are going to Dalston on Wednesday. Will you come see the last of us to-morrow night—you and Mrs. Allsop?

Yours truly,

C. Lamb.

Monday evening.

2.

My dear Sir,

If you can come next Sunday, we shall be equally glad to see you, but do not trust to any of Martin's appointments in the future. Leg of lamb as before, at half-past four, and the heart of Lamb for ever.

Yours truly,

C. Lamb.

30th March, 1821.

#### ACCEPTANCES AND REGRETS.

Answers to invitations are either *Acceptances* or *Regrets*. An acceptance is an affirmative answer, while a regret explains a non-acceptance.

When Necessary.—Most invitations do not need a reply if the person invited intends to accept, unless the initials R. S. P. V. accompany the invitation. A failure to answer is understood to be an acceptance.

An invitation to dinner or tea, however, requires a prompt answer of either acceptance or regrets. It is highly important that the entertainer should know just how many guests to expect and provide for. After having accepted an invitation, should one find it impossible to be present, he should, as soon as such discovery is

made, send his regrets at once, and these should give his reasons for absence.

Answers to invitations to weddings, balls, receptions, etc., should be sent not later than the third day after receiving them. Should anything occur at the last moment to prevent one's attendance, he should send his "regrets" the day after the party or other occasion.

The answer to an invitation should be acknowledged, and addressed to the person in whose name the invitation is given. If given by a lady and a gentleman together, it should be acknowledged to both, but be addressed on the envelope to the lady alone.

What are known as "At Home" invitations do not require an answer. They are meant simply to notify the persons to whom they are sent that such persons will be welcome on the occasion if pleased to call. They differ from most other invitations, which are formal requests.

A *Regret* should always state, at least in general terms, the reason why the person invited cannot accept, and this statement should be as brief as possible; no lengthy apology or explanation is necessary.

*Abbreviations* are not allowable in invitations, acceptances, or regrets. Initials, however, may be used. Thus, while we may write *Mr. and Mrs. Thomas A. Hendricks* or *Mr. and Mrs. T. A. Hendricks*, we must not write *Mr. and Mrs. Thos. A. Hendricks*.

Uncivil replies, as where no reason is given for regrets, are rude.

One may regret that "a previous engagement," "intended absence," "sickness in the family," or a similar reason prevents acceptance.

A first invitation should, if possible, always be accepted.

The words "presents compliments," "genteel," and "polite" are now usually discarded from notes of ceremony. The words "kind" and "very kind" are now substituted. Thus, "Your very kind note of yesterday," etc.

#### FORMS OF ACCEPTANCES AND REGRETS.

The following are some of the most usual forms for Acceptances and Regrets:

In answer to Model 1, page 78.

##### ACCEPTANCE.

*Miss Morrison accepts with pleasure the kind invitation of Mr. and Mrs. Henry W. Wallace to meet their guest, Miss Ellen C. Graham, on Thursday evening at six o'clock.*

*1680 Chestnut St., June 16.*

##### REGRET.

*Miss Morrison regrets that intended absence from the city will prevent her accepting Mr. and Mrs. Henry W. Wallace's kind invitation to meet their guest, Miss Ellen C. Graham, on Thursday evening at six o'clock.*

*1680 Chestnut St., June 16.*

#### 2.

##### ACCEPTANCE.

*Dr. and Mrs. William V. Davis accept with pleasure the very kind invitation of Mr. and Mrs. Charles W. Williams to dinner at seven o'clock, Tuesday evening, Oct. 1.*

*2516 Arch St.*

##### REGRET.

*Dr. and Mrs. William V. Davis regret their inability, on account of illness in the family, to accept the very kind invitation of Mr. and Mrs. Charles W. Williams for Tuesday evening, Oct. 1.*

*2516 Arch St.*

#### 3.

##### ACCEPTANCE.

*Mr. Charles W. Harris accepts with pleasure the kind invitation of Mr. and Mrs. G. A. Martin to be present at the celebration of their son's twenty first birthday on Saturday evening, September 6*

*1963 Pine St.*

## REGRET.

*Mr. Charles W. Harris regrets that a previous engagement will prevent his acceptance of Mr. and Mrs. C. A. Martin's kind invitation to be present at the celebration of their son's twenty-first birthday, on Saturday evening, September 6.*  
1963 Pine St.

## REVOKING ACCEPTANCE.

*Mr. and Mrs. William V. Davis are pained to announce that on account of the death of a near relative they are compelled to revoke their acceptance of Mr. and Mrs. Charles W. Williams' kind invitation for Tuesday evening.*  
2516 Arch St.

## LETTERS OF INTRODUCTION.

A letter of introduction is one used for the purpose of introducing a friend or acquaintance to an acquaintance who is absent.

Inasmuch as the writer to a certain extent vouches for the good character of the person he introduces, care

should be taken never to give a letter of introduction to any one with whom the writer is not thoroughly acquainted.

Letters of introduction are usually delivered in person; they should therefore be short.

They should also be left unsealed, and the name of the person introduced should be written on the lower left-hand corner if it is to be delivered personally. See the following form for the superscription:

<p><i>Judge D. Newlin Fell,</i> <i>Philadelphia,</i> <i>Pa.</i></p> <p><i>Introducing Prof. Henry Simmons.</i></p>
--

The following are a few specimen forms for letters of introduction:

(1.)

Harrisburg, Pa., Aug. 4, 1886.

Rev. Thomas Smith.

Dear Friend,

I take pleasure in introducing to your acquaintance my friend, Mr. Henry M. Osborne, whom I commend to your kind attention.

Very truly yours,  
Samuel Allison.

(2.)

Cincinnati, O., June 16, 1887.

Dr. N. C. Harris.

Dear Sir,

I have the honor of introducing to you my esteemed friend, Dr. William H. Sellers, of Trenton, N. J. Any attention you may show him will be gratefully appreciated by

Your friend,

Jas. H. Morris.

(3.)

Syracuse, N. Y., May 8, 1887.

Rev. Dr. Williams.

Dear Sir,

This will introduce to your kind consideration Rev. John Willis, a very worthy gentleman, who desires to consult you on matters which he will explain to you personally.

Very respectfully,

Thomas D. Brooks.

## LETTERS OF CONGRATULATION.

A *Letter of Congratulation* is one written for the purpose of expressing one's joy to a friend who has experienced some sudden good fortune. Such letters should be written in a style befitting the occasion, and should, of course, be cheerful in tone and express the actual joy the writer feels in the success and good-fortune of his friend.

The following are specimens of the style usually employed :

(1.)

From Sir Walter Scott to Robert Southey on his becoming poet-laureate :

Edinburgh, Nov. 13, 1813.

I do not delay, my dear Southey, to say my gratulator. Long may you live, as Paddy says, to rule over us, and to redeem the crown of Spenser and of Dryden to its pristine dignity.

I was greatly delighted with the circumstances of your investiture. It reminded me of the porters at Orleans with Dr. Scott's baggage, six of them riding to meet the prisoners and bearing it in triumph to his lodging.

Adieu, my dear Southey; my best wishes attend all that you do, and my best congratulations every good that attends you — you, even this, the very least of Providence's mercies, as a poor clergyman said when pronouncing grave over a herring.

My best compliments attend Mrs. Southey and your family.

Ever yours,

Walter Scott.

(2.)

Washington, D. C., Aug. 6, 1884.

Dr. James B. Harrison.

My dear Friend,

I most heartily congratulate you on the success you have met with in conducting the institution over which you preside. I had faith enough in you to believe when you were made its chief officer that you would succeed without a doubt, but let me say that your success has been even more marked than your best friends had anticipated.

I sincerely trust that your prosperity may continue unabated, and that you may find your work entirely agreeable.

Very truly your friend,

Henry B. Walters.

## LETTERS OF CONDOLENCE.

A *Letter of Condolence* is one written for the purpose of sympathizing with a friend who has suffered some great loss or sad bereavement.

Great care must be taken in writing a letter of condolence to express one's sympathy in such a way as not to cause fresh sorrow. What the bereaved recipient of the letter needs is sympathy, and this should be expressed in as loving words as possible.

The following will serve as a specimen of letters of condolence:

Norfolk, Va., Jan. 3, 1887.

My dear Brother,

*I cannot express to you the sorrow I felt on hearing of your grievous loss in the death of dear little May. I earnestly wish I could be with you to help to sustain and comfort you and your loving wife.*

*Darling May was a favorite with all of us, and we had hoped to enjoy her innocent prattle when all of you should visit us in the coming spring. But God in his omniscience has ordered otherwise, and we can but bow in humble submission to his decree, with the hope that your angel child is but another link in the chain of love that binds the home to heaven.*

*Accept my most tender sympathy, and may you be comforted with the thought that your darling child has simply gone before to await your coming.*

Your loving sister,  
Mary.

## LETTERS OF APPLICATION.

Inasmuch as an applicant's fitness for a place is often to some extent judged by his letters, the writer of a *Letter of Application* should compose such a letter with great care, making it strictly correct in all its essentials as to both orthography and form. The penmanship should be neat and plain, and the language employed clear and concise.

The writer may state briefly his qualifications for the position sought, but as to his moral character and his special fitness for the position sought, it is best to give references.

The following are specimen letters of application:

(1.)

Wilmington, Del., July 3, 1887.

Jas. L. Clark, Esq.,  
Pres. Board of Directors,  
Linwood, Pa.

Dear Sir,—I have just learned that the principalship of your schools is vacant. Permit me to offer myself as a candidate for the vacant position.

I am a graduate of a Pennsylvania State Normal School, and have since my graduation taught three years successfully in the schools of Wilmington.

As to my personal fitness for the place, I shall be glad to have you correspond with Supt. D. S. Harlan of Wilmington, under whose supervision I have taught for the past three years.

Find enclosed copies of testimonials from Supt. T. N. Williams and Rev. Henry W. Johnson.

Very respectfully,  
Samuel W. Wilson.

(2.)

Trenton, N. J., June 6, 1887.

Messrs. Thompson & Co.,  
173 Market St., Phila.

Dear Sirs,

Having learned that you are in need of a bookkeeper,  
I desire to make application for the position.

I have had five years' experience in my present position, and  
I refer you, by permission, to my present employers, Marsh &  
Co., as to my competency.

Should a personal interview be desired, I shall be glad to  
present myself at such time and place as you may be pleased  
to name.

Very respectfully,

James Matthews.

## LETTERS OF RECOMMENDATION.

Letters of Recommendation should never be given to persons who are not known to be worthy of receiving them, nor should such letters express more than the truth. The practice of giving letters of recommendation to persons discharged for incompetency is reprehensible, and brings only reproach on those who recommend. It ought to be the pride of every man who writes a letter of recommendation to feel that his letter will have weight because it is known that he recommends only the deserving and the competent, and recommends truthfully.

Recommendations addressed to an individual or a firm are known as *special*; those without an address are known as *general*.

The following will illustrate both forms:

## 1. SPECIAL RECOMMENDATION.

Baltimore, Md., Jan. 7, 1887.

Hon. George Gray,  
Wilmington, Del.

Dear Sir,—It gives me pleasure to recommend to you  
Mr. Albert B. Jones, the bearer of this, as a young man of  
great personal worth.

He desires to enter upon the study of law under your direction,  
and fit himself for the practice of that profession. He is  
a young man of strict integrity and faithful in every particular.  
I trust that you may be willing to take him under your care.  
I think you will find him worthy of your confidence.

Very respectfully,

H. B. Anderson.

## 2. GENERAL RECOMMENDATION.

State Normal School,  
Buffalo, N. Y., May 6, 1886.

To whom it may concern:

It affords me pleasure to testify to the excellent character  
and marked teaching ability of Miss Mary S. Allen, who has  
just graduated from this institution.

She is a young lady of superior scholarship and great  
energy, and possesses in a marked degree that self-control so  
necessary to the skillful disciplinarian.

I very cheerfully commend her to any school desiring the  
services of an excellent teacher.

Very respectfully,

A. C. Apgar.

Note.—The beginning of a letter of recommendation seems to  
many people the most difficult part of the letter. The foregoing  
forms may be used. The following are also correct:

1. "Mr. Samuel Adams being about to leave my employ, it gives me great pleasure to testify," etc.
2. "Mr. Samuel Adams, the bearer, who is leaving my employ has been," etc.
3. "This is to certify that Mr. Samuel Adams, who has been in my employ for the past five years," etc.

### GENERAL SUGGESTIONS ON LETTER-WRITING.

All favors or courteous attentions that require acknowledgment should be acknowledged promptly.

When one has been on a visit to a friend living at some distance, he should, on returning home, write at once of his safe arrival and his appreciation of the hospitality he has enjoyed.

Crossed letters should not be sent even to near relatives. Letters about one's own affairs, when requiring an answer, should contain a stamp or a stamped envelope for return postage.

Social letters should never be written on foolscap paper nor on half sheets.

White or delicately-tinted paper is the best and most tasteful.

In writing to a stranger it is best for the writer to sign his full name.

A note written in the third person should never have the writer's signature attached.

In replying to a note written in the first person it is highly impo-  
site for the one who answers to use the third person.

"Honorable" and similar titles should not be prefixed to one's name by the writer himself.

A letter of introduction, if sent by post, should contain the card of the person introduced, and should be sealed.

In every letter you compose write plainly, spell correctly, and use the best language at your command.

## PART II.

# RHETORIC.

Rhetoric treats of discourse. It is both a science and an art.

As a science, rhetoric investigates and defines the principles of correct composition; as an art, it enables us to apply these principles in expressing our thoughts.

The Meaning of the word Rhetoric.—The word "rhetoric," derived from the Greek *rhetor*, a speaker, was originally limited to the art of oratory or spoken discourse. But since the principles which apply to spoken discourse apply with equal force to written discourse, the meaning of the term has been so extended as to include both written and spoken composition.

The Relation of Rhetoric to Grammar and Logic.—Rhetoric necessarily involves a knowledge of Grammar and of Logic, and is therefore closely related to both. It is evident that composition to be effective must be not only correct in language, but also correct in thought. That is, the sentence must be constructed in accordance with established good usage of language, which it is the office of Grammar to make known; and the ideas must be expressed in accordance with the laws

# COMPOSITION.

COMPOSITION is the art of inventing ideas and expressing them by means of language.

## CHAPTER I.

### INVENTION.

Invention, as used in Rhetoric, is that which treats of finding thought to be expressed in words.

Strictly speaking, Invention does not belong to Rhetoric as an art. It is not the province of Rhetoric to find what to say, but to tell how to say it most effectively. As has been said by Dr. Hill, "If it were otherwise, Rhetoric would be a universal science," laying down rules for the members of every profession. A few condensed suggestions on the topic may, however, be of value.

The processes in Invention are three:

1. *The Choice of a Subject;*
2. *The Accumulation of Materials;*
3. *The Arrangement of the Matter.*

#### 1. The Choice of a Subject.

The first step in composition is the selection of a subject, and it is often a difficult step. But it is impossible

for one to write anything of value unless he have a theme in his mind on which his thoughts are steadily fixed.

In the selection of a subject the following cautions are important:

1. *Select a Subject which you can Discuss.*—It is foolish for a writer to attempt to discuss a subject about which he knows nothing. Leave such subjects as Evolution, Freedom of the Will, and the like to such as understand them more thoroughly.

2. *Be Careful not to Select too Broad a Subject.*—It is much easier to write on a topic that carries you along in one line of thought than on a topic in which the lines of thought have a constant tendency to diverge. For this reason a topic like Coeducation is better than the subject of Education in general.

3. *Avoid Trite Subjects.*—It is not probable that a young writer can say anything either new or interesting on a subject already worn threadbare. But, independent of this, the writer will not find it interesting, even to himself, to be saying over what others have already frequently said.

4. *Select a Subject in which you are Interested.*—One cannot write well on a subject in which he has no interest; but, on the other hand, if the topic be one which is personally interesting to the writer, thoughts will come rapidly and freely. Composition on uninteresting topics always makes task-work.

5. *Select a Subject in which you Believe.*—This is especially important in argumentative writing. Earnestness on the part of the writer will go far toward convincing those to whom the composition is addressed.

6. *Suit your Subject to the Occasion.*—Even the best of subjects may fail of its purpose if unsuited to the occasion which calls forth the essay. The subject should be in harmony with the feelings proper to the occasion, including the character and sentiments of the persons addressed.

7. *Select a Subject of Present Interest if Possible.*—The attention of those called upon to listen to an essay is always more easily secured and held when the topic is of interest at the time.

8. *Suit your Subject to the General Intelligence of the Audience.*—Even scientists sometimes make the mistake of discussing publicly before promiscuous audiences subjects which are understood by but a small percentage of those who listen. To secure the attention of an audience, and hold it, such topics should be chosen for discussion as that audience fully understand.

9. *State your Subject Intelligently.*—They who are to read your productions or listen to them have a right to know what ground you propose to cover. The mental effort of the reader may thus be economized, instead of being spent in trying to understand what the author is attempting to show.

Some popular authors have violated the provisions of this caution by giving to their books such titles as *The Past, the Present, and the Future, Sesame and Lilies, Chips from a German Workshop*, and the like.

10. *Limit your Subject to the Points to be Covered.*—If your topic is The Benefits of Commerce, don't give it the broad title "Commerce."

*Note.*—It is, however, difficult to induce beginners to adhere to rules like the foregoing, when even such writers as Ruskin and Max Müller violate them by giving fanciful titles to their books.

## 2. Accumulation of Materials.

Next in order to the selection of a subject is the gathering of materials—thoughts, facts, proofs, and illustrations. The young writer who has nothing to say but what has frequently been said before will claim the attention of but few. It is necessary that he should have new facts to present, new proofs to offer, new illustrations to give, and new and original methods of presentation, if he hopes to enlist the interest and attention of those for whom he writes. In order to accomplish this the following cautions are suggestive:

1. *Keep a Blank-book.*—This should be of convenient form, that it may be carried in one's pocket without inconvenience. In it the writer should note whatever facts, thoughts, or illustrations may come to his mind after the subject has once been chosen.

2. *Observe Closely.*—Whatever the subject chosen, the writer should be a close observer of such incidents and facts as have a bearing on the subject. This will add not only to the writer's originality, but also to the interest of the manner in which he treats the subject.

3. *Reflect.*—When one thinks closely on any subject, he is almost sure to have something original to say, especially if he be interested in the subject which he proposes to discuss. Such thoughts as suggest themselves should be noted in the blank-book for future reference.

4. *Read on the Subject.*—When one's subject is such as has been written on by others, the essayist should read what others have said, not for the purpose of quoting or catching their ideas, but because the thoughts of others will awaken thoughts in our own minds. These latter

should be noted down as they suggest themselves to us, and not what others say or think. Should the subject not be one on which others have written, there may still be collateral subjects on which it may be profitable to read because of the thought likely to be suggested.

5. ~~Books~~ Much that is not found in books may be gleaned from conversation with persons of intelligence. One should never fail to get all the information possible from every available source before he attempts to express himself; and conversation with persons of intelligence is one of the richest sources.

**Gibbon's View.**—Gibbon, in speaking of his own habit of reading, says: "After a rapid glance on the subject and distribution of a new book, I suspend the reading of it, which I only resume after having examined the subject in all its relations—after having called up in my solitary walks all that I have read or thought or learned in regard to the subject of the whole book or of some chapter in particular. I thus place myself in a condition to estimate what the author may add to my general stock of knowledge, and I am thus sometimes favorably disposed by the concordance, sometimes armed by the opposition, of our views."

Dr. Arnold, the great English teacher at Rugby, gave his opinion as follows: "That is the best composition which shows that the boy has read and thought for himself; that the next best which shows that he has read several books, and digested what he has read; and that the worst which shows that he has followed but one book, and that without reflection."

### 3. The Arrangement of Materials.

The materials having been gathered, the orderly and harmonious arrangement of these materials is necessary to make a beautiful and impressive literary production. The important step next to be taken is the construction of a *framework* or *outline* of the theme. This is done by selecting the leading thoughts from the materials

collected and arranging them as topics for paragraphs. The following *suggestions* will be found helpful in arranging an outline:

1. *Search for the Leading Thoughts.*—The material which has been gathered should furnish a number of leading thoughts. These should be selected, and each should be made the basis of a paragraph, and the subordinate thoughts, facts, and illustrations should be grouped under these as additional proofs.

2. *Place the Leading Facts in a Logical Order.*—A systematic composition, in which each main thought follows its predecessor in a natural order, will be much more effective than one in which the natural order of development is disregarded; and this is particularly true when time is an element.

3. *Reject Weak Materials.*—The arrangement of an outline will help greatly in presenting only those thoughts and illustrations that are most effective. The weakness of many productions may be traced directly to the fact that weak materials, while they add nothing to the strength, have been retained to swell the size.

Independent of the foregoing, the following may be claimed as the important *advantages* of an outline:

1. It enables the writer to compose within prescribed limits.
2. It enables him to write more easily.
3. It enables him to confine his preparatory reading to the subject in hand.
4. It furnishes valuable mental discipline.
5. It makes the composer systematic both in his methods of thought and in his mode of expression.

These advantages are so obvious that they need no argument to show their truth and importance.

## CHAPTER II.

### THE PARTS OF COMPOSITION.

The two chief divisions of Composition are *prose* and *poetry*.

The parts of composition, whether prose or poetry, are *Narration, Description, Exposition, and Argument.*

1. **Narration** is the recital of real or imaginary facts or events.

#### SUGGESTIONS.

In composition of a narrative character the following suggestions should be heeded:

1. *A neat or an Elegant Style should be Adopted.*—Sufficient ornament should be used to make the account interesting, and yet not so much as to draw the attention from the facts of the narrative itself.

2. *Events should be Related in the Order of their Occurrence.*—There may be exceptions to this rule, but, in general, it is best to follow the natural order of events. In history this natural order is greatly aided by dates.

3. *The Narrative should be Complete.*—A narrative which leaves out important details or reaches no conclusion is apt to be unsatisfactory.

4. *The Writer should have a Clear Idea of the Events to be Narrated.*—It is evident that one cannot relate clearly

and intelligently events which are not clear in his own mind.

5. *Sufficient Details should be Given to make the Narrative wholly Intelligible.*—Facts which otherwise might be irrelevant frequently may be used with good effect in preparing the mind to understand subsequent occurrences.

6. *In Order to be Effective every Narrative should have a Culminating Point.*—This is especially true in fiction, where we constantly look forward to this point of interest or *dénouement* of the plot.

7. *In Imaginative Narrative the Plot must be Plausible.*—Even the ordinary reader loses interest in a narrative which not only relates impossible events, but also follows a plot that is not plausible. The more plausible the plot, the more lively will be the interest awakened.

2. Description consists in the delineation of objects or their characteristics by means of words.

The subjects usually described are either material objects, natural scenery, or persons.

The following extracts will serve to illustrate these three forms:

1. **Dickens' Description of American Cars.**—"The cars are like shabby omnibuses, but larger, holding thirty, forty, or fifty people. The seats, instead of stretching from end to end, are placed crosswise. Each seat holds two persons. There is a long row of them on each side of the caravan, a narrow passage up the middle, and a door at both ends. In the centre of the carriage there is usually a stove, fed with charcoal or anthracite coal, which is for the most part red hot. It is insufferably close, and you see the hot air fluttering between yourself and any other object you may happen to look at, like the ghost of smoke."

2. **Scott's Description of a Yorkshire Forest.**—"The sun was setting upon one of the rich grassy glades of this forest. Hundreds

of broad headed, short-stemmed, wide-branched oaks, which had witnessed perhaps the stately march of the Roman soldiery, flung their gnarled arms over a thick carpet of the most delicious green-sward. In some places they were intermingled with beeches, hollies, and copsewood of various descriptions so closely as totally to intercept the level beams of the sinking sun; in others they revealed from each other, forming those long sweeping vistas in the intricacy of which the eye delights to lose itself, while imagination considers them as the paths to yet wilder scenes of sylvan solitude. Here the red rays of the sun shot a broken and discolored light that partially hung upon the shattered boughs and mossy trunks of the trees; and there they illuminated, in brilliant patches, the portions of turf to which they made their way."

3. *Cooper's Description of David Gamut, the Singing-master.*—"The person of this remarkable individual was to the last degree ungainly, without being in any particular manner deformed. He had all the bones and joints of other men, without any of their proportions. Erect, his stature surpassed that of his fellows, though seated he appeared reduced within the ordinary limits of our race. The same contrariety in his members seemed to exist throughout the whole man. His head was large; his shoulders were narrow, his arms long and dangling; while his hands were small, if not delicate. His legs and thighs were thin nearly to emaciation, but of extraordinary length; and his knees would have been considered tremendous had they not been outdone by the broader foundations on which this false superstructure of blended human orders was so profanely reared. The ill-assorted and injudicious attire of the individual only served to render his awkwardness more conspicuous."

#### SUGGESTIONS.

1. *In Making a Description the Chief Points of Interest should be Considered.*—It must be taken for granted that the reader understands and appreciates the ordinary points in the subject to be described, and it is better, therefore, to give less attention to these and more to the chief points of interest.

2. *A Description should be Individual rather than General in Character.*—This gives vividness to descriptive composition. Notice the following extract:

*From Lew Wallace's Ben Hur.*—"Opposite us is a fruit-stand. The proprietor has a bald head, a long face, and a nose like the beak of a hawk. He sits upon a carpet spread upon the dust; the wares at his back; by round hung a scum curtaining around his hands reach and arranged upon little stools, he other boxes full of almonds, grapes, figs, and pomegranates. To him now comes one at whom we cannot help looking, though for another reason than that which fixed our eyes upon the gladiators: he is really beautiful—a beautiful Greek. Around his temples, holding the waving tude, is a crown of myrtle, to which still cling the pale flowers and half-ripe berries. His tunic, scarlet in color, is of the softest woolen fabric; below the girdle of buff leather, which is clasped in front by a fantastic device of shining gold, the skirt drops to the knee in folds heavy with embroidery of the same royal metal; a scarf, also woolen and of mixed white and yellow, crosses his throat and falls trailing at his back; his arms and legs, where exposed, are white as ivory, and of the polish impossible except by perfect treatment with bath, oil, brushes, and pincers."

3. *Qualities should be Mentioned in their Natural Order.*—The more closely we follow the order in which our observation was exercised in viewing an object, the more likely we shall be to create a vivid impression in the minds of those to whom we give a description. The reader will also more readily understand and appreciate the description when given in this order, and see the object as seen by the writer.

4. *The Use of Comparisons makes Description Vivid.*—Many descriptions owe much of their beauty to the employment of similes. See Goldsmith's closing description of the village pastor:

"As some tall cliff that lifts its awful form,  
Swell from the vale, and midway leaves the storm,

*Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on his head."*

Sometimes the use of a single adjective aids greatly in illuminating a scene. Thus:

*"And ready now  
To stoop with wearied wing and willing feet."*

5. *Description is Usually made most Vivid by Employing the Present Tense.*—The effect of this is to bring the picture vividly before the mind of the reader, while it also enables the writer to express himself with greater enthusiasm and interest.

6. *The Style should Correspond to the Character of the Subject.*—Thus, if the subject be a sublime one, the language should be made to correspond; and if beauty be the leading characteristic, the language should be of a character to suit. In either case the use of appropriate figures and ornament is permissible.

3. Exposition consists in the discussion of some abstract or general topic.

It is generally applied to the discussion of some scientific subject, setting forth its rules, principles, and facts for the purpose of instruction. Thus a treatise on grammar or botany consists principally of exposition.

In its most extended sense young writers have but little to do with exposition; but in a more limited sense topics of this kind, such as education, labor, the arts, life, etc., seem to be favorites with young writers.

#### SUGGESTIONS.

1. *In Exposition a Neat, Concise Style should be Used.*—Inasmuch as the simple object of exposition is clearness of expression, the nature of the subject in most cases excludes ornament.

2. *Only the Carefully-informed should Attempt Exposition.*—It is very evident that those who are not well informed on any subject are not well prepared to instruct others on such a subject. Exposition in such cases would be apt to lack point, and could not be regarded as authoritative.

4. Argument is the statement of reasons for or against a proposition. Argument is made with the view of influencing the belief and conduct of others. It is the most important of all composition, for the reason that there is scarcely an individual who does not find occasion to use argument, either oral or written, for the purpose of influencing the belief and conduct of his associates.

Argument aims to persuade; there are therefore two conditions to be influenced, belief and feeling.

The first object of argument is to convince or control the belief of the person or persons addressed. To do this, arguments must be produced, consequences must be shown, and reasons must be given.

The second object of argument is to move the feelings. Facts may be produced and reasons be given, and yet in such a way that the feelings are not influenced. In addition, therefore, to convincing the person addressed, the facts and arguments must be presented in such a way as to arouse the feelings. Generally, the appeal to the feelings is the more powerful of the two in the matter of controlling conduct.

#### SUGGESTIONS.

The following are some of the most important suggestions on argumentation:

1. *A Definite Method should be Adopted.*—In dealing with some subjects, especially when the object is merely to

influence belief, a mere effort to convince is sufficient. At other times it may be more important to appeal to the feelings, while at still others it may be best to combine both forms of argument. In any case there should be a definite plan of attaining the object sought.

2. *The Character of the Persons to be Addressed should be Understood.*—Whether the argument be oral, as in the case of debates, speeches, addresses, lectures, and sermons, or whether it be written, the persons addressed should be understood, as well as their general habits, their methods of thought, their daily surroundings, and everything else that may be of influence in controlling their thought and action. The most successful writers and speakers are not those who best understand their subjects, but those who best understand the people whom they address. The secret of success lies in addressing people as they are, not as they are supposed to be or as they ought to be.

3. *Argument may be Illustrated.*—Facts may be stated in such a way as to convince, but appropriate illustration adds force, especially where the feelings are to be reached. Gough, in his temperance addresses, always relied much on his inexhaustible fund of anecdote and illustration. So also of other evils: more has been done to correct them by vivid illustrations than by direct appeals.

4. *The Validity of Argument depends upon Unquestioned Statements.*—A statement that may be doubted should not be employed in argument, for the reason that if it does not possess the element of certainty, it weakens rather than strengthens an argument, and shows the weakness of the principle to be established.

5. *State the Position Clearly at the Outset.*—Much debate is valueless because of the fact that the disputants sometimes do not make clear at the outset what they propose to establish. It is no uncommon thing for men to argue for hours, and finally discover that the difference between their positions at the outstart was not of sufficient importance to merit an argument.

6. *State the Question Fairly.*—It is imperative that a fair debater state not only his side of the question, but also that of his opponent. It is also important that the indisputable points made by an opponent be conceded. Nothing brings conviction to the minds of hearers so surely as the impression that when one offers argument he does so fairly, conscientiously, and with full concession to unquestioned facts on the other side.

7. *Possible Objections should be Anticipated.*—This is especially true where, in a debate, each debater is limited to a single speech. In general, it is best to answer these objections before entering on the main argument. The hearer is thus better prepared to listen to the direct argument.

8. *Complete each Argument Separately.*—If each argument be made conclusive in itself, the general argument will not only be clearer, but it will also make a deeper impression, and the hearer will be enabled the more readily to reach a conclusion.

9. *In citing Authorities, cite only those that are Accessible.*—This is but fair to your opponent, and it avoids the possibility of one's being accused of unfairness or pedantry.

10. *Analyze the Argument of your Opponent.*—Nothing is so effective as the dissection and analysis of opposing

influence belief, a mere effort to convince is sufficient. At other times it may be more important to appeal to the feelings, while at still others it may be best to combine both forms of argument. In any case there should be a definite plan of attaining the object sought.

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9. *In citing Authorities, cite only those that are Accessible.*—This is but fair to your opponent, and it avoids the possibility of one's being accused of unfairness or pedantry.

10. *Analyze the Argument of your Opponent.*—Nothing is so effective as the dissection and analysis of opposing

arguments when one is able to show that they either have no strength, do not bear on the question, are a mere repetition, or are in themselves self-contradictory.

11. *Avoid Weak Arguments.*—This is always best, unless you have a weak cause to defend, and even here it is best to use the strongest arguments possible. In addition to this, it is not best to use too many arguments, for one's cause may be really weakened by such an overabundance of argument as to tire those who are to pronounce judgment. Similarly, over-strong and voluminous arguments against a weak cause are unnecessary. It does not need the charge of a battery to demolish a mouse.

12. *Arguments should be Put in the Form of Climax.*—The strongest and most forcible arguments should be retained for the last. Where it is deemed necessary to gain the attention of the hearers, as where the attention has been captured by another speaker, it is well to begin with a few forcible arguments. In any case, the one who offers his arguments should have a clear idea in his mind of what he proposes to say; and in this respect nothing can be more helpful to him than a carefully-prepared outline.

13. *A Summary should Follow at the Close of the Arguments.*—This will put the whole argument in a concise form, enable the hearers to associate closely the strong points, and round out the whole discussion in such a way as to present the importance of the subject in the most impressive and most convincing manner.

## CHAPTER III.

### PROSE COMPOSITION.

Prose is the term applied to ordinary, natural, straightforward composition. It includes all writing not expressed in verse.

Divisions.—The chief divisions of prose composition are Letters, News, Editorials, Reviews, Essays, Treatises, Travels, History, Fiction, and Discourses.

#### 1. LETTERS.

Note.—The subject of Letters and Letter-writing has been fully discussed on pp. 55 to 92, inclusive, and therefore is omitted here.

#### 2. NEWS.

Next to letters, the writing of news items is both the most common and the most frequent kind of composition.

The *literary character* of news items is not generally of a high order, chiefly because a large part of the work has to be done in great haste. The writers have but little time to make an effort at elegant style, nor would such a style be in good taste.

The chief features aimed at by the writers of news are *accuracy, condensation, and clearness.*

1. **Accuracy.**—Accuracy in a news item has a two-fold signification. A news item should be accurate not only as to the facts, but also as to the language. The latter especially comes within the province of Rhetoric.

The faults most likely to be committed by news-writers are inaccuracies of construction and inaccuracies in the use of words. It is especially important, therefore, that such writers should be thoroughly acquainted with both the subject of Diction and that of ~~Sentence~~.

2. **Condensation.**—The news-writer should express himself in as brief a manner as possible. A fact or an occurrence should be stated but once, and that in concise language. An expert writer will express himself in much less space than one unaccustomed to writing articles of this kind.

*Details should not be Suppressed.*—These are often needed to give interest to what would otherwise be a dry fact; and such details are usually what the reader wants. It is usually the reporter or writer who can give these particulars in the most interesting manner that is most successful.

Young writers, however, will find it a safe practice to revise even items of news before permitting them to pass into the hands of the editor, who may feel compelled to reject the items because of their not being sufficiently condensed.

3. **Clearness.**—The readers of news have not time to disentangle badly-constructed or ambiguous sentences, and it is imperative, therefore, that writers of news should give especial attention to the subject of clearness. Every sentence should be so constructed that its meaning cannot be misunderstood.

A *fault* which writers should avoid is that of using slang. Slang is neither wit nor a substitute for wit. It may appear witty to the writer, but it has an unpleasant effect on the reader, and should be rigidly discarded.

### 3. EDITORIALS.

In the arrangement of a newspaper or a magazine a portion of space is always reserved for the editor or editors in which to express their opinions, usually on the topics of the day. The productions occupying this space are known as *Editorials*.

**The Editor a Teacher.**—In a sense, the editor is a teacher. The personal opinions he expresses are, in general, intended to influence the minds of others. This is his business, and the topics on which he teaches are as various as the entire range of matter in his paper. He is privileged to express his opinion on every imaginable subject, condemning or commending, and explaining or defending, as he may prefer.

### 4. REVIEWS.

A Review differs from an editorial in being more extended. Instead of occupying a small portion of space, it usually occupies many pages of a magazine.

*Macaulay's article on Milton* in the *Edinburgh Review* is one of the most notable examples of a review. It is a kind of writing for which Macaulay was famous, and his productions in this direction are models that have given their author a world-wide fame.

Reviews, like editorials, embrace a great variety of subjects. Usually, though not always, the subject reviewed is some treatise or book.

### 5. ESSAYS.

An Essay is a composition on any subject. Usually, it is a short composition, but the length may be extended

to many pages. This is the case in the essays of Macaulay, those of Carlyle, and others, some of which are known also by the title of reviews.

*Essays differ from reviews*, however, in some respects. An essay does not usually express an individual opinion, as does an editorial or a review. The statements of an essay are more general. It rarely takes a book for its subject. It also treats of a subject in a more formal and systematic manner than is done by a review.

**Style.**—Essays may be written on almost any subject, and almost any style may be employed, the only requisite being that the style of expression shall be suitable to the thought.

There are but few authors who confine themselves to essays alone. Most of the prominent essayists have made their reputation in other departments of literature also. Among those whose works are chiefly essays are Emerson, Carlyle, and Lamb.

## 6. TREATISES.

A *Treatise* is a written discourse setting forth the principles and facts of some subject in a systematic order. Thus, works on grammar, rhetoric, mathematics, science, etc., are all properly treatises, whether designed for text-books or as books of reference.

A *Treatise differs from an essay* in being more formal and scientific, and in being divided into chapters, sections, etc. It is also more complete. We might have an essay on any department of a subject, as the importance of algebra, the relation of algebra to other studies, etc., but a treatise would discuss the science of algebra fully and completely in all its divisions, and set forth its principles.

*The subject of a treatise* is usually some branch of science, while that of an essay may be any topic, scientific or otherwise.

*The style of a treatise* is plain, admitting of few figures, while in an essay much ornament may be used to add beauty of language to beauty of thought.

## 7. TRAVELS.

A *Book of Travels* gives descriptions of places and people as seen by the writer. Such a book should contain a record of things interesting and important as observed by the traveler. It should also contain the author's observations, drawn from what he has seen or learned during his travels. Too many works on travel are lacking in value because they contain chiefly descriptions of places and people, without touching upon the habits, customs, and manners of the people visited, and without any evidence that the observer studied the people and their institutions with the view of giving enlightenment to others.

*Accuracy* is the essential element in works descriptive of travel. Inasmuch as a book of travel is supposed to be written with the purpose of conveying information, it is necessary that the statements made by the writer be correct and reliable.

The *style* in a book of travels should be attractive. Humor may be introduced with good effect, and interesting and exciting incidents of travel should not be forgotten. The more variable the style and the incidents portrayed, the more entertaining will be a book of this kind.

## 8. HISTORY.

A History is a narrative of events. It is a record of the past, giving the facts concerning both nations and individuals, and showing to some extent the causes of the present condition of different nations.

The purpose of history is instruction. The events recorded should, therefore, be those that are most important, and that have had the strongest influence in moulding the government with which they have been connected.

~~Impartiality, and accuracy are the essential elements of a well-written history.~~ An author has no right to be partial to any of his heroes, especially where such partiality may do injustice to others. He must also be faithful and accurate in all his statements, leaving the reader to draw his own conclusions.

The topics discussed in a history may be greatly varied. Former histories dwelt mainly on warlike exploits, both naval and military, while many of the later histories dwell to a great extent on the civil pursuits and progress of the people. It is probably better that both should occupy a prominent place, especially the important events that have had any influence in deciding the growth and destiny of a nation.

The style of a history should be both dignified and entertaining. It need not, and should not, be limited to the dry statement of facts, but figures, where appropriate, may be introduced with good effect. It should never degenerate into mere flippancy and frivolity.

Annals are usually historical facts arranged in a chronological order.

Memoirs are the most noteworthy and important facts, usually, in connection with the life of the writer or falling under his personal observation. They are less dignified than history. They are mainly reminiscences, and may therefore be related in a less dignified style.

Biography is the history of an individual. It differs from history in being limited to a less extended field, while history, on the other hand, deals with the public life of a nation.

An Autobiography is a biography of a person written by himself.

## 9. FICTION.

A work of fiction is a story of the lives of imaginary persons. It may deal with real men and women, but when it does so, it uses fictitious names, and does not pretend to give their actual conversations and doings.

The aims of fiction are various. Sometimes, as in Scott's historical novels, it is to teach history; sometimes it is to expose social vices, as in most of Dickens' novels; and in some cases to enforce moral or religious truths, as in the novels of E. P. Roe and in most Sunday-school stories.

The chief classes of fictitious literature are *Novels* and *Romances*. The latter are regarded as a class of fiction which deals with the more extravagant incidents and sentiments of life. Present writers, however, make but little distinction between the two classes.

A dialogue is a fictitious conversation between two or more persons.

The *essentials to success* in a good work of fiction are a good plot or chain of incidents and a striking and life-like portraiture of character. These both are important, that the interest of the reader may be raised to the proper pitch and be maintained throughout.

## 10. DISCOURSES.

A Discourse is a composition intended to be spoken or read to the persons addressed, instead of being read by the author.

Kinds of Discourse.—The principal kinds of discourse are *Oration*s, *Addresses*, *Speeches*, *Lectures*, *Sermons*.

1. *Oration*s.—An *Oration* is a discourse of the most dignified and elaborate kind.

The subject is usually some important person or event; as, Everett's oration on "Washington"; Webster's oration on "Liberty and Union"; Burke's "Impeachment of Hastings."

Sometimes the term is applied to the graduating and other speeches of students at school, but hardly with propriety, as the oration is a production of such an order that it is beyond the reach of any but the most finished speakers.

Parts of an *Oration*.—The parts of an oration are—1. The *introduction*; 2. The *discussion*; 3. The *conclusion* or *peroration*.

1. The object of the introduction is mainly to gain the attention and good-will of the audience, and put it in a condition to listen to argument.

The following suggestions are given without argument, as essential to a good introduction :

- a. An introduction should be easy and graceful.
- b. It should be modest, not promising too much.
- c. It must not be characterized by vehemence or passion.
- d. It should not anticipate any material part of the discussion.
- e. It should be adapted in length and character to the discourse to follow.

2. The discussion, or main part of the discourse, should be thorough. No definite rules can be given for the method of treatment for every subject, but the following general suggestions may be of use :

- a. Only such arguments should be selected as are strong and convincing.
- b. In arguments of varying strength begin and close with some of the strongest.
- c. Arguments must not be too frequently repeated or too greatly expanded.

3. The conclusion or peroration of the discourse should leave a strong impression. It should, therefore, be prepared with special care. Sometimes this is done by giving a brief summary, and sometimes by a neatly-turned sentence which sums up the most powerful arguments previously advanced. But, however done, it should always be done in such an effective way as to win immediate recognition from the audience as being well done.

The ancients divided orations into three classes :

1. *Demonstrative*, the object of which was to praise or to censure. These were chiefly panegyrics, eulogies, and funeral orations.

2. *Deliberative*, the object of which was to persuade or advise. The subjects here discussed were war, finance, politics, and public improvement.

3. *Judicial*, the object of which was to accuse or defend. This kind of oratory was confined wholly to the courts of law.

### QUALITIES ESSENTIAL TO AN ORATION.

From the nature of an oration it is evident that the style should be elevated. Ornament may be freely introduced, but it must be of the most exalted character.

The following are among the most important essentials:

1. **Direct Address.**—Direct address must be employed, because the main object of the oration is an appeal to the audience. In addition to the directness of address, an oration must be adapted to the audience before whom it is to be delivered.

2. **Unity.**—A formal address should have unity of subject. This does not prevent the speaker from discussing a variety of topics, but they must all have a direct bearing on the main topic.

3. **Dignity.**—It is not inconsistent with the object of an oration to introduce both wit and humor, but neither should be permitted to detract from the general dignity demanded by every formal oration.

4. **Ornament.**—As has been said, figurative language, but only of the most exalted kind, is conducive to oratory; but sense should not be sacrificed to sound, nor should ornament take the place of fact.

5. **Energy.**—This is more necessary in an oration than in any other kind of discourse. The style of the orator should be such as to enable him to sway his audience at will, demanding and controlling their sympathy with every sentiment expressed.

### QUALIFICATIONS ESSENTIAL TO THE ORATOR.

1. **A Thorough Knowledge of his Subject.**—The greatest orators in all ages have been men of sound scholar-

ship. This was true of Burke, Webster, Pitt, and others, especially in the topics which they chose as the subjects of their orations.

2. **A Knowledge of Men.**—Those who can best influence men are they who most thoroughly understand human nature. An orator must know what men's feelings are in order that he may know how to control them; and he is generally most successful in this direction who most closely studies men's minds.

3. **Feeling.**—The most powerful orations are undoubtedly those in which the orator himself feels the importance of his work, and has full belief in the importance of the sentiments he expresses.

4. **Self-Possession.**—An orator must have confidence not only in the importance of the cause he presents, but also in himself as being able to present his sentiments in a fearless manner and yet with proper liberality.

2. **Addresses.**—An address is a discourse somewhat similar to an oration, but not of so high a character. Addresses may be of great variety and be delivered on any occasion.

3. **Speeches.**—A speech differs from an address only in the point that it is spoken, while an address may be either spoken or written.

Speeches may be delivered on all sorts of occasions and on any topic whatever. Thus, we have political speeches, postprandial or after-dinner speeches, speeches to school-children, to town meetings, to legislative bodies, etc.

Among these, the after-dinner speech, which should abound in wit and happy allusions, is one of the most

difficult to make, because it must, to a great extent, grow out of the occasion and the speaker must be quick at repartee.

A plea is an oral discourse or speech delivered by a lawyer to a court or a jury.

4. Lectures.—A lecture is an oral discourse delivered before a school, a class, or a popular audience with the view to imparting instruction.

Lectures delivered to schools, churches, societies, or social assemblies like the last are designed to convey instruction as their chief object; but lectures delivered before prominent and popular audiences are designed partly to entertain and partly to instruct. There are some so-called lectures which have no element of instruction in them. They are designed more to create excitement than anything else. These hardly rise to the dignity of lectures, and have no claim to the title.

5. Sermons.—A sermon is an oral discourse delivered by a clergyman to a congregation; it usually takes for its subject some passage of Scripture, which is explained and developed, and an application made to the conduct and life of the hearers.

Sermons may also be delivered by others than clergymen. These are called *lay sermons*. Coleridge was noted for his lay sermons.

## CHAPTER IV.

### POETRY.

Poetry is that division of discourse in which thought addressed to the feelings and the imagination is expressed in the form of verse.

Essentials.—The essentials of poetry are the following: 1. It must be the product of the imagination; 2. It must aim to please; 3. It must be in the form of verse.

1. It must be the Product of the Imagination.—There is much verse that cannot properly be called poetry, and for whose existence as verse there seems to be no possible excuse, except that the meter and the rhyme please the ear. Poetry rises above what is merely narrative, descriptive, or argumentative. It is the product of a creative imagination under excitement. It is an ideal creation of the mind. Its characters, its incidents, its scenes, and even its language, are drawn from the writer's imagination, and not from the real world. Shakespeare, himself one of the greatest of poets, thus pictures the process:

"The poet's eye, in fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven,  
And, as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shape, and gives to airy nothing  
A local habitation and a name."