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A SECOND MANUAL
OF
COMPOSITION

LEWIS

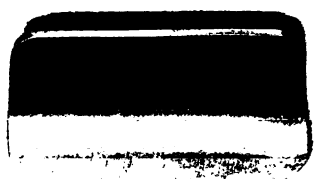


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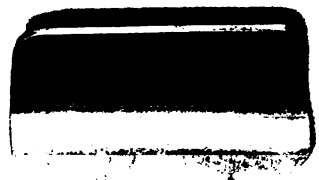


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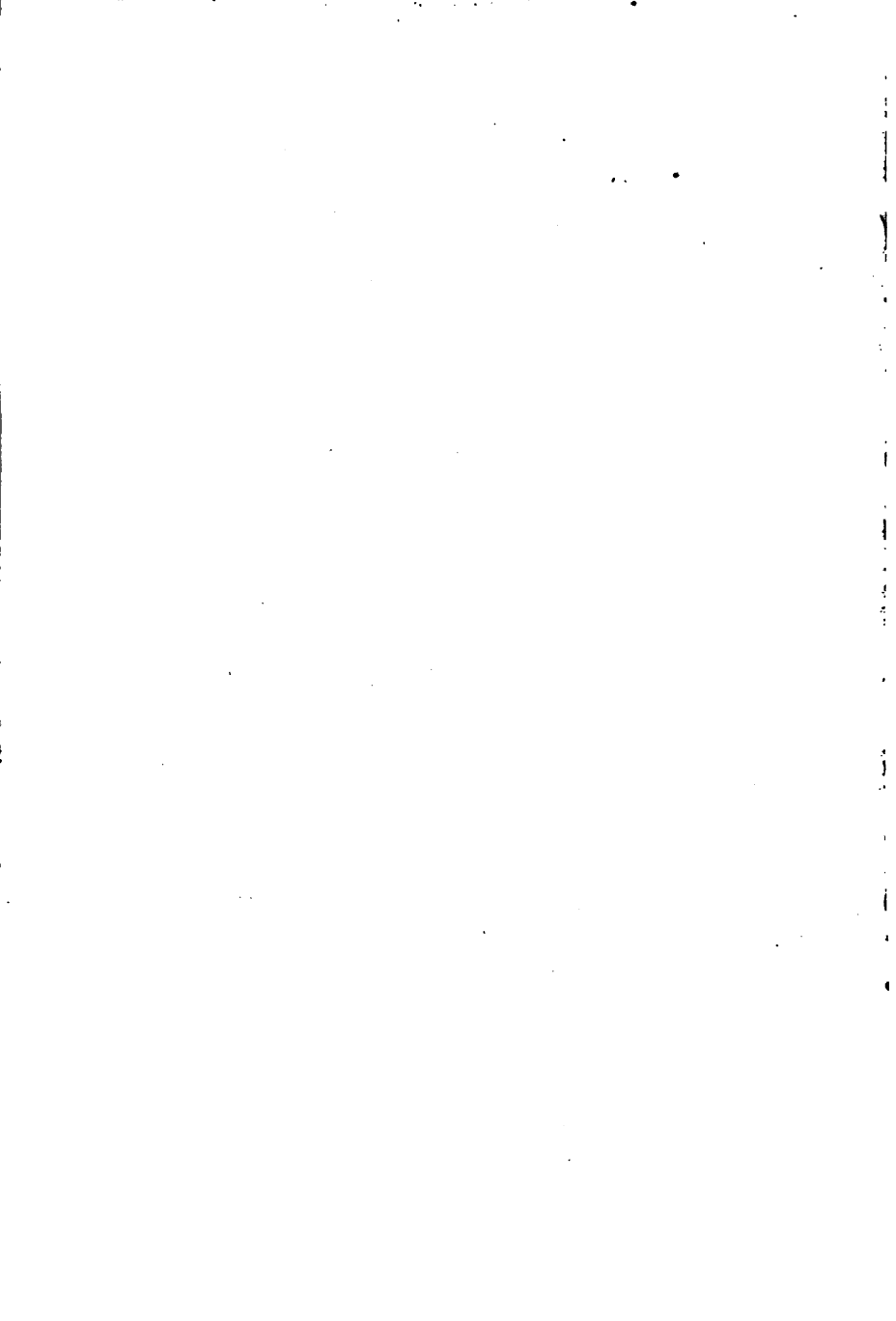
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**A SECOND
MANUAL OF COMPOSITION**

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A

SECOND MANUAL OF COMPOSITION

DESIGNED FOR USE IN SECONDARY
SCHOOLS

BY

EDWIN HERBERT LEWIS, PH.D.

PROFESSOR OF ENGLISH IN THE LEWIS INSTITUTE, CHICAGO
AUTHOR OF "A FIRST MANUAL OF COMPOSITION," "AN INTRODUCTION
TO THE STUDY OF LITERATURE," ETC.

New York

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PREFACE

ALTHOUGH no prefatory defence of a text-book can in itself have much weight when the book is constantly being taken from the teacher's desk and submitted to the searching tests of the class room, yet it is only a matter of courtesy that the author should try to state his point of view. The view taken in this book regards the aim of Composition as two-fold: first, to help the student by methods both constructive and critical to master a simple, correct, and closely reasoned style; and secondly, to exercise his imagination, his sense of beauty, and his sense of conduct. The book does what it can to help in accomplishing these ends. It can be used for a one year course or a two year course, by second, third, or fourth year pupils in a secondary school. It does not assume that the student has already approached composition systematically, although it recognizes the necessity of giving different illustrative material and a

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different statement of theory from what could satisfactorily be given to the boy of thirteen or fourteen.

The book consists of two parts, the first treating composition in general, the second composition in its particular modes or species. Study of the kinds of composition is usually deferred until college; but for securing inventiveness and enthusiastic interest, nothing succeeds in secondary work like a sympathetic presentation of narration, description, and exposition. So far as his experience of life will permit, the high school student has every right to know these subjects alive, not as mere *corpora vilia* illustrating the sentence, the paragraph, and the choice of words. We do not tell a young child to write a series of periodic sentences, or to analyze a theme-subject into its paragraph topics, for he cannot; we tell him to write a story, or describe a playmate, or explain a game. It therefore passes comprehension why, in so many cases, the student is allowed to spend the four most critical years of his life with practically no rhetorical instruction except what concerns the standards of good usage, diction, and structure. Such study accomplishes little more than training

in orderliness. Constructive it may be, in the sense that the student learns to build sentences and paragraphs with regard to unity and coherence, but creative it is not in any sense. Excessive, exclusive study of standards and structure often adds to that crude intellectualization, that separation of symbol and thought, that worship of method apart from matter, that neglect of the sense-elements, the interests, the ideals of life, which is the greatest danger of education now and always.

But criticism is ready with its answer, and there is truth in the answer. "If you make the larger interests the main concern, you will perhaps produce a better member of society than merely formal study could have produced, but you will produce an ignoramus. You forget that the technique of writing is extremely difficult, even in its elements. For students who come to it late, as students so often do come, English must be a mechanical study before it is a liberal study. Parents expect their children to be partly cured of their bad habits of expression before being developed symmetrically.

"Besides," proceeds the critic, "who would underrate the importance of the study of struc-

ture from an intellectual and analytic point of view? It is no Herod of young geniuses. No student, however correct, fluent, or imaginative, should be excused from a kind of work which makes him the master rather than the slave of his fancy. Your really great artists are also great analysts, and no art-product, unless subjected in the making to that heat of analysis which burns so fiercely in a great creative mind, will long resist the pressure of heavy time.

“Of course,” he goes on, “the analytic and the imaginative powers should grow together, otherwise there will come a time when fancy dies, and the mind botanizes on the grave of its child. Such a state of things is sad enough, but for the purposes of life it is better than the other extreme. Many a fluent, imaginative, but untrained writer is hopelessly shut out from the practical literary life, because he cannot condense a story, has no sense of structure, cannot grasp the meaning of unity. A year of painful class-room work would not have crushed his powers; it would have saved them.”

We reply to the critic: There can be no quarrel between us; we admit all that you

say. It is a good half of the whole truth. The only remedies that we can see for the incomplete condition of things are, either more time for English courses, so that the technique of writing may be mastered, yet not at the expense of the student's larger life, or a closer fusing of creative work with analytic, so that technical terms will always name concrete inventions of the student himself.

Such thoughts as these have dictated the plan of the present book. It consists of two parts, one of which discusses composition in general, the other the kinds of composition. The study of the structure of the long composition is placed before the study of any part of the theme, and before the study of narration, description, and exposition. This is done because too much must not be taken for granted, even in the case of students who have finished an elementary work,¹ and because by the end of the first high school year students are mature enough, even though previously untrained in the art of structure, to face the question of handling their thought in some quantity. Every effort has been made to render this study of structure as practical as possible.

¹ E.g. *A First Manual of Composition*.

However analytic the principles involved, they are stated one at a time, illustrated by three kinds of examples — narrative, descriptive, expository — and applied in oral and written exercises. The development and the unity of the outline are considered with regard to the laws of time, space, generalization, cause and effect, and contrast. The same laws are then applied to the development and the unity of the paragraph and of the sentence. The use of the three kinds of illustration — narrative, descriptive, expository — is kept up throughout all these chapters, even that on the sentence, for such words as *unity* denote different things in different kinds of writing, and denote little except when the concrete example is at hand. So long as the meaning of every principle is grasped in the concrete, there is no danger that sharp analysis will grow mechanical.

Another device is introduced which, as experience has shown, will materially strengthen the student's grasp of theory. It provides for applying every principle to the student's own work, on a scale small enough to permit thoroughness. Teachers know that many pupils who do intelligently the work of some admirable series of exercises still "go to pieces" in

their own writing. In Part First of this book the construction and progressive revision of five long themes is suggested. As soon as each new principle has been illustrated, and has been applied in the exercises, the student attempts to embody it in his five themes, which have been built up according to the laws of structure out of very different kinds of material. This is not creative work, but certainly it can be made constructive work of a most concrete sort.¹ If it is thoroughly done, the principles that apply to writing in general will really be understood, and may thenceforth be permitted to become less consciously operative. Such revision will not be necessary in the work of Part Second.

On the completion of Part First, the five long themes, now perfected even in diction to the utmost of the student's critical ability, are laid aside, and attention is turned to the kinds of composition. The pupil now writes more freely, on a variety of topics, with much regard to the sense elements. The kind of topics and their grouping are shown in the table of con-

¹ Why this expenditure of critical energy may be constructive and pleasurable rather than destructive and tedious I have tried to explain to the student on pages 33-35.

tents. With certain warnings and restrictions, models are freely set. It is poor pedagogy to fear or to despise the instinct of imitation, in which creative work always begins. Models should be brief but numerous, illustrating one principle at a time. The more interesting they are; the deeper they appeal to the student's hunger for ideals; the farther they stand from the status of *corpora vilia*—why, the more delightful and effective they will be in their influence. It is suggested that the themes produced in the course of studying Part Second should be criticized far less with regard to structure than with regard to the effects produced. Is the theme interesting? Does it stir the sense of pity, or indignation, or humor, at which it was aimed? Are the things described well chosen, beautiful in themselves, vividly presented? Does the exposition really explain? Does the argument really convince or persuade? There is no principle of literature which may not be brought into play in these themes, providing always that the student is kept to the range of his own experience. This provision regarded, time will show that the college instructor, so far from regretting that the candidate for entrance at-

tempted work in the types of composition, will be grateful that an elementary sense of literary effect has been born in that student. It will be elementary enough at best.

The author recommends that the entire book be studied in the order of presentation. It will provide about two hundred and fifty recitations, although the "Exercises" are only one hundred and fifty in number. When time does not permit, or when an instructor, approving the plan in general, finds the proportion of parts unadapted to the needs of his class, various omissions can easily be made. The five long themes can be omitted, or they can be retained and made the only written exercises of Part First. It may be that some teachers will give Part First as a whole, while omitting Part Second from want of time. Even a fourth possibility remains, that of reading Part First through aloud, but of writing only the exercises of Part Second. It is indeed strongly urged that every page used shall be read aloud in class. The American boy is not a good reader in any sense of the word; his newspaper habits and the overcrowded condition of schools conspire to make his infrequent oral

reading stumbling and inexact to an almost incredible degree.

The book contains three appendixes, treating the more troublesome questions, (A) of grammar, (B) of punctuation, (C) of spelling. Appendix B is supplemented by the work of Chapters II and III (Part First), which explain the colon and the semicolon in connection with the subjects of unity and emphasis in sentence and paragraph. Appendix C is supplemented by a list of sixteen hundred words often misspelled.

As usual, the author's best thanks for assistance or criticism are due to his colleagues, Director George N. Carman, Miss Charlotte W. Underwood, Mr. Philemon B. Kohlsaas, and Mr. Lewis Gustafson. Circumstances have unhappily deprived him, however, of the privilege of submitting proof-sheets to these friends.

CHICAGO, September, 1900.

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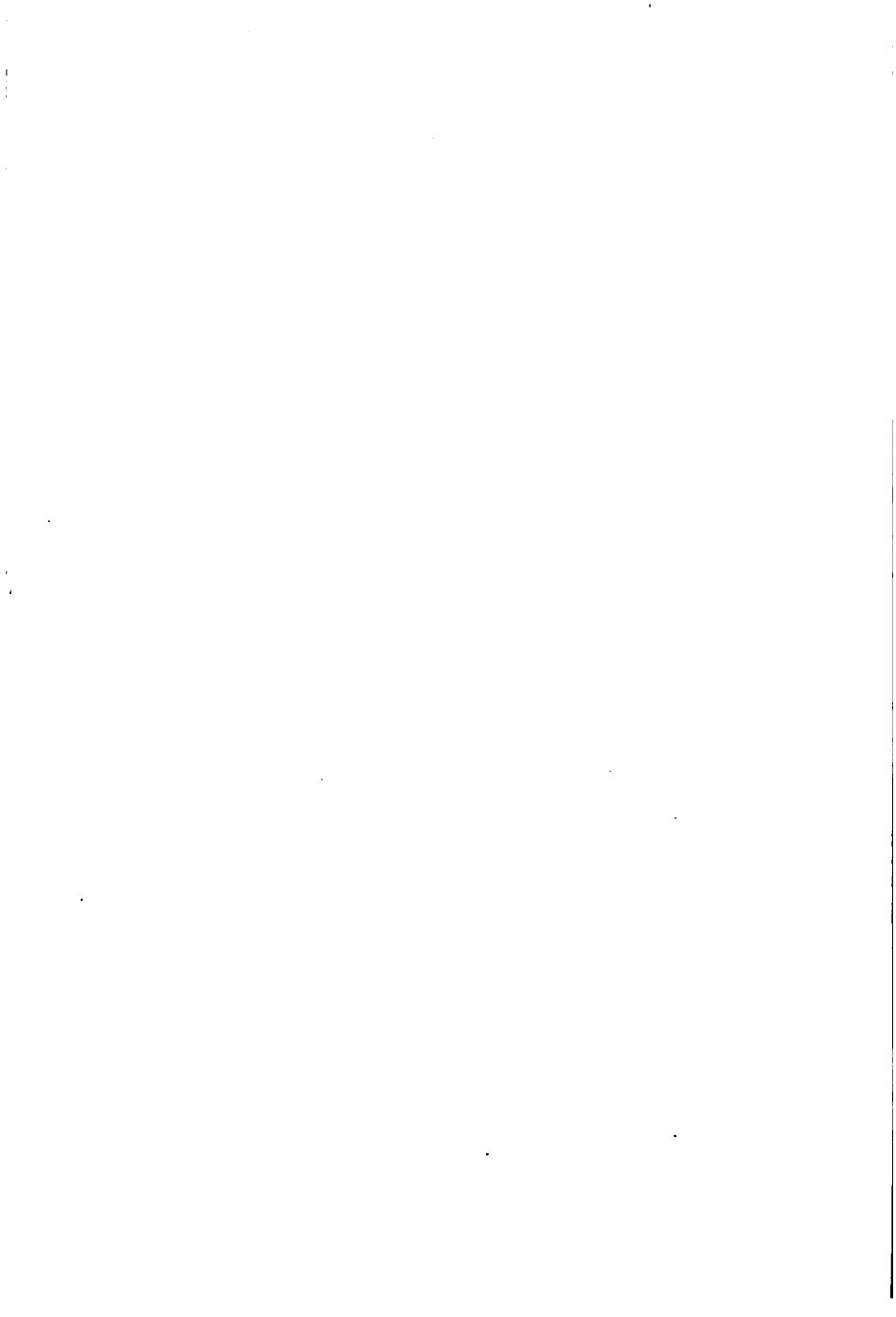
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INTRODUCTION

§ 1. **The Value of Composition.**—There are reasons enough why an American should master his mother tongue. To begin with, it is a part of the American spirit to finish a task once undertaken. To learn the letters of a language, and then to recoil before the task of learning how a few pages may be written clearly and correctly, is hardly courageous. To be beaten by the difficulties of one's mother tongue is but a poor prophecy of success in other enterprises. Another reason is that the commercial value of good composition daily becomes greater; no business can be carried on without men who are able to write fluently, exactly, persuasively. A third reason is the profit and delight which a respectable prose style gives to men and women in society. I would willingly dwell on the delight of writing well, but it is safer to dwell on the profit. Every girl who hopes to inherit and hold social position, or to win it, or to take part in the

philanthropic work in which women are so often leaders, has constant need of good English and of facility in its use.

A fourth reason, the weightiest of all, is that writing almost constitutes an education in itself. We must not forget that language is what chiefly distinguishes men from beasts, and that real command of language, if these words be rightly interpreted, is what most distinguishes the educated man from the uneducated. A great student of human nature, Jean Paul Richter, declared that fifteen years of writing will develop a man more than thirty years of reading. The pity is that this fact cannot be comprehended by students of the age at which learning to write is easiest. It is not too much to say that the boy who does not learn something of the art of writing English before nineteen will never learn the art thoroughly. Yet many a youth looks upon composition as a task to be got rid of as lightly as possible. "I shall never be an author," says he, "therefore why should I learn to write?" He fails to see that writing is thinking, and in a certain sense the only exact thinking. We may have vague notions of a subject, but they do not become

thoughts, convictions — principles to live by and, if necessary, die for — until they are wrought into written sentences; into written sentences, because spoken sentences have no such exactness as written. Think of the battles waged in this country between the years 1861 and 1865. Over what were they fought? Over the meaning of certain sentences — even certain words. This country had dreamed for half a century that it knew the sense of the terms “free and equal”; but it cost a million of men and ten thousand millions of money to define these terms.¹

Most students who use this book have already had some drill in composition. Some of the topics which they have studied, many indeed, will be taken up anew in this book, from a somewhat more advanced point of view than that of their earlier work. It will therefore not be necessary to make any extended preliminary review of past work. Two or three matters, however, need to be spoken of.

¹ Since writing these words I have come upon a similar thought, but brilliantly expressed, in Dr. Holmes's *Professor at the Breakfast Table*. If Dr. Holmes were alive now, he would say that England has lately found much difficulty in trying to “spell” the word “suzerain.”

§ 2. **Preparation of Manuscript.** — One is, the proper preparation of manuscript. Now, manuscript is a name for smooth paper, usually white, on which certain marks or arbitrary signs are neatly written. A piece of paper rumpiled, or disfigured by the marks of dirty fingers, or covered with signs that must unduly be studied to discover their meaning, is not a manuscript except by courtesy. Manuscript should be kept smooth, and when folded should be folded with the precision of machinery. No person should touch white paper before he has washed his hands. No student should write with a clumsily sharpened pencil, or a poor pencil, or a poor pen. None should ever be without the best of rubber erasers and the sharpest of pen-knives. The implements named are as much a part of the business of writing as a carpenter's tools are a part of carpentry. There is little hope for the workman whose tools are lost or dull; and the same is true of the slovenly student. As to ink and to handwriting, one thing should never be forgotten. It is highly discourteous to offer to an instructor — a person whose livelihood depends on his eyesight — a paper that is hard to read. Pale ink can-

not be read without damage to the eyes. Neither can *n*'s that resemble *u*'s, *m*'s that resemble *w*'s, *a*'s that resemble *o*'s, and *r*'s that resemble *s*'s. Neither can words that are placed too close together. Neither can words left gaping in the middle when they should be written solid, as *sun beam* for *sunbeam*, *gal lant* for *gallant*. Neither can a word into which a long tail is whisked by some letter standing in the line above. Neatness and legibility are absolute requisites. No teacher should consent to read a paper that is lacking in these regards. Nor would any student ever offer untidy and illegible work, no matter how clever in substance, if he dreamed how hard it is for a teacher to be just to whatever of merit a badly written paper may contain. A well prepared manuscript always promises a good composition, and many a piece of poor stuff has passed muster merely because its chirography was a relief to weary eyes.

§ 3. **Spelling.**—Closely related to the matter of neatness is that of spelling. A hundred years ago orthography was not considered an essential; but common schooling was a trifling matter then as compared with now. In those times

careful men and neat women spelled in ways which would shame a ten-year-old child to-day. We may long for those days, but we can hardly bring them back. Lexicons are everywhere. For ten cents one can buy a pocket dictionary containing as many thousand words. To-day a written misspelled word betrays culpable carelessness. It may possibly be true that some people cannot learn to spell ; but that is no excuse for such persons when, with dictionary accessible, they leave a misspelled word in manuscript. To remember letters and syllables is an easier task for some than for others. No task in the world is equally easy to all men. But no person is capable of getting an education if he is incapable of learning to spell respectably. The simple fact is that the bad spellers are mostly those persons who have never assumed any responsibility in the matter of their own training. They are the careless, the irresponsible. Let us not shun the disagreeable fact; most boys who spell badly are they who neglect the heels of their boots, fail to put tools back into place, mutilate books, scribble on desks, demolish test-tubes, and in general are expensive children to own; most girls who spell badly are they whose bureaus

will not bear inspection, and who make pins do the work of buttons. Bad spelling in manuscript is the same sort of disgrace as soiled linen in dress.

As for a real mastery of spelling, such as frees one from slavery to the dictionary, it is not beyond most students. It is to be acquired through care in writing, care in pronunciation, knowledge of derivations, and mastery of a few rules. The rules that are most frequently of use are to be found in Appendix C of this book, where also will be found a list of all the common words which a high-school student is likely to misspell. The rules should be perfectly committed to memory, and whenever the pupil finds himself in search of a spelling, he should at once review the rule involved. He should not expect the instructor to take the precious time of the class hour to drill him in spelling. That time is sacred to the interests of the class, who then wish the teacher to do for them things which they cannot do for themselves. And, since a class is a social institution, the student who consumes more than his share of the instructor's time, for whatever purpose, is stealing from his classmates.

§ 4. **Review Questions.** — The following list of questions forms a kind of review catechism, which will do much for the student who conscientiously asks himself the questions concerning each page after he has written it. In case of doubt as to grammar or punctuation, the student should consult one of the first two Appendixes, which are designed for this purpose. Appendix A treats the more troublesome points of grammar, Appendix B those of punctuation. If the required aid is not found, reference should be made to one's old copy of the text-book on grammar or elementary composition.

QUESTIONS¹

1. Is every sentence grammatically complete?
2. Does every verb agree with its subject?
3. Is there a wrong nominative or objective?
4. Do *he, him, they, them, this, these, it, who, which, its, his, her, their*, refer correctly?
5. Does every participle agree with the right person or thing?
6. Are *shall* and *will* used correctly?
7. Is every adverbial modifier in its right place?

¹ The Macmillan Company is able to furnish in tablet form a "Final Draft Paper," each page of which bears this list of questions in the margin. By this device the student can review and revise with ease. The teacher, by merely checking the questions neglected by the student, can quickly dispose of the heavy task of correcting minor errors.

8. Does any comma attempt the work of a period?
9. Is the conjunction *so* preceded (as is right) by period or semicolon?
10. Does any comma interfere between subject and verb, or verb and object?
11. Does any comma interfere before a relative clause which is necessary to identify the antecedent?
12. Is any comma lacking which was needed to show the sense?
13. Is any period, dash, interrogation or exclamation point omitted?
14. Is any apostrophe omitted or misplaced?
15. Are italics (underscoring) omitted or misused?
16. Are hyphens, capitals, or quotation marks omitted or misused?
17. Is every letter of the writing unmistakable?
18. Is any *i* undotted or *t* uncrossed?
19. Does any loop interfere with the line below?
20. Is there too little space anywhere between words?
21. Is there too much space anywhere between letters?
22. Is any word or letter carelessly omitted?
23. Is any word misspelled?
24. Does anything need knife erasure?
25. Is any statement inexact, false, meaningless, or absurd?
26. Has any sentence too many thoughts or clauses?
27. Should any statement be subordinated by *as*, *since*, *because*, *although*, or by a participle?
28. Is there any error or omission in the use of conjunctions?
29. Is there any error or omission in the use of prepositions?
30. Has any sentence a sudden change of voice or mood?
31. Is there on the page an awkward change of tense?

32. Is there tautology or pleonasm?
33. Is every word used with precision?
34. Do the sentences begin and end emphatically?
35. Are the sentences intelligently varied in form?
36. Are there unidiomatic or clumsy expressions?
37. Are there violations of good taste, as slang, bombast, or mixed metaphor?
38. Are there violations of euphony?
39. Is the diction dull and commonplace?
40. Is due credit given for obligations?

The minor matters we have been considering are important, but they are far from constituting the craft of writing, or even its chief part. To be irreproachable in spelling, punctuation, and grammatical construction, is like being irreproachable in dress or in manners. But if one were to be no more than irreproachably neat, he could not win in the struggle of life. Dr. Holmes long ago pointed out however that dandified officers whose blood is up make the best fighters in the world; and the careful student makes the best writer when his blood is up. In composition, as in war, the really great thing is to know the situation one is in, and to prove one's self master of it. The situations in life which require skill in composition may nearly all be classified under four heads. There is need either of narrating certain events,

or of describing certain things, or of explaining certain principles, or of persuading people to certain actions. There is a best way of doing each of these things, an effective as opposed to an ineffective way. One main object of this book is to offer hints for learning the effective way. Since however there are principles which apply to all four situations alike, these will be considered in the first part of the book, and the particular principles of each kind of composition will be considered in the second part.

§ 5. **The Writer and his Public.** — English composition is the art of collecting and arranging one's thoughts and feelings concerning a given subject, and of communicating them to others by English words. This definition assumes that one has something to communicate. Everyone has thoughts and feelings, and is daily trying to communicate them. Composition need imply no more than trying to do by written words something one is constantly doing by oral words.

It should not mean an effort to communicate thoughts and feelings that are not one's own, but were extracted, under a sense of duty, from the encyclopædia. We hear a great deal

to the effect that boys and girls have very little to say which is worth saying; and every youth who thinks himself a shining genius may well give heed to this doctrine, for the chances are that what he thinks the light of his own genius is but a sickly reflection from his latest favorite author. But there is a very great and much neglected truth which far outweighs the truth of this doctrine. Every boy, every girl, is unlike every other boy or girl; not in those lower faculties wherein all men resemble each other, but in the higher faculties which permit each of us to see in the world a phase of beauty or truth seen by no one else. Every student has gifts which, developed, will make his compositions superior in some direction, and interesting to his classmates. He should not think of his powers too highly; should not imagine that an eye for color is as great a gift as insight into social problems, or that the art of saying much in few words is the sure sign of a philosopher. But let a class once see that A's taste in colors is superior, and that B stows away on one page thoughts that another cannot express on ten, and they will listen with interest to A and B, and try to profit by their example.

It must not be inferred from this that A should write only about colors, and that B should write only summaries of long articles. Whatever subject they touch, A and B will differ in their treatment from each other and all others, just because of their peculiar gifts. And of course A's and B's interests are daily widening, since they are the interests of two healthy minds. A and B will not be too fussy about their choice of subjects, for fear of missing much that makes the world beautiful and human life noble.

The writer developing his own thoughts—that is one half the art. The writer considering the means of communicating them—that is the other half. The writer finds himself obliged to study his public, and in the case of students this means studying a class. He must ask himself constantly, "Will the class see this as I do? will they feel this as I have felt it?" He should know the nature of the class, their likes and dislikes. And he must know his instruments of expression. For one may be so sure of his own thought as to forget the treacherous nature of words. Like messengers, some are trustworthy, and deliver exactly what they were told to say; some are

slothful, delivering less than their message; and yet others are overzealous, and will say more in a minute than their masters can stand to in a month.

You will admit that it would be very hard for a text-book to give instruction in the nature of the particular class of which you are now a member. The first systematic writer on composition was a very great man, a philosopher, who took all human knowledge for his province; and Aristotle did indeed attempt to set forth, in the second of his three books, the nature of different audiences. He warned writers that young men differ from middle-aged men, and these from their elders. He spoke of the feelings of men—their anger, their scorn, their good-will—and tried to show how each of these feelings might be excited by an orator. Modern writers on rhetoric do not attempt to follow Aristotle into systematic study of these matters. The study of emotions has become a separate science, to which rhetoric can refer but indirectly. And as for the individual members of a class, the task of studying them is hereby cheerfully resigned to themselves. Doubtless there are types enough: the quick, the slow, the exact,

the inexact, the talkative, the reticent, the ambitious, the modest, the bold, the timid, and possibly the pretentious and the unpretentious. These phases of character you may properly keep in mind, but in good earnest you may be advised not to make too much of them. This manual offers only one definite piece of advice on the subject: Write to the better natures of your comrades, out of your own better nature.

The task of the text-book rapidly narrows itself to a study of the instruments of expression. These, in their last analysis, are words. We however shall take them up, not in the order of the last analysis, but of the first. We shall begin with the germinal thought which forms the topic of a composition, and speak of it from the two points of view—the writer's and the reader's. We shall do the same with the units of expression in the order of their development—the main division, the paragraph, the sentence, the word. Then, as was stated in the preceding section, we shall consider the kinds of composition—narration, etc.—from the same two points of view.

§ 6. **Definition of Terms.** — At the start it may be well to define a few terms in the sense which they will bear in this book. A *theme* will usually mean a connected original composition, though it may be used a few times in the sense of *theme-subject*. A *written exercise* will sometimes call for no original composition, and for detached rather than connected sentences. *Clearness* will mean the quality of style which, resulting from sound thinking, appeals to the reader's intellect and makes him understand the writer's meaning. *Force* will mean the quality of style that impresses the reader with a sense of the importance of a statement, or sets up in his heart an emotion which the writer intended to transmit. *Emphasis* is like force, but as a term is hardly so broad; it refers to the impressiveness of a particular statement, while force may exist throughout a whole composition, or in the suggestions of a single word. *Coherence* will mean logical order and connection; it is the quality which permits the reader to pass smoothly from one thought to another. *Good usage* is the standard set, in the choice and arrangement of words, by the practice of the best writers of our own nation and time. *Colloquial* usage is the

standard of ordinary conversation among educated persons, while *vulgar* usage is the practice of the uneducated. Colloquial usage is sometimes admissible in themes ; vulgar usage never.

PART I

COMPOSITION IN GENERAL



CHAPTER I

PLANNING THE COMPOSITION

§ 1. **Growth of the Outline.** — By our definition, composition is the art, first, of collecting and arranging thoughts in order to communicate them. The very term *composition* means placing together. It is this task of collecting and arranging thoughts which gives the most trouble. Thoughts often refuse to be collected; and we say that our minds are muddled. But the very students who say they have muddled minds and no ideas (I would not hear their enemies say so) are often really troubled with too many. Their trouble lies in getting their thoughts into orderly shape.

The human brain is always putting thoughts

together in some order ; it performs this task every moment of its waking hours. We do not call the process composition, but we do call it by a similar name, that of Association. There can be no thought without association of ideas.

There are various laws of association. How far it is profitable to study them here is a question. We cannot add greatly to our powers of invention by knowing just how the mind works. We cannot stop to analyze our processes when we are writing ; we must think steadily of our subject. So far as help in invention is concerned, this manual relies chiefly upon the suggestions that will be given in Part Second in the shape of actual models and problems. But a good deal of technical study is needed on composition in general, and we may begin it with examining a few principles of mental action, and building up the outlines of perhaps five themes by the use of them.

The subject itself of a composition is always an association of thoughts. In the title, "Cæsar compared with Napoleon," two men are associated by their likeness or difference. In the title, "The Events of a Summer Week," events are associated by their occurrence in point of time. "The Houses of a Mountain Village"

associates objects that were associated in space. "Why People tell Fibs" associates persons with reference to an underlying principle, which the theme is expected to set forth. A narration primarily represents an association of events in time. A description primarily represents an association of objects in space. An exposition sets forth an association of facts in such a way that a general principle, often a causal principle, is drawn from them.

The associative principles, then, by which compositions are consciously or unconsciously built up, are five: association by likeness or difference; association in time; association in space; association of facts and generalization; association of cause and effect. We must look at these rather abstract principles one by one. In so doing we shall call them principles of development.

Association by likeness or difference often suggests an interesting theme subject. Plutarch's *Lives of Illustrious Men* owes its existence to this principle; the book is a series of compositions, each comparing a distinguished Greek with a distinguished Roman. Our grandfathers found the same sort of subject suggestive. They wrote themes that contrasted Napoleon

and Cæsar, or Napoleon and Washington. If you take any two objects and think about them in this way, you will be astonished at the number of likenesses and differences that suggest themselves till the subject blossoms like a double rose-tree. Conundrums and puns are awful examples of what can be discovered, in the way of points of contact, between things apparently not to be compared.

The power of seeing important resemblances and differences is perhaps the greatest intellectual gift that heaven bestows. In a sense, every step of human progress springs from this power. We owe lightning rods and probably electric lights to the fact that Benjamin Franklin saw twelve resemblances between the electrical fluid and lightning.¹ Newton observed that an apple falls from the tree to the earth instead of falling away from the earth ; it occurred to him that the moon was perhaps like the apple in its earthward tendency, and he inferred the law of gravitation. Observation, comparison, inference—these are the three great powers of mind ; and largely as you have been trained in observation, comparison, and inference, will your writing be abundant in material and sound

¹ See *A First Manual of Composition*, pp. 119-122.

in method. Every childish game and every manly study should be so conducted as to train these powers.¹

The principle of likeness and difference may apply as well to the parts as to the whole of a theme. The fact that Cæsar and Napoleon were somewhat alike as generals yields one main division; the fact that they were somewhat different as soldiers might yield another main division; the fact that they were very different as statesmen might yield a third division. Many a paragraph of these divisions might have a similar principle of unity. Even the figures of speech that developed the paragraph could spring from the same source; Cæsar the statesman could possibly be likened to a shepherd of the people, while Napoleon could possibly be likened to a wolf.

In the outline of a composition which is being developed by contrast and comparison, we first set down memoranda of what seem to be the main points of likeness or difference, and number these as topics of main divisions. Under these heads we jot down memoranda of

¹On the elementary principles of observation and inference, see *A First Manual of Composition*, Chapter V., The Logical Paragraph.

minor likenesses and differences, but do not at first decide on the topic of every paragraph.

The second principle of development is that of association in time. Under this, the narrator's guide is his memory of the order in which events actually occurred, or of periods of time which they covered. Of course, as the mind retraces its steps, it runs rapidly over certain parts of the way because they were void of incident and seem no more to form a part of the story than do our sleeping hours. A wise writer does not attempt to treat these parts as fully as the others, or to make them as interesting. But it is curious to note how a little meditation reduces the number of these blank spots in one's memory. Association in time leads the mind on; one event suggests the next. Watch two persons trying to recall a series of incidents which they lived through together. Things utterly forgotten are recalled one by one, for a given detail suggests to one person that which the other fails to recover. "To be sure," says one, "and do you remember how—" and both break into smiles at something which envious time had apparently sunk in oblivion for them both. The most trifling incidents live again. It is all more or less like

Dame Quickly's reminiscences, in Shakspeare's
Henry Fourth:

Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin chamber, at the round table, by a sea-cone fire, upon Wednesday in Wheeson week, when the prince broke thy head for likening his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife, come in then and call me gossip Quickly? coming to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound? And didst thou not, when she was gone down stairs, desire me to be no more such familiarity with such poor people; saying that ere long they should call me madam? And didst thou not kiss me and bid me fetch thee thirty shillings? I put thee now to thy book-oath: deny it, if thou canst.

Another interesting fact about the time principle is that, as before hinted, memory works on past time in stages. It brings up a certain group of events, then pauses before recalling another group. This is partly because some point of time past is recovered as a landmark, and partly because our minds insist on resting every few minutes, though only for a second. The events of some fairly definite period of time, be it long or short, are grouped together

before the mind consents to go on to the next group. Here it may be noted that we recall short periods better than long ones; particular hours or days better than months or years. We do not recall the oft-repeated acts of carelessness which finally resulted in a bad accident; but there is no difficulty in remembering the accident.

This grouping tendency is what gives us the divisions of a composition based on the time principle, and, as may be inferred from the preceding paragraph, some long divisions are likely to represent short but important periods of past time, while some short divisions stand for long but insignificant periods. In the outline of the theme we first set down by themselves the topics of the most important divisions, and under these the minor events. We number the main divisions, but do not at first determine on the method of paragraphing the minor events.

Another principle of development is association in space. Things are remembered together and presented together because they were seen together. An earnest effort to recall everything contained in a given place will result in a surprising amount of material. To

be sure, the effort will often reveal the carelessness of one's observation. But observation is a power that can be cultivated; the ornithologist develops an eye for birds, and can see birds where others see only leaves.

Association in space is like association in time in proceeding by successive groups. This fact determines the main divisions of a description. The mind's eye flashes back over the scene, and takes first one group of images, then its neighbor. Each side of a decorated room would naturally supply a main division in a description of the decorations. But here the time element is brought in to assist the reader; if the writer is really trying to further that person's ease. One seems to see a room at a glance, but one does not. In a first glance, the eye has just time to catch a general impression of the whole. This may be shown by experiment. If you take a bunch of green leaves, hold it behind your back, and then suddenly expose it to view, the beholder will see at first only a green mass. On repeated exposures he will see more and more of the details.

“The order of perception may be summed up thus :

1st.	2d.	3d.	4th.
Green thing,	Green leaves,	Green leaves of different kinds: light, dark, lobed, etc.	Green leaves of different kinds: Oak: dark, glossy, lobed. Maple: lighter, star-shaped. Rose: divided into leaflets, etc." ¹

Now, in presenting the appearance of any object to the reader, it is wise to give him the general view, the impression, before the details, because he will grasp the whole and its parts more quickly in this way. A theme describing the decorations of a room would perhaps devote one main division to each side, but each of these would open with a paragraph of general impression. The outline would be roughly as follows:

THE DECORATIONS OF A LIBRARY

Introductory Paragraph— On entering, you receive several general impressions: sense of rich, but subdued coloring; sense of seeing pictorial figures and decorative patterns, but not of being in a picture gallery; sense of quiet and refinement.

Main Division 1.— North wall: Divided into three bands by long, low bookcase, horizontal central space,

¹ Buck and Woodbridge: *Expository Writing* (Holt).

and frieze. Appearance of bookcase and books. Colors of horizontal central space. Figures of same. Colors of frieze. Pattern of frieze.

Main Division 2.—East wall: General effects. Particular effects.

Main Division 3.—South wall: General effects. Particular effects.

Main Division 4.—West wall: General effects. Particular effects.

Another principle of development is that of facts and generalization. If we examine a group of facts, and find them all agreeing in some particular, we are moved to generalize a statement from them. Thus we say: This man was honest in dealing with A. He was honest in dealing with B. He was honest in dealing with C, D, etc. In general therefore this man is honest. Or we may reverse the order of statement: This man is, in general, honest; for he was honest in dealing with A, with B, with C, with D, etc.

This is a very important principle, lying at the basis of a very important kind of composition; namely, exposition. Why the principles and the exposition are important I will try to show, at the expense of a digression.

We live in a world which we understand very inadequately—a world of unexplained

facts. We are continually seized with curiosity to know the principles by which these facts are secretly related; we wish to know if only for the pleasure of knowing; we cannot eat or drink the sky, yet we are pleased to learn why it is blue. But we are moved also by the necessity of asking what general principles will serve as guides to safe living. If we have no general rules to guide us, we shall be, as Huxley would say, untimely ended. The savage experiments with different kinds of food—berries, let us say. He arrives at the general principle that berries which are dark and sweet are wholesome. He tastes a berry which is dark, but not sweet, and suspects it; he gives it to some hated animal, and watches the evil effect with a satisfied horror like that of the amateur vivisectionist. That evening, beside the fire of his hut, he delivers one of the first pieces of exposition to which a patient world has listened. He details the experiments made upon himself and that made upon the hated animal, and finally announces these general principles: "Berries that are sweet and dark are good for you, children. Some berries that are dark but not sweet will kill rats." And here he will probably turn his exposition into

exhortation, and say: "Beware of all dark berries that are not sweet."

I have thought it worth while to make this digression in order to point out now that the principle of facts and generalization is a most fruitful principle of invention. Every one of us lives by a hundred, a thousand rules, correct or incorrect; if they are very incorrect, we die of them sooner or later. The written explanation of any one of these rules, as "How to Dress in Winter," would make a composition. Practically everything we value in life is obtained by some use of generalization, and therefore we shall find no lack of topics for themes to be constructed by this method.

The principle we are speaking of may govern the parts of a theme. A good exposition does not attempt to explain several different generalizations, but it makes use of important subordinate principles, and the development of one of these constitutes a main division; for example:

HOW FIRE AIDED THE ABORIGINES¹

Introductory Paragraph. — Even in its aboriginal uses, fire greatly multiplied the resources of man.

¹ Outline developed from Mr. Iles's paragraph, p. 104.

Main Division 1.—Subordinate generalization: Its heat gave him a rich array of benefits.

Enabled him to make dug-outs. Explain.

Result: enlarged his knowledge of country.

Result: gave him better choice of home.

Illustrations.

Gave him better choice of home. For, dug-out enabled him to enlarge his knowledge of country: Illustrations.

Gave him pottery. For, gave him means to make pottery. Narrative of his accidental discoveries. Narrative of experiments.

Main Division 2.—Subordinate generalization: Its light was also generous in its blessings.

Permitted work after sundown.

Increased cheerfulness of cave home.

Increased safety, by lessening danger from

(a) animals. (b) enemies.

Increased pleasures of leisure, for, permitted easier capture of game.

Exposition of torch-light fishing; torch-light hunting.

Still another principle of association is that of cause and effect. It appears in many forms. In narrative it often disputes the right of way with the time order, for it may be more important to tell why a thing happened than when it happened. A theme on such a subject as The American Revolution might be called narrative exposition, for it would state events which resulted from a given cause, and it would state them in the order of occurrence if pos-

sible. The principle is most active in exposition, where principles and reasons are set forth, and here it is often bound up with the law of facts and generalization. Scientific exposition sets forth both the classification and the causes of phenomena. *Why* the sky is blue, the earth quakes, cholera is epidemic, coffee is bad for nerves, scientific exposition seeks to explain so far as human methods can explain the why of anything.

The principle of cause and effect may govern the formation of main divisions. If there are several prominent causes of a given effect, then the main divisions of the theme will each expound one cause and its minor causes or details, thus:

WHY THE ROSE IS SO MUCH ADMIRER¹

Introductory Paragraph. — Perhaps few people have ever asked themselves why they admire a rose so much more than other flowers. Two reasons.

Main Division 1. — Delicately graded red the loveliest of all pure colors. Examples from flowers, skies, fabrics.

Main Division 2. — In the rose no shadow except what is composed of color. Experiments to show this. Reasons why it is true. Comparison with other flowers.

¹ Outline expanded from Ruskin's paragraph, p. 105.

ONE REASON OF INCREASE IN THE SIZE OF
SLUMS¹

Introductory Paragraph. — The reason stated: Immigrants cling so closely to the great city because there they find opportunity to get money for their children's work.

Main Division 1. — Children can often work in factories. Limitations of this possibility by (a) age laws; (b) rigid or lax enforcement of laws; e.g. (1) New York; (2) Illinois, etc. Narrate the examples.

Main Division 2. — Children can often get work in sweat-shops. Extent of the opportunity offered by present state of public sentiment in matter of buying sweat-shop goods, in (a) New York city; (b) Chicago, etc.

Having surveyed the five principles of development, but in rather a theoretical way, we must now attempt to grasp them in a practical way. We must build up the outlines of five long themes by their assistance. Each theme will naturally owe its unity to one principle in particular, but will make free use of the other principles in developing its parts.

But before we begin the work, the present writer and the instructor of the class wish to make an appeal to the student, and show him how the exercise that is coming opens up a wider plan. We propose to you the advisa-

¹ Outline expanded from Mrs. Kelly's paragraph, p. 105,

bility of working on various phases of these same five themes for a long time. We suggest that the outlines when drawn up shall be revised over and over, as new principles are learned; that then, after the paragraphs are written, these shall be revised in the same way; then the sentences, and lastly the choice of words. We know that this proposition involves keeping at the themes so long that the student will hunger for new topics, and will sometimes feel disgusted with the old. But we know on the other hand that if these five long themes are thoroughly done, with a view to correctness and clearness, the task of future composition will be vastly lightened, and we shall be ready to write—under Part Second—with an eye to pleasure rather than to mere correctness; also that if the task of the long themes is gone at with enthusiasm there will be a constantly increasing delight in the thought of doing something in a finished fashion, to the very best of our ability; also that, in the soul of every manly youth and womanly maid, there will grow up a sense of satisfaction such as the author of *Tom Brown* was rash enough to ascribe to the British youth alone—the

satisfaction which comes of steady, prolonged grappling with resistance; and, finally, that every writer of the five themes will be able to show, certain months from now, a series of papers in which he may take an honest pride: each composition sound in thought, reasonably proportioned, full in treatment, coherent and easily read, exact in wording, and free from serious awkwardness of phrasing. Grumble as much as you please about the tediousness of the work; make light, if you choose, of the poor theme which you have always with you; but keep at it; and remember what the painter Benjamin West said to that Morse who, after being trained to paint portraits patiently, learned patiently the way to put continents in instant communication. "Finish one picture," said West to Morse, "and you are a painter." And now for the first sketch.

EXERCISE 1. (*Written.*)¹ Recall some interesting spring, or summer, or autumn, or winter, or some interesting trip that lasted for several

¹ Since the choice of a congenial subject will make a good deal of difference in the degree of enthusiasm with which the student perfects his theme, the instructor may well permit a choice of topics not provided for in this or the next four exercises, if it promises the same type of structure as those here suggested.

days or weeks. Divide the entire period into its main time divisions, jot down the topics of these, and number them. Then tax your memory for every event that happened during each period. Jot down memoranda of them all, no matter how trivial, and pretty much in the order in which you happen to recall them. They can be arranged and sorted later — *for this outline and every paper you write should be carefully preserved.* Do not hesitate to mention interesting objects that in the completed theme will need description; or any interesting causes and effects; or any interesting comparisons that suggest themselves. Make a clean copy of all your memoranda — these need not be in complete sentences. Head the paper after this fashion: Memories of an Interesting Trip.

EXERCISE 2. (*Written.*) Select either a tree, a room, or a house, that you can observe easily. If the tree, room, or house is particularly beautiful, so much the better. Study the looks of the object thoroughly, until you can shut your eyes and recall every detail. It will require a good many shuttings of the eye. Then decide on the main divisions of your theme, according

to the main parts of the object. Jot down these main topics and number them. Make memoranda under each main division as follows: First, the general shape and color of the part; any comparison suggested by the general look; any effect produced upon your own mind by the general appearance. Then the details of form and color, in order of size; as, all the objects and decorations, then all the then all the smallest. Do all the writing by memory, but be sure that nothing escapes

EXERCISE 3. (*Written.*) Choose following subjects of exposition: The Fire in Modern Times; The Benefits of Kinds of Boys; Kinds of Girls. Study the subject over thoroughly, and determine the main divisions of the outline. Select the main topics of the main divisions and number them. Then write memoranda of every substantial statement or fact that you encounter. Give full memoranda of each fact. Be concerned at the prospective length of the composition. Much will later have to

EXERCISE 4. (*Written.*) Select following topics: One Spring, One Autumn, Winter, Week, Trip

Another ; One Tree Compared with Another ; One House Compared with Another ; A Comparison of Two Persons of My Acquaintance ; Benefits and Injuries of School Athletics ; Advantages and Disadvantages of City Life as Compared with Village Life. Think over the subject thoroughly, divide it according to the principle of comparison or contrast, write down the topics and number them. Then write memoranda of all the sub-principles or points that you can think of. Use comparisons, description, exposition of causes and anything that seems needed to make clear and full in treatment.

Exercise 5. (*Written.*) Select one of the following topics : Causes of Failure in Business ; Effects of Procrastination ; Why the War of Secession Failed ; Causes of the War of Secession ; Reasons why Some Strikes Succeed and Others Fail. Study thoroughly the topic selected, determine on the main divisions by the principles of cause and effect. Number the topic of each main division. Consult the necessary books of reference and fix in your own memory in order of importance the sub-ordinate causes and effects,

all the comparisons, all the particular incidents and descriptions that will develop the main divisions fully. Make the treatment generous in scale. In your memoranda, give the pith of each comparison, incident, or description.

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§ 2. **Unity of Thought in the Outline.** — Unity in composition means finding and saying all that needs to be said on a given subject, and no more than needs to be said. Unity is often no easy achievement, though in the long run it saves labor both for writer and for reader, and of course adds to the value of the composition as subject matter.

The first condition of unity is a limited subject. In order to find all that needs to be said, it is necessary to get a subject that the writer can master in the time allowed. "Whether animals reason" is a topic beyond the powers of any student; not so the recording of personal observations that seem to bear on the subject. A room can be described in a hundredth part of the time required to master the subject of national expansion. The latter task would indeed test the student's mettle profitably, for little is to be expected of the youth who never burns to dispose of questions that vex trained

statesmen ; but it would mean a month's work before even a preliminary paper could profitably be written.

The second condition of unity is like the first. The subject chosen must be mastered. The practised describer goes repeatedly to the object and gazes at it until every tint and line is repeated in the camera of his mind. Then he writes from memory, grasping the subject better so. The practised expounder will not set pen to paper before he seems to have all the facts, and to have discovered the law that explains them all. For attaining this mastery of a subject most people find silent thought the best single method, but some are helped by conversing on the subject. Conversation is a practicable method when all the members of a class are using the same topic.¹ The preliminary work, whether carried on as one sits or walks, in silence or conversation, is thinking, and thinking is the hardest business in the world. Yet the thinking must be done. Otherwise, when you begin to write you will surely stray from your subject, under the delusion that you are keeping beautifully to the point; quite

¹ Compare the "vocabulary" exercises in *A First Manual of Composition*.

possibly you may even leave unsaid the one important thing.

Yet the tendency to stray is not so bad a thing — otherwise you would not have been urged in the preceding chapter to jot down in your theme-outlines everything that occurred to you as at all bearing on the subject. One half of unity consists in not overlooking whatever needs to be said. An eminent thinker¹ has pointed out that the scatter-brained type of mind is often very effective, because it is full of notions; it is not barren. Its thoughts have the principle of growth in them. A great prose writer of this very type, Thomas De Quincey, made much of the fact that a paragraph seems to *grow* under the hand of the writer.² The mere contact of a soft pencil with a page of rough paper will often seem to start a stream of thought, as the pressure on the gold point starts the ink of a fountain pen.

¹ Professor William James. See *A First Manual of Composition*, Index.

² A similar conception appears in Bosanquet's *Logic*, I, p. vii. Starting from Bosanquet's kinetic conception of judgment forms, Messrs. Scott and Denney have applied the idea of growth to the various forms of the isolated paragraph, in their admirable *Composition-Rhetoric* (Allyn and Bacon).

But the person who finds this experience true of himself is exactly the person who most profits by preliminary thinking about the unity of his work. His mind is stimulated to the right sort of invention by the effort to choose and reject among his thoughts. Gradually what was a mere nebula of vague notions assumes a definite centre, a dominating principle, a pattern which will control the structure of the theme. What he finally produces will be like a vigorous but symmetrical tree, not a gadding vine full of waste and leafage. Or, again, it will be like a rose, developing in circle after circle of petals from the central bud, but never departing from the type of a rose.

To come to practical measures, we must recognize in the Title the surest guide to making a unified outline. The Title should be made as narrow and definite as possible before any other writing is done.¹ It is a dangerous thing to write a theme first and try to name it afterward.

Then we must recognize the Outline as the

¹ In the preceding chapter, definite titles were assigned for the outlines; hence no practise in framing titles has been afforded as yet.

quickest way of testing the unity of that preliminary thinking which led to the title. Tedious as outline-making is, an outline is as essential to a composition as bones are to a bird. In the course of our preliminary thinking we may put down whatever thoughts occur to us: events, or descriptive details, or reasons, or proofs, as the case may be. When all seems to be done, it remains before writing to study the outline and ask: Is there, here, anything irrelevant to the subject as narrowed in the title? also, Is anything relevant to the subject missing? After the theme is written, we may scrutinize it by paragraphs and sentences, and strike out such of these smaller units as depart from the exact topic of the whole. For the larger matters of unity, forethought is the best recipe, the next best being revision of the outline; while for the smaller matters, the only recipe is revision.

EXERCISE 6. (*Oral.*) Study the following rough memoranda, drawn from an address by the late Phillips Brooks. Then unify the outline by inserting the word *graduation* in each division in such a way as to arrange all the thoughts around this one word.

GRADUATION

Introduction.—An idea that pervades all our life. There is always coming to us some kind of commencement day.

Main Division 1.—Acquisition of knowledge *vs.* use of knowledge. Some people never cease mere collection of knowledge.

Main Division 2.—Facts *vs.* opinions. One's very manners ought to show that he is thoughtful, has opinions. Charm of this quality in manners.

Main Division 3.—Freer action. Possibilities of living out all that you have learned; much of it in restricted home life.

Main Division 4.—Truer and more earnest feeling. Not mere sentiment, but large, deep enthusiasms. Our affections and indignations the deepest part of our natures.

Conclusion.—One should never grow tired of life. This constant graduation will make it satisfying and full of deep fascination.

EXERCISE 7. (*Oral.*) Examine the following memoranda for themes, to see if unity has been violated by the intrusion of irrelevant topics. Sum up all the topics which are strictly relevant to the subject as narrowed in the title.

1. MY LARGEST SMALL-MOUTHED BASS

Purity of water in great lakes.

Presence of limestone on many shores; bass and limestone often found together.

Why bass like limestone regions.

Best time of year for fishing for bass.

Two chief kinds of bass — large-mouthed and small-mouthed.

The small-mouthed the gamier.

Best bait for bass.

How I happened to be fishing.

What luck I had had during day.

Was just putting up my tackle.

The big bass bit gently.

How he looked when being played in the water.

Small size of hook; no landing net; fear of losing him.

Led him up into shallow water.

Jumped in to pull him out.

Weight six pounds.

What people said.

Many parties out next day.

None had much luck.

One party, however, caught large wall-eyed pike, where none had been seen for years.

2. THE COLORS OF A CANADIAN GROVE FROM NEAR BY

Canada a cool, pleasant summer resort.

Many cone-bearing trees in Canada.

The public school books describe these trees.

The Canadians call the arbor vitæ "cedar," though the school-books correct this error.

This "cedar" is much used for railroad ties, as it lasts a long time.

The chief Canadian conifers are the arbor vitæ, the spruce, the balsam-fir, the hemlock, the white pine, and the tamarack.

On a hillside, near the foot of which there is a little marsh, you will often see all these kinds of trees.

The grove I speak of is in such a location, and contains all these trees.

The white pines are the tallest.

The balsam-fir is probably the straightest.

All the trees are more or less conical in shape, and so the hillside grove looks like a curious pattern of triangles.

When the declining sun lights them up, these trees are very beautiful. Nothing more delightful than to be in among them, and watch the rich light stream or filter through the branches. All sorts of magic effects of light and gloom.

They say that such places in the Black Forest are thought to be the homes of elves and sprites.

From a short distance, color effect a symphony in green.

Spruces make blackest shadows; needles dark, short, densely set; relieved by bright green tips; balsam-fir much like the spruce in its needles, but not so thick and dense.

Pines give next degree of shade; a sort of twilight shade.

Needles longer, and looser set than those of spruce.

Side by side with spruce, pine the darker tree; not so at little distance.

Tamarack, lighter in tone than pine; feathery.

Arbor vitæ, luxuriant sprays, give masses of bright green.

Some birches in every such grove. Flashing white stems. Light green and silvery foliage. Lowell's poem on the birch.

Sunlight heightens these effects.

Who would not live amid such beautiful scenes?

Who would not be grateful to heaven for them?

EXERCISE 8. (*Oral.*) Make an effort to construct titles for the two groups of memoranda preceding. Let each be broad enough to cover all the memoranda in its group. See if the result is really descriptive—gives any fair hint of what the outline contains—and is of reasonable length at the same time.

EXERCISE 9. (*Oral.*) Examine the following memoranda, and say what essential topics seem to you to have been omitted from the outlines.

1. THE CAUSES OF FAILURE IN SCHOOL
STUDIES

There are three causes.

First, the student may be lazy. Examples.

Secondly, the student may be dull. Examples.

Thirdly, the teacher may not teach well.

2. THE SECRETS OF SUCCESS IN BUSINESS

The secrets of success in business are two in number.

(a) Unscrupulousness, or willingness to succeed at the expense of others. Examples.

(b) Shrewdness, or good business sense. Examples.

EXERCISE 10. (*Oral.*) In the following theme draw a very neat and very faint pencil line through such paragraphs, or sentences, or words, as seem to be irrelevant to the subject

as phrased in the title. Read aloud the entire piece in the revised form.

HOW THE CHANNEL WAS BLOCKED

The St. Mary's river connects Lake Superior, that lonely and magnificent body of icy water, with the sister lake, Huron, a distance of thirty-five miles by the so-called old channel, and about twenty-five by the new. It was found that the traffic between the two lakes, in iron ore, lumber, and grain, was becoming so great that a shortening and deepening of the channel was necessary; so the government dug this short channel, twenty-two feet deep. I tell you how deep it was, because it is important to my story. As a matter of fact, it is not really twenty-two feet deep all the way down, because "the big fellows," as the sailors call the larger boats, often leave long wakes of muddy water behind them, showing that they have touched bottom, though drawing only eighteen feet of water.

My brother and I were camping near the mouth of the river — for everybody calls it a river, though it is really a strait — in August of 1899. We heard of a place through a friend who had camped there, and we thought it was going to be great fun, for he said the fishing was good, and we knew the air and water were pure and would be most wholesome for a couple of city boys who had been shut up in a schoolroom for ten months. We got a tent, went to Mackinac, and thence to our camping place, a little point of land with only one or two houses anywhere near it. But it rained a good deal, and either the big boats had driven all the bass away, or else the nets had caught them, and the fun was not all we had been led to expect.

About the best thing we could do was to lie around in

hammocks and read novels and watch the boats go by, until it was time to get a meal.

We saw a big boat go up, called the *Douglas Houghton*. She was an enormous craft, over five hundred feet long. She drew a consort, which was called, I believe, the *Fritz*. Well, time went by, and one day we were eating our dinner in front of the tent, when we heard a dull sound like iron dragging over a rock bottom. There came a long, terrific blast of a steamer's whistle. There is nothing that will give you a queerer feeling in the chest than one of those big whistles blown unexpectedly close by your ears; and this one was not more than two hundred feet from us. We jumped up, and there was the *Houghton* coming down stream, and steering straight for our bank, at a sharp angle. Her anchors had been dropped and were trying to hold the bottom, but without effect. Evidently something was the matter. Maybe the pilot couldn't hold her as she came around the point. Afterwards we learned that in trying to round so quickly the boat had broken her steering apparatus, and this had been carried away. Well, that five-hundred foot boat sheered round till she lay straight across the narrow channel, and then stopped. At first we thought she would walk straight up upon our bank.

Meantime the *Houghton's* consort, the *Fritz*, was coming straight along, though she dropped her anchors too. There was no help for it. Bow-on she went bang into the *Houghton* amidships, and cut a long hole, a fifteen-foot hole, as neatly as an ax would cut into a cheese. The blow sent the *Fritz* bounding back something like twenty feet. The water poured into the *Houghton*, and she sank in a few minutes.

The captain of the sunken boat came ashore and went to a telephone office about a mile away and telephoned the news to the owners. A man who heard him at the

'phone told us about it. He reported his accident in a manly way, though he must have known he would be blamed for the disaster. He didn't make any long preamble about how sorry he was, and how it wasn't his fault. "The *Douglas Houghton*," says he, "is sunk," — just like that he said it, "sunk in eighteen feet of water, at Encampment. Steering gear carried away," says he. "Fritz ran into her and cut a long hole in starboard side, amidships." Then he went on to make arrangements for a diver and the machinery necessary for lightening her. I liked that captain; he was the right sort.

Well, it took them five days to get the steamer afloat. Up at the "Soo" the boats were lined up in great numbers waiting for the clearing of the channel.

We went on board the *Houghton* a good many times, and got acquainted with some of the crew. But we didn't stay to see her afloat again. What little fishing there had been was now spoiled, and we started for home by the mail tug, which was small enough to get around the bow of the half-submerged monster.

EXERCISE 11. (*Written.*) Every unified composition can be summarized in small space. A unified theme of a dozen paragraphs can be summed up in a single paragraph. Apply this test to the unity of the preceding theme after you have revised it. Sum it up in a single paragraph of not more than six sentences. It may be that you can then sum up the paragraph in a single long but well-formed sentence. See what can be done in this direction.

EXERCISE 12. (*Written.*) Take your own theme outlines, and study them with regard to the principles of unity. Strike out whatever seems irrelevant to the subject. In this work you must be guided not only by the sense of logical unity, but by good taste. Consider what the purpose of your theme is — whether the tone is to be formal and strictly logical, or whether, for purposes of humor or added interest, you may allow yourself an occasional slight digression. If in doubt, err on the side of too great strictness. Decide all that you can decide for yourself. It may profit you to have the opinion of the instructor in matters of taste, but he will probably prefer that you should finally decide the matter for yourself.

↙ **§ 3. Order of Topics in the Outline.**

A. The Coherent Order. — Close following of any plan of development explained in Section 1 will insure a good order of topics in the outline. But it often happens that the mind does not follow closely any particular method, though making use of it to collect its thoughts. It will be profitable to approach the subject of order again at this point, and take a more general view of it than before. It is

clear that the topics of any composition should come in an order which is easily followed ; and a composition so organized is said to have Coherence. Now, thoughts are by no means sure to occur in a coherent order. Our minds have a trick of thinking a little way on a given subject, and then stopping short. By and by something suggests the old train of thought, and we go on with it, or, possibly, think it all over again. A good illustration is the letter-writing of an unmethodical person. The boy at school writes home that two of his overcoat buttons have come off. While he is writing this he remembers how cold it was when he fastened that coat over his thick muffler, and broke off the top button. The cold suggests a recent straw ride, and down goes some account of that. The letter proceeds from one thing to another until the end. On signing it, and reading it over, the writer discovers the reference to buttons, and immediately adds a postscript proudly detailing how he mended the coat with shoe-thread and a darning-needle. The composition, so far as it treated the case of the buttons, is now completed ; nothing essential has been left out, nothing unessential put in. There is unity, in the same sense that a man has unity when all

his parts have been collected after an explosion, but the composition, so far as it treats of buttons, is Incoherent: matters closely related in fact have not been closely related on the paper.

Postscripts are less objectionable in letter-writing than elsewhere, and here may even have an artistic value. But anything resembling a postscript obscures the thought of a formal composition. No matter how far apart in time the fragments of thought occurred in the writer's mind, they must be united in the revised outline or the completed theme.

To come again to practical measures, we must recognize in the outline the best means of avoiding Incoherence. This is true not so much in the first construction of the outline as in its revision. A thought should be set down when first it occurs, for thoughts are precious and evanescent things. When all that are demanded by unity are recorded, and all that are injurious to unity are crossed out, the rest can easily be rearranged in a coherent order.

The order of coherence will often depend on the principle of development used, but certain orders are in general more coherent than others.

In simple narration the exact time-order is

the most coherent. It is always easy to overlook an event and insert it later than its proper place. Even a commoner violation of coherence is to trace incidents backward from the result they produced. It is not safe to substitute the order of effect and causes unless the time order is followed in giving the causes. We may start with the dog that caught the cat, but we must then go back to the house that Jack built, and explain that malt was there which attracted a rat, and that therefore a cat was brought in to catch the rat. Take a better example. Suppose a young man to have rescued a girl from drowning. Some witness would naturally tell first of the exploit itself; but then, instead of saying that the girl came up the third time, and before that the second time, and before that the first time, and that previously she fell off the dock, where she had gone out too far, but where she had been warned not to go, and that her friends were waiting for her in the carriage, and that they had driven over from the hotel, — why, a sane man would start from the hotel and follow the actual progress of events.

In description any order is coherent which places close together objects that were seen

close together. General impression followed by details, or details followed by general impression — either order is coherent, though the former is the more effective. In description by contrast it is more coherent to set general impression close to general impression, and detail next to contrasted detail, than to describe the first object as a whole and in its parts, and then to do the same for the contrasted object. The branches of one tree should be compared with those of another, the leaves of one with those of another, the trunk of one with that of another, before the reader has time to forget the details.

In exposition, the underlying explaining principle of a group of facts is sought, as when we examine all the typical phenomena of dew, and decide that dew condenses rather than falls. Now in exposition we may begin with the facts and show how they lead to the principle, or we may begin with the principle and then state the facts which led us to it. Either order is easily followed, and therefore coherent. The danger is that, in an exposition containing several subordinate generalizations, a fact may be placed somewhere else than under the particular principle which explains it, or that the facts may be poorly arranged among themselves. In the

following examples, the second order is more easily followed than the first, because, in the second, each conclusion is closely linked to its facts.

1. Dew sometimes occurs on the under side of boards. Dew occurs on the outside of a cold pitcher on a warm, moist day. Dew does not fall. Dew condenses.

2. Dew sometimes occurs on the under side of boards. Dew does not fall. Dew occurs on the outside of a cold pitcher on a warm, moist day. Dew condenses.

EXERCISE 13. (*Oral.*) Rearrange the topics of the following outlines so as to improve the coherence of the whole plan :

1. OUR ASCENT OF HELVELLYN

Helvellyn ascended from Grasmere, Wordsworth's home.

Highest mountain in England.

Commands wonderful view of lake country.

Scene of Scott's poem on heroism of a dog.

The start.

Only the afternoon available.

Warning that we could not accomplish ascent in afternoon.

Reasons for our having only afternoon ; late start from Windermere ; accident to my wheel.

Near appearance of mountain.

A pass, over an unnoticed intervening mountain, to cross

Approach to pass; gorge; waterfall.

Weariness.

Thirst.

Worn out by time foot of Helvellyn reached.

Descent to foot of Helvellyn, and deep, black, lonely tarn there.

Drinking deep from outlet of tarn.

Rocks plunging ahead of us down into tarn.

Appearance of tarn by daylight.

Impressiveness of it by dark on our return.

Ascent completed at six o'clock.

Steepness of Helvellyn.

Astonishing how much our muscles, apparently exhausted, could be compelled to do.

View of lakes under setting sun; jewels, mirrors, gleaming shields.

Narrow summit. Wind compels us to lie down.

Hunger.

Fresh codfish and pints of tea on our return.

Rapidity and violence of descent.

Labor and danger of crossing pass in dark.

General feeling of satisfaction.

2. THE VIEW FROM THE HILL

View is through birches — a view of glimpses.

Glimpses of passing boats.

The large boats.

The small boats.

The sailing craft.

Glimpses of lumbermen across river.

They load upon the steam craft.

General view of scene; three triangles.

Conifers on hill across river.

Contrast of conifers there with birches here.

3. GIRLS CONTRASTED WITH BOYS AS WRITERS

Girls the more graceful writers.

Girls the more imaginative writers.

Girls the more graceful in everything: carriage, gesture, etc.

Their compositions sound smoother, more flowing, than those of boys.

Their compositions are full of pictures — sights and sounds.

Their compositions convey a sense of ease.

They do not use such short, choppy sentences as boys use.

They jump at conclusions.

They do not like scientific subjects.

They often prefer to write stories.

They do not much care *why* some mountains have one shape, some another, but they remember well the curves and colors of the mountains.

Some girls write as well as they dance.

B. The Emphatic Order. — We have seen that a composition in which the thought is easily followed has coherence, and that certain orders of development are more coherent than others. Having provided in an outline all the relevant topics and stricken out all the irrelevant, and having arranged them in an order easily followed, we have next to ask whether the resulting order gives proper emphasis to the emphatic thoughts. Very likely it does. The beginning of a composition is an emphatic place,

and the chances are that we struck out, for unity, some irrelevant or unimportant introduction from that place. Again, the paragraphs toward the end of a composition are increasingly emphatic in position, the last paragraph of all being of all the most emphatic ; and the chances are that for unity we cut away some irrelevant or unimportant ending, leaving the most emphatic thought in the most emphatic place. Still it is always essential to examine an outline with regard to the beginning and the end, for the principle of emphasis requires us to place in these conspicuous positions topics that deserve to be made conspicuous. Also, when the subject permits, the emphatic order involves placing the less emphatic topics early in the composition (after the emphatic beginning) and the more emphatic topics toward the end, in the order of *climax*,¹ that is, of increasing emphasis. Of course the subject often admits but little climax ; and for that matter it is possible to try too hard for emphasis. Emphasis is like gesture, to be used in moderation, and excessive emphasis is like profanity, to be used not at all.

¹ *Climax* is Greek for *ladder*, and in rhetoric refers to the whole ascent, though in loose language it means the *top*.

EXERCISE 14. (*Oral.*) In the following outlines, the topics are all sufficiently relevant to the subject to have escaped cutting out in behalf of unity; also they stand in a fairly coherent order—they can be followed easily enough. Still the most important topics are not placed in those conspicuous places, the beginning and the end. Change the order of topics to secure better emphasis at the beginning, and some degree of climax toward the end. In case of a clash between the time order and the order of emphasis, see if the outline can practically be finished according to time order and then closed by reverting again to the topic which was most important. This method is followed by the poet Owen Meredith when he carries a certain romantic poem through to the end according to the actual events of an evening, and then in the last stanza reverts to the bit of music and the odor of jasmine that led the way to a happy reunion of lovers.

1. A LEAKY ROOF IN THE WOODS

¶ Needed a better light for finishing my sketches. Made a skylight in shanty. Didn't know the dangers.

¶ The worst thing to make a roof leak is an amateurish skylight. Explain why.

¶ Your precious sketches get soaked. Narrate examples.

¶ A shanty often leaks in many places. Reason: poor shingles with holes in them.

¶ The water drops on your ammunition. Result. Luckily it cannot injure fishing tackle.

¶ It drops on your nose or your eye when you are trying to sleep. Effects on health and temper.

2. DAWN IN THE WOODS

¶ Hermit thrushes begin the day. Awaken me from slumber. Warblers gradually awake. Then sleepy crows begin to caw.

¶ The dawn comes early. A July morning begins before three in this latitude. First light faint and cold.

¶ The birds invisible and apparently stationary. East begins to redden. Fly-catchers come out and perch on dead tree. They get view of tract of air where hunting lies. Crows sail out presently, down to river for food. Black against glowing sky. Ragged wings.

¶ Color spreads. Sky aflame. River duplicates it far and wide. Color turns to unbroken gold. Sky of gold. River of gold. Then sun rises.

¶ But nothing can surpass beauty of early sky before sunrise. Finer display to birds than that later to men. The last complete golden moment glorious beyond words.

¶ Afterwards, it is true, gold fades away. Light strengthens and whitens. The dawn at five is comparatively commonplace. May even cloud over and rain.

The importance of beginning and ending the composition emphatically, for the sake of clearness, is so strongly felt in the case of exposition that good specimens of this form of literature

usually begin with a definite statement of what is to be attempted, and close with a recapitulation of the conclusions arrived at. This is peculiarly true of sermons, lectures, and addresses, for the audience is impatient to come at the speaker's point of view, and is likely to forget his conclusions unless they are restated at the close. For an example of a good beginning, take the businesslike opening of Mr. Theodore Roosevelt's address on "Washington's Forgotten Maxim." The first sentence is this: "A century has passed since Washington wrote, 'To be prepared for war is the most effectual means to promote peace.'" One of the best examples of recapitulation is the final chapter of Darwin's famous book on Earthworms.¹ The marrow of a book representing many years of study is condensed in this short summary. Definite announcements and recapitulations are by no means limited to strictly expository composition. Macaulay begins his History of England with saying: "I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living." And he proceeds to outline the whole of this period in a single introductory

¹ Quoted in "Specimens of the Forms of Discourse" (Holt).

paragraph. His famous chapter on England in 1685 begins bluntly and clearly as follows: "I intend in this chapter to give a description of the state in which England was at the time when the crown passed from Charles the Second to his brother." Stevenson begins his story of *Kidnaped* with a title-page of which the headings sketch the entire plot in little; and he begins the sequel, *David Balfour*, with three pages summarizing *Kidnaped* for readers unfamiliar with that book.

A skilful writer, then, makes sure that the beginning and the end of his composition are both strong. He allows no irrelevant or tedious introduction, but usually plunges into the midst of things, and perhaps states definitely what he will try to show. He allows no tags or postscripts at the end, but stops when he has reached and said the most important thing he has to say. In brief, he takes hold sharp and he lets go sharp.

EXERCISE 15. (*Written.*) Considering the following passages as whole compositions, write a brief introductory paragraph for each, and a brief closing paragraph of summary. Study each carefully before attempting the introduc-

tion. The first is a description by contrast from the *Eugénie Grandet* of Balzac, the father of the French novel. The second is an exposition by contrast, reparagraphed from one of Addison's *Spectators*. The third is a practical exposition reparagraphed from a recent book on *Flame, Electricity, and the Camera*, by Mr. George Iles.

1. He had dressed himself in his most exquisite travelling-costume. At Tours he had his chestnut locks recurled, changed his linen, and donned a new black cravat. A travelling-coat, buttoned half way, and fitting his form exactly, exposed a waistcoat of palm-leaf cashmere, under which was another of white. His watch was carelessly slipped into his vest pocket, and attached to a buttonhole by a gold chain. His gray pantaloons were buttoned at the feet, and the seams embroidered with black silk; his cane had a carved gold head, and his gloves were of a delicate lemon color. A Parisian, and no one else, can be thus arrayed without being ridiculous; and it may be added that Charles's fearless and haughty bearing well sustained and harmonized with his folly and foppishness.

And now, if the reader would distinctly see the effect that the elegance of the traveller cast over the gray shadows of this room and the figures that composed the family picture, let him try to depict to himself the appearance of his cousins, the Cruchots. All three of them took snuff, and all three of them had long since ceased to be particular about keeping the ends of their noses wiped, and the frills of their linen clean. Their unstiffened cravats were twined like a cord about their necks,

and their shirts, being seldom bleached, were growing yellow and dingy.

2. Tom Puzzle has read enough to make him very impertinent; his knowledge is sufficient to raise doubts, but not to clear them. It is pity that he has so much learning, or that he has not a great deal more. With these qualifications Tom sets up for a Free-thinker, finds a great many things to blame in the constitution of his country, and gives shrewd intimations that he does not believe another world. In short, Puzzle is an atheist as much as his parts will give him leave. He has got about half a dozen common-place topics, into which he never fails to turn the conversation, whatever was the occasion of it; though the matter in debate be about Doway or Denain, it is ten to one but half his discourse runs upon the unreasonableness of bigotry and priestcraft. This makes Mr. Puzzle the admiration of all those who have less sense than himself, and the contempt of all those who have more.

There is none in town whom Tom dreads so much as my friend Will Dry. Will, who is acquainted with Tom's Logic, when he finds him running off the question, cuts him short with a "What then? we allow all this to be true, but what is it to our present purpose?" I have known Tom eloquent half an hour together, and triumphing, as he thought, in the superiority of argument, when he has been nonplussed on a sudden by Mr. Dry's desiring him to tell the company what it was that he endeavoured to prove.

In short, . . .

3. In a field indefinitely broader the master of a great industry—iron-mining, steel-making, the refining of oil or sugar—is seated at the centre of a vast web, from which he observes and regulates a thousand subordinates,

and makes the rill of gain that each creates converge with the utmost directness into one huge reservoir. It is the telegraph which gives a thousand facets to the eyes of such a man as this, and enables him to act the part of a leader to an orchestra of stupendous proportions and diversity.

We must bear in mind that often the more comprehensive a business becomes the simpler it grows in important respects. If one concern operates a mine, and another works up the iron from its ore into bars, rails, and plates, there is abundant opportunity for misunderstandings and maladjustments between the two. All these disappear when the two concerns unite. Under a single chief a falling off in the demand for rails will be immediately reflected in the reduced pay-roll of the mine. If a wire-mill has been included in the combination, an active market for wire will lead at once to a score or a hundred hands being brought into that mill from some other department of the works. Between subdivisions of the business there will be complete harmony, with the result that products will be created and distributed at lower cost than before.

EXERCISE 16. (*Written.*) Complete the following passage by Huxley by writing as clear a paragraph as you can, summarizing the principles explained in the selection.

No line can be drawn between common knowledge of things and scientific knowledge; nor between common reasoning and scientific reasoning. In strictness all accurate knowledge is **Science**; and all exact reasoning is scientific reasoning. The method of **observation** and **experiment** by which such great results are obtained in **science**, is identically the same as that employed by every

one, every day of his life, but refined and rendered precise. If a child acquires a new toy, he observes its characters and experiments upon its properties; and we are all of us constantly making observations and experiments upon one thing or another.

But those who have never tried to observe accurately will be surprised to find how difficult a business it is. There is not one person in a hundred who can describe the commonest occurrence with even an approach to accuracy. That is to say, either he will omit something which did occur, and which is of importance; or he will imply or suggest the occurrence of something which he did not actually observe, but which he unconsciously infers must have happened. When two truthful witnesses contradict one another in a court of justice, it usually turns out that one or other, or sometimes both, are confounding their inferences from what they saw with that which they actually saw. A swears that B picked his pocket. It turns out that all that A really knows is that he felt a hand in his pocket when B was close to him; and that B was not the thief, but C, whom A did not observe. Untrained observers mix up together their inferences from what they see with that which they actually see in the most wonderful way; and even experienced and careful observers are in constant danger of falling into the same error.

Scientific observation is such as is at once full, precise, and free from unconscious inference.

Experiment is the observation of that which happens when we intentionally bring natural objects together, or separate them, or in any way change the conditions under which they are placed. Scientific experiment, therefore, is scientific observation performed under accurately known artificial conditions. It is a matter of common observation that water sometimes freezes. The observation becomes scientific when we ascertain under what

exact conditions the change of water into ice takes place. The commonest experiments tell us that wood floats in water. Scientific experiment shows that, in floating, it displaces its own weight of the water.

Scientific reasoning differs from ordinary reasoning in just the same way as scientific observation and experiment differ from ordinary observation and experiment—that is to say, it strives to be accurate; and it is just as hard to reason accurately as it is to observe accurately.

In scientific reasoning general rules are collected from the observation of many particular cases; and, when these general rules are established, conclusions are deduced from them, just as in everyday life. If a boy says that “marbles are hard,” he has drawn a conclusion as to marbles in general from the marbles he happens to have seen and felt, and has reasoned in that mode which is technically termed **induction**. If he declines to try to break a marble with his teeth, it is because he consciously, or unconsciously, performs the converse operation of **deduction** from the general rule “Marbles are too hard to break with one’s teeth.”

You will learn more about the process of reasoning when you study **Logic**, which treats of that subject in full. At present it is sufficient to know that the laws of nature are the general rules respecting the behaviour of natural objects, which have been collected from innumerable observations and experiments; or, in other words, that they are inductions from those observations and experiments. The practical and theoretical results of science are the products of deductive reasoning from these general rules.

Thus science and common sense are not opposed, as people sometimes fancy them to be, but science is perfected common sense. Scientific reasoning is simply very careful common reasoning, and common knowledge

grows into scientific knowledge as it becomes more and more exact and complete.

The way to science then lies through common knowledge; we must . . .

EXERCISE 17. (*Written.*) Take your five theme outlines and study them with reference to the principles of coherent order and emphatic order. Rearrange any topics that need rearranging, and make a new draft of them all.

§ 4. **Scale of Treatment.**— Many a ready writer has never learned the art which every professional writer must learn, that of cutting his cloth to fit the pattern. When a reporter has been told to prepare an account a certain number of words in length, he dares not greatly exceed the limit. The office editor strikes out all matters, no matter how good, for which room in that particular issue is lacking. If the subject is important and must be given a column or two, he expects the reporter to begin his "story" with a condensed account of the whole affair, and follow this with a longer, completer account. He goes farther. He recognizes that some people will lack time to read even the opening paragraph, and he himself tells the story still more briefly in a series of

head-lines. A few journals, whose wisdom in this respect cannot sufficiently be praised, condense all the news of the day into a single column often containing a hundred distinct items.

The reporter, the essayist, or the novelist must know how many words he writes to a page of manuscript, and how much printed space these words will cover. The student, too, should learn what his own average page is, and should learn to prepare any given number of words asked for.

If he has mastered the subject of his paper, he is in a position to enlarge his scale of treatment to the natural limit. Expansion in such a case is merely the attainment of complete unity. But if the natural limits of the subject are soon reached, or if the space available is small, or if the reader's knowledge of the subject is already large, then the scale of treatment must be small. Many subjects are not worth writing about at length. Many which at first glance seem unpromising are found to deserve long and minute treatment. Painters find one subject worth a ten-minute sketch, another a year's labor. No small part of the artist's skill lies in determining the question of what is worth doing.

The Dutch painter Gerard Dow used to spend infinite pains upon trivial objects—a broom-handle, for instance. He had the great virtue of thoroughness, but thoroughness is not the only virtue.

EXERCISE 18. (*Oral.*) Find out how many words there are on a page of some book, and how many on a typical page of your own manuscript (if you have no old themes, copy a page from some story). Then consider each of the following subjects, and estimate seriously the number of words you think you could write on each if granted plenty of time, but no further knowledge than you now possess.

1. The general appearance of this room.
2. The appearance of this room with all its details.
3. An account of a fire that I saw.
4. My experience in learning to ride a wheel.
5. Success in amateur photography.
6. Birds of this neighborhood.
7. What I have learned about keeping well.
8. The history of this town.
9. Principles of success in business.
10. A good friend of mine.

EXERCISE 19. (*Oral.*) Which of the following subjects seems to you to deserve the fullest treatment before the general public at the present time, at the hands of a competent writer?

Indicate, not the fitting number of words for each, but the relative space each should have; speak in arithmetical terms.

1. The preservation of game.
2. Treatment of juvenile criminals.
3. The future of the Philippine Islands.
4. The duties of voters.
5. Trusts.
6. Truthfulness.
7. Companionableness.

Perhaps less drill need be given at this point in reducing the scale of compositions than would be needed if oral and written summaries were not a considerable part of your work in literature and in other subjects. *Summary* is the reduction of a long composition to a very small scale, the language of the summarist being substituted for the original phrasing. *Abridgment* is a shortening of the book or article by the omission of details, and is made with careful regard to the original phrasing. Excepting business letters, no kind of writing is so likely to be needed in practical life as summary. The principles of good summarizing are simple :

- (1) Do not steal the author's words; if you cannot find equivalents, use quotation marks about every phrase utilized.
- (2) Do not miss any important thought.
- (3) Make your paragraphs of respectable length, and let

each represent a main division of the author's thought, no matter how many paragraphs he broke that main division into.

EXERCISE 20. (*Oral.*) Reduce the following description to a single paragraph of fewer than two hundred words. Use this title, "Summary of Poe's Description of a Cottage."

The point of view from which I first saw the valley, was not *altogether*, although it was nearly, the best point from which to survey the house. I will therefore describe it as I afterwards saw it—from a position on the stone wall at the southern extreme of the amphitheatre.

The main building was about twenty-four feet long and sixteen broad—certainly not more. Its total height, from the ground to the apex of the roof, could not have exceeded eighteen feet. To the west end of this structure was attached one about a third smaller in all its proportions—the line of its front standing back about two yards from that of the larger house; and the line of its roof, of course, being considerably depressed below that of the roof adjoining. At right angles to these buildings, and from the rear of the main one—not exactly in the middle—extended a third compartment, very small—being, in general, one-third less than the western wing. The roofs of the two larger were very steep—sweeping down from the ridge-beam with a long concave curve, and extending at least four feet beyond the walls in front, so as to form the roofs of two piazzas. These latter roofs, of course, needed no support; but as they had the *air* of needing it, slight and perfectly plain pillars were inserted at the corners alone. The roof of the

northern wing was merely an extension of a portion of the main roof. Between the chief building and western wing arose a very tall and rather slender square chimney of hard Dutch bricks, alternately black and red — a slight cornice of projecting bricks at the top. Over the gables the roofs also projected very much — in the main building about four feet to the east and two to the west. The principal door was not exactly in the main division, being a little to the east — while the two windows were to the west. These latter did not extend to the floor, but were much longer and narrower than usual, — they had single shutters like doors, — the panes were of lozenge form, but quite large. The door itself had its upper half of glass, also in lozenge panes — a movable shutter secured it at night. The door to the west wing was in its gable, and quite simple — a single window looked out to the south. There was no external door to the north wing, and it also had only one window to the east.

The blank wall of the eastern gable was relieved by stairs (with a balustrade) running diagonally across it — the ascent being from the south. Under cover of the widely projecting eave these steps gave access to a door leading into the garret, or rather loft — for it was lighted only by a single window to the north, and seemed to have been intended as a storeroom.

The piazzas of the main building and western wing had no floors, as is usual; but at the doors and at each window, large, flat, irregular slabs of granite lay embedded in the delicious turf, affording comfortable footing in all weather. Excellent paths of the same material — not *nicely* adapted, but with the velvety sod filling frequent intervals between the stones — led hither and thither from the house, to a crystal spring about five paces off, to the road, or to one or two out-houses that

lay to the north, beyond the brook, and were thoroughly concealed by a few locusts and catalpas.¹

EXERCISE 21. (*Written.*) After carefully studying the following selection, by Jowett, the famous translator of Plato, write an abridgment of it in about five hundred words. Before writing, decide on the topic of each paragraph. Use Jowett's language as far as possible, changing the sentence structure when necessary. Head your paper, "Abridgment of Jowett on Causes of Failure in College."

And now leaving these life failures, as I may call them, I will ask why there are so many failures at the University (it is the privilege of the preacher to wander from one topic to another, in the hope that he may say something which comes home to the minds of his hearers "be it ever so homely"). First, among the causes of failure at the University, I should be inclined to place "neglect of health." Young men are seldom aware how easily the brain may be overtaken; how delicate and sensitive this organ is in many individuals; they are apt to think they can do what others do; they work the mind and the body at the same time; when they begin to fail they only increase the effort, and nothing can be more foolish than this. They do not understand how to manage themselves, as the phrase is; the common rules of diet and exercise are hardly thought of by them: "I can work so much better at night" is the constant reply

¹ Landor's Cottage. Quoted in *Specimens of the Forms of Discourse* (Holt), to illustrate another principle.

to the physician or elder friend who remonstrates; and they are apt to be assured that no practice which is pleasant to them can ever be injurious to health. They find the memory fail, the head no longer clear; the interest in study flags; and they attribute these symptoms to some mysterious cause with which they have nothing to do. Will they hear the words of the Apostle? "He that striveth for masteries is temperate in all things": yet it is a more subtle kind of training than that of the athlete, in which they must exercise themselves, a training which regulates and strengthens body and mind at once. Again, let them listen to the words of St. Paul, "Wherefore, whether we eat or drink, let us do all to the glory of God." The care of his own health and morals is the greatest trust which is committed to a young man; and often and often the loss of ability, the degeneracy of character, the want of self-control, is due to his neglect of them.

There are other ways in which this want of self-knowledge shows itself. Many men have serious intellectual defects which they never attempt to cure, and therefore carry them into life instead of leaving them behind at school or college. Let me take for example one such defect — inaccuracy. A student cannot write a few sentences of Latin or Greek, he cannot get through a simple sum of arithmetic, without making a slip at some stage of the process, because he loses his attention. Year after year he goes on indulging this slovenly habit of mind. The remonstrances of teachers are of no avail. He will not take the pains to be cured. The inaccurate, desultory knowledge of many things is more acceptable to his mind than the accurate knowledge of a few, and so he grows up and goes into life unfit for any intellectual calling, unfit for any business or profession. Then again there is another kind of inaccuracy which consists in ignorance

of the first principles or beginnings of things ; when the student has to go back, not without difficulty, for there is always a painfulness and awkwardness in learning last what ought to have been learned first. We all know what is meant by a man being "a bad scholar," which to one who has studied Latin and Greek for ten or more years of his life is justly held to be a reproach. And there are bad scholars, not only among students of Latin and Greek, but in every department of knowledge — in Mathematics as well as in Classics, in Natural Science as well as in Literature, in Law as well as in History ; there are students who have no power of thinking, no clear recollection of what they have read, no exact perception of the meaning of words.

There is another intellectual defect very common in youth, yet also curable, if not always by ourselves, at any rate by the help of others — "bad taste" — which takes many forms both in speaking and writing : when a person talks about himself, when he affects a style of language unsuited to him, or to his age and position, when he discourses authoritatively to his elders, when he is always asking questions, when his words grate upon the feelings of well-bred and sensible men and women, then he is guilty of bad taste. Egotism or conceit is often the source of this bad taste in conversation ; it may sometimes arise only from simplicity and ignorance of the world. There are natures who are always dreaming of full theatres, of audiences hanging on their lips, who would like to receive for all their actions the accompanying meed of approbation. A young person is about to make a speech — it is one of the most important things that he can do in his life (and one of the most trying) — when many persons are listening to his words and he a weak swimmer far out to sea. He has prepared what he is going to say, tricked out his oration with metaphors and figures of speech ; he

has seen himself speaking, not exactly in the looking-glass, but in the glass of his own mind; and lo! the result is a miserable failure. He has mistaken his own powers, he has struck a wrong note, pitched his speech in a false key. What can be more humiliating? Yet, perhaps, it is also the very best lesson which he has ever had in life. Let him try again — (there was one who said that he had tried at many things, and had always succeeded at last). Let him try again, and not allow himself by a little innocent merriment to be deprived of one of the greatest and most useful accomplishments which any man can possess — the power of addressing an audience.

There is another kind of bad taste which is displayed, not in manners nor in speech, but in writing.

As persons have a difficulty in knowing their own characters, so has a writer in judging of his own compositions. Writings are like children, whom a parent can never regard in the same impartial manner in which they are viewed by strangers. We too easily grow fond of them. There are many faults which are apt to beset men when they take a pen in their hands. They attempt fine writing, which of all kinds of writing is the worst; they lose the sense of proportion; they deem anything which they happen to know relevant to the subject in hand. They pay little or no attention to the most important of all principles of composition — “logical connection.” They sometimes imitate the language of famous writers, such as Lord Macaulay or Carlyle, and with a ludicrous result, because they cease to be themselves, and the attempt, even if it were worth making, cannot be sustained. It was excellent advice that was once given to a young writer, “Always to blot the finest passages of his own writings;” and any one of us will do well to regard with suspicion any simile or brilliant figure of speech which impairs the connection or disturbs the proportion

of the whole. For in the whole is contained the real excellence of a writing—in the paragraph, not in the sentence; in the chapter, not in the paragraph; in the book, rather than in the chapter. And the character of the writer dimly seen may be often greater than the book which he has written.

Yet one more cause of failure in our lives here may be briefly spoken of—the want of method or order. Men do not consider sufficiently, not merely what is suited to the generality, but what is suited to themselves individually. They have different gifts, and therefore their studies should take a different course. One man is capable of continuous thought and reading, while another has not the full use of his faculties for more than an hour or two at a time. It is clear that persons so differently constituted should proceed on a different plan. Again, one man is gifted with powers of memory and acquisition, another with thought and reflection; it is equally clear that there ought to be a corresponding difference in the branches of study to which they devote themselves. Things are done in half the time and with half the toil when they are done upon a well-considered system—when there is no waste, and nothing has to be unlearned. As mechanical forces pressed into the service of man increase a hundredfold more and more his bodily strength, so does the use of method,—of all the methods which science has already invented (for as actions are constantly passing into habits, so is science always being converted into method)—of all the methods which an individual can devise for himself, enlarge and extend the mind. And yet how rarely does any one ever make a plan of study for himself—or a plan of his own life.

Let me illustrate the subject of which I am speaking from the sphere of business. Suppose a person of ability to be engaged in the management of a great institution

— such as a public school, or a manufactory — will not his first aim be to organize such an institution in the fittest manner? He will consider how the work which he has to do will be carried on in the shortest time, at the least cost and with the smallest expenditure of labor. He will see his own objects clearly, and from time to time he will apply proper methods of comparison and examination which will enable him to discover whether they are being carried out. He will not devote himself to small matters which can be done by others. He will know whom to trust; he will seize upon the main points, and above all he will avoid waste.

Now there may be a waste in study as well as in business; such a waste, for example, is the idleness of reading when we sit in an armchair by the fire and receive passively the impression of books without thought, without judgment, without any effort of “what we are pleased to call ‘our minds.’” We may learn Latin and Greek in such a manner that we never acquire any real sense of the meaning of words or constructions, but only remember how they are to be translated in a particular passage. Can this be called education? So we may learn history in such a fashion that we only recollect dates and facts and have no sense of the laws which pervade it, or interest in the human beings who are the actors in it: Is not this again a waste of time? Lastly, in philosophy, that study which has so great an interest for us at a certain time of life, which makes a sort of epoch in the mental history of many, from which we are likely to experience the greatest good and the greatest harm; in philosophy we may go on putting words in the place of things, unlearning instead of learning, losing definiteness and clearness in the extent of the prospect opening upon us, until we are fairly overmastered by it, seeming to have acquired new powers of thought so vast that they prevent

us from thinking for ourselves, or expressing ourselves like other men: "And this also is vanity."¹

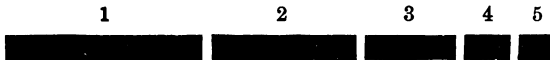
EXERCISE 22. (*Written.*) Take your five theme outlines and study them with reference to the scale of treatment. Write down at the head of each outline the total number of words which, in your opinion, the completed theme should have. After consultation with the instructor you may be convinced that your scale is either too large or too small.

§ 5. **Proportion of Parts in the Theme.** — By proportion of parts is meant relative scale of parts, so that this section merely applies the topic of the preceding section to the main divisions, or the paragraphs, of the whole composition. Every division should ordinarily have bulk according to its importance as a part.² A scale of treatment which would be appropriate to a subject considered by itself may be very inappropriate to that subject when introduced for some subordinate purpose in a long theme.

¹ *College Sermons* (Macmillan). Quoted in *Specimens of the Forms of Discourse* (Holt), to illustrate another principle.

² There are a very few exceptions to this rule; for two examples, see pp. 150–151, where a short paragraph is introduced by a special declaration of its importance.

A long introduction injures not only emphasis but the proportion of parts. It is human nature to begin any undertaking on too big a scale, and in a theme all the earlier topics are likely to receive more than their share of attention. There is sometimes an excuse for this, as when the pleasure of a camping trip turns out to have resided chiefly in the great expectations and the elaborate preparation. But even when something really fine and wonderful occurs on a camping trip — as for instance the shooting of a large, hungry bear, the amateur's account of the various stages — (1) preparation, (2) journey, (3) pitching camp, (4) fishing, (5) shooting bear — is likely to show the following proportions:



It is not always the apparent size of a paragraph topic which makes it worth writing on. Huxley, in one of his beautiful expositions, devotes three pages to describing the cross-section of a horse, and then two pages to the microscopic structure of its living tissue. He goes on to show that all animals approach one pattern in general structure, and in the last analysis are apparently of identical structure. The

microscopic cell is of as much importance in this discussion as the structure millions of times larger; and so Huxley thinks it worthy of about as much space, and gives it a good-sized illustration.

Suppose we wish to understand all about the horse. Our first object must be to study the structure of the animal. The whole of his body is enclosed within a hide, a skin covered with hair; and if that hide or skin be taken off, we find a great mass of flesh, or what is technically called muscle, being the substance which by its power of contraction enables the animal to move. These muscles move the hard parts one upon the other, and so give that strength and power of motion which renders the horse so useful to us in the performance of those services in which we employ him.

And then, on separating and removing the whole of this skin and flesh, you have a great series of bones, hard structures, bound together with ligaments, and forming the skeleton which is represented here.

In that skeleton there are a number of parts to be recognised. The long series of bones, beginning from the skull and ending in the tail, is called the spine, and those in front are the ribs; and then there are two pairs of limbs, one before and one behind; and these are what we all know as the fore-legs and the hind-legs. If we pursue our researches into the interior of this animal, we find within the framework of the skeleton a great cavity, or rather, I should say, two great cavities,—one cavity beginning in the skull and running through the neck bones, along the spine, and ending in the tail, containing the brain and the spinal marrow, which are extremely important organs. The second great cavity,

commencing with the mouth, contains the gullet, the stomach, the long intestine, and all the rest of those internal apparatus which are essential for digestion; and then in the same great cavity there are lodged the heart and all the great vessels going from it; and, besides that the organs of respiration—the lungs. Let us now endeavor to reduce this notion of a horse that we now have, to some such kind of simple expressions as can be at once, and without difficulty, retained in the mind, apart from all minor details. If I make a transverse section, that is, if I were to saw a dead horse across, I should find that, if I left out the details, and supposing I took my section through the anterior region, and through the fore-limbs, I should have here this kind of

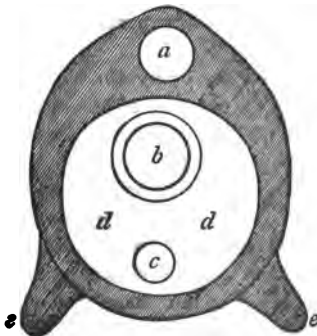


Fig. 1.

section of the body (Fig. 1). Here would be the upper part of the animal—that great mass of bones that we spoke of as the spine (*a*, Fig. 1). Here I should have the alimentary canal (*b*, Fig. 1). Here I should have the heart (*c*, Fig. 1); and then you see, there would be a kind of double tube, the whole being enclosed within the hide;

the spinal marrow would be placed in the upper tube (*a*, Fig. 1), and in the lower tube (*d d*, Fig. 1), there would be the alimentary canal (*b*), and the heart (*c*); and here I shall have the legs proceeding from each side. For simplicity's sake, I represent them

merely as stumps (*e e*, Fig. 1). Now that is a horse—as mathematicians would say—reduced to its most simple expression. Carry that in your minds, if you please, as a simplified idea of the structure of the horse. The considerations which I have now put before you belong to what we technically call the “Anatomy” of the horse. Now, suppose we go to work upon these several parts,—flesh and hair, and skin and bone, and lay open these various organs with our scalpels, and examine them by means of our magnifying-glasses, and see what we can make of them. We shall find that the flesh is made up of bundles of strong fibres. The brain and nerves, too, we shall find, are made up of fibres, and these queer-looking things that are called ganglionic corpuscles. If we take a slice of the bone and examine it, we shall find that it is very like this diagram of a section of the bone of an ostrich, though differing, of course, in some details; and if we take any part whatsoever of the tissue, and examine it, we shall find it all has a minute structure, visible only under the microscope. All these parts constitute microscopic anatomy or “Histology.” These parts are constantly being changed; every part is constantly growing, decaying, and being replaced during the life of the animal. The tissue is constantly replaced by new material; and if you go back to the young state of the tissue in the case of muscle, or in the case of skin, or any of the organs I have mentioned, you will find that they all come under the same condition. Every one of these microscopic filaments and fibres (I now speak merely of the general character of the whole process)—every one of these parts—could be traced down to some modification of a tissue which can be readily divided into little particles of fleshy matter, of that substance which is composed of the chemical elements, carbon, hydrogen, oxygen, and nitrogen, having

such a shape as this (Fig. 2). These particles, into which all primitive tissues break up, are called cells. If I were to make a section of a piece of the skin of my hand, I should find that it was made up of these cells. If I examine the fibres which form the various organs of all living animals, I should find that all of them, at one time or other, had been formed out of a substance consisting of similar elements; so that you see, just as we reduced the whole body in the gross to that sort of simple expression given in Fig. 1, so we may reduce the whole of the microscopic structural elements to a form of even greater simplicity; just as the plan of

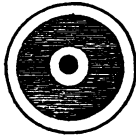


Fig. 2.

the whole body may be so represented in a sense (Fig. 1), so the primary structure of every tissue may be represented by a mass of cells (Fig. 2).¹

In this exposition of what Huxley called the architecture of the horse, it is to be seen that the scale of treatment should depend upon the actual importance of the subject for the writer's purpose; not upon its physical size, and not upon its importance or unimportance for another purpose. This seems simple enough, but the temptation to violate the principle assails everyone. We like to write at length on some part of our subject, not because that part is important, but because we want to display our knowledge; or we shirk

¹ *Darwiniana* (Appleton).

another part because, though it is important, we do not happen to have at hand material with which to develop it adequately.

Before leaving this exposition of Huxley's, we should note how once he reduces the scale of a part in order to give the reader a bird's-eye view of its topic, and so impress it on the reader's mind. He describes the general structure of the horse twice in succession. The first time he gives a comparatively full treatment. The second time he throws out every particular that can be spared, and reduces this notion of a horse to a cross-section, so simple that it cannot be misunderstood or forgotten.

EXERCISE 23. (*Oral.*) After reading the following passage, decide as to how far the principle it affirms applies to the life of Abraham Lincoln.

I have been led to dwell at some considerable length on the events and circumstances of these earlier years—trivial though some of them may seem to be—for more than one reason. In the first place, it always appears to me that the experimental period of boyhood and youth—the period when so much is attempted in a more or less serious way, and so little actually done—forms by far the most fascinating portion of the biography of any man who has left his mark upon the world. The early struggles, the repeated failures, the uncertainties, disap-

pointments, doubts, the oftentimes long and wearisome searching for the life-work which is dimly felt to lie somewhere in readiness for the ready but as yet unguided hand—these things are full of the picturesqueness of romance, and, while they arouse the interest of all, possess for the young, the ardent, and the ambitious, a world of inspiration also. And, in the second place, just as this period is the most attractive for all readers, so, too, it is beyond question the most important for those who desire to study a great mind in the process of its development, to surprise something of the secret of its power, and to realize and measure the subtle forces and influences which played their part in its education and consolidation. Beyond this, also, we have to remember that, in order to do justice to the record of any life, we must beware of being misled by the desire to secure an artificial balance among the different divisions of our sketch. It is often well worth while to linger over the earlier years, even at the expense of thrusting into a few paragraphs the actual accomplishments of after-life. For the period of achievement, no matter how brilliant that achievement may be, is after all only the period of translation into present fact of the impulses and powers which, even from the cradle, have been gathering in silence against the time when the moment for manifestation should arrive. Hence, for this period a brief outline is often enough; while the long years of preparation, during which the nature is plastic and every detail tells, require and should properly receive a fuller treatment at the biographer's hands.—W. H. HUDSON: *The Philosophy of Herbert Spencer*.

EXERCISE 24. (*Oral.*) Let the following outline be considered that of a theme 3000

words long. Assign to each heading the number of words which it seems to you to deserve. Note that we are dealing with divisions too long to be called paragraphs.

THE LIFE OF LINCOLN

1. Parentage.
2. Childhood.
3. Youth.
4. Life as a lawyer and congressman.
5. Life as President.

EXERCISE 25. (*Oral.*) Examine the following accounts and say whether the authors have proportioned the parts of them well. These accounts are not so long but that the main stages have been marked by indention. ✓


W.C.P.
1. It was a hard life, this sledge-travelling in the far north. For eleven successive days we had continuous temperatures ranging from forty to forty-eight below zero. The winds were worse than the cold. One needs all his vitality, all his endurance and resolution, to work with might and main in the rough ice throughout the day and then sleep at night in a frost-filled bag, which in an hour or two becomes puddly and soggy from the thawing produced by the heat of the body. But for myself, I felt better day by day, hardier, better able to cope with the work and the exposure. It was glorious thus to feel one's strength, to fear nothing in the way of hardship or exertion, to carry a consciousness of superiority

to all the obstacles which nature had placed in our path. I was never happier than in these hard days.

March 20th had come, and we were nearing the eighty-second parallel on the east coast of Crown Prince Rudolph Land. From this on we should have plenty of light, and everything was going well. We had made the expected rate of travel. Our loads were getting lighter and more easily handled. The dogs were better trained and much more serviceable than at the beginning of the journey. Better still, ahead of us, glistening in the sun, we could plainly see the outlines of islands hitherto unexplored and unknown. Eager indeed were we to get to them, and beyond them out upon the great Arctic Sea, to 84°, 87°, 88°,—and even 90° did not seem wholly impossible in case we were willing to take a little risk about ever getting back again.

But pride goeth before a fall. On this very morning which marked the end of the Arctic night and the dawn of the brighter day, a little accident happened. It was a trivial thing in itself, tremendous in its consequences. My sledge, carrying 500 pounds of weight, had stuck in a rough place. As usual, I called to the dogs and threw my weight into the harness. A lunge forward, and down into a little crack in the ice—a tiny little crack such as we had crossed every day by the scores—went my right leg. The momentum threw me forward upon my face, and my shin-bone received the full force of the thrust. At first I thought the leg was broken in two or three places, so great was the pain. For a few moments I felt faint. But when I had picked myself up and found that I had nothing worse than a bruise and sprain, I counted myself very lucky, and went on my way as contented as if nothing had happened. Next morning of course I was sore and lame, and the prudent thing would have been to stop for a week or ten days and get all right again.

But I kept going, the leg getting worse and worse, and I suppose I should have been rash enough to go so far that I never could have gotten back had not something else happened. Fortunately, this other thing did happen, and it came down upon us like a thief in the night, in the shape of an ice-pressure which acted just like an earthquake under our camp and destroyed sledges, dogs, stores, and instruments, in the twinkling of an eye, and came within an ell of getting all of us.

It is easy to fight. It is glorious to struggle. The hardest thing in the world to do is to surrender. But there was just one course left open for us, and that was a retreat to headquarters as speedily as possible. By heroic work, rapid progress was made; and though delayed by a three days' storm at Fort McKinley, we arrived at Harmsworth House on April 9th, and to at least one of our party the little hovel seemed a palace. — WALTER WELLMAN: "*The Race for the North Pole.*" See *McClure's Magazine*, Feb. 1900. 

2. After studying with great care Mr. Howells' *Boy's Town* and Miss Larcom's *New England Girlhood*, I have determined not to follow a strict order of time. For better, for worse, I will throw in together in one chapter a set of school memories which range from about 1825 for ten years. At my own imprudent request, not to say urgency, I was sent to school with two sisters and a brother, older than I, when I was reckoned as about two years old. The school was in an old-fashioned wooden house which fronted on a little yard entered from Summer Street. We went up one flight of narrow stairs, and here the northern room of the two bedrooms of the house was occupied by Miss Susan Whitney for her school, and the southern room, which had windows on Summer Street, by Miss Ayres, of whom Miss Whitney had formerly been an assistant. Miss Whitney after-

wards educated more than one generation of the children of Boston families. I supposed her to be one of the most aged, and certainly the most learned, women of her time. I believe she was a kind-hearted, intelligent girl of seventeen, when I first knew her. I also supposed the room to be a large hall, though I knew it was not nearly so large as our own parlors at home. It may have been eighteen feet square. The floor was sanded with clean sand every Thursday and Saturday afternoon. This was a matter of practical importance to us, because with the sand, using our feet as tools, we made sand pies. You gather the sand with the inside edge of either shoe from a greater or less distance, as the size of the pie requires. As you gain skill, the heap which you make is more and more round. When it is well rounded you flatten it by a careful pressure of one foot from above. Hence it will be seen that full success depends on your keeping the sole of the shoe exactly parallel with the plane of the floor. If you find you have succeeded when you withdraw the shoe, you prick the pie with a pin or a broom splint provided for the purpose, pricking it in whatever pattern you like. The skill of a good piemaker is measured largely by these patterns. It will readily be seen that the pie is better if the sand is a little moist. But beggars cannot be choosers, and while we preferred the sand on Mondays and Fridays, when it was fresh, we took it as it came.

I dwell on this detail at length because it is one instance as good as a hundred of the way in which we adapted ourselves to the conditions of our times. Children now have carpets on their kindergarten floors, where sand is unknown; so we have to provide clay for them to model with, and put a heap of sand in the back yard. Miss Whitney provided for the same needs by a simpler device, which I dare say is as old as King Alfred.

I cannot tell how we were taught to read, for I cannot remember the time when I could not read as well as I can now. There was a little spelling-book called *The New York Spelling-Book*, printed by Mahlon Day. When, afterwards, I came to read about Mahlon in the book of Ruth, my notion of him was of a man who had the same name as the man who published the spelling-book. My grandfather had made a spelling-book which we had at home. Privately, I knew that, because he made it, it must be better than the book at school, but I was far too proud to explain this to Miss Whitney. I accepted her spelling-book in the same spirit in which I have often acted since, falling in with what I saw was the general drift, because the matter was of no great consequence. For reading-books we had Mrs. Barbauld's *First Lessons*, "Come hither, Charles, come to mamma"; and we had *Popular Lessons*, by Miss Robbins, which would be a good book to revive now, but I have not seen it for sixty years.

The school must have been a very much "go-as-you-please" sort of place. So far it conformed to the highest ideals of the best modern systems. But it had rewards and punishments. I have now a life of William Tell which was given me as a prize when I was five years old. By way of showing what was then thought fit reading for boys of that age I copy the first sentence: "Friends of liberty, magnanimous hearts, sons of sensibility, ye who know how to die for your independence and live only for your brethren, lend an ear to my accents. Come! hear how one single man, born in an uncivilized clime, in the midst of a people curbed beneath the rods of an oppressor, by his individual courage, raised this people so abased, and gave it a new being"—and so on and so on. My brother Nathan had *Rasselas* for a prize, and my sister Sarah had a silver medal, "To the most

amiable," which I am sure she deserved, though the competition extended to the whole world.

But these were the great prizes. In an old desk, of which the cover had been torn off, in the closet at the left of the fireplace, were a number of bows made of yellow, pink, and blue ribbon. When Saturday came, every child "who had been good" during the week was permitted to select one of these bows, choosing his own color, and to have it pinned on his clothes under his chin to wear home. If, on the other hand, he had been very bad, he had a black bow affixed, willy nilly. I hardly dare to soil this page with the tale, but there was an awful story that a boy, whom I will call Charles Waters, unpinned his black bow and trod it in the dirt of the street. But I hasten to add, that in that innocent community no one believed this dreadful story. Indeed, it was whispered from one to another, rather as an index of what terrible stories were afloat in the world than with any feeling that it could possibly be true.

It is certainly a little queer that in after years one remembers such trifles as this, and forgets absolutely the weightier matters of the law; how he learned to read and write; how he fought with the angel of vulgar fractions and compelled him to grant a blessing; how, in a word, one learned anything of importance. But so it is; and thus, as I have said, I have no memory of any time when I could not read as well as I can now.—HALE: *A New England Boyhood*.

3. One old question is ever new to each member of a graduating class in the last hours of his college course: "What pursuit shall I follow in life?" The aim of this paper is to give a few suggestions which may help one in finding the answer.

Some persons are by their very make and temperament so preëminently fitted for one pursuit that it never

occurs to them, or to any one else, that there is any room for hesitation in deciding what shall be their calling. It is a great fortune to a man to be so constituted that he falls to his work in life as naturally and as easily as the young bird takes to her wings. For all his energies, his studies, his experiences work toward the real end of his life.

What we call the providential circumstances of some men determine their calling so plainly that there can be no doubt about the matter. A son, for instance, is left with the care of a large patrimony, which he can best administer. His duty to mother, brothers, and sisters may be paramount to all other duties. Illustrations need not be multiplied.

These cases are simple. The really difficult case remains for consideration. It is that of the man who has apparently equal aptitude for different pursuits, say for law, for teaching, and for journalism, and is shut up to no one of them to the exclusion of the others. Some men are so versatile that they could do any one of two or three things equally well.

In determining the question of aptitude we may frequently find help in taking the opinions of judicious friends, men of experience who will be frank enough to tell us the plain truth. There is a strange propensity in men to suppose that what is their foible is really their forte. It is said that General Scott believed to the day of his death that his fame would depend on his literary productions, which nobody reads, rather than on his Mexican campaigns. Goethe apparently felt more pride in his *Essays on Color* than in his *Egmont* or *Tasso*. Even in the range of college experience not a few men convince themselves that they are poets, while the rest of the college community remain unconvinced. The explanation of this self-deception is probably found in the fact

that we are inclined to consider as our best productions those which have cost us most toil, because we have not been working in the direction of our talent. Let us then be prepared to hear the counsels of our associates who will tell us true things, rather than pleasant things, *vera pro gratis*. The faithful wounds of a friend are better than the flatteries of a foe.

One who is seeking to learn what his future duty is to be will find help in the faithful discharge of present duty. The path opens as we march on. It is the young man who is busy that is most in demand. It is the brave fellow fighting in the ranks for whom shoulder straps are waiting. Go bravely at the work which Providence puts within your reach. Remember that fine saying of Carlyle that the best teacher for the duties that are dim to us is the performance of the duties which are clear to us. Keep your soul open in a spirit of candor and honesty, ready to receive whatever may prove to be the divine command for you.—President JAMES B. ANGELL, in the *Saturday Evening Post*.

EXERCISE 26. (*Oral.*) In the following theme three methods of using fire for camp cooking are described. The best method receives more space than the other two put together. Still the proportions of the theme are not so good as they should be. Why?

WARNING ADVICE TO CAMPERS

In camp there are three ways of bringing your coffee-pot in contact with the fire. You may hang it on one end of a stick, the other end of which is fastened in the

ground, the middle of it being supported on a crotched upright. That is not a very safe way.

Or, you may build a stone oven, and place the coffee-pot on it. That is not a very safe way, either.

Or, you may go into the woods and cut down two small trees, preferably of hard wood; and make two heavy poles about six feet long and six inches thick. Then you build a tiny fire between them; coals from the camp fire are sufficient. Over the coals you place your coffee-pot, supported by the logs. The green wood will not burn up, but will merely char, on the inner side. A great advantage of this method is that two or three other little fires may be built at the same time in the same fireplace; so your bacon can be fried and your bread toasted while the coffee is making. The logs should, of course, be so placed that the smoke will blow away from the cooks.

‡

EXERCISE 27. (*Written.*) Take your five theme outlines and study them with reference to proposed proportions of the main divisions, writing opposite each main topic the number of words which, in your best judgment, it deserves. Be able to defend the estimate in discussion—before it has been amended on the advice of too many people.

CHAPTER II

THE PARAGRAPH AS A PART AND AS A WHOLE

§ 1. **Unity of Thought in the Paragraph.**—In a book a long division of a chapter is called a section, and if marked at all receives the sign §, with perhaps a numeral also. The sections are divided into sub-sections called paragraphs, and these are indicated by indention.¹ Point out the indentions on this and the following page. In a theme-outline section marks and numerals are very useful, and may be permitted to stand in the completed theme when this is expository or argumentative in nature.

Before we can satisfactorily settle any other question, we must ask what are the logical principles which govern the content of paragraphs. Then we may inquire how these fundamental principles are modified by considerations of length and emphasis. We are not surprised to learn that, on a smaller scale, the paragraph obeys the laws of unity and development obeyed by the theme and each main

¹ In Ms., indention should be an inch deep.

section. We are by no means always aware of the active presence of these laws, but a conscious appeal to them in revising the outline and the completed theme will solve many a problem of paragraphing.

The unity of a paragraph may depend entirely upon the principle of time, as in the following narrative :

A THIRTY-MILE ROW

There was exactly one day before us to do that rowing in. We might get up that morning as early as we pleased, and we might stay up that night as late as—well, as we could. But there were thirty-two miles to row, and the rowing was to be done by two men fresh from all the active preparation for rowing that is afforded by sitting in an office for eleven months. There was Don, of course ; but Don was only twelve, and was not to be counted on unless the two men fell dead from the thwarts.

We got up at four, and consumed a good thirty minutes in eating and drinking. Our preparations for leaving were complete, excepting that the tent must be taken down and placed, with the bedding, aboard ship.

All the forenoon we stuck to it, both men at the oars. The sun rose higher and higher, and our noses grew redder and redder. But there was hardly a minute's respite. We covered a good fifteen miles, as we reckoned. Little time was wasted for dinner. Frank ate while I rowed. Frank rowed while I ate.

From twelve thirty to one I rested and dozed, lying flat on the bottom of the boat, and listening to the monoto-

nous rise and fall of the oars. From one to one thirty Frank took my place below and I his on the thwart.

By one thirty we were both at it again, and we never left those hard, hot thwarts till a quarter after four. Our motions were a good deal slower than in the morning. We got into a sort of stupor which admitted no thinking; we merely moved our wings like some lifeless flying machine.

From four fifteen to four twenty we lost ten minutes in an interesting way. Don is a very clever boy, but he is, I suppose, the most inquisitive boy on earth. It seems that Don was worried about the exact location of a leak that certainly existed on the port side of the boat, aft. He leaned over the port side, aft, as far as he could. A gust of wind off land, starboard side, did the rest. Don could not swim. All boys should learn to swim. Frank had to go over the side for him, for the current was swift here, and presently emerged with a small boy much changed in general appearance. I got up to them, and Frank hoisted the sneezing creature aboard. All this, as I said, wasted ten minutes.

The rest of the time till eight o'clock Frank and I "spelled" each other. We dragged along after a fashion, saying little, but minded to catch the Collingwood boat or die.

It was eight o'clock and ten minutes when we reached the wharf. Frank was at the oars, and I think they were moving. We started to get up, but rising was curiously slow. We sat still so long that a sailor came down to see what was wanted. "Why don't ye get out?" he at last queried. "Don't believe I can," said Frank, and would have blushed if his heart had been more active and his skin less cooked. And the sailor guffawed and helped us all out, one by one, for Don was as stiff with cold as his elders with muscular waste.

Out!

Although narrative is the type of writing in which time-divisions most abound, even here they are less frequent than might be supposed. The place of the action, the cause or effect of it, a stage of its progress, the persons—these interests oftener than the actual time covered by an event govern the paragraph unity.

The second principle of unity is association in space. In a model paragraph of description we usually find both the general appearance of the object and some of the details, if only because the general appearance usually demands but one sentence. The following paragraph describes a person according to this method.

At this moment there walked into the room, supporting himself by a thick stick, a stout old gentleman, rather lame in one leg, who was dressed in a blue coat, striped waistcoat, nankeen breeches and gaiters, and a broad-brimmed white hat with the sides turned up with green. A very small-plaited shirt-frill stuck out from his waistcoat, and a very long steel watch-chain, with nothing but a key at the end, dangled loosely below it. The ends of his white neckerchief were twisted into a ball about the size of an orange; the variety of shapes into which his countenance was twisted defy description. He had a manner of screwing his head round on one side when he spoke, and looking out of the corners of his eyes at the same time, which irresistibly reminded the beholder of a parrot. — DICKENS: *Oliver Twist*.

Space unity often depends on unity in the point of view. All those details and no more are given which can be seen from a certain fixed point:

Being so far out from the deck, I could look at the ship, as at a separate vessel; and there rose up from the water, supported only by the small black hull, a pyramid of canvas, spreading out far beyond the hull, and towering up almost, as it seemed in the indistinct night air, to the clouds. The sea was as still as an inland lake; the light trade wind was gently and steadily breathing from astern; the dark blue sky was studded with the tropical stars; there was no sound but the rippling of the water under the stem; and the sails were spread out, wide and high, the two lower studding-sails stretching, on each side, far beyond the deck; the topmast studding-sails, like wings to the top-sails; the topgallant studding-sails spreading fearlessly out above them; still higher, the two royal studding-sails, looking like two kites flying from the same string, and highest of all, the little sky-sail, the apex of the pyramid, seeming actually to touch the stars, and to be out of reach of human hand. So quiet, too, was the sea, and so steady the breeze, that if these sails had been sculptured marble, they could not have been more motionless. Not a ripple upon the surface of the canvas; not even a quivering of the extreme edges of the sail—so perfectly were they distended by the breeze. — *DANA: Two Years Before the Mast.*

A third principle of paragraph unity is that of facts and the generalization they support. Explain how this is true of the following paragraphs:

1. That farm bore every manner of fruit known to the climate. There were apples, a score of varieties, from the snow apple that burned among the leaves, and when bitten revealed a flesh so white that you kept biting it lest the juice should discolor it, to the great cold autumn fruits that were resonant beneath the snap of your finger. There were opulent pears, distilling the golden sun into their bottles. There were plums, the kind that succeed. Grapes there were, and quinces, and peaches, — the last not so prolific as the apples, but a very worthy fruit.

2. A certain involuntary adjustment assimilates us, you may also observe, to that upon which we look. Roses redden the cheeks of her who stoops to gather them, and buttercups turn little people's chins yellow. When we look at a vast landscape, our chests expand as if we would enlarge to fill it. When we examine a minute object, we naturally contract, not only our foreheads, but all our dimensions. If I see two men wrestling, I wrestle too, with my limbs and features. When a country-fellow comes upon the stage, you will see twenty faces in the boxes putting on the bumpkin expression. There is no need of multiplying instances to reach this generalization; every person and thing we look upon puts its special mark upon us. If this is repeated often enough, we get a permanent resemblance to it, or, at least, a fixed aspect which we took from it. Husband and wife come to look alike at last, as has often been noticed. It is a common saying of a jockey, that he is "all horse"; and I have often fancied that milkmen get a stiff, upright carriage, and an angular movement of the arm, that remind one of a pump and the working of its handle. — HOLMES: *The Professor at the Breakfast Table*.

3. The baby, gurgling and cooing in its basket, is full of latent forces. As life goes on, these powers are exer-

cised more and more to the flood, less and less as the tide ebbs. Yet who is there who dares to say that when old age is reached there is not as much laid by in that soul wrapped in its weary body as there was in the infant full of latent power? We know not where the infant's forces came from, nor where the dying man's energy goes to, but if Nature teaches us anything, it teaches us that forces such as these are eternal in the same sense that matter is eternal and space endless.—BOLLES: *At the North of Bearcamp Water*.

4. Thus even in its aboriginal uses fire in a high degree multiplied the resources and powers of man. Its heat procured him a rich array of benefits: it unbarred a new breadth of the globe as he wandered forth in search of better dwelling-places; it enlarged a dietary which became the while more wholesome and appetising; it gave him the wherewithal to become a potter and glass-maker. The light which streamed from his blaze was as generous in blessings: it made night as day; it rendered habitable and even cheery the caves which otherwise were dark and perilous dungeons; it served to lure the fish and game upon which he subsisted; it was a means of communicating intelligence as far as the eye could see a bonfire or a pillar of smoke.—ILES: *Flame, Electricity, and the Camera*.

5. There are two kinds of boys which the town (and when I speak of the town I mean the members of all the other professions and lines of business which for the most part live in town or city) can use. These kinds or classes of boys are, first, the really bright, thinking, progressive boys, strong in health, vigorous in mind, clear in thought, energetic in action, honest in purpose; and second, the young fellows who do not like the farm, who think that fortunes can be easily made in town, that town life is an easy life; who are not ambitious; . . .

who are born tired; . . . who are willing to be hitched and unhitched like their father's horses. The town can use both these classes — the first in conducting the great business enterprises on which depends the prosperity of both city and country. It can use the second class on the streets, or in the factories and offices where the work is done by the day or hour and but one thing is to be done, which becomes automatic after a while so that they can almost fall asleep and keep on doing it. — HENRY WALLACE: *Letters to the Farm Boy*.

Association by cause and effect makes the fourth principle of paragraph unity. Usually both cause and effect are stated in the same paragraph, it being a man's habit to give his reasons quickly if he has them clearly defined. Point out the application of the principle in the three paragraphs following :

1. Perhaps few people have ever asked themselves why they admire a rose so much more than all other flowers. If they consider, they will find, first, that red is, in a delicately gradated state, the loveliest of all pure colors; and secondly, that in the rose there is *no shadow*, except what is composed of color. All its shadows are fuller in color than in lights, owing to the translucency and reflective power of the leaves. — RUSKIN: *Modern Painters*.

2. One reason that immigrants cling so closely to the great cities is that they find there far more opportunity to get money for their children's work. There is probably no one means of dispersing the disastrously growing colonies of our great cities so simple and effective as this one, of depriving the children of their immediate cash

value. — FLORENCE KELLY, in *Proceedings of Twenty-third National Conference of Charities*, 1896, p. 164.

3. When your Uncle Henry was a boy, he was very anxious to get through with a great deal of work. For instance, he was anxious to be the fastest corn husker and the fastest grain binder in the neighborhood. Unfortunately, he formed the habit of binding sheaves loosely, and failed to acquire the habit of getting all the silk and husks off the corn. The mice had a picnic in the corn that he husked. A loose sheaf when hauled in, in harvest, or pitched out at threshing time, was instantly recognized as one of "Henry's sheaves." I tried hard to correct this habit in after years, but never succeeded. I could bind tight enough as long as I kept thinking about it; but the moment I began thinking about something else, and that was about all the time, the sheaf bound itself loose. — HENRY WALLACE: *Letters to the Farm Boy*.

When the statement of a cause or an effect involves much detail, or is considered of much relative importance, a cause is developed in one paragraph, followed by an effect in the next :

Very careful and learned inquiry by the New York Zoölogical Society and by other similar organizations of sportsmen has disclosed the fact that within the past dozen years the decrease in wild water fowl and in shore birds has been fifty per cent! Let it be borne in mind by those not in accord with my sentiments that these figures are arrived at by painstaking and intelligent computation.

Now the question properly follows, what has caused this tremendous decrease? Not disease, not a change of

habitat, not domestication, but shooting. It is true, of course, that autumn shooting has had a share in the terrible slaughter visited upon ducks in recent years, and is, therefore, somewhat responsible for the decrease. But it is also true, as has been proven more than once and in several different directions, that game of any kind shot under reasonable restriction in autumn or the legitimate season can hold its own, i.e. the losses of the autumn are repaired naturally in the following spring breeding season.

The great decrease in wild fowl life is explained, therefore, by there being no respite from shooters in the breeding season and at a time when all other game birds are exempt by law from persecution. — CASPAR WHITNEY, in *Outing*, June, 1900.

Several causes and effects may be grouped together in one paragraph if they are so linked together that the last effect can logically be inferred from the first cause. This may be called syllogistic paragraph unity — a syllogism being a group of three propositions, of which the last must follow if the first two are true. Show the syllogistic unity of the following paragraph :

You know what Pericles said of his son's dog Azor. "Azor rules my boy," said he. "My boy rules his mother. His mother rules me. I rule Athens. Athens rules Greece. Greece rules the world. Therefore, Azor is the ruler of the world."

The fifth principle which dictates the thought-content of a paragraph is that of comparison or

contrast. Both events or objects or principles may be compared briefly in one paragraph, or the first event, object, or principle may stand alone in one paragraph, followed by that with which it is compared. Show how this is true in regard to each of the following selections :

1. When I gained the southern end of the moor-like ridge, two villages lay before me, one on the left, the other on the right. One was the home of the dead, the other the toiling-ground of the living. They can see each other, and year by year the village on the hill grows larger, and that in the valley grows smaller.—*BOLLES: At the North of Bearcamp Water.*

2. Her features and height and colouring were exactly the same as Elfrida's; but there the resemblance ended, as far as an ordinary observer could see. Instead of having Elfrida's air of finish and fashion, she was plainly, even poorly, dressed; in place of Elfrida's elaborately arranged coiffure, Ethel's hair was done up anyhow, in an old-fashioned style, and was, moreover, decidedly untidy. Unlike Elfrida's stately and studied manner, Ethel was perfectly natural and spontaneous; and, in short, Ethel seemed a light-hearted child of nature, while Elfrida appeared to be a spoilt darling of fortune.—*ELLEN THORNEYCROFT FOWLER: A Double Thread.*

3. There were two varieties of trout in the lake,—what it seems proper to call silver trout and golden trout; the former were the slimmer, and seemed to keep apart from the latter. Starting from the outlet and working round on the eastern side toward the head, we invariably

caught these first. They glanced in the sun like bars of silver. Their sides and bellies were indeed as white as new silver. As we neared the head, and especially as we came near a space occupied by some kind of watergrass that grew in the deeper part of the lake, the other variety would begin to take the hook, their bellies a bright gold color, which became a deep orange on their fins; and as we returned to the place of departure with the bottom of the boat strewn with these bright forms intermingled, it was a sight not soon to be forgotten. It pleased my eye so, that I would fain linger over them, arranging them in rows and studying the various hues and tints. They were of nearly a uniform size, rarely one over ten or under eight inches in length, and it seemed as if the hues of all the precious metals and stones were reflected from their sides. The flesh was deep salmon-color; that of brook trout is generally much lighter. — BURROUGHS: *Locusts and Wild Honey*.

4. Genius has an infinitely deeper reverence for character than character can have for genius. To be sure, genius gets the world's praise, because its work is a tangible product, to be bought, or had for nothing. It bribes the common voice to praise it by presents of speeches, poems, statues, pictures, or whatever it can please with. Character evolves its best products for home consumption; but, mind you, it takes a deal more to feed a family for thirty years than to make a holiday feast for our neighbors once or twice in our lives. — HOLMES: *The Professor at the Breakfast Table*.

5. It would be interesting, did space permit, to pause here to consider the striking contrast presented by the early trainings of the two most acute and original thinkers in the domain of pure philosophy that England has produced during the present century — I mean the subject of this sketch and the late John Stuart Mill. Mill,

it will be remembered, was also educated at home, under his father's immediate supervision; was also surrounded in childhood by men of strong characters and independent thought; and early learned to disregard tradition and to turn the keen lens of criticism and analysis upon the world's most cherished creeds. But here the analogy practically ends. Mill's mind was forced as in a hothouse; Spencer's was allowed to develop in the open air and with the least possible pressure from without. Mill, precocious in all the learning of the schools, read Greek and Latin at an age when Spencer could scarcely spell his own language; Mill was brought up to regard the whole vast system of popular theology as a mere congeries of idle and ridiculous fables; while Spencer, as we have seen, grew up in sympathetic contact with Christianity in two of its most diverse forms; and, finally, Mill was taught to look upon all the problems of social and political science as capable of rapid and entire resettlement, while Spencer early learned to consider every possible question on every possible subject as open to fresh examination and a totally new answer. A comparison of the childhoods, early environments, and intellectual growths of these two remarkable men would be more than interesting—it would be of the utmost value; but it would take us far too much out of our present way to enter upon it here. — W. H. HUDSON: *The Philosophy of Herbert Spencer*.

6. I have always admired the dignity and courtesy which these old men showed to each other in their discussions, the one never speaking until the other was through; and I have since observed that gentlemen of the highest breeding and most perfect manners, wherever I have found them, do the same. The Squire used to close up his argument on tariff something in this way:—

“What is the use, James, of importing a single ton of

iron? Don't you see that in importing it from abroad we are importing the ore, the coal, the labor, and the food that it costs to support the laborer and his teams, when we have all these raw materials lying around us cheaper than any place in the world?"

And James would answer: "Don't you know, Squire, that every fall you have to come to me for watermelons and sweet potatoes grown on my sandy bottom, because I can grow them cheaper and better than you can on your heavy soil? Why not have trade as free between nations as between states, and allow every man to buy where he can buy the cheapest, and sell where he can sell the dearest?"

And then they would shake hands, wish each other good night, and in less than a week have another set-to and go over the same, or similar, ground again.—

HENRY WALLACE: *Letters to the Farm Boy.*

7. The whole character of the City has, since that time, undergone a complete change. At present the bankers, the merchants, and the chief shopkeepers repair thither on six mornings of every week for the transaction of business; but they reside in other quarters of the metropolis, or at suburban country-seats surrounded by shrubberies and flower gardens. This revolution in private habits has produced a political revolution of no small importance. The City is no longer regarded by the wealthiest traders with that attachment which every man naturally feels for his home. It is no longer associated in their minds with domestic affections and endearments. The fireside, the nursery, the social table, the quiet bed are not there. Lombard Street and Threadneedle Street are merely places where men toil and accumulate. They go elsewhere to enjoy and to expend. On a Sunday or in an evening after the hours of business, some courts and alleys, which a few hours

before had been alive with hurrying feet and anxious faces, are as silent as a country churchyard. The chiefs of the mercantile interest are no longer citizens. They avoid, they almost contemn, municipal honors and duties. Those honors and duties are abandoned to men who, though useful and highly respectable, seldom belong to the princely commercial houses of which the names are held in honor throughout the world.

In the seventeenth century the City was the merchant's residence. Those mansions of the great old burghers which still exist have been turned into counting-houses and warehouses; but it is evident that they were originally not inferior in magnificence to the dwellings which were then inhabited by the nobility. They sometimes stand in retired and gloomy courts, and are accessible only by inconvenient passages; but their dimensions are ample and their aspect stately. The entrances are decorated with richly carved pillars and canopies. The staircases and landing-places are not wanting in grandeur. The floors are sometimes of wood, tessellated after the fashion of France. The palace of Sir Robert Clayton, in the Old Jewry, contained a superb banqueting room wainscoted with cedar and adorned with battles of gods and giants in fresco. Sir Dudley North expended four thousand pounds, a sum which would then have been important to a duke, on the rich furniture of his reception rooms in Basinghall Street. In such abodes, under the last Stuarts, the heads of the great firms lived splendidly and hospitably. To their dwelling-place they were bound by the strongest ties of interest and affection. There they had passed their youth, had made their friendships, had courted their wives, had seen their children grow up, had laid the remains of their parents in the earth, and expected that their own remains would be laid. That intense patriot-

ism which is peculiar to the members of societies congregated within a narrow space was, in such circumstances, strongly developed. London was, to the Londoner, what Athens was to the Athenian of the age of Pericles, what Florence was to the Florentine of the fifteenth century. The citizen was proud of the grandeur of his city, punctilious about her claims to respect, ambitious of her offices, and zealous for her franchises. — MACAULAY: *History of England.*

One principle of development rather than of unity applies rather to the paragraph than to the section. It is that of repetition. The mind likes to turn a thing over in different lights, to be sure of its own view, and to make the thing clear to other minds. Any kind of paragraph or any part of a paragraph may be repeated in different words. If an entire paragraph is repeated, the new version has really the old principle of unity. Repetition is very likely to occur when comparisons are being made. Emerson would say the same thing over in several successive sentences, but with different comparisons, and perhaps would proceed with a new paragraph, repeating the topic of the preceding, but developing the thought in ever changing figures of speech. Show how these remarks apply to the paragraphs following :

1. In closing this monograph, I wish to remark that any life is successful, however soon it may be brought to

a close, when the man is consciously on the front line of duty. And again, no man or woman can bring much to pass when feeding day by day upon pessimistic food. Hope is essential to effort. Effort soon ceases where there is no hope. It is a common proverb that "while there is life there is hope"; the converse is: hope giveth life, and abundance of hope floods over many rocky places.—GENERAL O. O. HOWARD.

2. Artificial things are only natural things shaped and brought together or separated by men.

Although this distinction between nature and art, between natural and artificial things, is very easily made and very convenient, it is needful to remember that, in the long run, we owe everything to nature; that even those artificial objects which we commonly say are made by men are only natural objects shaped and moved by men; and that, in the sense of creating, that is to say, of causing something to exist which did not exist in some other shape before, man can make nothing whatever. Moreover, we must recollect that what men do in the way of shaping and bringing together or separating natural objects is done in virtue of the powers which they themselves possess as natural objects.

Artificial things are, in fact, all produced by the action of that part of nature which we call mankind upon the rest.

We talk of "making" a box, and rightly enough, if we mean only that we have shaped the pieces of wood and nailed them together; but the wood is a natural object and so is the iron of the nails. A watch is "made" of the natural objects, gold and other metals, sand, soda, rubies, brought together, and shaped in various ways; a coat is "made" of the natural object, wool; and a frock of the natural objects, cotton or silk. Moreover, the men who make all these things are natural objects.

Carpenters, builders, shoemakers, and all other arti-

sans and artists, are persons who have learned so much of the powers and properties of certain natural objects, and of the chain of causes and effects in nature, as enables them to shape and put together those natural objects, so as to make them useful to man.

A carpenter could not, as we say, "make" a chair unless he knew something of the properties and powers of wood; a blacksmith could not "make" a horseshoe unless he knew that it is a property of iron to become soft and easily hammered into shape when it is made red-hot; a brickmaker must know many of the properties of clay; and a plumber could not do his work unless he knew that lead has the properties of softness and flexibility, and that a moderate heat causes it to melt.—
HUXLEY: *Introductory Science Primer*.

3. ¹ Thomas Fuller, in his quaint way, had a genius for getting at the heart of things, and never more so than in his comment on sin as it comes in the form of temptation and as it appears in the memory in the form of action. "Before I commit a sin," wrote Fuller, "it seems to me so shallow that I may wade through it dryshod from any guiltiness; but when I have committed it, it often seems so deep that I cannot escape without drowning." Much of the old phraseology in which the preachers endeavored to carry this truth home to the consciousness of hearers or readers has lost its force, but the fact remains precisely what it was in the days when the Puritan did not think about sin as an abstraction, but as an ever-present reality. The great preachers of our time, like the great preachers of all time, have hated moral evil of every sort, and have not lost clear vision of

¹ This is an example of the isolated editorial paragraph — a religious editorial in this case — which extends to a greater length than a paragraph in a theme should be permitted to extend.

it by reason of the higher average of general conduct and the increasing orderliness of society. There is as much moral peril in the world as ever in its history, and that peril still takes on all its old forms, with many new ones which are even more subtle and beguiling, born of the refinement of the age and the temptations which are presented by a luxury which is not a sin in itself, but which often weakens the fibre of the moral nature and prepares for an irremediable catastrophe. Sin as a fact in individual life is not diminished in force or in significance by scientific statements of its character, by greater light thrown upon inheritance and environment, nor by philosophical explanations which seem to wear off its edges and make it less monstrous. It still does precisely what it has always done — sears the conscience, weakens the will, diminishes the moral sensitiveness, and sets in process a disintegration of character which, unless it is arrested, involves ultimate wreckage. In this age, when the facts of sin seem to have receded in the background, it is well to reread Dante, in order that, in the graphic picturing of a great literary artist, the blackness of moral evil and the hideousness of the things which come out of it and the results it leaves behind it may be clearly discerned. Neither science nor philosophy nor the larger knowledge of modern times has weakened the force of moral law or has taken from a violation of that law any of those appalling effects which Dante threw into such bold and terrifying relief in his pictures of the Inferno and of Purgatory. Language has changed and symbolism has changed, but the law remains; the ethical structure of the universe is untouched. The relation of man to this invisible but inexorable order has not been modified; he still reaps what he sows, as he did in the days when the exiled poet of Florence felt the flames of hell beat on him. — *The Outlook*.

It must now be pointed out that though a theme may be composed of all kinds of paragraphs, so long as its main divisions are governed by one of the five principles, the same is not so true of paragraphs considered as wholes. A short paragraph must obey pretty closely one principle of unity. The following paragraph does indeed combine the principles of time and space, narrative and description. And, since the narrative is only introductory to the description, the unity is kept.

It was in one of these tangles that I discovered two small woodpeckers at work tapping upon the trunks of two unhealthy spruces spared by the axe. I saw at a glance that the birds were unfamiliar in coloring, and I crawled in among the top wood to examine them more closely. To whistles, hooting, and squeaks they paid no attention, but kept on hammering the trees until small flakes of loose bark flew at every blow. My crashing through snow and branches startled one bird, but the other stood his ground until I got within about fifteen feet of him. My glass brought out every detail of his plumage. Upon his head was a yellow cap, his throat was snowy white, his sides were finely, delicately barred with black and white, his back was largely black, but down his spine ran a belt of black and white cross-lining. Instead of having four toes like the downy and other common woodpeckers, this stranger from the north had but three toes. He was the ladder-backed woodpecker of the great northern forests. — BOLLES: *At the North of Bearcamp Water.*

Also the following paragraph succeeds in the more difficult task of combining narrative and generalization. But it succeeds because the narrative is again subordinated. The last sentence, following all the facts, is the real topic of the paragraph.

Speeding past the lakes, I stopped for a moment in my own orchard to lament the death of an osprey which I found at the foot of an apple-tree, where some hunters had left him. It is fortunate that all animals have not man's propensity for killing merely for the sake of killing. Here was a bird of beautiful plumage, wonderful powers of sight and flight, measuring only five inches less than six feet from wing tip to wing tip, practically harmless, and by no means common in these mountains, yet after being shot merely for love of murder, his body was left where it fell, to feed skunks and foxes. Small wonder that creation seems out of joint wherever man's influence extends. — BOLLES: *At the North of Bearcamp Water.*

Only one other principle of paragraph unity need be considered. Between two main divisions of a long theme, say fifteen hundred words, there may properly be a *transitional* paragraph. Sometimes the duty of a transitional paragraph is merely to announce a general change of topic in the theme; at others it is to sum up the preceding section and announce the change of topic; at others it

is to announce the change of topic and state the essential thought of the new section. The following examples will make all this clear.

1. I reserve the answer for the next chapter, having still to consider how the imagination may operate in scientific exposition, which lies outside of practical inventions. — HAMERTON: *Imagination in Landscape Painting*.

2. We have thus followed the general course of Mr. Spencer's thought through what, in the light of his subsequent work, must be regarded as the period of experiment and preparation. We now turn from these earlier writings to that colossal undertaking to which the greater part of the energies of his after-life was to be devoted — The System of Synthetic Philosophy. — W. H. HUDSON: *The Philosophy of Herbert Spencer*.

3. It was necessary that I should put all this very strongly before you, because, otherwise, you might have been led to think differently of the completeness of our knowledge by the next facts I shall state to you. — HUXLEY: *Darwiniana*.

4. Take, again, another set of very remarkable facts, — the existence of what are called rudimentary organs, organs for which we can find no obvious use, in the particular animal economy in which they are found, and yet which are there. — HUXLEY: *Darwiniana*.

5. But let me come to my lecture. I want to divide what I have to say to you about biographies into three parts. I want to speak to you about the subjects of biographies, and the writers of biographies, and the readers of biographies. A life must first be lived, and then it must be written, and then it must be read, before the power of a biography is quite complete. — PHILLIPS BROOKS: *Biography*.

6. And now, what is it all for? I must not talk so long as I have talked to-night, about a certain kind of literature, and urge you to give it a high place in your reading, without trying, before I close, to gather up in simple statement the good results which have come to many, and which will come to you, from an intelligent reading of biography. I mention four particulars. — PHILLIPS BROOKS: *Biography*.

Sometimes (as already stated) the transitional paragraph gives not merely the topic of the new group of paragraphs, but their essence. It becomes an advance summary of it:

1. But what does this attempt to construct a universal history of the globe imply? It implies that we shall not only have a precise knowledge of the events which have occurred at any particular point, but that we shall be able to say what events, at any one spot, took place at the same time with those at other spots. — HUXLEY: *Darwiniana*.

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

The foregoing principles of unity are often violated by the intrusion of irrelevant remarks into the paragraph. It would be easy to give examples of this fault, but it is better to re-

mind ourselves that it can hardly occur if the theme outline has been properly scrutinized with regard to unity. Of course, single words in a completed sentence may suggest irrelevant remarks even after the memoranda have all been put down, unified, and arranged. But the result in such a case is more likely to affect merely the sentence, producing relative clauses that have little to do with the subject. This kind of digression we may safely leave until we discuss the sentence as a part of the paragraph and as a whole.

Before attempting to decide on the paragraphs of our five themes, we shall do well to consider the question of paragraph length. As soon as this is done we shall be ready to develop the outlines into complete themes, with reasonable divisions and subdivisions.

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§ 2. **Paragraph Length.**— If indentions are to do their part in furthering the conveyance of thought, they must not be too far apart. The mind and eye are easily tried, and seize eagerly the opportunity for rest (and mental digestion) offered by the white space before a paragraph. Old Richard Hooker's book on *Ecclesiastical Polity*, in which every paragraph is a chapter,

must have confused even that studious king who declared it the most profitable work a prince could study. The question is not, How many sentences can logically be put together? Hooker's gigantic paragraphs are logical enough as paragraphs go. It is a question of how much the average reader can take in before he wishes to pause and make sure that he is ready to proceed. The history of our prose seems to suggest that three hundred words are enough for the longest paragraph, and that two hundred words is a better limit for young writers.¹

A main division of a short theme need not exceed three hundred words. We may therefore set it down as a safe principle that in a theme of not more than one thousand words each section may be a paragraph, represented only by indentation.

On the other hand the mere principle of economy should prevent us from making many paragraphs of one sentence each. The larger the unit of thought taken in at one glance, the quicker the reading proceeds, and the firmer

¹ The instructor may be interested in tracing the development of the paragraph as set forth in a dissertation on *The History of the English Paragraph*, by the present writer. The work is out of print, but several hundred copies are scattered about in college libraries.

the reader's grasp of our thought. It is sheer waste to compel him to combine paragraphs that ought to have appeared to his eye already combined. Extremely short paragraphs are not to be used freely for mere emphasis. In the course of several addresses, Phillips Brooks uses an occasional paragraph of one sentence; but in every case it is either a transition, or a terse general summary enforcing what has preceded. Only four paragraphs are of the latter type :

It is this constant graduation that makes all the little things of life, manners, dress, conversation, household life, sweet, pure, and satisfying, full of deep and endless fascination.

It was a time of good, strong, plain words — and Milton was a man of his time.

To be able to obey ideas, to be free from self-consciousness, to be simple — these are the secrets of courage.

I will tell you the thing which impresses me most — the thing probably in most our minds: it is the absolute simplicity of the greatest things.

We cannot deny the power of these terse sayings, each interposed between longer paragraphs and equal in force to any of them. But you will agree that they are not easy paragraphs to imitate. To deserve the distinction of separate paragraphing, a sentence not merely

transitional must be memorable, worthy of distinction. "In a chapter of *Les Misérables*," says Professor Newcomer, "Victor Hugo, after telling how the country people had given the dependent and wretched Cosette the sobriquet of 'the lark' because she was so little and timid and always up and at work so early in the morning, concludes with a paragraph of singular power:—

"Only this poor lark never sang."¹

But Victor Hugo, and many a Frenchman after him, carried this bold method of paragraphing to extremes, so that you could not see the town for the houses, the story for the paragraphs. Some of Hugo's pages are an incessant pop-pop of emphasis, like the firing of small arms. A clever writer, in the course of burlesquing Victor Hugo along with other novelists, hardly exaggerates the excessive indention of *Les Misérables* when he writes as follows:

Toward the close of the autumn of the year 1859 there walked slowly through the streets of the little French hamlet of N—— on the N—— a man.

He walked slowly. He was tired, travel-stained, dusty. He carried a stick. On it there was a bundle.

¹ *Elements of Rhetoric*, p. 70.

The evening shadows were descending, the little children, angels released awhile on a ticket-of-leave from the skies, were struggling, tired of play, to their homes. The bird on the wing was weary and sought his nest. The dog was tired of his chase and crept to his kennel. The cock, the bumble-bee, the ox, and the spider, were all weary and betook themselves to shelter and repose.

The man was tired.

But he had no shelter. He had no home, no nest, no kennel, no roost, no hive, no stall, no web. Society, which provides even for the cockroach and the rat, had found no place for him.

Stay.

For the cockroach society has the vermin powder. For the rat it has the trap. Thus too it provided for Pierre Valpierre. It fed his youth upon vermin powder. It sheltered his manhood in the trap. . . .

Years passed away.

The battle of Solferino was fought.

Battle of giants. Warring of Titans. Struggle of thunderbolts. Collision of worlds!

All the world knows the phases of that battle — troublous, uncertain, hesitating, menacing.

It was not a battle; it was an antagonism.

On the one side warred the old principle of divine right and monarchical congresses. On the other the new principle of nationality and popular choice. On the side of Austria a superstition. On the side of France an idea!

That idea was expressed in the breath of rifle cannon and in the charge of French cuirassiers; terrible, grand, sublime, grotesque; the earth shaking; the rivers running backward; the clouds bursting; the lightning flashing; sabres crossing sabres; cannons vomiting their flame;

the ranks of France confounded with the ranks of Austria; the blue mingling with the white; the steel entering the stomach; the bullet blowing out the brains; horses upset; men crushed; squadrons charging; battalions trampled; generals shouting; smoke bursting; the cuirassier writhing in his death-agony, still a hero, a giant, a Titan, expiring with the shout of France and victory on his lips; the Uhlan crying for quarter; the Viennese returning to the charge; the Venetian falling on his own sword; the Sardinian recognizing a countryman in the ranks of a foe; all the earth streaming with red; all the heaven darkened with smoke; all the hill-tops veiled in vapor; all the iron mouths pouring forth flame, carnage, destruction, death!

All for an idea.

Sublime effort of modern chivalry! Immense utterance of French enthusiasm! On the plain of Solferino France buried an old world and baptized a new!

What has this to do with our story?

Nothing.

Let us, therefore, proceed.

The town of D—— is not anywhere near the scene of Solferino. Hence the connection of ideas.—JUSTIN H. McCARTHY: *Our Sensation Novel*.

This absurd riot of emphasis is sometimes paralleled in the work of sensational journalists. It even penetrates political writings. Nearly every sentence of a recent Congressional speech seemed to its author to merit the distinction of indention. The same startling effect appears frequently in students' themes, although it is rarely due to overstraining for emphasis. It

is nearly always traceable to the bad habit of writing without an outline before one. Unless a young student had previously made up his mind to devote but one paragraph to the description of a person, he would say to himself, "That sentence is about his face—that's one topic," and would indent it; "that is about his eyes—that's another topic," and would indent it. The result would be like this incorrect form:

His was a physiognomy to strike the stranger, not by reason of its nobility, but because of its oddity.

He had a prodigious length of face, the nose long in proportion, but not prominent.

The eyes were dark, very bright, and wide apart, with little eyebrows dabbed over them at a slanting angle.

The thin-lipped mouth rather pursed up, which made his smile the contradiction it was.

In short, my dears, while I do not lay claim to the reading of character, it required no great astuteness to perceive the scholar, the man of the world, and the ascetic—and all affected.

It should have been like this correct form:

His was a physiognomy to strike the stranger, not by reason of its nobility, but because of its oddity. He had a prodigious length of face, the nose long in proportion, but not prominent. The eyes were dark, very bright, and wide apart, with little eyebrows dabbed over them at a slanting angle. The thin-lipped mouth rather pursed up, which made his smile the contradiction it was. In

short, my dears, while I do not lay claim to the reading of character, it required no great astuteness to perceive the scholar, the man of the world, and the ascetic — and all affected.

But every main division has its subordinate topics. The next question is, Should each of these be made a paragraph, or should several be united in one? Again the question is partly determined by length. No sub-topic is likely to need more than three hundred words; therefore a sub-topic itself should not be divided. But it must frequently happen that a sentence or two will develop a sub-topic, and in such cases several topics must be united, to avoid an undeserved conspicuousness. The proper method to pursue in such a case is illustrated by the following:

There were a number of other ways in which we sought to reform the police force, less important, and nevertheless very important. We paid particular heed to putting a premium on specially meritorious conduct, by awarding certificates of honorable mention, and medals, where we were unable to promote. We introduced a system of pistol practice by which, for the first time, the policemen were brought to a reasonable standard of efficiency in handling their revolvers. The Bertillion system for the identification of criminals was introduced. A bicycle squad was organized with remarkable results, this squad speedily becoming a kind of *corps d'elite*, whose individual members distinguished themselves not only by their

devotion to duty, but by repeated exhibitions of remarkable daring and skill. One important bit of reform was abolishing the tramp lodging-houses, which had originally been started in the police stations, in a spirit of unwise philanthropy. These tramp lodging-houses, not being properly supervised, were mere nurseries for pauperism and crime, tramps and loafers of every shade thronging to the city every winter to enjoy their benefits. We abolished them, a municipal lodging-house being substituted. Here all homeless wanderers were received, forced to bathe, given night-clothes before going to bed, and made to work next morning, and in addition they were so closely supervised that habitual tramps and vagrants were speedily detected and apprehended.—THEODORE ROOSEVELT: *American Ideals*.

In the following selections, the writer evidently thought that the practical importance of certain statements warranted making them more conspicuous than logic would demand. Indicate paragraphs that might logically be joined. Say whether you would defend the indenting as it now stands, and give your reasons.

Artificial respiration is a most precious, and often the only, means of saving life, when threatened by any temporary interference with respiration, as in drowning, in gas-poisoning, and sometimes as a result of a powerful electric shock. In cases of drowning, especially, a knowledge on the part of some bystander of the way to perform artificial respiration may result in saving a life that would otherwise be lost.

There are several ways of imitating the natural breath-

ing, but it will not be necessary to describe them all, and an attempt to do so might only cause confusion in the mind of the reader. The so-called Sylvester's method is one of the best because it is so easily mastered.

The object is to expand and contract the chest alternately, so as to draw in and expel the air, as is done in natural breathing.

The operator kneels at the head of the unconscious person and grasps his arms just below the elbows, pressing them very firmly and with all his weight against the chest. After maintaining this pressure for two or three seconds, the arms are drawn up above the patient's head and held there for a couple of seconds. Then they are lowered again, and pressure is made upon the chest as before. These movements should be repeated about twelve times a minute, quietly and without hurry.

This does not sound difficult, yet one ought to practise doing it on a companion, so as to have the necessary confidence which only practice can give, if called upon to do it in a real case of drowning. It is fatiguing, especially when it is kept up, as it sometimes must be, for an hour or more without a moment's intermission; but this is a small matter when a human life is at stake.— *The Youth's Companion*.

The three defects of eyesight which are most commonly encountered in otherwise healthy persons, and which can be more or less perfectly overcome by means of glasses, are near-sightedness, far-sightedness, and astigmatism. These are all important, for besides the discomfort and annoyance of imperfect sight, the involuntary efforts which the sufferer makes to see better strain the eyes, and not only injure them, but also give rise, through reflex action, to headaches and various nervous disturbances.

Near-sightedness, short-sightedness, or myopia, as it is

variously called, is a condition of the eyeball—usually a lengthening—in consequence of which the rays of light are brought to a focus in front of the retina, and so the object is blurred.

This condition may exist from birth, but is usually the result of too much and too early use of the eyes, as in the case of students, engravers, women who do fine sewing, and so forth. Thus we may say that putting children to work at some of the kindergarten exercises, such as perforating and drawing, is in a double sense a short-sighted procedure.

Many near-sighted people refuse to wear glasses, preferring to deprive themselves of sight for everything beyond the nose rather than to injure their personal appearance, as they think. This is another short-sighted policy, for besides losing much of the joy of existence, which comes from seeing the beautiful things about and above us, such persons are very liable to suffer from inflammation of the eyes, produced by constant strain.

A less common defect is long or far-sightedness, or hypermetropia. This is the opposite of myopia, the eyeball being flattened or shortened, and the rays of light consequently not coming to a focus by the time they reach the retina.

In this case, the eye often corrects the defect more or less successfully by making the crystalline lens more convex; but it does this at the expense of the sufferer's nervous force, and so we often find tired and congested eyes, headaches, indigestion, and even serious nervous affections. The effort to correct the vision is entirely involuntary, and can be overcome only by the fitting of suitable convex glasses.

The third and most common defect is astigmatism. In this condition there is some irregularity of the surface of the eye or of the lens, by means of which the image

as it reaches the retina is distorted. Untreated astigmatism is a frequent cause of headache and other nervous disturbances. The only relief is the wearing of glasses, at least while reading, writing, or whenever near objects are looked at. — *The Youth's Companion*.

EXERCISE 28. (*Oral.*) The following paragraphs are too long to be readily grasped. Divide them into shorter ones along natural lines of cleavage, placing the ¶ mark at the appropriate places in the text.

1. I was witness to events of a less peaceful character. One day when I went out to my woodpile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, fiercely contending with one another. Having once got hold, they never let go, but struggled and wrestled and rolled on the chips incessantly. Looking farther, I was surprised to find that the chips were covered with such combatants, that it was not a *duellum*, but a *bellum*, a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black. The legions of these Myrmidons covered all the hills and vales in my woodyard, and the ground was already strewn with the dead and dying, both red and black. It was the only battle which I have ever witnessed, the only battle-field I ever trod while the battle was raging; internecine war; the red republicans on the one hand, and the black imperialists on the other. On every side they were engaged in deadly combat, yet without any noise that I could hear, and human soldiers never fought so resolutely. ¶ I watched a couple that were fast locked in each other's embraces, in a little sunny valley

amid the chips, now at noonday prepared to fight till the sun went down or life went out. The smaller red champion had fastened himself like a vise to his adversary's front, and through all the tumblings on that field never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger black one dashed him from side to side, and, as I saw on looking nearer, had already divested him of several of his members. They fought with more pertinacity than bull-dogs. Neither manifested the least disposition to retreat. It was evident that their battle-cry was Conquer or die. ¶ In the meanwhile there came along a single red ant on the hillside of this valley, evidently full of excitement, who either had despatched his foe or had not yet taken part in the battle, — probably the latter, for he had lost none of his limbs, — whose mother had charged him to return with his shield or upon it. Or perchance he was some Achilles, who had nourished his wrath apart, and had now come to avenge or rescue his Patroclus. He saw this unequal combat from afar, — for the blacks were nearly twice the size of the red, — he drew near with rapid pace till he stood on his guard within half an inch of the combatants; then, watching his opportunity, he sprang upon the black warrior, and commenced his operations near the root of his right fore-leg, leaving the foe to select among his own members; and so there were three united for life, as if a new kind of attraction had been invented which put all other locks and cements to shame. ¶ I should not have wondered by this time to find that they had their respective musical bands stationed on some eminent chip, and playing their national airs the while, to excite the slow and cheer the dying combatants. I was myself excited somewhat even as if they had been men. The more you think of it the

less the difference. And certainly there is not the fight recorded in Concord history, at least, if in the history of America, that will bear a moment's comparison with this, whether for the numbers engaged in it, or for the patriotism and heroism displayed. For numbers and for carnage it was an Austerlitz or Dresden. Concord Fight! Two killed on the patriots' side, and Luther Blanchard wounded! Why, here every ant was a Buttrick, — "Fire! for God's sake, fire!" — and thousands shared the fate of Davis and Hosmer. There was not one hireling there. I have no doubt that it was a principle they fought for, as much as our ancestors, and not to avoid a three-penny tax on their tea; and the results of this battle will be as important and memorable to those whom it concerns as those of the battle of Bunker Hill, at least. — THOREAU: *Walden*.

2. Splashing back and forth through the shallow pools, gathering the spikes of the white orchis, I did not at first notice a distant sound which grew in volume until its sullen vibration could not be ignored. The tree-tops above me gave a sudden, vicious swish. Crows to the westward were cawing wildly. The roar of the storm became unmistakable; the swamp grew darker; a few big drops of rain fell, and then, as though a train were plunging down noisy rails upon the forest, the rain and wind leaped upon the trees, filling the air with deafening sounds, and twisting the branches until it seemed as though the whole structure of the woods was about to collapse in one vast ruin. Then through the tormented tree-tops the floods fell. They were white like snow, and seemed to be a fallen part of a white sky which showed now and then as the forest swayed back and forth in the wind's arms. Wet as the swamp had been before, its colors became more vivid under this deluge. Every leaf grew greener, and each lichen gave out new tints as it

drank in rain. The trunks of the trees assumed more distinctive shades; that of the ash became brown, of the yellow birch almost like saffron, and of the canoe birch glistening white. The rain pelting into my eyes bade me look less at the sky and more at the beauties at my feet. Beauties there surely were at my feet, both of color and form. There were no flowers, but the leaves were enough to satisfy both eye and mind,—large leaves and small, coarse and delicate, strong and feeble, stiff and drooping. Some were long and slender, others deeply cleft, some round, or smoothly oval, others shaped like arrow-heads. Some received the rain submissively and bowed more and more before it, others responded buoyantly as each drop struck them and was tossed off. In some the up-and-down motion communicated by the falling drop was by the formation of the leaf-stalk transformed at once into an odd vibration from side to side, which was like an indignant shaking of the head.—BOLLES: *At the North of Bearcamp Water.*

3. Another fact of which much complaint is made that it presents a serious danger to our institutions is the concentration of capital and business either in the hands of monopolies or in those of large corporations, who can exercise an undue influence upon the lives and fortunes of the general population. I do not sympathise with the widespread opinion that great accumulations of wealth are an intrinsic evil, for they are not. But when they add to their natural advantages over others the possession of political power, acquired by the defiance of justice, they do certainly menace popular institutions. Wealth is a blessing or a curse, according to the manner of its acquisition and its consumption. Obtained by superior skill and intelligence, under equal conditions, it offers no excusable temptations to envy and jealousy, for

it then represents only what every man can claim as the natural and legitimate reward of his labour. But when it is the result of political influence upon the machinery of government, such as protection, blackmail, legislative favours, etc., which represent some surreptitious form of taxation and police force, we are threatened with the repetition of the old Roman struggle between the proletariat and the property-holders. This undue influence of wealth, however, is not wholly caused by the selfishness of capitalists, but is quite as much the result of the necessity for defending property against the propensities of blackmailers elected to office by democracy. This necessity for self-defence relaxes the austerity of conscience even in those who would otherwise respect its commands. All the power and temptation are given those who have no regard for law under any circumstances. Consequently, under the present régime in democratic politics, with wealth compelled to employ political subreption for defence or enabled to use it for illegitimate advantages, it comes in for all the jealousy that men have been accustomed to entertain against imperialism, because it does represent something like the irresponsibility of despotism in the exercise of its power in the community. The existence of such an influence in society, especially when it contravenes the sentiment of equality and is a perpetual menace to justice, no matter what the form of government, will create a demand for political reforms.—
HYSLOP: Democracy.

4. It is a very healthy sign that in nearly all country communities men who follow these practices are more or less under the ban of public opinion, an opinion not always expressed, but felt. One of the highest compliments that farming communities pay to themselves is the high honor in which they hold farmers and business men of all classes who do business on principles of the

highest honor. When a man sends a car-load of hogs or cattle to the dealer at the station, in the full confidence that whether the market of the day before be up or down, he will get the full value without a previous contract, he pays him about as high honor as one man can well pay another, and I have noticed that dealers who treat farmers in this spirit are almost uniformly men who make money. In all dealings of man with man, the confidence of the customer is the most valuable asset of the dealer. It is something that cannot be taxed, or destroyed by fire, or by flood; cannot be measured by dollars, but is gradually coined into dollars as the farmer transforms the rain, the sunshine, the electric currents, and the stored fertility of the soil into crops. There can be no confidence, whatever, reposed in the man or corporation which is guided solely by commercial morality. It is death to manhood, death to legitimate business, death to every noble feeling and aspiration, and were it generally practised, it would be death to the civilization of the nineteenth century. It is under the condemnation of every law of God; it is under the ban of all good men; it is civilized savagery and business barbarism; at least, so believes your Uncle Henry.—HENRY WALLACE: *Letters to the Farm Boy*.

EXERCISE 29. (*Oral*.) In the following outline point out those sub-topics which seem relatively important enough to form each a paragraph, and those which might be joined on the ground of relative unimportance. The outline is that of an article addressed to the general public, not to a special public of hay-fever patients, or of yachtsmen, or of fishermen.

THE GREAT LAKES AS SUMMER RESORTS

§ 1. Advantageous Position of Lakes in the Continent :

magnificent extent of lakes;
possible length of steamer trips;
possible number of lakeside settlements;
convenience of such settlements to markets.

§ 2. Lake Scenery :

Lake Ontario;
Lake Erie;
Niagara;
Lake Huron;
Lake Michigan;
Lake Superior.

§ 3. Lake Air :

its deliciousness;
value of its oxygen as recuperative;
value of its purity in treatment of hay-fever;
value of its purity in treatment of bronchial troubles;
value of its purity in treatment of lung troubles;
value as an alterative¹ to seaside dwellers;
slight disadvantage of its tonic effect in some cases.

§ 4. Lake Water :

beauty of it in morning;
beauty of it at noon;
beauty of it in evening;
deliciousness as drinking water;
convenience of it as drinking water;

¹A remedy tending to change gradually the nutritive processes to a normal state.

healthfulness as soft drinking water ;
value of its purity in effect on fish ;
fine quality of bass ;
fine quality of even pout and suckers ;
slight disadvantage of coldness in preventing
bathing ;
slight disadvantage to bathers of absence of salt.

§ 5. Lake Fishing :

lake trout, where found ;
speckled trout, where found ;
great size of Superior speckled trout ;
disadvantages of speckled trout ;
fishing on Superior and tributaries ;
distance from settlements ;
insects ;
white fish : net fishing ;
herring : few days each year in certain regions ;
wall-eyed pike : few localities ;
bass : many localities ;
typical game fish of the lakes ;
delights of bass-fishing ;
very great danger from illegal netting ;
what can be done to preserve the bass ;
the new fish laws.

§ 6. Yachting :

places the sailor in command of all things pre-
viously mentioned ;
great variety of waters ;
great variety of good harbors ;
recreates by occupying but not fatiguing
attention ;
recreates by occasional excitement ;
recreates by exercise.

§ 7. Summary.

EXERCISE 30. (*Written.*) After studying the outlines of your five themes, determine on the topic of each paragraph and assign to each the appropriate number of words. Then expand each paragraph topic into a complete paragraph.

§ 3. **Paragraph vs. Long Sentence.**— A fault quite as common as the unduly brief paragraph is the single-sentence paragraph of great length. A writer should understand the value of the paragraph as an aid to expression. It permits him to get said—by a group of brief, clear, unperplexed statements—a unit of thought which could not get said at all in one unwieldy mass of words offering itself as a sentence. This is what the English paragraph was developed for, after English writers had vainly tried to load the English sentence as Latin writers had loaded the Latin sentence. Let us compare several undeveloped paragraphs—neither good paragraphs nor good sentences—with fully developed paragraphs written on the same subject.

A college man wins in life by his having formed good habits of life and thought, enabling him to have a correct attitude toward truth and a control of his own mental processes and good habits of work, involving a sense of time and duty; for such men are always wanted, not the

nuisances who are forever toiling to create a demand for themselves.

The best scholars, so far as I have observed, are intellectually much nearer a level than their achievements indicate, but are distinguished from each other by that power of will which makes them regular and punctual in their college work and successful in life.

I have known men who became mere drifters through life, swept with every current, and though they had the finest intellectual and athletic training were of no use for any sublunar purpose.

Of course the college tests are not always such as to prevent some small and mean men from reaching honors by sheer digging — though the modern college offers them less opportunity than the old curriculum — but in general the mere diggers are men of the muck-rake.

In every American college the man who does his college work well, takes an honest but not excessive part in athletics and student affairs, is clean in manners, morals, and dress, will win in life whether he is valedictorian or not.

The foregoing paragraphs are adapted — or, more exactly, mutilated — from the following well developed paragraphs :

A college man wins in life not by virtue of the special knowledge he has acquired so much as by the habits he has formed. Habits of mind involve an attitude toward truth. Habits of thinking involve a control of the mental processes. Habits of work involve sense for time and for duty. A man who does things at the time when they ought to be done is likely to be wanted. It is the men who are wanted that are the successes. The men who

are forever toiling to create a demand for themselves, they are the nuisances.

The best scholars succeed best in life chiefly, I believe, because they have been most regular and punctual in doing their college work. My experience with college students teaches me that they are intellectually much nearer a level than their achievements indicate. It is power of will more than power of mind that differentiates them. Must and ought have fifty times more stuff in them than might and could.

I have known men of the superbest equipment and the finest intellectual and athletic training who were of no possible use for any sublunar purpose, because they could not be relied upon to keep an appointment or to do anything they had agreed to do at a specified time. Having lost faith in their own wills, they had ceased to plan their own work, and were drifting on through life swept with every current.

The college tests are not always such as to prevent some fairly small men and pretty mean men from reaching class honors by sheer digging, but the modern college offers them less opportunity than the old curriculum. Digging is good, for it betrays will-fibre, but the "digs" and "grinds" who lack heart and vision will prove to be men of the muck-rake.

There is a type of man found well represented in every class of modern American college from whom one may expect a successful life. He does his college work faithfully and stands well in his class. He takes part in student sports and student affairs without being pure athlete or impure class politician. He is clean in manners, morals, and dress. He holds the solid respect of his class without being flabbily popular. He plans his work, keeps his appointments, moves toward a goal, and spends no time in watching himself grow. It matters little

whether such a man is vaedictorian or not. — PRESIDENT B. I. WHEELER, in the *Saturday Evening Post*.

EXERCISE 31. (*Written.*) Rewrite the following long, single-sentence paragraphs in the form of true paragraphs :

THE PROBLEM OF TRUSTS STATED

Since a trust is a combination of rival firms into one organization, it is an improvement in the manner of production and sale of goods, superior organization always being a measure of economy because there are no conflicting policies of different managers to carry out, causing unnecessary expense and perhaps paralysis of the firm's activity at times when sales ought to be going on, and, on the other hand, causing less expense in fighting rivals, and as has often been shown, the trust is in a position to command all the best inventive talent and all those secrets of manufacture which are carefully guarded by rival firms.

Since, then, the trust is in a position to benefit the entire country, the only questions are two: Is it sufficiently powerful to control the market, and if it controls the market, will it keep the prices up to an unjust standard? much light being thrown on one of these questions by the widely circulated statement that one company made eighty millions of profit in one year which all went of course to a comparatively small number of men, raising the question, not whether some men do not deserve much more money than others, but whether they do not retain even more by far than they deserve, and also the question whether such things as mother earth yields and which are necessary to the true

progress of the race — such things as iron and oil — do not belong to the entire race rather than to any one group of men.

Although such a vast question is not easily settled, involving as it does the general question of individualism and communism, the right of the individual to the products of his labor and his intellectual powers, and being complicated by the fact that certain of the greatest monopolists of this country are men of generosity, high character, and conscientious convictions, there can be no doubt that the public is intensely interested in the right settling of the problem, whether by wise regulation of trusts, or by the more radical and as yet untried, method of public purchase of certain so-called natural monopolies.

EXERCISE 32. (*Written.*) Examine your themes to discover any paragraph which consists of but one long, involved sentence. If you find such a sentence-paragraph, break it up into several short statements — not mechanically, but recasting the whole as a coherent group of sentences, coherently joined with the neighboring paragraphs. *Observe that these directions do not apply to all long sentences, but only to any one that you may have paragraphed by itself.* If you find no such paragraph, then this exercise requires no written work of you.

§ 4. **Proportion of Parts in the Paragraph.** — In Section 2 of this chapter we saw that every

• section and paragraph of a composition should have bulk according to its importance. The same is true of the main parts of a paragraph, though these are not indicated by any numeral or indention. Each of these unmarked divisions should have many words or few, many sentences or few, according to its importance. You will perhaps think that we are carrying this matter of proportion down to rather fine distinctions, but you will admit that the principle applies in theory ; and though it will not always be worth your while to worry about arithmetic in the proportioning of paragraph parts, there is a practical side to the matter. If the average student were telling the story of the following paragraph, the chances are that he would consume twice the time in getting to the interesting part as did the trained journalist who wrote it. See how the four stages, indicated by the vertical lines, increase in length according to their relative importance.

Quite as instructive, and even more picturesque, was the example set by Levi P. Morton, after he failed heavily in the dry-goods business, a number of years ago. | The crash was unexpected, too. He had established an excellent commercial reputation, one which had given him an insight into banking, | and to this industry he next turned his attention. In a little notebook which he car-

ried, he kept the name of each creditor, the amount for which he had compromised, and the full amount which he should have received. | One day, when most of the debts had been forgotten or charged up to profit and loss, and when Mr. Morton had earned a snug sum as a banker, the former creditors were invited to a banquet. A date was set some little time ahead of the invitations, and Mr. Morton made it a point to call on each expected guest and urge him to dine with him at the appointed place. Each man supposed that he was to be the only guest, for the host said nothing of his real purpose. Great was the surprise, therefore, when a large company assembled; but greater still was the sensation when every guest found, under his plate, a certified check for the amount still due him, together with full interest.— ELLERY OGDEN, in *Success*.

Examine the paragraph by Mr. Roosevelt, p. 128, and comment on the relative amount of space given to each sub-topic of the paragraph. Do the same with Thoreau's long paragraph, p. 132.

EXERCISE 33. (*Written.*) Examine each paragraph of your themes with reference to the proportion of its parts. Contract or expand as much as may be necessary to give each part the number of words due its importance.

§ 5. **Junction of Paragraphs.** — That "connection is the soul of good writing" is even truer of connection between paragraphs than of con-

nection between sections. The harder the subject, the more pains must be taken to indicate the close logical sequence of each part upon that which stood before it.

A transitional sentence sometimes indicates merely the change to a new sub-topic ; but, since human memories are short, it is often advisable to make it a summary of the preceding paragraph, plus the topic of the new. Most paragraphs, particularly expository paragraphs, have a *topic sentence* ; and this should if possible be framed so as to look both forward and backward ; for example: " We not only wanted to attempt the expedition, as I have just explained, but we wanted to do it in the following way." The great variety of possible transitions may be guessed at from the few specimens given below.

Narration :

- ¶ 2. The next thing we did was to climb the bell-tower.
- ¶ 3. After our descent, we again entered the cathedral, to study further the interior.
- ¶ 4. Although we found the interior of the duomo so wonderful, we were wearied out at last, and glad to escape into the freedom of the square.

Description :

- ¶ 2. But this is not the only beautiful part of the island.
- ¶ 3. So much for the southern shore.
- ¶ 4. Less graceful, perhaps, but more picturesque is the western side.

¶ 5. There are no cliffs in any other part of the place, but there are bright, sandy slopes that children love.

Exposition :

¶ 2. A better way of starting is to get a friend to help you mount.

¶ 3. There is still another, though not a better, way of learning to mount. It was devised for lazy people.

¶ 4. When the art of mounting is mastered, the next important principle is to keep pedalling.

¶ 5. Whether, then, you succeed or fail in this point, you must not forget the cardinal doctrine of all, keep cool.

¶ 6. Nevertheless, the actual dangers of bicycling are less than might be inferred from what has just been said.

¶ 7. At the same time there are other dangers besides those resulting from accident.

¶ 8. Hence a person of weak heart must be content with short rides.

¶ 9. If this injunction is not obeyed, mischief is sure to follow.

¶ 10. But this is not all.

¶ 11. These warnings are not numerous, nor hard to remember.

¶ 12. Moreover, warnings are never to be taken too anxiously.

¶ 13. Let us, therefore, give ourselves up to the honest pleasures of wheeling.

A device of connection capable of much abuse, but in fact rarely abused, is the use of repeated words or paragraph echoes,¹ which carry the mind back to the topic of the former paragraph.

¹ The phrase "echo words" is Professor J. M. Hart's. *Handbook of English Composition*, pp. 14, 31.

The orator Burke and the essayist Arnold were much given to employing this device. By this method, if the subject of one paragraph is *elegance*, there will be one or two echoes of this word in the next paragraph. Thus :

Elegance seems to mean a union of richness and refinement. A piece of cloth may be rich, but unless it is suited to refined people it is not elegant. And since the essence of refinement is more like simplicity than any other one quality, then a cloth must be both rich in texture and simple in pattern if it is to have elegance.

Of course elegance is not the only quality desirable in fabrics. For certain purposes, one might use stuff which could only be described as gorgeous. One would not wear it, but one might make sofa pillows of it, for a summer house.

Introductory sentences may serve not merely to establish close sequence of thought, and so give that sense of ease in following which is so grateful, but they may show the relative importance of the ensuing paragraph as compared with the preceding, or the logical relation of the one to the other. This may be done by downright statement of the relation, in such phrases as "somewhat less important," "far more significant," "equally valuable," "less interesting." Sometimes it makes all the difference in the world whether the writer indicates at the beginning of a group of facts the exact

light in which he sees the preceding group. If you give the facts merely as they are said to be, or as other people see them, but not as you yourself regard them, you leave the paragraph open to misinterpretation; not so if you begin it thus: "Though all this is true, I would not have you give it undue weight"; or, "These facts seem unimportant, but they must not be overlooked." In each of the following selections, a paragraph is followed by another which, though the shorter, is directly declared to contain the more important matter.

1. It is a great mistake to set up our own standard of right and wrong, and judge people accordingly; to measure the enjoyment of others by our own; to expect uniformity of opinion in this world; to look for judgment and experience in youth; to endeavor to mould all dispositions alike; to look for perfection in our own actions; to worry ourselves and others with what cannot be remedied; not to yield in immaterial matters; not to alleviate all that needs alleviation as far as lies in our power; not to make allowances for the infirmities of others; to consider everything impossible that we cannot perform; to believe only what our finite minds can grasp; to expect to be able to understand everything.

And the last and greatest mistake of all is to live for time alone, when any moment may launch us into eternity.

2. Every healthy boy, every right-minded man, and every uncaged woman feels, at one time or another, and maybe at all times, the impulse to go a-fishing. That is what fishes are for—to call us away from newspapers

and counting rooms, school books and parlors and five-o'clock teas, out into the open of existence where life is real and banks are green, skies are blue, and the birds sing in the branches over the water.

After all it does not much matter what fishes are in the streams, and still less whether you catch them. The main thing is the breaking away — the getting close to nature. As for the men who strain their energies "to make a longer string or fill a bigger basket than any 'fish hogs' before them," Dr. Jordan says they are justly abhorred of gods and sportsmen.

Whenever a conjunction begins an introductory sentence, it should indicate the relation of the entire ensuing paragraph to the preceding. Certain connectives suggest, without direct statement, that the ensuing paragraph is at least as important as the preceding; such are *and, but, therefore, then, accordingly, furthermore*; others hint that the ensuing paragraph merely qualifies the preceding, as *nevertheless, however, to be sure, at the same time*. It will quickly be seen that the only way of making single words refer to whole paragraphs is to make the sentences which they introduce *topic sentences*; and in most cases such topic sentences must generalize the thought of the paragraph. You can hardly say "nevertheless" unless you come at least as near to summarizing the new paragraph as this: "Nevertheless the facts are as follows,"

or, "Nevertheless, the truth is as follows," or, "Nevertheless, this is what happened."

Connectives must never be used for their own sake, but only when there is a genuine relation to be expressed. It is easy enough to say "therefore," but suppose you ought to have said no more than "and," if even that. When the new paragraph is merely additional to the preceding, no connective is really needed; coherent ordering of the paragraph topics in the outline has already done the work. Even when a connective would be admissible, as in the case of a distinct relation of cause and effect, the paragraph of effect sometimes follows better without open assertion of its relation to the cause. The reader does not like to expend any more energy than he can help, we say, and in general this is true. But he is willing to go to a little extra trouble to understand if thereby he secures a pleasant shock of emphasis. Show what this statement means as applied to two of the following paragraphs:

The few admonitions that the boy had received were all the more effective for being infrequent.

"Henry," his father had said to him one day when the child was seven, "when a question is asked you, give a direct answer, if you answer at all."

There are not many men in existence who, in thinking

and in speaking, go so directly to the point as does Henry Worthington.

One or two other pieces of intellectual training Alfred Worthington had vouchsafed to give his son.

"Never seem to know a thing when you don't," he said. "It is hardly necessary to tell my son not to pretend to have knowledge that he hasn't, and I mean, too, know when you don't know a thing. That is the great secret of scholarship. When you get to be my age," he added, "you will usually find that whatever it is, you don't know it." — MARGARET SHERWOOD: *Henry Worthington, Idealist*.

EXERCISE 34. (*Written.*) Write beginnings for each of the following paragraphs. Write only one sentence if it can be made to refer distinctly to the topic of the preceding paragraph and announce the topic or the thought of the ensuing. Otherwise write two sentences, one forming a transition between the paragraphs, the other a topic sentence for the new one.

MY LIKES AND DISLIKES AS TO NOVELS

. . . I can however take refuge in that well-worn and much-abused statement that "I know what I like," in spite of the fact that my likes seem to change pretty often as I read more. Mr. Kipling's tramp said that as for life "he liked it all, except when too long," but even this statement would not hold for me with regard to fiction, for some of the longest novels are those that I like best.

. . . For example, to read all of Sir Walter Scott would be rather hard for me, though I suppose he is far better

worth one's while than many a modern. I have never read more than four of Thackeray's long list, and not more than six of Dickens's still longer list. There seems to be something in novels like the principle of sugar. You eat a little and immediately want a boxful of the same; but after eating more you find that variety in the diet is essential.

3 . . . I can read more of Mr. Howells than I can of Mr. James. Mr. Howells's people are like those I have known, while Mr. James's are mostly of the sort I have never known, and should be afraid of, on account of their cleverness, if I ever did meet them. I once heard a lecturer speak of Mr. Howells as the realist of "average" social life, and of Mr. James as the realist of "exceptional" social life.

4 . . . Some realism, for example, deals with what seems to me utterly repulsive material. I cannot bring myself to think there is any excuse for writing about hideous things just because they exist in the world. There are such persons as slatterns and drunkards, just as there are dirty pools of standing water. And it is the business of somebody, perhaps all of us, to be interested in bettering the condition of such persons and such places; but why should we pretend that we like to read about such things merely because they are written about skilfully?

5 . . . Who wants to go to the trouble of making way through pages of strange spelling just to get at a story? If it can be read aloud to you by a really competent reader, the case is better. But even Mr. Barrie and Miss Wilkins tire me far more quickly than they would if they wrote the English words we all know, and the spelling given in the dictionary.

6 . . . I like particularly that kind which deals with past events. It isn't so much that I think myself getting a little history learned in a cheap and easy way, as the

genuine delight of escaping into other lands and times, away from those very people whom Mr. Howells writes of so charmingly. And so I never tire of D'Artagnan and his doughty friends, nor even of those recent writers who follow the path laid out by Dumas. I like Mr. Weyman, Mr. Merriman, Mr. and Mrs. Castle, and Miss Johnston. The gay, brave figures and the breathless moments of suspense—how fine they are in contrast with my daily round of geometry, history, composition, lunch, French, study, study, and study!

. . . It isn't often that one novel combines both these interests. I must continue to like the realists for their truth to character, and the romancers for their gift of wings to my poor imagination. But somehow Thackeray at his best seems to combine both interests. I have read both *Esmond* and *Pendennis* through twice, and I shall find them both worth while again.

EXERCISE 35. (*Written.*) Examine the first two sentences of each paragraph of your themes, and make such changes as will indicate more clearly the relation between each paragraph *as a whole* and the preceding paragraph as a whole.

§ 6. **Order of Sentences in the Paragraph**

A. *The Coherent Order.*—As in the case of ordering topics within the outline, we must order sentences within the paragraph with reference to coherence and emphasis.

The reader will find the order of a paragraph coherent if its sentences follow each other in

the order of time, or space, or facts and generalization, or generalization and facts, or cause and effect, or comparison. Whatever was true of the coherent order of paragraphs is true of the coherent order of sentences. In actual composition, the mind is sure to keep turning up memories or thoughts at some little distance from the place where they belong. This kind of error is detected only in the course of revision.

EXERCISE 36. (*Written.*) Criticize the following paragraphs, placing the sentences in such order that things which belong together will be spoken of together.

1. The magnificent church called Westminster is situated in London near the Parliament Building. The carvings and towers make this a very noticeable building in London. Westminster Abbey is the burial place of some of the world's greatest men. The guide keeps you very much interested in looking at the tombs of kings and queens. On account of Westminster's high towers it also is considered a landmark in London. For a few shillings you can go up on top of one of the towers of Westminster, from where a splendid view of London can be obtained. In one tomb lie the two little princes who were assassinated in the Bloody Tower in the London Tower. Longfellow is the only American poet who has a bust in Westminster. Going into Westminster Abbey is like visiting the dead, because it is so still and awe-inspiring inside of that vast church. A visit is made

more interesting by buying a guide-book, for it explains everything; but the guide is very competent.

2. A fine liberal style of nature it seemed to be: hair crisped, mustache springing thick and dark, head firmly planted, lips finished, as one commonly sees them in gentlemen's families, a pupil well contracted, and a mouth that opened frankly with a white flash of teeth that looked as if they could serve him as they say Ethan Allen's used to serve their owner — to draw nails with. I liked the sound of this youth's voice, I said, and his look when I came to observe him a little more closely. This is the kind of fellow to walk a frigate's deck and bowl his broadsides into the *Gadlant Thudnerbomb*, or any forty-portholed adventurer who would like to exchange a few tons of iron compliments. His complexion had something better than the bloom and freshness which had first attracted me; — it had that diffused *tone* which is a sure index of wholesome lusty life.

1. A strict enforcement of the laws against child-begging is very difficult until every one is convinced of the cruelty of giving money to unknown children on the street or at the door. 3 One boy who has become a skilful beggar teaches another, and first the money goes for candy and cigarettes, then for gambling and low theatres.

4 Sometimes parents connive at child-begging, but often they know nothing of it until the children have grown incorrigible. 6 The next step is petty thieving, the next burglary, and then follow commitment to a reformatory, which often fails to reform, and, later, a criminal career.

2 Of all charitable practices that help to manufacture misery and vice, the practice of giving to child-beggars on the street is the most pernicious. 3 I have seen children travel this road so often that it is difficult to speak without bitterness of the unthinking alms that led them into temptation.

B. The Emphatic Order. — We have seen that most compositions should begin and end with emphatic paragraphs. Many paragraphs should begin and end with emphatic sentences. Usually the last sentence of the paragraph should be more emphatic than the first. Sometimes very little emphasis is needed in the first.

EXERCISE 37. (*Oral.*) Discuss the following paragraphs one by one with reference to these questions: Does the nature of the subject make distinct emphasis desirable in the first sentence? Is distinct emphasis present here? Does the nature of the subject make emphasis desirable in the last sentence? Is it present here? Which sentence of the paragraph is the more emphatic, the opening or the closing?

1. Indeed, if all men in crowded cars should resolutely keep all women standing, the wrong would not be righted, because women would submit with unselfish patience, and because corporations have no souls. The better plan, therefore, is that all men shall refuse to see a woman stand, because if men are really discomforted by their own courtesy they will compel redress. — GEORGE WILLIAM CURTIS: *Essays from the Easy Chair*.

2. During my father's life on the farm I was almost constantly with him, and although it was the period of his greatest hardship and disappointments, he was never too despondent to take the tenderest care of me. He

always made me and his other children feel that we were of the greatest importance. If I was cold when driving with him, he would wrap me in his own coat, and on smooth roads he always allowed me that greatest pleasure of small boys—to drive. If we went into the city, he was solicitous that I should have my food at regular hours, and was always as thoughtful and gentle as a woman in his care for me. He never seemed fretted nor impatient, although cares must have often weighed heavy on his mind, but always quiet, strong, and firm.—GENERAL F. D. GRANT, in *The Youth's Companion*.

3. The table-cloth in Leonardo da Vinci's great picture of the Last Supper, and what Da Vinci did with it, are worth remembering just here. The picture has been engraved and copied all over the world, and most of my readers have seen reproductions of it, with the wonderful figures of Jesus and of St. John which are its crowning glories. But when it was first exhibited, it is said that everybody exclaimed, "How marvellous is the painting of the threads of the table-cloth!" until Leonardo, incensed that they should ignore in the picture what was really great, for something that was an insignificant detail, seized his brush and impetuously painted the details in the table-cloth all out. It was a fine lesson in proportion which we may recall to help us distinguish in any work between a mere ambition to excel, and an ambition to excel in what is *worth doing*.—BISHOP H. C. POTTER, in *The Youth's Companion*.

4. It is all nonsense to say that a boy cannot control his temper. Did I not see you the other day in a passion when working on the road? The other boys laughed at you, and you looked round and saw your best girl coming in a buggy, looking as sweet and cool as a rose after a shower, and in a second you were all smiles and took off your hat to her and felt a little ashamed of yourself.

all that day. I know you remember that. No matter how angry you are, you *can* hold your tongue—when a stranger for whom you have great respect is present. If you can do it with this outside help, you can, *if you try*, do it without it. — HENRY WALLACE: *Letters to the Farm Boy*.

5. You are likely, as you approach manhood, to put too little store by your mother's judgment. When a boy gets to be from sixteen to nineteen or twenty he is apt to speak lightly of women and try to break away from his mother's influence. She may not be as good a scholar as you think you are, may not know half as many things, but in all matters that affect character or life, your Uncle Henry would take her judgment offhand in preference to yours. When you get to know women better than you now do, you will find they have a very queer way of guessing at the rights of things and guessing right—nearly every time. A man reasons, a woman divines; a man thinks things out, a woman feels them out. Your mother is not infallible, nor yet perfect, but she is so nearly certain to be right about matters that affect your character and life, that you cannot afford to treat her intuitions lightly. If you do, you will make a mistake. — HENRY WALLACE: *Letters to the Farm Boy*.

6. San Juan is the only romantic spot in California. The country here for several miles is high table-land, running boldly to the shore, and breaking off in a steep hill, at the foot of which the waters of the Pacific are constantly dashing. For several miles the water washes the very base of the hill, or breaks upon ledges and fragments of rocks which run out into the sea. Just where we landed was a small cove, or "bight," which gave us, at high tide, a few square feet of sand beach between the sea and the bottom of the hill. This was the only landing-place. Directly before us, rose the perpendicular

height of four or five hundred feet. How we were to get hides down, or goods up, upon the table-land on which the mission was situated, was more than we could tell. The agent had taken a long circuit, and yet had frequently to jump over breaks, and climb up steep places, in the ascent. No animal but a man or a monkey could get up it. However, that was not our look-out; and knowing that the agent would be gone an hour or more, we strolled about, picking up shells, and following the sea where it tumbled in, roaring and spouting among the crevices of the great rocks. What a sight, thought I, must this be in a southeaster! The rocks were as large as those of Nahant or Newport, but, to my eye, more grand and broken. Besides there was a grandeur in everything around, which gave almost a solemnity to the scene: a silence and solitariness which affected everything! Not a human being but ourselves for miles; and no sound heard but the pulsation of the great Pacific! and the great steep hill rising like a wall, and cutting us off from all the world, but the "world of waters."—
DANA: Two Years Before the Mast.

7. When our means of observation of any natural fact fail to carry us beyond a certain point, it is perfectly legitimate, and often extremely useful, to make a supposition as to what we should see, if we could carry direct observation a step further. A supposition of this kind is what is called a **hypothesis**, and the value of any hypothesis depends upon the extent to which reasoning upon the assumption that it is true enables us to explain or account for the phenomena with which it is concerned.

Thus, if a person is standing close behind you, and you suddenly feel a blow on your back, you have no direct evidence of the cause of the blow; and if you two were alone, you could not possibly obtain any; but you immediately suppose that this person has struck you.

Now that is a hypothesis, and it is a legitimate hypothesis, first, because it explains the fact; and secondly, because no other explanation is probable; probable meaning in accordance with the ordinary course of nature. If your companion declared that you fancied you felt a blow, or that some invisible spirit struck you, you would probably decline to accept his explanation of the fact. You would say that both the hypotheses by which he professed to explain the phenomenon were extremely improbable; or in other words, that in the ordinary course of nature fancies of this kind do not occur, nor spirits strike blows. In fact, his hypotheses would be illegitimate, and yours would be legitimate; and, in all probability, you would act upon your own. In daily life, nine-tenths of our actions are based upon suppositions or hypotheses, and our success or failure in practical affairs depends upon the legitimacy of these hypotheses. You believe a man on the hypothesis that he is always truthful; you give him pecuniary credit on the hypothesis that he is solvent.

Thus, everybody invents, and, indeed, is compelled to invent, hypotheses in order to account for phenomena of the cause of which he has no direct evidence; and they are just as legitimate and necessary in science as in common life. Only the scientific reasoner must be careful to remember that which is sometimes forgotten in daily life, that a hypothesis must be regarded as a means and not as an end; that we may cherish it so long as it helps us to explain the order of nature; but that we are bound to throw it away without hesitation as soon as it is shown to be inconsistent with any part of that order.—
HUXLEY: *Introductory Science Primer*.

8. A college settlement worker has said that ordinarily thrift is "rather demoralizing, because it is so absorbing, so limiting, so selfish." If she means by thrift a mere

accumulation of money, one can but agree with her entirely, but fortunately thrift should not imply anything so sordid, and one does not have to subscribe to a theory that is "too narrow and too pessimistic for serious consideration." Genuine thrift is not mere saving, but rather "postponed consumption," a laying aside not for the purpose of hoarding, but in order to make a future purchase. The small boy who pointed to a penny bank and said with intense pride, "I banks there," would have been no better for his emotion if his conception of what money is had not got beyond the belief that it is a commodity to hold. The value to him of his bank was that he was learning that money is more useful at one time than at another, and that by depositing it in some safe place, free from the allurements of the candy or the cigarette shop, he was reserving it for a more profitable use. The whole secret of right thrift lies in the formula: *Save wisely, so as to be able to spend judiciously in a time of need which will probably be greater than that of the present.* — MARY WILLCOX BROWN: *The Development of Thrift.*

EXERCISE 38. (*Written.*) Examine the order of sentences in the paragraphs of your themes, and make any changes that will lend the paragraph greater coherence and, when appropriate, greater emphasis.

§ 7. **Unity and Variety of Form in the Paragraph.** — It is often practicable to construct all the sentences of a paragraph on about the same pattern, thus allowing the reader's mind to progress with more ease than would be pos-

sible if it contended with wanton changes in the sentence type. This method of parallel structure, as it is sometimes called, is particularly appropriate when a series of contrasts is to develop the paragraph. Often however it is a nice matter to decide whether the paragraph should preserve this unity of form throughout, or whether some variety in sentence form is needed to prevent tediousness. A master of style like Hawthorne or Stevenson will manage to give a series of sentences similarity enough to mark the paragraph as a unit in form, and yet manage to satisfy the most critical ear in its desire for varied rhythm. Here is a point at which the muse of text-books, if there is such a creature, may properly cower her wing. We can do no more than point out pleasing and unpleasing parallelism, and urge the student to test his own paragraphs to the best of his own taste.

Unity of form is pleasing in the following paragraph :

Hence a world of incidental inconsistencies. We are intolerant of dancing, but indulgent toward kissing games. We are certain that if we drink a glass of beer we shall be cast into a lake of fire, but we consume hard cider with infinite enjoyment, and confidently look for a crown of glory that fadeth not away. By no possible

device of rhetoric could you persuade our best deacon to smoke, though he raises tobacco by the acre for the use of his countrymen. None of us will steal your purse, yet few of us can baffle the serpentine temptation to cheat you. We think it sinful to tell malicious lies, though meanwhile we believe all the malicious lies that come to our ears, and we invariably condemn our neighbor unheard. What is this but a survival of stagnant, unthinking Puritanism? We are as consistent as our consecrated Pilgrim ancestors, who never went to plays. Bless you, no! Instead, they went to hangings.—R. L. HARTE: *A New England Hill Town.*

Unity of form is carried to dull excess in the following paragraph:


Henry unexpectedly appeared at the top of the hillock. Then Horace appeared at the top of the hillock. Then the two boys from New York appeared at the top of the hillock. Finally the rest of the party showed themselves at the top of the hillock.

It is impossible to make out from the preceding paragraph whether the repeated appearances "at the top of the hillock" were comic or not; if comic they were, it is still not necessary to go to an absurd length of parallelism in order to show the humor of the situation. The paragraph might read as follows:

Henry unexpectedly appeared at the top of the hillock. Then Horace appeared at the top of the hillock. Evidently the top of that hillock was to be the way home for the deluded party, for presently in the same place two

more figures appeared against the sky, and we recognized the boys from New York. Finally, at precisely the same spot, the rest of the party showed themselves in a dejected group.

EXERCISE 39. (*Written.*) Examine the paragraphs of your themes, and consider whether you have carried uniformity of structure far enough in each.



CHAPTER III

THE SENTENCE AS A PART AND AS A WHOLE

§ 1. **Unity of Thought in the Sentence.**—The making of really good sentences, sentences that have varied excellence of form and yet weave into each other like the threads of a firm, rich texture, is perhaps the hardest task of the stylist. Though we can expect to do little more than approach the subject at the correct angle, we can at least learn to think of the sentence in its twofold character—as a part of the web of discourse and as a whole. The principles that govern thought-unity in a sentence are the same as those which govern thought-unity in a paragraph, though applied on a smaller scale. These principles are however much modified by the principle of emphasis, as we shall see. Thought-unity is a matter of the sentence as a whole; emphasis is partly a matter of the sentence as related to the paragraph.

Sentence-unity of time is easily understood, but like paragraph-unity of time is not often

found in a pure form. There is little danger of violating it by the introduction of an utterly unrelated time. People do not say, "We breakfasted this morning from seven to eight, and we were in Paris from 1900 to 1902." But it is easy to introduce an irrelevant place into a time sentence, as if one should say, "We breakfasted from seven to eight, in the red room beside which the poplar tree grows, which overlooks the upland meadow." And it is easy enough to saddle upon a time sentence an irrelevant generalization, as if one should say, "We breakfasted from seven to eight in the red room; red is said to be the favorite color of women, while blue is the favorite color of men."

A time sentence may include several independent events, if the mere fact of their having occurred within the one period is cause enough, in the given paragraph, for associating them; thus: "From eight to nine the following things happened: I got up; I bathed; I ate two boiled eggs and two slices of toast, and drank one cup of coffee; I said good-by to the family; I got to the corner and saw a car go by; I waited for another, got on, and paid my fare; the cable broke; I had walked a block in the

direction of the school building and had congratulated myself on general rapidity, when the school clock struck nine." No argument is needed however to show that this type of sentence is open to great abuse. Mere time is a weak bond with which to tie unlike events together.

Is it, then, permissible to speak of nothing in a time sentence except a definite period of time and the events it covered? On the contrary, it is a mark of great skill to introduce places, and facts, and generalizations, if only they bear a real relation to the events of the sentence. A good narrative sentence may include many things, but the bearing of each upon the chief event narrated must be distinctly shown. The whole must impress the reader as an organized unit, each part performing the work of a living organ.

Unless this effect is aimed at, there will be lack of unity in all sorts of narrative sentences, whether governed by time or not. Suppose the topic of the paragraph to be the events of a morning, to be developed in half a dozen sentences. The paragraph topic forbids introducing anything irrelevant to the morning. If now we write, "We were up at five and had a

dip in the river, and enjoyed it very much, and went to breakfast, and had ham and eggs, and enjoyed this food very much, and then prepared our tackle and pushed out from shore," we have a string of statements long enough to make a whole paragraph, and that before our morning's story is more than begun. But all this string of *and* clauses may be organized around the most important statement of the group—the statement that the party actually pushed off from shore. The organized sentence would read somewhat on this wise: "Realizing that many things must be attended to before the actual start, we rose at five and had a dip in the river, then ate ham and eggs with a relish, prepared our tackle, and finally pushed off from shore." Again, if we had written, "We took a dip in the river, which flows southward into the Gulf, and found it pretty cold," we should have violated both paragraph- and sentence-unity by the introduction of an irrelevant fact; but this fact could have been made relevant by subordinating it to the statement that the water was found to be cold: "We took a dip in the river, which, though it flows southward into the Gulf, proved to be cold enough here."

Sentence-unity of place is hard to define, but easy for a close reader to feel. The close reader is a person who tries to reproduce in his own mind the experiences of the author whom he reads, and if that author speaks of too many objects in one sentence, the reader will feel the difficulty of imaging them all. Several phases of a thing may be spoken of if they are phases over which the mind can flash quickly. They may even be spoken of in clauses independent grammatically, as, for example, the following:

The transparent water covers its blue bed with a pale topaz tint; or, lapping the edges, it sprinkles the sea-moss every minute as with a jet of pearls; and meanwhile, all round the island shore, it draws its girdle of fluttering lace. — TAINE: *Journeys through France*.

But just as it is well for one principal event to govern the structure of the entire sentence, so one view should, preferably, govern the descriptive sentence. When there is doubt as to how much one view includes, it is well to err on the side of too few details, and to make the description rapid. See how quickly the three views included in the second sentence following flash into one.

Then our way dipped into a sandy groove bordered by mud-walls and plantations of dwarf-palms. All at once

this groove widened, became a stately avenue guarded by a double file of shattered sphinxes, and led toward a lofty pylon¹ standing up alone against the sky.—EDWARDS: *A Thousand Miles up the Nile*.

When more details are introduced than the reader's mind can grasp without much effort, space-unity is violated. There is no unity of substance in a sentence like the following: "The walls of the room were of a green tint, the carpet was green and buff, while all around the room were ornaments, such as some boys affect—stolen signs, and pictures of pretty girls, of whom one was a brunette with large, dark eyes and flashing teeth, and with black lace over her head." Space-unity is violated again if objects remote from the central object are described without reason, as if one should say, "The mosaic in the floor of the cathedral floor was very rich and beautiful, representing scenes from the life of the patron saint, while the belfry was adorned with numerous statuettes." More common than either of these types of bad space-unity is that which consists of introducing irrelevant events or generalizations, thus: "They show you the path through

¹ *Pylon*. A massive structure, consisting of a gateway flanked by two short, flat-topped towers, in the Egyptian style of architecture.

which Marquette walked on his way north, when he explored this great north country before the great question was finally settled in the war of the revolution, whether America should be French or English, and it led me to think how wonderful was the faith, and the skill, and the endurance of those Jesuit fathers, and on how small a pin the great affairs of this world turn; the path is the old Indian trail, about three feet wide, and winds in among the trees, always keeping the lake in sight.”

Sentence-unity of generalization is easy enough to master if one knows exactly what one's thought is. We usually give a whole sentence to the general statement. Before or after this we group the facts that support it, placing them all in one sentence if they are few and of equal importance, but grouping them in several sentences if numerous. Point out these methods in the following sentences.

1. Our village life would stagnate if it were not for the unexplored forests and meadows which surround it. We need the tonic of wildness — to wade sometimes in marshes where the bittern and the meadow hen lurk, and hear the booming of the snipe; to smell the whispering sedge where only some wilder and more solitary fowl builds her nest, and the mink crawls with its belly close to the ground. — THOREAU: *Walden*.

2. The [trout's] colour was all that can well be desired, but ill-described by any poor word-palette. Enough that he seemed to tone away from olive and umber, with carmine stars, to glowing gold and soft pure silver, mantled with a subtle flush of rose and fawn and opal. — BLACKMORE: *Crocker's Hole*.

3. It is for this reason that the large portion of history which relates to war is so much the history of the triumphs of young men. Thus, Scipio was twenty-nine when he gained the battle of Zana; Charles the Twelfth, nineteen when he gained the battle of Narva; Condé, twenty-two when he gained the battle of Rocroi. At thirty-six, Scipio the younger was the conqueror of Carthage; at thirty-six, Cortés was the conqueror of Mexico; at thirty, Charlemagne was master of France and Germany; at thirty-two, Clive had established the British power in India. Hannibal, the greatest of military commanders, was only thirty, when, at Cannæ, he dealt an almost annihilating blow at the republic of Rome; and Napoleon was only twenty-seven, when, on the plains of Italy, he outgeneralled and defeated, one after another, the veteran marshals of Austria. — WHIPPLE: *Success and its Conditions*.

If the general statement is brief and not very definite, we may add the particulars in the same sentence, placing the colon before them to show that facts are coming which explain the statement:

This is one of the most important services which literature renders to its lover: it makes him a companion of the most interesting personalities in their most signifi-

cant moments ; it enables him to break the bars of individual experience and escape into the wider and richer life of the race.— H. W. MABIE: *Books and Culture*.

Unity of generalization is violated when a second generalization slips in, not because it is relevant, but merely because some word suggested it, thus: "Red rooms are cheerful rooms for breakfast, which reminds me that red is said to be the favorite color of women, while blue is the favorite color of men;" or thus: "Red rooms are cheerful rooms for breakfast; how good a hot breakfast tastes on a winter morning!" The intruding statement need not be a general one; it is often a fragment of particular narrative or description, thus: "Red rooms are cheerful rooms for breakfast, which reminds me of a delicious breakfast I once ate in Georgia." But the commonest form of bad unity in a sentence which begins with a generalization is like certain ones already criticized on pages 169 and 170. To the generalization is added a statement, whether general or particular, which really bears upon it, but which is not seen to bear upon it, owing to incomplete or unhappy wording. No one can easily see what reticence and bad temper have to do with each other in the following sentence :

“Milton was naturally stern and reticent, but he allowed nothing to ruffle his temper.” Yet this is merely an inexact, incomplete version of Macaulay’s excellent sentence: “His temper was serious, perhaps stern; but it was a temper which no sufferings could render sullen and fretful.”

Sentence-unity of cause, or effect, or cause and effect, is not hard to define in cases where the thought is definitely expressed. Whatever constitutes a cause may occupy one sentence, and whatever constitutes the effect will constitute the next:

King George could not see that there were two Englands, one represented by himself and Lord North, the other by Burke and Chatham. The result was that a third England sprang up across the sea.

When concisely worded, both cause and effect may be joined in one sentence:

A friend once told me that her father, though a man of wealth, could not endure to see even a crumb of bread wasted, because in early life he had been wrecked on the coast of Arabia, and had wandered in a starving condition over the hot desert for days, when a morsel of bread would have been more precious to him than all the wealth of his wrecked ship.—T. T. MUNGER: *Lamps and Paths*.

There is no great danger of violated unity in a sentence of cause, effect, or cause and effect, for the principle of unity here is a very strong bond. Still, there is always the danger of those little irrelevant relative clauses which betray the ragged fringes of one's thought. You can imagine a sentence like this: "The silk hat, which seems to me a very ugly piece of clothing, is sometimes called a beaver, because high hats were once made of beaver-skin, which is a kind of fur that one does not often see nowadays, when, as Mr. Seton-Thompson tells us, many of the wild animals of our country are in danger of speedy extinction."

Another strong principle of unity is that of comparison or contrast. Whatever is to be compared may occupy one sentence, followed in the next by whatever it is compared with. The first sentence following implies a comparison. The second and third state it directly.

The young American of to-day puffs his cigarette in the face of his partner on the balcony, in the boat, or in the wagon, and smiles at the frilled Lothario of yesterday bowing in his flowered coat and paying stately compliments as stiff as her brocade to the dame whom he addresses. The youth is right in saying that the flowered coat and the stately compliment were the dress and the speech of an old sinner. But he would be right also if

he remembered that familiarity breeds contempt, and that he may wisely distrust his feeling for any woman who does not put him upon his good behavior. — GEORGE WILLIAM CURTIS.

When the things compared are concisely stated, both may occupy one sentence. In the following sentences, the things contrasted are separated by a comma or a semicolon, according to the degree of separation desired.

1. Many of the noblest works of literature are intensely local in colour, atmosphere, material, and allusion; but in every case that which is of universal interest is touched, evoked, and expressed. — H. W. MABIE: *Books and Culture*.

2. We never found a native American working in a sweatshop; but we found a great many American women working in their own homes for less pay than is paid to the people in the shops. — FLORENCE KELLY, testimony before the Industrial Commission.

3. With one sheer fall of a hundred fathoms the stern cliff meets the baffled sea — or met it then, but now the level of the tide is lowering. Air and sea were still and quiet; the murmur of the multitudinous wavelets could not climb the cliff; but loops and curves of snowy braiding on the dark gray water showed the set of tide and shift of current in and out the buried rocks. — BLACKMORE: *Frida*.

Sentence-unity of comparison is not easily violated except by the introduction of irrelevant relative clauses.

EXERCISE 40. (*Oral.*) The following sentences are sufficiently unified, but badly punctuated. Each consists of two statements closely related in thought, but grammatically independent. Some clauses are punctuated as if dependent grammatically. What change in pointing is needed in order to permit each sentence to retain its present length? ¹

1. Hardly a day passed that we did not kill a deer, consequently our larder was always supplied.

2. *a.* I was surprised at the trees and flowers, they were all in full bloom.

b. His features are strong, he has a long sharp nose, a straight mouth, and a bold chin.

c. The place where mother and child are seen is a gloomy place, huge dark rocks surround it.

d. The rocks were all sharp and jagged, most of them were granite and sandstone.

e. Back of the cliff the land slopes gently for some distance, then there is a huge precipice at the foot of which a wide beach stretches west.

f. The third story of the Poet's Corner has four windows that we can see, at least they look as if they were windows, but they may be merely paintings made to represent windows.

3. Macbeth becomes a hardened criminal, he stops at nothing that he may keep the kingship, he sacrifices many lives and remains unrepentant to the last.

¹ Compare *A First Manual of Composition*, Index, under "Punctuation; the Child's Fault in." Also Appendix B of the present work.

EXERCISE 41. (*Oral.*) The following sentences contain thoughts that cannot readily be unified. Explain how they should be broken into units.

1. *a.* The following morning we were visited again by Mr. Burchell, who worked with great vigor on the fields and at noon we dined together.

b. Very soon our sail-boat came to a small river on the other side of the bay, which we ascended for a little over two miles, by rowing, and then, as the water was getting too shallow, we could go no further, but dropped anchor for the night, and then Jim and Joe got their banjos, while Rob and I got our guitars, and we all sang old songs till midnight.

c. And thus will the city have more lights on the subject, and what will be a gain in lighting to the city will be a greater loss in cash, and the city's loss will be the water works company's gain, and we are glad of it so far as the company is concerned, for the company was put off and were refused a renewal of its contract with the city at terms really most reasonable, and the company will also make up for lost time now.

2. *a.* The house is painted red, and was built about thirty years ago.

b. The tower is not built exactly in the middle of the street, but is close to a large building which shows much beautiful architectural decoration.

c. Leading to the castle is a road that seems to be crushed stone, with strips of grass growing along the sides, and a stone wall on one side and an old rickety wooden fence on the other.

3*a.* Callista's vision is the most pleasing of the selec-

tions, and the last part of it is written with awe and reverence.

b. Milton was honest and resolute, had a strict sense of duty, worshipped God alone, being a slave to no vices, and had his mind fixed on a high ideal.

EXERCISE 42. (*Written.*) Each of the following groups of sentences is derived from one original unified sentence. Select the most important statement in each group. Using this as the main clause, try to reconstruct the original sentence, leaving out any unessential words, and changing the form of verbs if necessary. Unless some condensation is effected, you will have, not the original units, but long, unwieldy single-sentence paragraphs, like those previously condemned (§ 3).

1. Many charity workers urge young girls to take up service. I mean domestic service. When they do this, few of the charity workers realize how poor is the teaching in economy a servant gets in most homes.

2. A young man may of course have a reasonably successful life. In order to have it he should make reasonable plans. He should then execute them with a purpose. His purpose should be fixed and steady.

3. I know not what impulse moved me. But I heard Mr. Manners carelessly humming a minuet. My grandfather was meantime explaining to him the usefulness of the wind-mill. I seized hold of one of the long arms. It was swinging by. Before the gentlemen could prevent I was carried upwards.

✓

EXERCISE 43. (*Written.*) The sentences given below lack unity because the wrong statement is selected as the central thought. Select the really important fact in each, and re-write the sentence, placing subordinate thoughts in dependent clauses.

1. [Paragraph topic: "An Adventure in an Ice-Boat."]

The last week of my vacation it was Thursday evening that I was sailing for about half an hour and was very cold when I saw open water in front of the ice-boat.

2. [Paragraph topic: "The punishment of Antonio and Bassanio, in *The Merchant of Venice.*]

The only way in which Signors Antonio and Bassanio were punished was that they were not careful enough when they made the bond, and in that way Bassanio came very near losing one of his best friends.

EXERCISE 44. (*Written.*) Think over the following sentences and try to imagine just what the writers of them meant. Write out a unified version of each sentence. The class might select by vote the best of the versions offered:

Macaulay is imaginative, and frequently becomes enthusiastic almost to extravagance.

Collins seems a truly great singer, one who surpasses even Gray in his landscape painting.

Cardinal Newman was a sound thinker, and puts his thoughts on paper without sending them through a long process of elaboration.

When we speak warmly and emphatically, we speak in short sentences. When we speak coolly and with care, taking pains to point out fine distinctions of thought, and to qualify every statement properly, our sentences become longer. When however we explain a difficult thought piece by piece, because the audience must understand each step before the next can be taken, our sentences grow short again. When we give the details on which a statement is based, the sentence naturally stretches itself out. When at last we sum up, the general statement must be short, to be grasped as a whole.

Point out the statements that express strong feeling and are made more emphatic by being expressed in short sentences :

1. Else, if you would be a man, speak what you think to-day in words as hard as cannon balls, and to-morrow speak what to-morrow thinks in hard words again, though it contradict everything you said to-day. Ah, then, exclaim the aged ladies, you shall be sure to be misunderstood. Misunderstood! It is a right fool's word. Is it so bad, then, to be misunderstood?

2. We passed the home of a French Canadian known in the valley as Bumblebee. The house is twelve feet long by ten feet deep. The ridgepole is twelve feet from the ground. The chimney is a piece of stove-pipe. The walls are made of boards, battened, and the roof is unshingled. Bumblebee has five children, the eldest being

eight. His wife's mind is affected. The standing timber, the mill, the lumber railway, and many of the dwellings and small farms belong to non-residents, whose only object is to shear the mountains, squeeze the laborers, and keep Congress from putting lumber on the free list. —

BOLLES: *At the North of Bearcamp Water.*

3. Exhaustion of nervous energy always lessens the inhibitory power. Who is not conscious of this? "Irritability" is one manifestation of this. Many persons have so small a stock of reserve brain-power — that most valuable of all brain qualities — that it is soon used up, and you see at once that they lose their power of self-control very soon. They are angels or demons just as they are fresh or tired. . . . Woe to the man who uses up his surplus stock of brain-inhibition too near the bitter end, or too often! — T. S. CLOUSTON, M.D.: *Clinical Lectures on Mental Diseases.*

Why, in your opinion, did not Garrison, the great abolitionist, print the following statements as five sentences? Would this use of dashes be permissible in ordinary theme-writing? "I am in earnest — I will not equivocate — I will not excuse — I will not retreat a single inch — and I will be heard!"

Show how in the following paragraphs the authors use short sentences to present a difficult matter in small parts, each of which must be understood before the train of thought goes on:

1. The place where the accident occurred was like this. The river was narrow, perhaps a quarter of a

mile wide. The left bank was a sheer wall of rock, preventing escape that way. The right was low, and ran out in a sharp point for fifty feet. On this point was a small wharf, and beside it a boat. The current here was very swift. The capsizing occurred just above this point. Had it occurred below the wharf, the chances of rescue would have been small.

2. Under the long, level, black cloud, from which zig-zag lightning darted downward like a snake's tongue, were three zones of color. The first, nearest the east, and at the head of the storm as it moved forward, was gray. It was formed of scud. The second was black, and from it shot most of the lightning. The third was snowy white shaded by perpendicular lines. This was the rain. Each belt seemed to be two miles or more in width, and the whole was moving about twenty miles an hour.—BOLLES: *At the North of Bearcamp Water.*

3. But of all the sunrises whose record I have kept, the one I shall longest and most vividly remember is one in which I saw no sun. I opened my eyes upon a snow-storm, as still and pauseless and beautiful as one in New England. The whole sky was of that exquisite clear gray which we never see except as the background for thick-falling snowflakes. While I lay dreamily watching it, I suddenly thought I detected a faint rosy tint in the atmosphere. It could not be! No sunrise tint could pierce through that thick gray! But it was. It did. The color deepened. Rosier and rosier, redder and redder grew the gray wall, until I sprang to the window and with incredulous eyes gazed on a sight so weirdly beautiful that my memory almost distrusts itself as I recall the moment. The whole eastern and southern sky was deep red,—vivid yet opaque. The air was filled with large snowflakes. As they slowly floated down, each starry crystalline shape stood out with dazzling

distinctness on the red background. It was but for a moment. As mysteriously as it had come the ruddy glow disappeared; the sky and the falling flakes all melted together again into soft white and gray, and not until another day did we see the sun which for that one brief moment had crimsoned our sky. — "H. H.": *Bits of Travel at Home*.

In the following, point out the short sentences of general statement, the short sentences of summary or introduction, and the long sentences of detail.

1. The criticism was humane, lofty, wise, sparkling; the anecdote so choice and apt, and trickling from so many sources, that we seemed to be hearing the best things of the wittiest people. It was altogether delightful, and the audience sat glowing with satisfaction. There was no rhetoric, no gesture, no grimace, no dramatic familiarity and action; but the manner was self-respectful and courteous to the audience, and the tone supremely just and sincere. "He is easily king of us all," whispered an orator. — GEORGE WILLIAM CURTIS: *Emerson the Lecturer*.

2. Society is commonly too cheap. We meet at very short intervals, not having had time to acquire any new value for each other. We meet at meals three times a day, and give each other a new taste of that old musty cheese that we are. We have had to agree on a certain set of rules called etiquette and politeness, to make this frequent meeting tolerable, and that we need not come to open war. We meet at the post-office, and at the sociable, and about the fireside every night; we live thick and are in each other's way, and stumble over one another,

and I think that we thus lose some respect for one another. . . . The value of a man is not in his skin, that we should touch him. — THOREAU: *Walden*.

3. I have watched the career of many such people. They get to be twenty, and have no plan or purpose; but they must do something, and so they drop into the first situation that offers itself, without any consideration of their fitness for it. They take up their father's occupation, though they may dislike it; or get a clerkship, but with no purpose or conception of becoming a merchant; or, driven by necessity, select some easy trade or drop into unskilled labor, but save nothing, learn nothing, and keep on in a listless way, hoping something better will turn up. By and by they marry. This requires them to work a little harder and to spend more carefully; but the question is now settled, and poverty and drudgery are their lot in the future. — T. T. MUNGER: *Lamps and Paths*.

In briefly presenting contrasts, the ordinary method is to put both parts of the antithesis in one sentence, for the sake of closer unity. We have already seen examples of this method, but here are a few more :

1. In all ages men have committed acts of violence against each other in hot blood; but the doctor would probably say that a much greater number have shortened life, besides impairing its quality, by the nervous expenditure wasted upon an irritable temper.

2. The blackbirds pop them off entire, and so do the starlings; but the thrushes sit and peck at them, with the juice dripping down on their dappled breasts, and a flavor in their throats which they mean to sing about at their leisure.

3. I have often had opportunities to give the poor tickets for Christmas dinners, free treats, and general charitable distributions, but, as I have come to know the poor better, and to care more for their welfare, I have learned to resent a charity that would help them in droves, as if they were cattle.—MARY E. RICHMOND: *Friendly Visiting among the Poor.*

But if the paragraph is not very long, and each part of the contrast is very emphatically felt, a period may separate even very short statements. Macaulay breaks into his antitheses with the period so often that he sometimes cheats the reader out of the logical unit, and lessens his rate of progress in reading.

1. Now, John Pike was beyond his years wary as well as enterprising, calm as well as ardent, quite as rich in patience as in promptitude and vigour. But Alec Bolt was a headlong youth, volatile, hot, and hasty, fit only to fish the Maelstrom, or a torrent of new lava.—BLACKMORE: *Crocker's Hole.*

2. No, I am too much a lover of genius, I sometimes think, and too often get impatient with dull people, so that, in their weak talk, where nothing is taken for granted, I look forward to some future possible state of development, when a gesture passing between a beatified human soul and an archangel shall signify as much as the complete history of a planet, from the time when it curdled to the time when its sun was burned out. And yet, when a strong brain is weighed with a true heart, it seems to me like balancing a bubble against a wedge of gold.—HOLMES: *The Professor at the Breakfast Table.*

8. A little boy dressed up very fine, who puts his finger in his mouth and takes to crying, if other boys make fun of him, looks very silly. But if he turns red in the face and knotty in the fists, and makes an example of the biggest of his assailants, throwing off his fine Leghorn and his thickly-buttoned jacket, if necessary, to consummate the act of justice, his small toggery takes on the splendors of the crested helmet that frightened Astyanax. You remember that the Duke said his dandy officers were his best officers. The "Sunday blood," the super-superb sartorial equestrian of our annual Fast-day, is not imposing or dangerous. But such fellows as Brummel and D'Orsay and Byron are not to be snubbed quite so easily. — HOLMES: *Autocrat of the Breakfast Table*.

From what has been said, we may suspect that the relative emphasis of a statement *as a part of the paragraph* is often the only means of deciding whether it should be closed with a period or with a semicolon. Is it possible to tell, without knowing the rest of the paragraphs in which they occur, whether the following sentences are judiciously punctuated or not?

1. Against constant wind and rain, many houses are caparisoned with slates, wings, and extra roofs; the cracked and moss-grown slates rattle up and down, and the house looks like a half-scaled lizard. — TAINE: *Journeys through France*.

2. In speaking of what is hateful, gentle natures always speak with reserve; they spare others and themselves. — JOUBERT.

3. Simplicity increases in value the longer we can keep it, and the farther we carry it onward into life; the loss of a child's simplicity, in the inevitable lapse of years, causes but a natural sigh or two, because even his mother feared that he could not keep it always. — HAWTHORNE: *The Marble Faun*.

The problem becomes clearer if we take long compound sentences. Here are two:

1. Electric heat, as here supplied, is incomparably superior to flame: it can be turned on or off by a touch; it is safe as no other heat is safe; it is unaccompanied by smoke or dust; all its appliances are as portable as a hand-lamp; and an automatic regulator may control its temperature and adjust it either to simmering a bowl of gruel or baking a joint. — ILES: *Flame, Electricity, and the Camera*.

2. The sun, in almost every garden, sucks the beauty out of all the flowers; he stains the sweet violet even in March; he spots the primrose and the periwinkle; he takes the down off the heart's-ease blossom; he browns the pure lily-of-the-valley in May; and, after that, he dims the tint of every rose that he opens; and yet, in spite of all his mischief, which of them does not rejoice in him? — HOLMES: *The Professor at the Breakfast Table*.

Either of these sentences is long enough to make a good paragraph. Apparently the only reason why they are not printed as respectively six and seven short sentences is that the paragraphs in which they belong had more important things to say in their short sentences.

Let us take a few paragraphs, therefore, which show the complete relation between the larger unit and its parts with regard to the matter of relative emphasis. Point out the more emphatic and the less emphatic statements, as indicated by the punctuation.

1. A most hopeful sign of the times is the growing respect for what are called "the bread-and-butter sciences." Modern methods of education look more and more toward inspiring our boys and girls with respect for work, and preparing them for honest industry by putting them in possession of all their faculties. The field of skilled labor is constantly widening; the artisans of the twentieth century will claim closer kinship with the artists; brain will guide and reënforce muscle in field and kitchen, toil will be lightened by invention, and in good time by shorter hours.

2. Think of the importance of friendship in the education of men. It will make a man honest; it will make him a hero; it will make him a saint. It is the state of the just dealing with the just, the magnanimous with the magnanimous, the sincere with the sincere, man with man. — THOREAU: *A Week on the Concord and Merrimac Rivers*.

3. There are some who think it a pity that, out of their slender store, the poor should give to the still poorer; they feel that the rich should relieve the poor of this burden. But relief given without reference to friends and neighbors is accompanied by moral loss; poor neighborhoods are doomed to grow poorer and more sordid, whenever the natural ties of neighborliness are weakened by our well-meant but unintelligent interference. — MARY E. RICHMOND: *Friendly Visiting among the Poor*.

4. The development of the imagination, upon the power of which both absorption of knowledge and creative capacity depend, is, therefore, a matter of supreme importance. To this necessity educators will some day open their eyes, and educational systems will some day conform; meantime, it must be done mainly by individual work.—H. W. MABIE: *Books and Culture*.

The commonest case in which a sentence should be reduced from its rank to that of a semicolon clause, or compounding sentence,¹ is when a second statement merely repeats the thought of the preceding one in but slightly different words. The correct punctuation is shown below.

1. A true critic must love the subject-matter of literature; he must care for its message; the theme of the story, the thing the author was trying to say, must not escape him. The form of the thing is much, but the soul is more.

2. Wellington said that Napoleon's presence in the French army was equivalent to forty thousand additional soldiers; and in a legislative assembly, Mirabeau and John Adams and John Quincy Adams are not simply persons who hold a single vote, but forces whose power thrills through the whole mass of voters.—E. P. WHIPPLE: *Success*.

3. The brain-women never interest us like the heart-women; white roses please less than red. But our Northern seasons have a narrow green streak of spring, as well as a broad white zone of winter,—they have a glow-

¹ For this term, see *A First Manual of Composition*, Index, under "Sentence."

ing band of summer and a golden stripe of autumn in their many-colored wardrobe; and women are born that wear all these hues of earth and heaven in their souls. — HOLMES: *The Professor at the Breakfast Table*.

Now, the young writer is far more apt to over-emphasize than to under-emphasize, as soon as he learns to make independent sentences rather than strings of *and* and *but* clauses. He sometimes even goes to the length of writing mere phrases as if they were sentences, a practice which, if continued, makes it impossible for him to produce an emphatic effect when he needs one. The error is like this :

The attack came. On their front, flank, and rear. The suddenness preventing their being able to help themselves.

Occasionally a writer of reputation falls into the same habit. Mr. Kipling, a very powerful writer in many ways, sometimes produces a legitimate effect by setting off a phrase between periods, but as often he conveys by this means merely a sense of jerkiness or of pounding. Examine the following sentences by Mr. Winston Churchill and Mr. Paul Ford, and say whether anything seems to you to have been gained by the violation of grammatical punctuation.

1. I was as a man without a tongue, my hunger gone from sheer happiness—and fright. And yet eating the breakfast with a relish because she had made it.—
CHURCHILL: *Richard Carvel*.

2. a. Leonore went to a gallery. There was Peter! She went to a concert. Ditto, Peter! She visited the flower show. So did Peter! She came out of church. Behold Peter! In each case with nothing better to do than to see her home.

b. I was laid up for eight months by my eyes, part of the time in Paris. The primary in the meantime had put up a pretty poor man for an office. A fellow who had been sentenced for murder, but had been pardoned by political influence.

c. "No," said Leonore, "I haven't finished. Tell me. Can't you make the men do what you want, so as to have them choose only the best men?"

"If I had the actual power I would not," said Peter.

"Why?"

"Because I would not dare to become responsible for so much, and because a government of the 'best' men is not an American government."

"Why not?"

"That is the aristocratic idea. That the better element, so called, shall compel the masses to be good, whether they wish it or no. Just as one makes a child behave without regard to its own desires."—FORD: *The Honorable Peter Sterling*.

EXERCISE 45. (*Oral*.) In the following paragraph, certain sentences ought to be reduced to the rank of subordinate clauses—as they were originally written by President Hyde, of

Bowdoin College. Using a participle or two, and such words as *while, when, as, where*, make such changes as will increase the unity of certain sentences.

BRADFORD COLLEGE,
November 30, 1894.

MY DEAR HELEN: —

The foot-ball season is over, and I must tell you about it. As you know, we won the championship, and I happened to play quite an important part in it. The opposing team was made up of great giants from the farms. Our team were mostly light city boys, quick as lightning, and up to all the tricks and fine points. Their game was to mass themselves on one weak point in the line, and pound away at that time after time. In spite of all that we could do they would gain a few feet each time, and it looked as though they would win by steadily shoving us inch by inch down the field. They had it almost over. We made a great brace and held them, and got the ball.

Then we made a long gain. We brought the ball within forty yards of their goal. The time was nearly up; and if we had lost it again, the game would have been either a tie or a defeat. As a last resort the signal was given for a goal from the field. The ball was passed to me. I had just time for a drop kick in the general direction of the goal, without an instant for taking aim. Their biggest man came down on me; and that was the last I can remember. All my force had gone into the kick and I was standing still, and had almost lost my balance in the act of kicking. He weighed seventy pounds more than I, and was coming at full speed. You can imagine that I went down with a good deal of force on to the frozen ground.

The next thing I knew I was in my room, and the doctor was working over me. To my first question, "Was it a goal?" the captain replied, "Yes, old man; you won the game for us." My injury proved to be nothing serious, and a few stitches in a scalp wound was all the medical treatment necessary. By the way, don't mention this part of the affair around home. There the folks will be likely to hear of it, ~~and~~ ^{and} they would worry, and that would do no good. I was at some loss how to charge up the doctor's bill on my cash account; but in view of the stitches, I charged it to "sewing." I am just having a glorious time of it this year. There are lots of foolish girls here. ^{where} ~~There~~ are everywhere. And I don't see why a fellow should not have some fun with them. My foot-ball prowess has opened the doors of all the best society to me, and I am lionized wherever I go. I can take my pick of the girls, and I get along with them first-rate. They talk foot-ball as soon as they are introduced, and that is a subject on which I feel perfectly at home. — HYDE: *The Evolution of a College Student.*

✓ EXERCISE 46. (*Written.*) In the following sentences there is too much subordination. Certain statements are given less than their due emphasis in the paragraph, and consequently unity and emphasis in the sentence both suffer. Rewrite, raising to independent sentences or semicolon clauses any statements that seem unduly subordinated.

1. a. Meanwhile Satan begins his journey, finally arriving at the pendent world.

b. Burne-Jones was born in 1838, living fifty-three years.

c. In looking over some of the state papers Mr. Lemon found the long-lost essay on Christianity by Milton which has been translated by Mr. Sumner by the king's orders.

d. The general followed us in his carriage, when he turned up a road while we rode on and turned up another road and came to a large house where we stopped to ask the way.

e. The victim of the accident had the courage to remain motionless while the hot lead burnt deeper into his flesh, knowing that the slightest movement might suffice to precipitate his companion from a height of seventy feet to the ground below.

f. But only a few of the servants have lodgings like this, the poorer class sleeping in dug-outs, which are holes dug in the ground and covered with boards.

2. a. Front de Bœuf was a knight possessing a courage which was cold and brutal.¹

b. We pretend to regard the colonies as entirely subservient to our will, and yet we propose to treat them as criminals, though we lack the power to enforce laws against them, thus recognizing them as foes, on an equality with France and our other enemies.

EXERCISE 47. (*Written.*) Take your five themes and revise every sentence with an eye to its value in the paragraph, and to its unity as a whole. Reduce unimportant statements to semicolon clauses or to dependent clauses. Elevate to semicolon clauses or to sentences any statements unduly subordinated. Excise

¹ Raise the participial phrase to a relative clause only.

any statements that belong neither to the sentence nor to the paragraph. If the parts of a sentence really belong together, but are so badly worded that the relation is not clear, recast the sentence in exacter or fuller language, and so unify it.

§ 2. **Junction of Sentences.** — If due attention has been given to the order of sentences in the paragraph, there will be comparatively little need of formal connection between sentences. Some things must be taken for granted; for example, the relation involved in the word *therefore*, between the following assertions: "You have no right to present that bill. I will not pay it." But "Connection is the soul of good writing," said a great scholar who was also a good writer;¹ and whenever a connective word will help to make the relation between sentences clear, it should be present.

Frequently sentences can be bound together by beginning the next with a word contained in the preceding. Burke, pleading in Parliament for America, said: "But with regard to her own internal establishment, she may, I doubt not she will, contribute in moderation.

¹ Jowett, the famous translator of Plato.

I say in moderation, for she ought not to be permitted to exhaust herself. She ought to be reserved to a war, the weight of which, with the enemies that we are most likely to have, must be considerable in her quarter of the globe. There she may serve you, and serve you essentially." Here the last words of each sentence suggest the first words of the next. The word *moderation* is an "echo word" (cf. p. 148). Of course this method of getting coherence is easily overdone; but it is very valuable, nevertheless.

Whether echo words are used or not, it is a good plan to begin a sentence with a reference to what has just preceded. Every sentence should be read over as soon as written, and the next begun while the mind remembers both what the last thought was and how it was expressed. One will soon form a habit of arranging words at the beginning of a sentence so that the passage from sentence to sentence shall be expedited, yet so that the structure shall not seem unnatural.

EXERCISE 48. (*Oral.*) In the following paragraphs point out any superfluous sentence connectives, and show how you would have the sentences read.

1. Having aroused the Kalmucks against Russia, he informed them of his plan to free themselves. But he did not dare name China as their destination. But he said they would bring Russia to terms by crossing some great river.

2. The beam was too heavy for the soldiers to lift. Nevertheless you could hear their leader telling them to lift it. Yet he would not help them.

3. Howard suspected that something was wrong, as the house-boat did not return. So he ran down to the coxswain of the launch, and put the case before him. And the coxswain who was in charge whistled for the engineer, and got up steam, and started off with Howard and a tow-rope aboard. So they proceeded due west along the shore of Long Island, scanning the horizon anxiously. And at last they spied the estray, driving out to sea before a heavy wind; evidently her engine was a mere toy to this breeze. So they set up a great shout, which the wind bore straight to the ears of the people on the house-boat. And immediately the rail of her was lined with a row of fluttering handkerchiefs.

EXERCISE 49. (*Written.*) In the following paragraph change either the grammatical construction or the order of words wherever you think the change will increase the closeness of junction between sentences :

We were coasting down chapel hill. In western New York, this is one of many similar long hills. This state is indeed a coaster's paradise in many parts. The particular paradise I speak of saw a disastrous fall, however. Williams, I mean by this, who was coming like a meteor down the hill, with Miss — in front

of him on the "bob-sled," as he reached the bridge, was thrown out of the track. Luckless bridge! it ought to have been guarded by stout rails. There were no rails, however, and across the narrow canyon, Williams, with his precious charge, took a flying leap. On the other side of it, five feet below, was a wooden abutment. The lives of the young people were saved by this; for the sled shot across the gulf and landed on the projection. We picked the adventurers up from this perilous perch. They were surprised rather than hurt. But after he had time to think, Williams confessed that he was never more frightened in his life.

EXERCISE 50. (*Written.*) Take your themes and try to improve the connection between sentences. Change the order of words, use echo words, and employ connectives, according to your best judgment. When really needed, the following connectives will be useful: *accordingly, and indeed, as a matter of fact, as a result, consequently, in consequence, indeed, in brief, in effect, in short, in spite of this, however* (placed near the beginning but not usually at the beginning), *on the contrary, on the other hand, moreover, nevertheless, therefore, to be sure.*

§ 3. Order of Words in the Sentence.

A. *The Coherent Order.* --- We have already seen the part played by word order in joining thoughts smoothly within the par-

agraph. The reader's mind must follow through the sentence as readily as it crosses to the sentence. Thoughts which belong together in the mind should appear together on the paper. Modifiers should stand near their principals. Verbs should not be too far removed from their subjects, nor objects too far from their verbs. Unless this collocation of related things is brought about, there will be misunderstanding, or ludicrous suggestion, or violation of idiom, or, at best, awkwardness. Supposedly we have long since had drill enough in this matter to prevent our making gross blunders like this: "Erected to the memory of John Phillips, accidentally shot by his brother, as a mark of affection;" and we need not dwell upon this kind of error. But the uninflected nature of English makes it necessary for the writer to keep up a constant study of the possibilities of collocation. In Latin, an accusative may stand half a page removed from its verb, without violation of meaning or idiom; not so in English.

EXERCISE 51. (*Oral.*) The following sentences illustrate forms of wrong collocation. In some cases the meaning is ambiguous — cap-

able of two interpretations ; in others it is merely vague, hard to grasp. Change the order of words so as to improve the coherence.

1. Even if he slept during the service, Sir Roger thought that he must be present to keep order.

2. The efficacy of his plan, when carried out, by the successful accomplishment of its object proved beyond a doubt its practicability.

3. We had a horse hitched on the wagon that had not been worked for several days.

4. The Sabines wore bracelets on their left wrists, which sometimes had a stone set in.

5. The setting sun makes the sky here look like paradise, together with the tranquillity of the harbor.

6. There is an old woman who has done some work at our house of very peculiar appearance.

7. In a tragedy, society suffers for the sins of the individual, as well as the individual.

8. Milton overcame great odds when he became a poet, because of his great learning, in that respect surpassing the efforts of earlier poets.

9. The servitude of England to France followed Cromwell's death and the most shameful time in the annals of English history.

10. When he passes any lady on the street that he knows he never thinks of tipping his hat, but looks at her as if he would like to bite her head off.

EXERCISE 52. (*Oral.*) In the following sentences the bad collocation does not result in misunderstanding, or vagueness, or ambiguity ;

the meaning is clear enough. But it does result in awkwardness: the order of the English idiom is violated, or the natural rhythm of the sentence is rudely broken. Change the order of words according to your best judgment. There will be no need of adding or subtracting any word.

1. The ideal boy should be first of all honest.
2. The return of this bill from the other house forces us to again consider the question. [Note particularly the awkwardness of the "cleft infinitive."]
3. Lincoln's face is that of a man who is in the habit of thinking first, of doing second.
4. "Let" as used in Shakspeare has sometimes a similar meaning to that of "prevent" as used to-day.
5. The word has since become used with the almost opposite meaning.
6. We must have peace, peace not gained by war but by gentler methods.
7. The American commerce, which was in 1772 twelvefold as great as in 1704, is a strong argument for conciliating the colonies.
8. Goneril and Regan are each determined to win Edmund, and because of their jealousy, in the end, both lose their lives.
9. They, at first, simply fell in love.
10. He, as a rule, uses the closed couplet.
11. He, in his political life, united the virtues of the Puritan with those of the Cavalier.
12. The bitterest thing Shylock says is "She," referring to his daughter, "is damned for it."

13. My brother was lying flat on his back, when he all of a sudden told me to look up at the sky.

14. Satan's character is much more imaginatively drawn than that of Lucifer.

15. I can remember, as I was passing through the Sierra Nevada Mountains, seeing a most beautiful lake.

16. There are in this place no fewer than seven monuments.

17. Meanwhile Portia enters and the trial has just really commenced.

18. I soon was imagining that I was at home picking peaches.

19. De Bracy refused to have anything to do with it whatever.

20. Wamba often was the only one who could please Cedric when Cedric was in a bad mood.

21. The Duke of Wellington was sitting at breakfast with Picton and other officers, during the Peninsular campaign, just before an engagement.

22. I had a predilection for the subject of mathematics, which led me to a greater enjoyment of that subject, when I came to study it, than of all other studies.

23. The bear was in the cave, and being not suspicious of any danger, I walked in.

24. He removed his hat in a rather leisurely way. [This position of "rather" is correct enough, but most writers prefer, for rhythm's sake, to place "rather" before the indefinite article, thus: "He removed his hat in rather a leisurely way."]

When two orders of words in a sentence are recognized by good usage, but one is more coherent than the other, the more coherent should be chosen. Change the order of words

in the following (correct) sentences, so as to allow the reader's mind to go more directly to its goal. Omit any word, like *than*, which then becomes unnecessary, and add any word, like *it*, which becomes necessary.

1. The Cavaliers were not defending or fighting for despotism.

2. This coffee is as good as, if not better than, that we used to get at home.

3. This apple is different from, and sweeter than, the others.

4. The American trade, from being one-twelfth in 1704, was in 1772 one-third of the whole amount of our foreign business.

EXERCISE 53. (*Written.*) Take your five themes and examine each sentence to see if the words in each can be more coherently arranged. Make any changes that will improve either the meaning or the rhythm.

B. The Emphatic Order. — Every sentence should be coherent; some should be emphatic. A statement is made emphatic by its subject-matter, its punctuation in the paragraph, or by its order of words. The emphatic orders within the sentence are the inverted order — object, verb, subject; and the partly inverted order — object, subject, verb; because these orders are unusual enough to attract

attention. Unmistakable is the emphasis of Matthew Arnold's statement about German style. "Style, then, the Germans are singularly without." The inverted order forces "style" and "without" into great prominence. A like prominence is given to one word twice in a sentence of Cardinal Newman. "Flagrant ills," he says, "cure themselves by being flagrant."¹

EXERCISE 54. (*Oral.*) Which of the following sentences from Ruskin begin and end with words that deserve distinction?

"For all books are divisible into two classes,—the books of the hour and the books of all time. Mark this distinction; it is not one of quality only. It is not merely the bad book that does not last, and the good one that does; it is a distinction of species. There are good books for the hour, and good ones for all time; bad books for the hour, and bad ones for all time. I must define the two kinds before I go farther."

EXERCISE 55. (*Oral.*) Change the order of words in the following sentences so as to throw more emphasis on the italicized words. Avoid infringement of English idiom in making the changes.

¹ Compare a maxim which is daily growing in favor: "The best way to get rid of a bad law is to enforce it."

1. It is *courage* that wins.
2. Never say *die*, under any circumstances.
3. Yet he stood *beautiful and bright*, as born to rule the storm.
4. A rascal, *nothing more or less*, he was.
5. Gilpin went *away*, and the post boy went *away*.
6. The English child is *white as an angel*.
7. When wild northwesterners rave *on stormy nights*
With wind and wave, *how proud a thing* to fight.
8. What a piece of work *man* is!
9. Trafalgar lay, full in face, *bluish* mid the burning water.
10. He repeatedly pronounced *these words*, and they were the last which he uttered.
11. The king said, "*Alas*, help me from hence."
12. Man is *the paragon of animals*, the beauty of the world.
13. What a place an old *library* is to be in. It seems as though all the souls of all the writers that have bequeathed their labors to these Bodleians, as in some *middle state* or dormitory, were reposing here. I do not want to handle, to profane their *winding sheet*, the leaves. I could a *shade* as soon dislodge.

EXERCISE 56. (*Written.*) Revise each sentence of your themes with reference to the principle of emphasis. Do not violate the English idiom, but, whenever it is possible, begin and end with words that deserve distinction.

C. The Natural Order and the Suspended Order.—When a sentence can be

closed at some distance before the end without hurting the grammatical construction, we call it a loose or unsuspending sentence. Loose here is not a term of reproach. Every compound sentence is loose. A simple sentence, showing after its verb several verb modifiers, or objects, or participial phrases, would be a loose sentence; for example: "He raised the line, slowly, carefully, lifting it hand over hand, with great pains not to break the hook on the sunken log which gradually appeared, hanging at the end of it, in the cold, clear water." The loose or unsuspending order is common in conversation. Children almost always use it, giving their main thought first and qualifying it afterward — as the qualifications suggest themselves. The early prose of every race is mostly loose in structure, like these sentences of *Sir John Mandeville's Voyage and Travel*, written in the fourteenth century :

And some men say that in the Isle of Lango is yet the daughter of Hippocrates, in form and likeness of a great dragon, that is a hundred fathom of length, as men say: for I have not seen her. And they of the Isles call her Lady of the Land. And she lieth in an old castle, in a cave, and sheweth twice or thrice in the year. And she doth no harm to no man, but if men do her harm. And she was thus changed and transformed, from a fair dam-

sel, into likeness of a dragon by a goddess that was cleped Diana. And men say, that she shall so endure in that form of a dragon, unto the time that a knight come, that is so hardy, that dare come to her and kiss her on the mouth: and then shall she turn again to her own kind, and be a woman again. But after that she shall not live long.

The advantage of the loose sentence is its simplicity of tone. Its chief disadvantage is the danger of a misunderstanding when statements are qualified by this postscript method. The sentence, "You are a liar—if you said that" is loose. It is not a good sentence to copy, if for no other reason than that the qualification might come too late to prevent trouble. If such a sentiment had to be expressed, as it might once in a long life, a wise man would put the modifier first and pronounce it with great coolness, and with even further qualification: "If you said that—though I can hardly bring myself to believe that you did—why, then, you said what was false." This placing the modifier before the verb gives us the periodic or suspended structure. A periodic sentence is a sentence, usually complex, in which the modifiers of the verb precede the verb. The effect of this structure is to delay the main idea of the sentence until

the last. Obviously, if too many subordinate thoughts occur before the main one, the mind of the reader will weary with the tension of expectation. Short periodic sentences however are extremely effective in arousing the reader's attention and holding it till the important idea is stated. It is plain that good suspended structure is highly conducive to unity in the sentence: each subordinate idea is held in its proper place of subordination till the main idea is stated, and on the reader is flashed a pleasant sense that the structure has grown naturally into one complete whole.

The periodic sentence, then, is to be used when either of two effects is desired: either when some surprise contained in the main verb at the end is to be led up to, or when, for whatever reason, it is important that qualifying statements should come before the main statement in order to prevent misconception.

There is often need of combining both kinds of structure, suspended and unsuspected, in the same paragraph and even in the same sentence. For ordinary purposes we may classify such a sentence as chiefly loose or chiefly periodic, according to the preponderance of type.

Each of the passages below should be read aloud as a whole, to get the effects produced by the different types of sentence. In the first passage we have a loose structure, but increasing emphasis in each phrase. The first and third sentences in the second passage arouse interest by the periodic structure; but the third and fourth, unsuspected, have a fine simplicity that befits their subject-matter. The third passage, periodic, moves up steadily to an impressive point,—the word *think*. The fourth passage is extremely direct and earnest. Webster is pleading for his *Alma Mater*, Dartmouth; is making an appeal, straight from his heart. Almost choked with emotion, he has no desire to frame suspended, nicely subordinated clauses. In the fifth passage, Huxley, like Lanier, gets a steadily increasing strength of thought, but not of structure. His sentence has *climax* but not *periodicity*. Cardinal Newman, on the other hand, builds up his period with superb suspense both of form and thought.

1. He who walks in the way these following ballads point will be manful in necessary fight, fair in trade, loyal in love, generous to the poor, tender in the household, prudent in living, plain in speech, merry upon occasion, simple in behavior, and honest in all things.—LANIER: *The Boy's Percy*.

2. While Johnson was busied with his *Idlers*, his mother, who had accomplished her ninetieth year, died at Lichfield. It was long since he had seen her; but he had not failed to contribute largely, out of his small means, to her comfort. In order to defray the charges of her funeral, and to pay some debts which she had left, he wrote a little book in a single week, and sent off the sheets to the press without reading them over. A hundred pounds were paid him for the copyright; and the purchasers had great cause to be pleased with their bargain, for the book was *Rasselas*. — MACAULAY: *Life of Johnson*.

3. Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. — *Philippians*.

4. "Sir, you may destroy this little institution; it is weak; it is in your hands! I know it is one of the lesser lights in the literary horizon of our country. You may put it out. But if you do so, you must carry through your work! You must extinguish, one after another, all those greater lights of science which, for more than a century, have thrown their radiance over our land! It is, Sir, as I have said, a small college. And yet there are those who love it." — WEBSTER.

5. That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors

of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself. — HUXLEY: *Lay Sermons*.

6. If then the power of speech is a gift as great as any that can be named, — if the origin of language is by many philosophers even considered to be nothing short of divine, — if by means of words the secrets of the heart are brought to light, pain of soul is relieved, hidden grief is carried off, sympathy conveyed, counsel imparted, experience recorded, and wisdom perpetuated, — if by great authors the many are drawn up into unity, national character is fixed, a people speaks, the past and the future, the East and the West are brought into communication with each other, — if such men are, in a word, the spokesmen and prophets of the human family, — it will not answer to make light of Literature or to neglect its study; rather we may be sure that, in proportion as we master it in whatever language, and imbibe its spirit, we shall ourselves become, in our own measure the ministers of like benefits to others, be they many or few, be they in the obscurer or the more distinguished walks of life, — who are united to us by social ties, and are within the sphere of our personal influence. — CARDINAL NEWMAN.¹

EXERCISE 57. (*Oral.*) In the following passages, point out those sentences which are

¹ The longer passages to which the last two selections belong may be found in Genung's *Rhetorical Analysis* (Ginn).

chiefly loose, and those which are chiefly periodic. Discuss the question whether the better form of structure has been chosen for each particular purpose.

1. a. "Yes, I know. But money is money, my friend," exclaimed the prince, laying his right hand on the old green tablecover and slowly drawing his crooked nails over the cloth, as though he would like to squeeze gold out of the dusty wool. — CRAWFORD: *Sant' Ilario*.

b. By the place where Rachael lived, though it was not in his way; by the red-brick streets; by the great silent factories, not trembling yet; by the railway, where the danger-lights were waning in the strengthening day; by the railway's crazy neighborhood, half pulled down and half built up; by scattered red-brick villas, where the besmoked evergreens were sprinkled with a dirty powder, like untidy snuff-takers; by coal-dust paths and many varieties of ugliness; Stephen got to the top of the hill, and looked back. — DICKENS: *Hard Times*.

c. Inside, the engineer sat at his window with his earnest eyes looking up the track, his strong hand upon crank or lever, and his face grave and quiet. The fireman poured oil into the sucking cups above the boiler; then he clanked the chain of the furnace door, peeped into the raging fire within, hurled into it a shovelful of coal dust, rammed it home with the poker, worked the movable lever which dumped ashes, and again poured oil into the sucking, choking cups. — BOLLES: *At the North of Bearcamp Water*.

2. a. The chief marvel of the mosque is the great dome. Looked at from the nave below, it seems, indeed, as Madame de Staël said of the dome of Saint Peter's,

like an abyss suspended over one's head.—D'AMICIS, trans. SINGLETON: *Turrets, Towers, and Temples*.

b. We habitually think of the rain-cloud only as dark and grey; not knowing that we owe to it perhaps the fairest, though not the most dazzling, of the hues of heaven. Often in our English mornings, the rain-clouds in the dawn form soft, level fields, which melt imperceptibly into the blue; or, when of less extent, gather into apparent bars, crossing the sheets of broader clouds above; and all these bathed throughout in an unspeakable light of pure rose-colour, and purple, and amber, and blue; not shining, but misty-soft; the barred masses, when seen nearer, composed of clusters or tresses of cloud, like floss silk; looking as if each knot were a little swathe or sheaf of lighted rain.—RUSKIN.

c. Yellow japanned buttercups and star-disked dandelions, — just as we see them lying in the grass, like sparks that have leaped from the kindling sun of summer; the profuse daisy-like flower which whitens the fields, to the great disgust of liberal shepherds, yet seems fair to loving eyes, with its button-like mound of gold set round with milk-white rays; the tall-stemmed succory, setting its pale blue flowers aflame, one after another, sparingly, as the lights are kindled in the candelabra of decaying palaces when the heirs of dethroned monarchs are dying out; the red and white clovers; the broad, flat leaves of the plantain, — “the white man's foot,” as the Indians called it, — the wiry, jointed stems of that iron creeping plant which we call “knot-grass,” and which loves its life so dearly that it is next to impossible to murder it with a hoe, as it clings to the cracks of the pavement; — all these plants, and many more, she wove into her fanciful garlands and borders.—HOLMES: *The Professor at the Breakfast Table*.

3. a. Patience; kindness; generosity; humility;

courtesy; unselfishness; good temper; guilelessness; sincerity — these make up the supreme gift, the stature of the perfect man. — HENRY DRUMMOND.

b. No form of vice, not worldliness, not greed of gold, not drunkenness itself, does more to un-Christianize society than evil temper. For embittering life, for breaking up communities, for destroying the most sacred relationships, for devastating homes, for withering up men and women, for taking the bloom of childhood, in short, for sheer gratuitous misery-producing power, this influence stands alone. — HENRY DRUMMOND.

c. Good dressing, quiet ways, low tones of voice, lips that can wait, and eyes that do not wander, — shyness of personalities, except in certain intimate communions, — to be *light in hand* in conversation, to have ideas, but to be able to make talk, if necessary, without them, — to belong to the company you are in, and not to yourself, — to have nothing in your dress or furniture so fine that you cannot afford to spoil it and get another like it, yet to preserve the harmonies throughout your person and dwelling: I should say that this was a fair capital of manners to begin with. — HOLMES: *The Professor at the Breakfast Table*.

d. Place an astronomer on board a ship; blindfold him; carry him by any route to any ocean on the globe, whether under the tropics or in one of the frigid zones, land him on the wildest rock that can be found; remove his bandage, and give him a chronometer regulated to Greenwich or Washington time, a transit instrument with the proper appliances, and the necessary books and tables, and in a single clear night he can tell his position within a hundred yards by observations of the stars. — SIMON NEWCOMB.

e. To live content with small means; to seek elegance rather than luxury, and refinement rather than fashion;

to be worthy, not respectable; and wealthy, not rich; to study hard, think quietly, talk gently, act frankly; to listen to stars and birds, babes and sages, with open heart; await occasions, hurry never; in a word, to let the spiritual, unbidden and unconscious, grow up through the common,—this is to be my symphony.—WILLIAM HENRY CHANNING.

f. To parents, in guiding the growth and development of their children; to teachers, in watching the effects of study and local conditions upon the health of their pupils; to superintendents of shops, mills, and factories; and to those who have charge of prisons, asylums, and penitentiaries, a knowledge of the typical proportions of the body are indispensable to the proper performance of their duties. To the sociologist and statesman, in tracing the influence of occupation and of town and city life upon the health and strength of a people; to the civil-service examiner, in selecting those best qualified to serve in certain capacities; to the life-insurance examiner, in deciding what risks to accept, etc., a thorough acquaintance with the physical signs of health and approaching disease is of the greatest importance.—SARGENT: *The Physical Proportions of the Typical Man*.

g. Never, since man came into this atmosphere of oxygen and azote, was there anything like the condition of the young American of the nineteenth century. Having in possession or in prospect the best part of half a world, with all its climate and soils to choose from; equipped with wings of fire and smoke that fly with him day and night, so that he counts his journey not in miles, but in degrees, and sees the seasons change as the wild fowl sees them in his annual flight; with huge leviathans always ready to take him on their broad backs and push behind them with their pectoral or caudal fins the waters that seam the continent or separate the hemispheres;

heir of all old civilizations, founder of that new one which, if all the prophecies of the human heart are not lies, is to be the noblest, as it is the last; isolated in space from the races that are governed by dynasties whose divine right grows out of human wrong, yet knit into the most absolute solidarity with mankind of all times and places by the one great thought he inherits as his national birthright; free to form and express his opinions on almost every subject, and assured that he will soon acquire the last franchise which men withhold from man,—that of stating the laws of his spiritual being and the beliefs he accepts without hindrance except from clearer views of truth,—he seems to want nothing for a large, wholesome, noble, beneficent life. In fact, the chief danger is that he will think the whole planet is made for him, and forget that there are some possibilities left in the *débris* of the old-world civilization which deserve a certain respectful consideration at his hands.—

HOLMES: *The Professor at the Breakfast Table*.

4. a. One of the wisest of modern readers has said that the most important characteristic of the real critic—the man who penetrates the secret of a work of art—is the ability to admire greatly; and there is but a short step between admiration and love.—H. W. MABIE.

b. But all experience contradicts these notions. To attain success and length of service in any of the learned professions, including that of teaching, a vigorous body is wellnigh essential. A busy lawyer, editor, minister, physician, or teacher, has need of greater physical endurance than a farmer, trader, manufacturer, or mechanic. All professional biography teaches that to win lasting distinction in sedentary, in-door occupations, which task the brain and the nervous system, extraordinary toughness of body must accompany extraordinary mental powers.—PRESIDENT C. W. ELIOT.

c. The fashion of the day prescribes for sons of the merely well-to-do as much spending-money as in the days of their fathers' boyhood would have sufficed for a creditable professional income, and for sons of the rich allowances which, fifty years ago, would have enabled a prudent man to start in the banking business. This fashion is based on the theory that boys, on being sent away to school, should carry with them the means of reflecting the comfort, and even luxury, of the homes from which they have come. Thus they are launched early on waters abounding in insidious currents and hidden reefs, and allowed to steer their own course with the compass of conscience, the needle being subject to the disturbance of a large amount of current metal.— *The Century Magazine*.

d. The day when an engineer could succeed by the force of simple judgment or "horse sense," and a method of "cutting and trying," is quite past, because competition in these lines has reached a point at which no one can afford to make mistakes. A machine must be correctly designed on paper before any attempt is made to build it, as otherwise the cost involved in reconstruction would be fatal to commercial success. That is the reason that, to-day, in our largest and best managed establishments, a preference is given to the graduates of technical schools in the selection of young men who are expected to learn the business and to become in future the heads of departments and general managers.— PRESIDENT HENRY MORTON, in *Success*.

e. The wheel turns fastest in the University prison-house when pale boys and gaunt young men come to me with confidences of their lifelong hope to come to fair Harvard, of mothers' sacrifices and fathers' toil, of the parson's chiding against the influence of the non-sectarian college, and the schoolmaster's prophecy that Cam-

bridge will be all proud looks and cold hearts, and finally of their own determination to work their way through, no matter what the cost in comfort and energy. It is the same soul-stirring story, whether it speaks from the butternut-colored coat from Georgia, the coarse gray homespun from Cape Breton, or the shiny, long-tailed black frock from Nebraska. Beseeching, honest, or searching eyes look straight into the heart, and the heart would not be good for much if it did not grow warmer under their scrutiny. Generally all except the least useful and adaptable of such men find ways of earning much of that which is needed to keep them decently clad and safely fed during their years of study; but it is anxious work starting them on self-support, and helping them to drive away homesickness.

There is a feeling of gritting sand and the lack of oil in the wheel when purse-proud, over-dressed, loud-voiced, tired-eyed youths drift to me in their attempts to escape parts of their college duties. They have come from shoddy homes to mix shoddy with the honest stuff of Harvard life. It would be better for them, for us, and for all their associates, if they never set foot on scholastic ground. Still they serve as a foil to the noble-hearted men of wealth who are the glory of a college, — men who are strong in their willingness to aid others, pure in heart, active in body, loyal to the ideals of the University. — BOLLES: *At the North of Bearcamp Water.*

EXERCISE 58. (*Written.*) Rewrite the following sentences from the point of view of structure, changing the periodic structure to the loose when the latter seems the more appropriate type, and remedying the awkwardness

of sentences which unsuccessfully mix the two types.

1. Three summers ago, to rejoin my family in northern Michigan, I left the city. On a little peninsula which juts out into Lake Michigan, a group of houses, dignified by the name of Edgewood, stands. Undistracted by the bustle of hotel life, a few sensible people live here. To get away from town for a few days and lounge in the pine woods about Edgewood, to me is always very pleasant.

2. When I came into the house this morning, I considered it a good omen when I saw that the Grand Penal Bill had been returned to us.

3. Afterwards we found out that the bird was an eagle when it fell from where we shot it.

4. When I first took my seat in this House of Parliament, I was so impressed with a sense of responsibility that I thoroughly studied the American question, as I was unwilling to change my mind with the arrival of each mail from America.

5. We extemporized a tripod, as the house stood on a slope, and as there was no post or fence in front to set the camera on. Since a great cloud now overspread the sky, and shut out all direct light, a new trouble arose. The group had been lessened by the baby's going to sleep by the time the cloud had passed.

EXERCISE 59. (*Written.*) Revise the sentences of your themes with reference to looseness and periodicity. Where suspense is needed, or qualifying thoughts should precede the thought qualified, change loose sentences in

whole or in part to periodic. When a sentence is needlessly formal and stiff, change it in whole or in part to the simpler type.

§ 4. **Unity of Form in the Sentence.** — In our revising, it is well to pay attention to unity of form. This doctrine may be stated in an elementary way as follows: "A sentence should be uniform in structure. There should be no sudden, unnecessary change in subject, or in the form of the verb. Sometimes a sentence is pulled about by the mind as a child by a cross nurse. It begins in the active voice, it is twitched aside into the passive. It begins as the act of one person, it ends as that of another. Even so admirable a writer as John Fiske has this sentence: 'But Howe could not bear to acknowledge the defeat of his attempts to storm, and accordingly, at five o'clock, with genuine British persistency, a third attack was ordered.' This 'British persistency' is evidently Howe's. Why not give him full credit for it, thus? — 'But Howe could not bear to acknowledge the defeat of his attempts to storm, and accordingly, at five o'clock, with genuine British persistency he ordered a third attack.'"¹

¹ *A First Manual of Composition*, Chapter V.

The foregoing sentence of Mr. Fiske is a very simple instance of weak unity of form. Less simple instances are only too easily found. Most students pay little regard to similarity of form in the structure of successive clauses and phrases; and though they can hardly be blamed for this neglect when their minds are engaged in the work of actual composition, it should be possible for them, in revision, to remedy many cases of the fault. A scrupulous writer will not leave in a final draft such an expression as "the whale and fishing industries" when he means "the whaling and fishing industries" or "the whale and fish industries." He will not say that "the Cavalier was polished and courteous, a great contrast to the Puritans," for, having said "Cavalier" rather than "Cavaliers," he will say "Puritan" rather than "Puritans." He will not in his sane mind declare that "Lady Macbeth probably killed herself in her frenzy and deranged mind," but that "Lady Macbeth probably killed herself, in her frenzy and derangement of mind." He may recognize an obsolete literary license in such a construction as this: "King Charles tried a plan which he had conceived, but he never did try it before," yet he

will see that even in colloquial speech to-day such constructions would be inexcusable, and his own version of the sentence would be, "King Charles tried a plan which he had conceived, but which he had never tried before."

An eye for this sort of error is soon acquired, and instances detected which are not easily remedied except by complete recasting of the sentence. The following is very awkward, but hard to mend :

In reading Macaulay my first impression was how thoroughly he convinces one of the truth of his assertions.

The trouble here is a mixture of direct and indirect discourse. We may make the "impression" a sort of quotation, enclosing it in single quotation marks or at least beginning it with a capital:

In reading Macaulay, my first impression was: How thoroughly he convinces one of the truth of his assertions!

Or, we may radically change the whole structure:

In reading Macaulay, my first impression was that he succeeds with surprising thoroughness in convincing one of the truth of his assertions.

EXERCISE 60. (*Oral.*) The following sentences contain more or less obvious violations of unity of form. Point out each violation, and explain the nature of the unnecessary change of structure, *e.g.*, singular to plural, adjective to noun, active to passive, relative clause to independent; then remedy the fault.

1. *a.* Friar Bacon had just one servant, named Miles, who was a half-witted fellow, and although all had deserted the Friar, Miles stood by him.

b. The Cardinal told Friar Bacon that he did not want the secret of his magic powder, but to tell him the other secret.

c. Once upon a time, in Turkey, the minister of war called upon the chief farrier to have two hundred thousand horseshoes ready by the next morning, and if they were not done the farrier's head would pay the penalty.

d. Wasn't it Dr. Johnson that Boswell used to copy down everything he said?

e. We had picked the basket almost full when my cousin called to me to watch out, there is a large snake going to bite you.

f. The Russian government, suspecting something, and in order to secure the loyalty of the Kalmucks, demanded more military service from them.

g. When Cedric and Athelstane had captured Gurth, and were travelling through the woods, it was Wamba who loosened the cords with which Cedric's hands were bound, and while Cedric was talking to Isaac, Gurth escaped.

h. Once upon a time, in Turkey, the minister of war

ordered of the chief farrier of the army two hundred thousand horseshoes, to be made by the next morning or his head would be cut off.

i. The tin pans, blankets, and other articles were scattered about the ground, including the oil stove, which was upset and a gallon of oil went to waste.

j. The Indians rushed in for plundering, especially rum.

2. *a.* I also noticed the forests, which were brown, but they will soon be green again.

b. It is used as an office building, with stores on the first floor, and has a theatre on the roof.

c. The banks are irregular, in some places sloping gradually to the water, and in other places they appear to go straight down.

d. On the other side of the road, and farther back, are some more trees which look to me as if they were either a public park, somebody's orchard, or, perhaps, it is a thick wood.

e. The heaps of stones must have been either deposited there by a glacier or else they have been taken out of the road to make it smooth.

f. He has a fine physique; a large chest, broad shoulders, muscles like iron, and of sturdy build.

g. On one side of the hill stands a house, that the people of the vicinity have many yarns about its past history.

h. The glacier tapers down till it gives rise to a little stream, which is not distinctly shown in the picture; but I am sure it is there.

3. *a.* Taxation by imposition is harder than to tax by grant.

b. An ideal boy should be hospitable and not stingy, not afraid of getting dirty, and yet not always to be dirty.

c. The Cavaliers were brave, loyal, and courteous men, who were not so bigoted as the Puritans.

d. Like the Cavaliers, Milton loved to read polite literature; and he also had their love for beautiful things of every sort.

e. My ideal boy would not be profane or have any vices, a good workman, thoughtful and skilful, a good musician, etc.

f. Hence he argues that England would be more enriched by leaving the colonies alone and receive their grants, than she would by attempting to tax them.

g. My proposition is peace. It will not fill your lobby with colony agents that require the interposition of authority to keep order, but peace that will restore good feeling.

h. The Prince of Morocco betrays insincerity of character by flattering Portia, and in his speech.

i. Burke desires that the colonies be allowed to carry on their own government, and that, instead of taxes being levied upon them, they be allowed to make grants upon the petition of the home government.

j. Burke says that the rules of a government must be adapted to the circumstances, and not to try the impossible task of governing America as if it were just at hand.

k. How then was concession to the English colonies to be made? Act according to the English constitution, and treat the colonies as England treated Ireland and Wales.

l. He wishes America to be left alone since representation is impossible, and with no interference on the part of England.

4. a. Addison was a moral satirist, unlike the cutting manner of Swift or the ridiculing manner of Voltaire.

b. Satan differed from Moloch in that he was not moved by hope of revenge alone, but had higher aims.

c. I think that Viola and Juliet are too much alike to draw a comparison.

d. Macaulay is direct ; not at all figurative, in his style, but withal he possesses elegance and impressiveness.

e. Of Milton's two famous works on liberty one was called the *Defensio Populi*, and the other was concerning the freedom of the press ; this one was called *Areopagitica*.

EXERCISE 61. (*Oral.*) Revise the sentences of your themes to improve their unity of form.

§ 5. **Ellipsis.** — By ellipsis is meant the omission of a word or words needed in a sentence to complete the unity of thought, the unity of form, the coherence, or the emphasis. Ellipses are as frequent in themes as sins of omission are in lives. We are so sure of having captured our own thought by the choice of the right phrases that we neglect those chinks and crevices through which thought escapes like an Ariel, or sprite of the air. Indeed, a good share of the commoner ellipses come to pass mechanically, like lapses in speech. We think we have actually written a certain small word, — *the*, or *an*, or *by*, or *in*, — when in reality the hand has glided on to some more important word, leaving the monosyllable still in the brain.

Again, ellipsis is often due to the instinct of avoiding repetition. But men think in such ways that the same prepositional or conjunctive relationship occurs more than once in a brief

space, and when repetition of relationship occurs, there should usually be repetition of the relation-word. What prepositions should be repeated at the points indicated by carets in the following sentence? "We knew by the languid way \wedge which he walked, and \wedge the plank he carried, and \wedge the dark trail left on the ground from that plank, that Peter had got something to make a bench \wedge , and that he had reached out too far from the dock in getting it."

In like manner, the proper repetition of conjunctions is often neglected, particularly the repetition of *that*. Here the influence of spoken English is to be reckoned with; it is not permissible in writing to omit *that* so freely as in speaking. Orally we may say, "I knew he was going, and had room enough in the carriage to bring back any parcel I might send for, and had expressed a willingness to run errands for us all; yet I did not ask him." In written work, this sentence would hardly be allowed to stand unless enclosed in quotation marks. Writing of his own experience, a careful person would insert *that* in three places — besides the pronoun *he* twice, the pronoun *which* once, and the preposition *on* once: "I knew *that* he was going, *that* he had room enough in the carriage

for any parcel for *which* I might send, and *that* he had expressed a willingness to run *on* errands for us all ; yet I did not ask him.”

One other form of the ellipsis of conjunctions should be criticized here. Often a sentence which begins on the pattern of a compound sentence containing three independent clauses, the first and second unconnected, actually finishes with a subordinate clause for the third member, and yet leaves the independent statements without a conjunction :

The full-back got the ball, ran with it until he got near his enemy, when he threw the ball to Charles.

What conjunction should be inserted before *ran* ?

In the case of verbs, there is one question affected by oral usage. The neglect to repeat the verbal part of the infinitive, leaving only the prepositional sign, *to*, is sometimes permissible, as regularly in conversation ; but the effect is always colloquial, and often beneath the dignity of the subject. The ellipsis at the end of the following passage is bad ; “go” should be supplied :

Satan tells the fallen angels of a new creature called Man. He proposes to find out about this being, and since no one else proposes to go, he offers *to*.

EXERCISE 62. (*Oral.*) Supply needed words at the places indicated in the following sentences by carets:

1. *a.* There was not one of them \wedge came.
- b.* The train got so far away \wedge we were unable to see it any longer.
- c.* Portia wanted her cousin to lend her notes and \wedge wear his garments.
- d.* At Central Music Hall to-morrow, at both a matinée and \wedge night performance, Palmer Cox and Malcolm Douglas's new spectacular production, "The Brownies in Fairyland," will be the attraction.
- e.* Getting off in the morning instead of the evening was lucky for them because \wedge they would have \wedge no place to stay over night.
- f.* A comparative quiet followed the repeal of this act for several years, but \wedge was brought to an end in 1779 by a bill providing for taxes on several articles of import.
- g.* Several accidents occurred. One was \wedge the engine became unmanageable and dashed into an open draw.
- h.* We were so happy in those days \wedge .
- i.* He knew most of the estates in the surrounding country, and \wedge by whom they were owned.
- j.* Burke endeavored to prove \wedge his solution of the problem, namely, that England should concede as much as was necessary.
- k.* Moloch, the fallen angel, wished to revenge \wedge the heavenly power which had cast him down.
- l.* The evil angels then devote themselves to various occupations and pursuits \wedge until Satan returns.
- m.* His scheme seemed to further \wedge the country, but really did not \wedge .
- n.* Charles A. Joslyn, Jr., proprietor of Golden Rule

Park, says that, owing to complaints of \wedge noise \wedge made by the children in his playground, he has decided to curtail to some extent his original plan.

o. He never threw the newspaper on the floor, or \wedge anything else that would annoy his hard-working mother.

~~2. *a.* This apple is different \wedge and sweeter than the others.~~

[But see page 205.]

b. This coffee is as good \wedge if not better than that we used to get at home.

[But see page 205.]

c. It was a small frame house, with a door on each side, \wedge with only two windows.

d. He is a kind of a slouch, for either his shoes are not blacked, or his necktie \wedge on straight, or his trousers \wedge baggy.

3. a. I am very \wedge pleased to meet you.

b. Some argue \wedge force would be worth while using.

c. I find \wedge the American love of freedom springs from six causes.

d. Hunting the deer is not like hunting the bear or \wedge tiger.

e. The great beauty of Gray's *Elegy* cannot fail to impress \wedge the dullest reader.

f. An Englishman is the worst person in the world to argue liberty \wedge from another Englishman.

g. To-day I am not going to argue \wedge taxation. It is too deep \wedge for me.

h. Coffee does not seem to stimulate him as it does \wedge many people.

i. It was hard for Milton to attain \wedge such magnificent poetry in a philosophical age.

j. The character of John Milton was a combination of the \wedge two classes, the Puritans and the Cavaliers.

k. The distance of the colonies from England is \wedge last but not \wedge least of the difficulties of ruling them.

l. Burke said that the six sources from which the prevalent spirit of freedom had sprung up were: religion in the northern colonies, the form of social life of the southern, the Americans' education, ^ form of government, ^ descent, and ^ remoteness from England.

m. There is a very large body of American, German, Jewish, Bohemian, Polish, and Italian women who take work home, — finishing knee pants, trousers, and cloaks; the American ^ take out garments to make up. I have never been able to ascertain through our charity people, or through my own acquaintance, that even one could support herself through that. — FLORENCE KELLY, testimony before the Industrial Committee.

[Notice the correct repetition of *through* in this sentence.]

n. The student should learn what his own average page is, and ^ to prepare any given number of words asked for.

EXERCISE 63. (*Oral.*) In the following sentences find places where words might be inserted to advantage, and insert them. Say in each case whether the change you make betters the unity of thought, the unity of form, the coherence, or the emphasis. More than one of these principles may be affected by inserting a single word.

1. a. If any time he went hunting, I went too.
- b. I was in perplexity how to get out.
- c. The sergeant used the word *memorize* in the account of the battle to Duncan.

d. We must take a boat; otherwise we shall be in the same predicament that we were yesterday.

e. Sir Roger never failed to rebuke those absent from some trivial cause the preceding Sunday.

f. A better example is Wales, which for years was in a state of revolt, but when it was given representation in Parliament, suddenly became quiet and orderly.

g. Kings have lived and died; governments built up and dashed to pieces; wars begun and ended since first her doors were opened to the pious worshipper.

h. When we arrived home, the others were already there.

i. The crowd assaulted, beat, and broke the leg of a policeman. [Recast.]

j. Men were torn from the line and their clothes torn from them, and then usually killed.

k. Sin recalls to Satan how she sprang full-grown from his head, and when he fell from heaven she too was thrown down.

l. When the wagon was full of oats, I drove to the elevator in the town, which was three miles.

m. We walked all over, but we seemed to get further and further from what we sought.

n. The regular monthly meeting of the Board of Education was held last evening. The wives and husbands of the board were present.

o. I found the hotel and houses which took boarders were all full.

p. We started out for a walk, so we could get a chance to arrange plans for a camping trip.

q. Moloch says that they may be able to enter heaven, aided by hell-fire, which was intended to be punishment, and if not overthrow, at least be revenged upon Jehovah.

r. In order to gain his ends, he joined any party which seemed favorable.

s. Arrow-heads kept turning up at a distance from the place where they belonged.

t. "When yer boasts as I'm yer brother, I'll say yer ain't."—BARRIE: *Sentimental Tommy*.

2. a. That event was funnier to see than be in.

b. The house stands on an eminence, which helps make it look stately.

c. The windows of this log-cabin were of glass, and the roof was like any frame house.

d. Both men were rather thick-set and muscular, for they both enjoyed the chase.

e. One of the oldest houses in New Hampshire has a hallway running through it, and at one end a vestibule, like on the limited trains.

f. Above this is a large slab of marble with writing on, and near by is a candlestick with seven candles on.

g. The house I am about to describe is situated on a small elevation, not exactly a hill, but large enough to describe.

h. The kitchen, instead of being in the house itself, is a separate building a short distance in the rear of the house.

i. The fresh air was fragrant from a shower the night before, and there was the smell of smoke lingering from the forest fires the month before.

j. His voice was as beautiful in quality as any of the baritone singers in the Sistine choir.

3. a. It does not come by nature, but only education.

b. We have voted thanks to them for the aid they raised us in time of war.

c. Athelstane was a man who cared more for his food than anything else.

d. Bassanio is probably in love with Portia from the way he speaks.

e. In the southern colonies where slavery prevails those who have freedom are all the more choice of it.

f. They say Milton lived in a critical age, and therefore it was to his credit to write so imaginative a poem.

g. We cannot change the ancestry of the Americans, nor their government nor religion.

h. There is a great difference between prosecuting an individual and a nation at the bar of justice.

i. The population of the American colonies has increased more than all the rest of our dependencies. The population there is increasing comparatively faster than our own land.

j. He believed the people should govern themselves, and tax themselves.

k. He should not be very handsome, but have an intellectual look.

l. The colonists in the south possessed, if anything, a stronger love of freedom than those north.

m. Prince Oubacha was the ruler of the Kalmucks, but Zebek-Dorchi was a direct descendant of the same family.

n. The ideal boy, at least to me, would not despair in a just cause.

o. In moving, it isn't much fun to pack all your spare time.

p. Very many of the Americans have some legal training, and know how to argue concerning human rights. Are such men going to permit force?

q. No other nation has regarded liberty quite as we have and do. Liberty has been everything to us, and is now to our children.

r. My other objections to force are it is but temporary, it is uncertain, it but ruins the colonies.

s. The trade with the colonies consists of three branches — trade with Africa, the West Indies, and North America.

t. The great number of the colonists shows you that America is not a paltry excrescence of the state to be treated with neglect, but is to be treated with caution.

u. I think a girl who was in her place would have reason to consult a lawyer before she acted.

v. This man, I thought, either enjoys hearing himself sing, or else torturing his audience.

4. a. There is harmony, both in the thoughts and verse.

b. In this ode we find loftiness both of thought and expression.

c. In this ode we find both loftiness of thought and expression.

d. I do not think much of Kipling the man is exhibited in his works.

e. Lucifer does and says things that men do.

f. Collins's *Ode to Evening* is written in blank verse, but it is so harmonious, the absence of rhyme is not felt.

g. There is a great difference between the poetry of Dante and Milton.

h. Macaulay's style is that of an orator as much as of an essayist.

i. That "connection is the soul of good writing" is even truer of connection between paragraphs than between sections.

j. Both Macaulay's sentences and paragraphs carefully preserve the laws of unity and of logical sequence.

k. As a result of this, the writing of Newman does not hold the attention of the reader, nor impress him so much, as the writing of Macaulay.

l. In this poem are shown the author's keen observations of nature, his command of imagery and descriptive powers.

EXERCISE 64. (*Written.*) Revise the sentences of your themes, inserting such words as will improve the unity of thought, the unity of form, the coherence, or the emphasis. Pay especial attention to repeating prepositions and the article whenever repetition will be an improvement.

§ 6. **Wordiness.** — Wordiness is a self-explanatory term. The thing itself is on the whole rather a good fault in a young writer. The very young student does not easily find words to waste. Not until he grows older, and not then to any great extent, unless he is somewhat impulsive and imaginative, does he over-dress his thoughts.

Already we have had exercises looking toward the correction of the fault as it affects the whole composition and the paragraph. Every effort to exclude the irrelevant, or to “boil down” an unimportant paragraph, is in some sense an effort to avoid wordiness.

There are several forms of the fault, sometimes hard to distinguish from each other. *Pleonasm* is the technical name given to the presence of single words unnecessary to either the grammatical structure or the writer's meaning. *Tautology* is the needless repetition of the

same thought in different words. Might an example of tautology be also an example of pleonasm? *Circumlocution* is writing in a needlessly roundabout way, in such a structure that the excision of single words does little to remedy the fault. *Prolixity* is spinning a matter out with tedious minuteness of detail. Of these forms of wordiness, only the first three belong distinctively to a discussion of the sentence, for prolixity may not show itself except in a group of sentences, and rarely occurs in a paragraph where good proportion of parts has been provided for.

In the case of pleonasm, we note that good usage affects the subject considerably. In some parts of the country, oral speech reveals such pleonasms as "spine of the back," "little small boy." Literary usage admits neither of these expressions, although it admits others that are quite as pleonastic, such as "sit down," and "great big boy" (though it would recognize a colloquial quality in this phrase). In oral usage, "got" is added to "have" far more freely than in literary usage. "I haven't got any relative here" borders on the vulgar. The loose colloquial expression would be, "I haven't any relative here." This in turn is less desir-

able than "I've no relative here." The strictly literary usage would be, "I have no relative here," an expression which is not too formal for conversation.

Tautology can usually be treated as a form of pleonasm. In the sentence, "We live in a mighty and powerful, a great and vast country," the dead timber is easily seen and cut out. If, on the other hand, the tautology is very subtle, as in "try an experiment," it is well to overlook it. But if the trouble lies in a fondness for our own thoughts and a poor opinion of the reader's acuteness, we should try to learn that greatest lesson of art—that the half is often more than the whole; that the secret of being tedious is to "tell it all." At best it is hard to know whether the amplification we give a thought is of that helpful, vital kind which makes the old thought almost as good as a new, or whether it is but vain repetition, of the sort for which Peter Springle paid his money. Peter Springle is the blacksmith in Mr. Allen's story of *The Choir Invisible*. Here is the scene referred to.

O'Bannon set the bottle down, took up a goose-quill, and drew a sheet of paper before him to write Peter the blacksmith's advertisement.

"My business is increasing," prompted Peter still further, with a puzzled look as to what should come next. "Put that in!"

"Of course," said O'Bannon. "I always put that in."

He was thinking impatiently about the ball and he wrote out something quickly and read it aloud with a thick, unsteady utterance:—

"Mr. Peter Springle continues to carry on the blacksmith business opposite the Sign of the Indian Queen. Mr. Springle cannot be rivalled in his shoeing of horses. He keeps on hand a constant supply of axes, chains, and hoes, which he will sell at prices usually asked—"

"Stop," interrupted Peter, who had sniffed a strange, delicious odour of personal praise in the second sentence. "You might say something more about *me*, before you bring in the axes."

"As you please."

"Mr. Peter Springle executes his work with satisfaction and despatch; his work is second to none in Kentucky; no one surpasses him; he is a noted horseshoer; he does nothing *but* shoe horses.'" He looked at Peter inquiringly.

"That sounds more like it," admitted Peter.

"Is that enough?"

"Oh, if that's all you can *say!*"

"Mr. Springle devotes himself entirely to the shoeing of fine horses; *fine* horses are often injured by neglect in shoeing; Mr. Springle does not injure *fine* horses, but shoes them all around with new shoes at one dollar for each horse.'" "

"Better," said Peter. — ALLEN: *The Choir Invisible*.

As for circumlocutions, many will be found to be tautological in essence. The most

noticeable however are the clauses which deserve no more than the space of words or of phrases.¹ When a writer has so weakly grasped his thought that it seems to him complicated and formidable, he will tend to ponderous circumlocution. Try to frame an exact definition of something, and you will appreciate this. The word "accommodate" is neatly enough defined in the "Standard" dictionary thus: "To do or furnish something as a kindness or favor to, or to save trouble to." A novice would have arrived at about the same thought, by way of Robin Hood's barn: "Accommodate means when you do something as a kindness to somebody or other, or when you furnish something or other to somebody or other as a favor to him, or it means when any one saves you trouble about something, or you save him trouble about it." There was once—in that land which William Shakspeare built out of airy nothing—a person who roved even more widely about this word "accommodate." "Accommodated," says Bardolph, "that is, when a man is, as they say, accommodated; or when a man is, being, whereby a' may be thought to be accommodated; which is an excellent thing."

¹ Where has this subject been touched upon before?

V

EXERCISE 65. A. (*Oral.*) Correct the pleonasm.

1. *a.* They were termed as rivals.
 - b.* Gurth tended to the swine.
 - c.* There was not one of them came.
 - d.* Charles I broke all of his promises.
 - e.* Charles II was almost equally as bad.
 - f.* When we started out we did not intend to stay only a little while.
 - g.* Although Wamba was a jester or a fool, and Gurth was a swineherd, they were good friends.
 - h.* There was a cow grazing down near the river, with her bell going ding-dong, ding-dong, constantly.
 - i.* The trade with America has, between 1764 and 1772, grown from one-half of England's entire trade to being one-third.
2. *a.* The lava is not hard yet, so that you can walk on it; for if you do you will smell leather burning.
 - b.* Both Rebecca and Rowena were alike beautiful.
 - c.* The cave was a beautiful sight, both inside and outside of it.
 - d.* Has it got your initials on it?
 - e.* The hills are visible for miles away.
 - f.* There are hundreds of windows in every part of the cathedral.
 - g.* It is a building of about seventeen stories in height.
 - h.* Every second there are thousands of tons of water which go pouring over the falls of Niagara.
 - i.* Are there any apple trees on the place? Not that I remember of.
 - j.* The lover of history, romance, and art, will always look upon Canterbury with reverent awe and respect.
 - k.* It will be almost impossible for Automedon to

escape from the horses without some injury, and probably a fatal one.

l. When a storm has spent itself again, you can often see the lightning still.

3. a. The man was a hero, and his name is worthy enough to be published.

b. His style is very concise, and so much so that at times it is vague.

c. Satan was king of the fallen spirits, but for all this they and he were all united in a common misfortune which put them all on a common footing.

d. Some of his thoughts we can find expressed in nearly the same manner in some of the poems of preceding writers.

e. Charles was a man who when he wanted anything from parliament he would make all kinds of promises which he never intended to keep.

EXERCISE 65. B. (*Oral.*) Correct tautology in the following sentences.

1. a. We boys sat up and talked till midnight, but still we hated to turn in, — for it was so very hot.

b. Moloch was actuated by feelings of hatred.

c. It was a lonely place, and the loneliness added more fuel to my fear.

d. The temperature was so high that we could not stay in the car, it was so hot and close.

e. To judge from its appearance, the porch was very comfortable looking.

f. The tender love with which Mary regards the babe shows how much she loves it.

g. There are also some very fine heavy horses, which would make fine horses for drawing heavy loads.

h. The cawing of a crow was audible at a great distance, for the serenity of the place did not prevent noises from being heard afar off.

i. The sight from the car was so beautiful that it made me feel as if I wished I were there already.

2. a. The causes of this fierce spirit of liberty in the colonies may be attributed to six reasons.

b. They are very vigorous poems and full of energy, which gives them force.

c. The two poems abound in many witty sayings.

d. Though I do not wish to cast reproach upon the preceding Parliament, nevertheless at the same time it is notorious that it has kept America in turmoil.

e. Mary was a Catholic, and her reason for executing so many persons was on account of her religious belief.

f. The efficacy of this mild and excellent law depends upon its mildness.

g. The reason for believing this is because it is probable.

h. Happily, by a merciful combination of fortuitous circumstances, not a life was lost, although it was only by the narrowest chance that an appalling disaster was averted.

i. "Prevent," as used by Shakespere, means *to go before*, or *anticipate*. It has since become used with almost the opposite meaning. "Let," as used in Shakspere, has a meaning similar to that of "prevent," as used in its present sense. By a singular transformation of time both "let" and "prevent," which had opposite meanings in Shakspere's time, have each come to have the opposite meaning to that which they had at that time, as in Shakspere's time "let" meant the very opposite of what it means now. The same is the case with "prevent." And as "let" and "prevent" were opposites in Shakspere, so by meaning the opposite to

what they did then they are still opposite at the present time.

EXERCISE 66. (*Written.*) Give the following exposition a more concise form, omitting all unnecessary words, and reducing roundabout clauses to phrases or single words. The passage should be reduced from 185 words to 100.

The case of Miss Marlowe, who was a young actress who died at a recent date while she was on the stage of a theatre located in the city of New York, and the performance was going on, has called the attention of the public to the nervous strain which is so peculiar, and which always attends the life that an actor leads. In the case of many persons who act, the occupation which they profess is a constant interplay of all that excites and all that exhausts; and it often happens that the engagements such a person has made must be kept, no matter what the conditions of the health of the person who acts may be; for there is no manager who can afford to depend on those persons who are merely substitutes. And although there are hundreds of persons who try to see if they are able to live by the histrionic profession, there are not more than a few who win an income of such adequate size that it permits those who win it to lay by from their labors for repairs.

EXERCISE 67. (*Written.*) Revise your five themes with reference to pleonasm, tautology, and circumlocution. If your sentences have been well unified you will find comparatively little circumlocution.

§ 7. **Reference.** — If the words of the sentence are coherently arranged and no unwarranted ellipses permitted, there will be comparatively little trouble in determining the reference of words. Pronouns and adverbs will stand near to the nouns and verbs which they modify, and their allegiance will thus be clear.

But sometimes a wrong reference is due, not so much to bad order of words, as to careless choice of the reference word.

EXERCISE 68. (*Oral.*) Select more definite expressions of reference than those italicized :

1. The Cyclops in rage broke off a piece of a hill and threw it where the sound came from, *which* hit the rudder.

2. "Therefore," said Burke, referring to England and America, "as long as the ocean lies between us, *our* power is weakened."

3. Milton recognized the benefits which would be derived from a free press and unfettered private judgment, and accordingly labored for *it*.

4. When Milton saw a wrong he wrote against it so strongly that other people took up the crusade, whereupon Milton went on to *the next*.

5. The colonists already owned much more land than was occupied, *which* could not be taken from them.

6. The Indians were determined to slay the English if they could, and despite the orders of Montcalm *several* were murdered before the march to Fort Edward began.

7. Antonio, having entered, says to Shylock that he neither borrows nor lends, but that this time he will *do so* for his friend.

A careless writer sometimes refers to his *thought*, without remembering exactly how he expressed that thought, if indeed he expressed it all. The result is that, grammatically, singular pronouns seem to refer to plural substantives, or *vice versa*; relative pronouns seem to refer to verbs; participles seem to refer to impossible persons, or to no person at all. The fault is called the fault of implied reference.

EXERCISE 69. (*Oral.*) Correct implied reference in the following sentences, by choosing more definite reference words, or by filling up ellipses.

1. *a.* We started home and reached it about supper-time.

b. Suddenly the door-bell rang. I opened it.

c. For some reason he was unrewarded, which was looked upon as an insult.

d. Our luggage was easily transferable; so that was done the first thing in the morning.

e. The next morning we started out to take a walk, which, he informed me, had long been his custom, and to which he strictly adhered.

2. *a.* The architecture of an adobe house is nothing remarkable. They are generally built square, of a kind of clay.

b. Each girl carries a musical instrument. They are clothed in loose, flowing garments.

c. We found several good hotels, while at one it was very poor.

d. I will describe Lake Delevan, Wis., where it is good fishing and is very quiet.

e. Most people are far-sighted, and if they have it the same in both eyes they can easily be fitted to glasses.

f. She is not very beautiful, but looks to be honest and good, which I think is better than beauty.

3. *a.* "Here you are, a great, hulking fellow, endowed by providence with magnificent strength, instead of which you go about stealing nuts."

b. The average sentence of the three selections is long, and the majority are loose.

c. The chief merits of the Puritan character are devotion to religion, love of liberty, their conscientiousness, and their determination.

d. The camp life was very pleasant, in addition to which it was very healthful.

e. His nature was two-sided in ability, and he could show either one at pleasure.

f. Nearly all the Northerners are Protestants, a sect which has always loved liberty.

g. The disobedience of the American colonies was due to their spirit of liberty, with which every Englishman is endowed.

h. Burke attributed the American love of liberty, first to their descent from Englishmen.

i. Milton was polished in manner and profound in learning. These he drew from the Cavalier character.

j. We will now consider the third plan of dealing with the colonies, namely by conciliation. This is best done by yielding the point which is directly at issue.

k. This experiment shows that if the parents drink only moderately their children will inherit it and become lazy and weak.

l. Since Lord North's plan was a new one it would not be right to try it in a case like America, which was a very important colony.

m. The Two Races of Men was evidently written by a man possessing a very imaginative mind. The author lets this trait of his character go so far that his meaning at times is hidden.

4. *a.* Turner, the landscape artist, was born in 1775 and died in 1851, making him seventy-six years old.¹

b. Beelzebub proposed to corrupt mankind as being the best way to revenge themselves on God.

c. When sold, no more can be had at this price.

d. Once while looking at the party of advancing guides through my telescope, the leader suddenly disappeared; the roof of a crevasse had given way beneath him.

e. Once on the road, the life of the young tramp is that of a slave.

f. Like Lucretius, his pleasure was in watching the sea-fight from a secure place.

g. Masquerading under the stage name of Viola Violet, there was a gasp of astonishment when she made her first entrance and was recognized by her many friends in the audience.

h. Lacking practice in what might be called the technique of acting, there was now and then some restraint in pose and gesture, and the essential element of artistic repose was lacking.

i. Passengers are warned not to get off the train while in motion.

EXERCISE 70. (*Written.*) Revise the sentences of your five themes, with a view to improving the reference of words.

¹ A participle which refers to the wrong substantive is called a **misrelated participle**. A participle which refers grammatically to nothing is called an **unrelated** or **dangling participle**.

CHAPTER IV

WORDS

§ 1. **The English Vocabulary.** — In this section a very short historical sketch of the development of the English vocabulary is given. Such a sketch may seem like a digression from our immediate practical purposes; but the student who knows nothing of the history of his language is unable to use words with a full sense of their meaning, and finds it difficult to use them with precision. The word *daisy* carries a fairly definite idea to uneducated Englishmen, and a fairly definite though different idea to uneducated Americans; but it carries a richer and more beautiful meaning to the educated Englishman or American, for he knows that it is derived from *day* and *eye*, and means “the day’s eye.” The habit of looking up the history of words in a good recent dictionary is invaluable. I say “good,” and “recent,” and “dictionary,” because no poor or old dictionary, and no newspaper article on curious derivations, can be trusted. To wax eloquent

over a false etymology is the unhappy fate of the careless. Even so scholarly a man as Carlyle built up a whole book — and a very noble book — around a false etymology.¹

The enormous treasure of English speech contains more than 200,000 words.² Most of these were once foreigners to the language. To tell how each came to be English would be like telling the personal romances of all the foreign-born citizens of these United States.

England was once inhabited by Celts, the ancestors of the Scotch, Welsh, and Irish. The Romans under Cæsar then possessed the island, and for five hundred years held the country, but they left us, from this period of their occupation, only half a dozen words: the names of the camp (*castra*), the paved road (*strata*), the settlement (*colonia*), the trench (*fossa*), the harbor (*portus*), the rampart (*vallum*). These words remain chiefly in the names of places. A sharp eye sees them in *Lancaster*, *Leicester*,

¹ *Heroes and Hero Worship*, which constantly refers to a false etymology of the word *king*.

² Probably three-fourths of these words are not in literary use to-day. Many are obsolete, many are colloquial, many are scientific or technical. Thousands of other scientific terms (names of genera and species) are not included in the 200,000 estimate.

Manchester, etc.; *Stratford*, *street*, etc.; *Lincoln*, etc.; *Fossway*, etc.; *Portsmouth*, etc.; *wall*, *bailey*, *bailiff* (these three words being derived from *vallum*).

In the fifth century, however, Teutonic tribes began to cross the sea and invade the land. The Celts were driven north and west into the mountains, and the newcomers stayed permanently. Although these Teutons — the Anglo-Saxons — called the Celts *Welsh*, that is strangers, they took up a good many of the strangers' words. They called many a river of the land *Avon*, water, as the Celts had done — there are fourteen Avons to-day — and they kept many such words as *inch*, an island (in Inchcape), and *kill*, a church (in Kildare). Indeed the English kept on borrowing Celtic words for centuries; *bargain*, *bodkin*, *brogue*, *clan*, *crag*, *dagger*, *glen*, *gown*, *mitten*, *rogue*, *whisky*, are familiar examples of these permanent loans.

The old English language itself was a Germanic dialect. Like Latin and German, it was inflected — a fact that we see to-day in the presence of such forms as *him*, the old dative case for *he*. The inflectional endings nearly all disappeared before Shakspeare's time. The vocabulary of this Old English has given us

most of the words that we use as children: for example, household names — *home, friends, father, mother*, etc.; names of many emotions — *gladness, sorrow, love, hate, fear*, etc.; names of most objects in the landscape — *tree, bush, stone, hill, woods, stream, sun, moon*, etc.; common names of animals — *horse, cow, dog, cat*, etc.; parts of the body, — *head, eye*, etc. Our household proverbs are worded in Anglo-Saxon. “Fast bind, fast find,” is an example of a thousand similar saws that embody the practical common sense of the people. The loves and hates, the hopes and fears, the wit and rude wisdom of our forefathers have gone into Saxon words. These are not merely the words of childhood; in hours of deep feeling, in moments when the natural disposition demands expression, the grown man speaks in Saxon. These strong, forcible old words are to be prized and cherished as carefully as are those of less emotional suggestion — the exact, discriminative Latin words.

In the ninth and tenth centuries the Norse vikings, who sailed everywhere, sailed to England, and for a time got the better of the Saxons in war. From 1013 to 1042 there were Scandinavian kings on the English throne. But

the Norse were not able to impose much of their own language upon the country. Their settlements were named in Norse, and the word *by*, a town, remains in hundreds of such places as *Whitby*, the "white town" (from the white cliffs). From these great seamen our Saxon ancestors learned some new nautical dialect—words like *bow*, *crew*, *harbor*, *hawser*, *lee*, *stern*.

In 1066 the Normans conquered the land. These were Frenchmen whose fathers had been Norse. They brought the French language into their English court, and for two or three hundred years there were two languages in England—French on the lips of the nobles, Saxon on the lips of the peasants. But the Saxon race was too strong to remain an underling. Gradually it mingled with the Norman race, picking thousands of French words from the latter, but keeping its own ways of putting words together.

By 1400, when Chaucer died, there was a new English language, almost as much French as Saxon in vocabulary, but far less French than Saxon in grammar. Since French is largely derived from Latin, it is clear that the total Latin element in the vocabulary was already very great.

After Chaucer there came a general awakening of interest in ancient civilization; and in the Revival of Learning a great many words were adopted directly from Latin and Greek. In the sixteenth century followed the Renaissance of literature, art, and the sciences. This made its way to England from Italy, and naturally Englishmen caught up many new words from Italians, for example: *alert, bankrupt, brigade, bust, cameo, caricature, cascade, domino, fresco, granite, influenza, malaria, niche, oratorio, piano-forte, ruffian, studio, tirade, umbrella, vista*. The Spaniards, too, whom Englishmen met in those days on the sea and at courts, lent to our language such words as *barricade, bravado, cigar, desperado, flotilla, guerilla, merino, mosquito, mulatto, renegade, sherry, tornado, vanilla*.

The bold English seamen of the sixteenth century sailed back even from America with new things and new names—like *tobacco*. In the next century the commerce which followed hard upon the voyages of discovery was the means of bringing to the British island many new words. Here it may be said that the Dutch, who have rivaled the English in commerce, and who have taught the English some

secrets of seamanship — as did the vikings before them — are represented in English by words like *ballast*, *boom*, *boor*, *skipper*, *sloop*, *smack*, *trigger*, *yacht*. English merchantmen of the seventeenth and eighteenth centuries sailed to ports Oriental and Occidental. Returning they brought from Africa canaries and gorillas, with the words *canary* and *gorilla*, and told of *oases*; from Arabia they fetched such names as *admiral*, *alcohol*, *alcove*, *alkali*, *arsenal*, *azure*, *chemistry*, *coffee*, *cotton*, *lute*, *magazine*, *nabob*, *naphtha*, *sherbet*, *sofa*, *syrup*, *zenith*; indeed, some of these words had got into English through earlier English travelers — chiefly crusaders. English sailors and travellers have brought from China *silk*, *tea*, etc.; from India, *banyan*, *calico*, *mullagatawny*, *musk*, *punch*, *sugar*, *thug*, etc.; from Malayan ports, *bantam*, *cockatoo*, *gong*, *rattan*, *sago*, etc.; from Persia, *awning*, *caravan*, *chess*, *hazard*, *horde*, *lemon*, *orange*, *paradise*, *sash*, *shawl*, etc. Few are the languages from which a British ear has not caught a new term.

In America we have many Indian names of places and things. We have *hominy*, *moose*, *opossum*, *raccoon*, *toboggan*, and other words from North American tribes. Mexico gave us *chocolate*, *tomato*, etc.; the West Indies, *potato*,

canoe, hurricane; South America, *alpaca, quinine, tapioca*, etc.

In the present century, science—practical and pure—has discovered thousands of facts and invented thousands of contrivances. Consequently thousands of words have been coined, mostly from Greek, to name modern inventions and the facts of science. A recent dictionary found it necessary to codify 4000 technical terms that had sprung up pertaining to electricity and its many applications.

The following prefixes are Anglo-Saxon. Think of words made with each.

1. *A-* = in, on.
2. *Be-*. What grammatical effect has this prefix on *moan, daub, friend*?
3. *For-*. What effect has this on *bid, lorn*? Compare Latin *per*, in *perfect*.
4. *Fore-*.
5. *Gain-* = against.
6. *Mis-* (A. S. *mis* = wrong). What effect on *deed, lead*? A French prefix from Latin *minus* occurs in *mischievous*, etc.
7. *Th-*.
8. *Un-*.
9. *With-* (A. S. *wither* = back).

Similarly think of words made with each of the following *noun* suffixes and explain the force of each suffix.

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|----------------------------|--------------------|
| 1. <i>-ard</i> = habitual. | 2. <i>-craft</i> . |
| 3. <i>-dom</i> . | 4. <i>-en</i> . |

- | | |
|--|--------------------|
| 5. <i>-er</i> . | 6. <i>-hood</i> . |
| 7. <i>-ing</i> = son of, part. Meaning of <i>Browning</i> ? <i>lord-
ing</i> ? <i>tithing</i> ? There is an older suffix which appears in
the gerund — <i>taking</i> , <i>hunting</i> . | |
| 8. <i>-kin</i> . | 9. <i>-ling</i> . |
| 10. <i>-ness</i> . | 11. <i>-ock</i> . |
| 12. <i>-ric</i> = power. | 13. <i>-ship</i> . |
| 14. <i>-stead</i> = place. | 15. <i>-ster</i> . |
| 16. <i>-wright</i> . | 17. <i>-ward</i> . |

Think of words made with the following
adjective suffixes.

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|---|---------------------|
| 1. <i>-ed</i> . | 2. <i>-en</i> . |
| 3. <i>-ern</i> . | 4. <i>-fast</i> . |
| 5. <i>-fold</i> . | 6. <i>-ful</i> . |
| 7. <i>-ish</i> . | 8. <i>-less</i> . |
| 9. <i>-like</i> (<i>lic</i> = body, form). | 10. <i>-right</i> . |
| 11. <i>-some</i> = same. | 12. <i>-y</i> . |

Think of words made with the following
adverb suffixes.

- | | |
|---|------------------------------------|
| 1. <i>-es</i> (the old genitive ending). | |
| 2. <i>-ly</i> (<i>lic</i> = body, form). | 3. <i>-ling</i> , <i>-long</i> . |
| 4. <i>-meal</i> . | 5. <i>-om</i> (old dative plural). |
| 6. <i>-ward</i> . | 7. <i>-wise</i> = manner. |

The Latin element is numerically the larger part of the language. It is therefore impossible to know well the English vocabulary except by knowing a considerable part of the Latin language. Whether our Latin words come

directly through the ancient classics, or through the Romance tongues, such as French, Italian, and Spanish, to know their full force one must know the original meaning of them, as used by the ancient race of world-conquerors. Every instructor in English watches with keen interest the progress made by his students in their Latin studies. The mere knowledge that a given English word is derived from a given Latin word does not necessarily give the student practical command of it in his writing; but usually such knowledge does help to a better understanding of the meaning the word has to-day, and so tends both to fix it in memory and to insure exact use of it.

Some Latin words have been transferred bodily into English. Discuss with the instructor the derivation of the present meanings of the following :

Alias = otherwise; *album* = white; *amanuensis* = hand-writer; *animus* = mind; *arena* = sand; *boa* = great serpent; *camera* = chamber; *cornucopia* = horn of plenty; *extra* = beyond; *focus* = hearth; *gratis* = for nothing; *item* = also; *memento* = remember (imperative); *nostrum* = our own; *omnibus* = for all; *posse* = to be able; *quorum* = of whom; *rebus* = by things; *rostrum* = beak; *torpedo* = numbness; *vagary* = to wander; *videlicet* = it can be seen; *virago* = a mannish woman.

Recall English words having the following Latin or Latin-French prefixes, and explain the effect of the prefix on each:

-*A*-, *ab*-, *abs*- = from; *ad*- = to; *amb*- = about; *ante*- = before; *bis*-, *bi*- = twice; *circum*- = around; *cum*- (found in French *col*-, *com*-, *cor*-, *coun*-) = with; *contra*- = against; *de*- = down, from; *dis*- (Fr. *des*-, *de*-) = asunder; *ex*- (Fr. *es*-, *e*-) = from; *extra*- = beyond; *in*- (Fr. *en*-, *em*-) = in, into; *in*- (*il*-, *im*-, *ir*-, *ig*-) = not; *inter*- = between, among; *non*- = not; *ob*- = against; *pene*- = almost; *per*- = through; *post*- = after; *præ*-, *pre*- = before; *præter*- = beyond; *pro*- (Fr. *pour* = *pol*-, *por*-, *pur*-) = for; *re*- = back; *retro*- = backwards; *se*- = apart; *sub*- (*suc*-, *suf*-, *sum*-, *sup*-, *sur*-, *sus*-) = under; *super*- = above; *trans*- = across; *vice*- = in place of.

Recall words having the following Latin or Latin-French suffixes, and explain each in terms of the meaning of the suffix:

-*Aceous* (Lat. *-aceus*) = made of; *-al* (Lat. *-alis*) = pertaining to; *-able* (*-ible*), Lat. (*h*)*abilis* = capable of being; *-ple*-, *-ble* (Lat. *-plex*) = fold; *-plex* = fold; *-lent* (Lat. *-lentus*) = full of; *-ose* (Lat. *-osus*) = full of; *-und* (Lat. *-undus*) = full of; *-ulous* (Lat. *-ulus*) = full of.

Below are listed a few of the many Latin words that have given us English words. Recall as many as possible of their derivatives, and define each in terms of the original meaning. Thus *acer*, sharp, gives us *acrimony*, sharpness,

acrid, sour. Some member of the class may know that through the French it gives us *vin-egar*, sharp wine. Make notes in your notebook of any derivatives that are new to you. *Ædes*, a building; *æquus*, equal; *ager*, a field; *agere*, to do; *alere*, to nourish — perfect participle *altus*, nourished, therefore high; *amare*, to love; *anima*, life; *animus*, mind; *annus*, a year; *aqua*, water; *arcus*, a bow; *ardere* (pf. ptc. *arsus*), to burn; *audire*, to hear; *augere* (pf. ptc. *auctus*), to increase; *brevis*, brief; *cadere* (pf. ptc. *casus*), to fall; *candere*, to shine; *capere*, to take; *caput*, a head; *cavus*, hollow; *cernere* (pf. ptc. *cretus*), to distinguish; *clarus*, clear; *cor*, heart; *corona*, crown; *credere*, to believe; *crescere* (pf. ptc. *cretus*), to grow; *crudus*, raw; *cura*, care; *deus*, god; *dicere*, to say; *docere*, to teach; *dominus*, lord (Fr. *damsel*, *dame*, *madame*); *domus*, a house; *ducere*, to lead; *errare*, to wander; *facere*, to make; *filum*, a thread; *finis*, the end; *flos*, a flower; *frangere* (stems, *frag*, *fract*), to break; *fortis*, strong; *fundere*, to pour; *gradus*, a step; *gravis*, heavy; *homo*, a man; *imperare*, to command; *jus*, right; *legere* (*lect*), to read; *ligo*, to bind; *litera*, a letter; *loqui*, to speak; *lumen*, light; *luna*, the moon; *magnus*, great; *manus*,

a hand; *maturus*, ripe; *mittere* (*missere*), to send; *mors*, death; *novus*, new; *nox*, night; *omnis*, all; *ordo*, order; *pascere* (pf. ptc. *pastus*), to feed; *pati* (pf. ptc. *passus*), to suffer; *petere*, to seek; *portare*, to carry; *radix*, a root; *regere* (pf. ptc. *rectus*), to rule; *scire*, to know; *sequi* (pf. ptc. *secutus*), to follow; *socius*, a companion; *spirare*, to breathe; *tangere*, to touch; *texere*, to weave; *vanus*, empty; *videre*, to see; *vincere* (pf. ptc. *victus*), to conquer; *vulgus*, the crowd.

Recall English words made from the following Greek roots, and explain each. Make notes in your note-book of those derivatives that are new to you. *Anthropos*, a man; *aster*, *astron*, a star; *autos*, self; *biblos*, a book; *bios*, life; *deka*, ten; *dokein*, to think; *dunamis*, power; *eu*, well; *ge*, the earth; *graphein*, to write; *hemi*, half; *hippos*, a horse; *homos*, the same; *kuklos*, a circle; *monos*, alone; *orthos*, right; *pan*, all; *petra*, a rock; *philein*, to love; *phone*, a sound; *poiein*, to make;¹ *skopein*, to see; *sophia*, wisdom; *tele*, distant; *theos*, a god.

Look up and copy into your note-book the origin of the following curious words: *Assassin*, *august*, *dahlia*, *dunce*, *epicure*, *galvanic*, *guillotine*,

¹ A maker of noble verse is called what?

hermetically, January, jovial, July, lynch, March, mentor, panic, phaeton, quixotic, stentorian, tantalize, tawdry. Bayonet, bedlam, copper, damask, dollar, gasconade, gypsy, laconic, lumber, meander, milliner, palace, Utopian. Abominate, adieu, amethyst, apothecary, beldam, capricious, cemetery, cheap, checkmate, cobalt, curmudgeon, dainty, daisy, dismal, emolument, salary, fanatic, gentleman, heretic, inculcate, infant, intoxicated, maidenhair (fern), maxim, nausea, onyx, parlor, Porte (the Sublime Porte), pupil, silly, sincere, tariff, trump (card). Atonement, belfry, brimstone, carouse, counterpane, coward, crayfish, dandelion, dirge, drawing-room, easel, gospel, grove, harbinger, Jerusalem artichoke, line (garments), licorice, nostril, porpoise, quinsy, squirrel, summerset, surgeon, thorough, treacle, trifle, wassail, whole.

Examine the following passages separately. Classify all the words in two columns, one giving those of Saxon derivation, the other those of Latin derivation. Consult the dictionary in case of doubt. Then compare the English of Dr. Johnson with that of Dr. Blackmore. The former is writing in his own person as an eighteenth century scholar; the latter in the person of the stout John Ridd, a seventeenth century youth.

No degree of knowledge attainable by man is able to set him above the want of hourly assistance, or to extinguish the desire of fond endearments, and tender officiousness; and therefore, no one should think it unnecessary to learn those arts by which friendship may be gained. Kindness is preserved by a constant reciprocation of benefits or interchange of pleasures; but such benefits only can be bestowed, as others are capable to receive, and such pleasures only imparted, as others are qualified to enjoy. — DR. JOHNSON: *Rambler for July 9, 1751*.

When I had travelled two miles or so, conquered now and then with cold, and coming out to rub my legs into a lively friction, and only fishing here and there because of the tumbling water, suddenly, in an open space, where meadows spread about it, I found a good stream flowing softly into the body of our brook. And it brought, so far as I could guess by the sweep of it under my kneecaps, a larger power of clear water than the Lynn itself had; only it came more quietly down, not being troubled with stairs and steps, as the fortune of the Lynn is, but gliding smoothly and forcibly, as if upon some set purpose. — R. D. BLACKMORE: *Lorna Doone*.

§ 2. **Local Usage.** — Every language has its dialects. In ancient and mediæval times dialects were extremely numerous, because the common people traveled no more than a few miles in a lifetime, and because, therefore, each community gradually fashioned a little language of its own. Modern traveling is gradually doing away with dialects in America, but certain differences in speech still separate different parts of the coun-

try. The New Englander hears with surprise the expression "Do like I do" from the lips of his educated Southern guest, and when he travels west hears with even more surprise the curious abbreviations "I want in," "I want out," "I want up." On the other hand, the Southerner cannot understand what the Yankee means by "forehanded," or by "long-sleeved tire." In parts of New Jersey and Pennsylvania a small tin pail is called a "blickey" — from Pennsylvania Dutch *blech*, meaning *tin*. Most natives of Chicago never heard the word.

It is at once clear that the person who wishes to appeal to a national public cannot use localisms without danger of failing to communicate his thought. Literary usage cannot be local usage. We are trying to learn literary usage, and we must be on our guard against localisms.

It is out of the question to give a long list of American localisms here. Since no student is likely to use more than a few expressions that are limited in use to his own county or state, it seems best to leave the matter in the hands of the individual instructor.

A few of the grosser localisms may be given, by way of example. The following words are not recognized throughout the nation in the

sense specified: *allow* for *think*, *believe*, etc.; *calculate* for *think*, *suppose*; *clever* for *kindly*, etc.; *complected* for *complexioned*; *disremember* for *do not remember*; *kind of* for *rather*; *heavy-like*, etc., for *apparently heavy*, *seemingly heavy*, *rather heavy*, etc.; *locate* for *settle*; *middling* for *fairly*, etc.; *nothing like*, *nowhere near*, for *not nearly*; *quite some* for *a good deal*, etc.; *raise* for *rear*; *says I* for *said I*; *wouldn't wish for* for *don't care for*; *a sight* for *a great deal*, etc.; *unbeknown to* for *unknown to*, or *without the knowledge of*; *want in, up*, etc., for *want to come in*, etc.

EXERCISE 71. (*Oral.*) Correct the following sentences by substituting for the localisms the most appropriate correct forms you can think of:

1. I allow it'll rain, though Josiah calc'lated it wouldn't, and I reckon he's gen'ly right about the weather.

2. He looked kind of sick; his eyes looked heavy-like and his skin was quite some yellow, though he's naterally a bad-complected man.

3. "How's crops this year?" says I. "Middling," says he; "a'most as good as in '77, though I disremember if that was the year that was so good. It was the year our John took sick with the inflammation of the spine of the back. He was a smart but a spindling child, and we 'lowed we'd sca'se raise him."

4. "Please pass up the butter. Won't you have some, Mr. Caleb?" "No, thank you, I wouldn't wish for any,

I don't use it. There might be something wrong 'ith it unbeknown to me."

§ 3. **Vulgar Usage.**¹— Much of what is called local usage is also vulgar usage, but vulgar usage is much the broader term. There are many expressions which, though used throughout the nation by the uneducated, are not sanctioned by literary authority. It is of these that the present section treats.

A vulgarism is a word or phrase the use of which indicates either illiteracy or uneducated taste. A term so broad must be divided, if it is to be understood. We may consider first the vulgarisms which show merely ignorance, illiteracy. A typical example is the expression "ain't." Although Anthony Trollope puts this "word" into the mouth of his most distinguished character, the prime minister Plantagenet Palisser, it is generally recognized as an unmistakable sign of illiteracy. It is the illegitimate contraction used by the crowd. Now a vulgarism in this sense of the word need not indicate vulgarity in the sense of bad taste. Many a man of fine instincts says "ain't" merely because he has never received any

¹ Faults of vulgar usage not explained in this section are, perhaps, explained in Appendix A, *Grammar*.

schooling. You can indeed easily imagine a scene in which this kind of vulgarism might exist in a sentence which breathed the highest courtesy. A farmer's wife welcomes her boy home from school. Longing to hear something of the lad's life away from home, she yet shrinks from asking him to break his indifferent silence. "If I ain't askin' too much, my son, I'd like to hear how you come on when you was up to school." There is nothing vulgar in this speech except the illiteracy, but there would be brutal vulgarity in the answer if the boy said: "Don't say *ain't*, Ma; it's vulgar."

A vulgarism may be a *barbarism*, or word incorrectly formed, like *ain't*, or it may be an *impropriety* — a word used in an unwarranted sense, like *leave*, in "*leave me go*." Or it may be an unwarranted *pleonasm* or *ellipsis*.

EXERCISE 72. (*Oral.*) Each of the following sentences contains an expression which is vulgar, but vulgar often only because it shows illiteracy. Point out the vulgarisms, classify them as barbarisms, improprieties, or pleonasm, and correct the sentences.

1. Where is he at?
2. Can you help me any?

3. She looked awful sweet.
4. Don't blame it on me.
5. I don't know but what we will go.
6. I expect it was pretty rainy.
7. Now, Colonel, you really hadn't ought to kill him.
8. He had heaps of friends.
9. He hain't been seen this year.
10. However could he consent to do such a deed!
11. I'll be back inside of an hour.
12. I'll learn you how if you wish.
13. I don't seem to be able to get this lesson nohow.
14. He took the book off of the desk.
15. Those striped pants cost eight dollars.
16. Chicago is plenty good enough for me.
17. The bucket was broke.
18. The rope was froze.
19. Let us go some place else.
20. "Did you like the dinner?" "Sure."
21. I suspicioned that it would result so.
22. Where are you going to?
23. He did it, but he did it in an underhanded way.
24. I want a lead pencil the worst kind.
25. A lead pencil wants to be long enough to hold.
26. He studied for a lawyer.
27. We got a hold of a large branch.
28. The lad ran out and went to climb on the coal-wagon.
29. Our camp up to Lake Placid is primitive but comfortable.
30. Last summer I took sick with the grip.
31. The scene looked to be a forest.
32. An ideal boy wants to be about six feet tall.
33. I was on my way home from my first term away to school.

34. "Have you drank from this well?"—"No, I drunk down below at the spring."

35. "Did you sleep good last night?"—"No, and I feel awful bad this morning."

36. Don't that dress look beautifully on her!

37. Your flowers look nicely.

38. DeBracy was not greedy, the way Front de Bœuf was.

39. The building is somewhere around twenty stories high.

40. The robes of the guests are very fancy and costly.

41. The windows of the third story are made very fancy.

42. On a moonlight night, Lake Michigan is a beautiful scene for a boat-ride; but the water wants to be very calm.

43. — Do you know Richardson's Dictionary? — I said to my neighbor the divinity-student.

Haöw? — said the divinity-student. — He colored, as he noticed on my face a twitch in one of the muscles which tuck up the corner of the mouth (*zygomaticus major*), and which I could not hold back from making a little movement on its own account.

It was too late. — A country-boy, lassoed when he was a half-grown colt. Just as good as a city-boy, and in some ways, perhaps, better, — but caught a little too old not to carry some marks of his earlier ways of life. —
HOLMES: *The Professor at the Breakfast Table.*

It has been pointed out that such errors as those above may exist in the speech of an illiterate person whose tastes are naturally fine or even highly cultivated in some directions. Something of the same sort is true of every

vulgarism, of course. Persons may be good judges of pictures or china or book-binding, and yet say "enthuse," not recognizing in it an inexcusable vulgarity. But such a word as *enthuse*, or *an invite*, is far more likely to indicate downright bad taste in the person who uses it than such a word as *ain't*. Words are closely allied to manners; and when you hear a person speak of a clergyman as "Reverend Jones," instead of "Reverend Mr. Jones," you naturally think of the speaker as a person who eats with his knife.

The vulgarism of bad taste may be a *barbarism*, like the pretentious *illy*, or the contraction *Doc.*; or it may be an *impropriety*, like the commercial terms *claim that*, *endorse*, *balance*, which are made to crowd out correct words such as *maintain*, *approve*, *remainder*.

EXERCISE 73. (*Oral.*) The following sentences contain vulgarisms (italicized) which are in bad taste. Classify them as barbarisms or improprieties, and correct the sentences.

1. I want to read the *balance* of that novel, to see what events *transpired*
2. It is *beastly* weather for the alumni *banquet* of our high school.
3. I *claim* that I have a right to claim my own.

4. Her beauty and his money are a great *combine*.
5. Waiter, we've finished. What's the *damage*?
6. Hello, *Doc.*, did you see that *party* in a *silk hat* looking for you?
7. I can't *endorse* all he does. There will be an *exposé* of him soon in the papers.
8. The starting of the train with cheers, brass bands, flags, and other *enthusing* elements, made no more than a temporary break.
9. Right this way, *gents.*, for your hot tamales!
10. It was but *illy* done.
11. Did you get an *invite* to the party?
12. Send me your *photo.*, won't you? I *will* be glad to get it.¹
13. He seems to be well *posted* on politics.
14. I think *Reverend Blank* is a *real* good preacher but I don't think much of *Mrs. Reverend Blank*.
15. I will ask one of the other *sales-ladies* to wait on you.
16. I shall erect a new *residence* for myself soon; I don't *take much stock* in this house I'm in.
17. That story is pretty good *in the line* of romance.
18. The *coeds* were trimmed out in their nattiest reception attire, and their youthful escorts were *replete* with evening dress.
19. We had an *elegant* time; everything about the party was so *tasty*.
20. I went walking with one of my *lady friends*.
21. We will visit you next *Xmas*, and see how the scheme has *panned* out.
22. "Pres. McKinley, Sec. Long, Sen. Lodge, Emp. Wm."
23. She is very *fin de siècle*, now that she has made her *début*.

¹ See Appendix A, *Tense Relations*.

24. *On dit* that he has become very *distingué*.

25. With the *advent* of child-study, many a *fuddist* has appeared among the *educationalists* of the country, and wonderful reforms have been *inaugurated*.

26. The *banjoists* came out. It was a great *aggregation* of *artists*, and their *rendition* of "Old Black Joe" was *simply grand*.

Closely allied to the foregoing vulgarisms is slang. "Slang" originally meant the secret language of thieves and vagrants. Now it means those mushroom expressions which quickly grow up and usually die as quickly. Often slang originates in an event of the times, as when the Republicans who voted for Mr. Cleveland in 1884 were called "Mugwumps." In case such a word supplies a need, an "antecedent blank," it has a chance of finally becoming recognized in literary usage. There are many words which came into the language thus. Oftener, however, slang arises from boys' desire to express, more emphatically than their limited vocabularies will permit, their approval or disapproval of this or that. And there often enters into the situation the instinct of clan-nishness. Boys of a certain age call younger boys "kids," thereby emphasizing their own remoteness as a class from the younger sort, besides scorn or tender consideration for them,

as the case may be Ecstatic approval, such as language cannot express, is shadowed forth in the phrase "out of sight," while extreme disapproval is visible in "rubber neck," "sit on," "jump on," "shoot off the mouth," etc.

If the question be raised, "Are we never to use slang? is it always a mark of vulgarity?" the answer must discriminate between slang in written work and slang in ordinary conversation, and again between old slang and new slang, clever slang and stupid slang.

Slang should never appear in a theme, except between quotation marks. There can be no question on this point. We may safely go farther and say, slang should almost never occur in a theme, even between quotation marks. One chief object of themes is to teach us literary usage, and we shall never attain to the legitimate words if we constantly admit cant substitutes for them.

The use of slang in ordinary conversation is a different question. Here we must recognize that some slang is cleverer than other slang, and that all slang is less objectionable when fresh than when stale. The situation is happily summed up by Professor Peck, in his essay on *The Little Touches* :

“The truly enlightened person uses language with entire carelessness, but it is a masterly carelessness that always keeps within the limit of good taste. It is usually colloquial, but not vulgarly colloquial. It draws freely upon slang, yet always upon the slang which a gentleman can use. It never savors of the gutter, and it¹ is employed either for its expressiveness or for its humor. It is, indeed, in the use of slang that the little touches become very subtle. One cannot lay down rules, yet certain general principles may be noted. In the first place, speaking broadly, the slang that is ephemeral will not be used save for the first few days after its appearance. Some word or phrase appeals to the popular fancy, either because of its picturesqueness or for other reasons; and then the enlightened person will use it a few times; but as soon as it is heard in the mouths of every one, he will discard it as he would discard a pair of soiled gloves or a collar that is frayed. Thus, when the late Mr. Ward McAllister made his famous social classification, it was all very well for a time to speak of *The Four Hundred*; but anyone who does it now is, by that very fact, to be ruled out of the ranks of those who know anything at all.

¹ Query as to the reference of “it.”

“Of permanent slang one will avoid the part which belongs to those sections of society that lie between the highest and the lowest. Thieves’ slang, for instance, is sufficiently interesting, because of its obscurity, to make its introduction sometimes proper ; so that one may, without danger of being mistaken for something that he is not, speak of money as ‘the long green,’ and may describe an untimely revelation as ‘blowing the gaff.’ Some bits of boyish slang are also quite admissible, as, for example, ‘doing stunts’ and ‘a licking’ and ‘bully.’ The slang of the clubs and of university men is also quite consistent with good taste. But when you make a statement and some one says ‘That’s right’ or ‘Sure,’ intending it for an assent, or says ‘I don’t think’ or ‘Nit,’ intending it for a disagreement, then you may know that you have met a person who is void of the nicer understanding. I once heard a very pretty young lady in a moment of vexation say ‘Hully Gee!’ Had she sworn a vigorous oath or two it would not have been unpardonable ; but what she did say seemed to me for the moment to transform her on the spot from a very charming girl into a bedraggled guttersnipe. The trouble is that when the would-be linguistic purist

finally gets it through his head that slang is in itself admissible, he cannot see that there is slang and slang, and he will, for example, think it jocular to speak of money as 'scads' and of an umbrella as a 'bumbershoot.'"¹

§ 4. **Colloquial Usage.** — "Colloquial" means "conversational," and colloquial usage is the conversational usage of fairly well-educated persons. It is sometimes less grammatical than strictly literary usage, and it freely employs words in less dignified senses than book usage would require.

Colloquial usage may be divided into two sorts: that which is really preferable for conversational purposes to the corresponding literary usage, and that which is excusable in conversation, but less desirable than the corresponding literary usage. Usually the contractions *don't* (except in the third singular) and *can't*, and sometimes the contractions *won't* and *shan't*, are preferable in conversation to the longer forms. And of two possible words, the simpler is always the better in conversation. We may quote Professor Peck again.

¹ Harry Thurston Peck: *What is Good English? and Other Essays.*

“In private life the unenlightened person is very apt to dread colloquialisms. He will wish to speak book-language in recounting the most casual incidents of life. He is always ‘perusing’ a book instead of reading it; he always ‘retires’ and never goes to bed; he ‘disrobes’ and does not undress; he will promise to ‘correspond’ but not to write; he will ask you to ‘desist’ but not to stop. If he is extremely unenlightened he will say that he is ‘partial’ to such and such a thing, and perhaps at table will offer to ‘assist’ you to the cheese. This sort of person is almost as low as the one who takes pleasure in alluding to his ‘social position’ and with whom men and women are always ‘ladies’ and ‘gentlemen.’ . . .

“Allied somewhat with a prim preference for the superficially elegant is that jocular use of ‘literary’ language, which is common with certain people, especially with women, and most of all perhaps New England women, with whom literary allusion is something of a fad. It has been neatly caught by Henry James in his story, *A New England Winter*, where one of the characters, Pauline Mesh, speaks this sort of Bostonese.

“She was accustomed to express herself in humorous superlatives, in pictorial circumlocutions; and had acquired in Boston the rudiments of a social dialect, which, to be heard in perfection, should be heard on the lips of a native. Mrs. Mesh had picked it up; but it must be confessed that she used it without originality. It was an accident that on this occasion she had not expressed her wish for her tea by saying that she should like a pint or two of that Chinese fluid.

“And so Mrs. Mesh smilingly describes a young friend of hers as a ‘false and faithless man,’ and beseeches him not to ‘sully this innocent bower with those fearful words.’ This sort of thing, in the end, tends to vulgarize language because it leads to the frequent use of fine and very expressive words in a trivial way — a result which is effected partly through conversation and very largely through newspaper writing. There are few vocables, for instance, more exquisitely suited to their meanings than ‘ghastly,’ ‘weird,’ ‘uncanny,’ and ‘fierce,’ yet when one hears that somebody’s dinner-party was ‘a ghastly failure,’ or that a certain lady’s hat was ‘weird,’ or that the failure of two trains to connect was ‘uncanny,’ or that a young woman is ‘fierce’ to go to a reception, then one feels regretfully that the resources of our language are being impover-

ished and its expressiveness impaired. The newspapers make this worse, for they harp upon some naturally fine word or phrase until it becomes ridiculous and has to be eliminated from one's serious vocabulary."¹

On the other hand, the speech of many persons who pass for well educated is marred by colloquialisms which are without excuse, because equally simple correct expressions are at hand. Girls and boys in the high school must be leniently dealt with in these matters, of course. Neither will they lose sleep over fine distinctions in conversational diction, nor is it desirable that they should. But the following shows how absurdly strong a hold some too colloquial expression can get upon a boy or girl :

Lord Dufferin has written a letter to Mr. W. H. Riding, in which he tells this anecdote: "Lady Dufferin and I were paying Tennyson a visit, accompanied by my eldest daughter, who was then a slip of a girl of about fifteen. Tennyson read us a poem he had just written. I think it was 'Tithonus.' When it was finished my daughter, in her girlish enthusiasm, cried out, 'Oh, how awfully pretty!' upon which Tennyson, putting his hand on her shoulder, said, 'My dear child, don't use that dreadful word!' In a voice of deep compunction she

¹ Peck: *What is Good English? and Other Essays*, pp. 42-44.

exclaimed, 'Oh, I'm awfully sorry,' to the immense amusement of the whole company."

If Lord Tennyson shuddered at the misuse of *awfully sorry*, what would he have said to the American vulgarism *awful sorry!* These two expressions, by the way, illustrate well the difference between a colloquialism and a vulgarism.

EXERCISE 74. (*Oral.*) Each of the following sentences contains a colloquial expression, avoidable in conversation, and not to be used in writing. Find a strictly correct (but not bombastic) literary expression for each colloquialism. It will often be necessary to reconstruct the sentence.

1. He *aggravates* me by his petty questions.
2. We were in too far now to *back out*.
3. Earl Li is a *big man* in Chinese politics.
4. A man *by* the name of Jones arrived.
5. I asked father's permission, but he said I *couldn't* go.
6. How you children do *carry on!*
7. She *took on* so that we dared tell her no more.
8. He's a perfect *case*, that boy!
9. The policeman *fired* him out.
10. This clock is out of order and must be *fixed*.
11. Sally said she was all *frustrated* by the news.
12. My *folks* haven't come home yet.

13. It is well to have a pail of water *handy*, in case of fire.
14. We went to a *near by* house.
15. I don't see them any more than I *can help*.
16. "My comrades," said Ulysses, "thrust the stake in the Cyclop's eye."
17. Come *in* the house and we'll get a cup of tea.
18. Look at Jane, how she's *fixed up*!
19. *In back* of these statues is a spire.
20. I am unwilling to *have* her go.
21. I once *had* a curious accident happen to me.
22. Three hundred thousand workingmen *have had* their wages voluntarily increased since February 1. Western Reserve Democrat please copy.
23. *Anyway*, "I shall still be Vicar of Bray," as the poet says.
24. They both *have* wooden shoes *on*.
25. The whistle blew *some* in the course of the night.
26. The whistle blew twice *during* the night.
27. He is *a great success* as a salesman.
28. Put that board down *sideways*, not *endways*.
29. He has *lots* of money.
30. It *makes me mad* to see him abuse the animal so.
31. We were *mighty glad* to get home — father, brother, and *myself*.
32. Well, you can *'phone* me, at all events.
33. She *puts on* a good many airs.
34. Is the dress pretty? Well, *quite* pretty.
35. There were *quite a few* visitors to-day.
36. There were *quite a lot* of boys present.
37. Wait till I *fix* my hair.
38. Fort Dearborn stood *right* there, where the street approaches the bridge.
39. The coat *sets* well.
40. Wait till the principal comes; he'll *settle* him.

41. Nothing about this desk seems to *stay put*.

42. You may go if you wish *to*.

43. It's *quite a ways* to town.

44. I can't go *without* I get my work done. [In German, *ohne*, "without," is a conjunction as well as a preposition, but the analogy does not extend to the English word. Most grammars class the conjunctive use of *without* as a grammatical blunder. The Standard Dictionary, however, recognizes it, though adding that it is "in disuse by careful writers."]

45. "Do you go bathing on this rocky shore?" "Yes, *some*."

46. Tom, put on your *vest*.

47. He's a *stylish* person. [*Stylish*, as applied to dress, is said to be admissible.]

48. Oh, what a *cute, cunning* little doll!

49. Where are you going *to*?

50. John is a strictly *up-to-date* young fellow.

51. I *guess* I must be going. Several of us *and myself* are going out this evening.

52. I just *love* pickled limes.

53. At what hotel are you *stopping*?¹

54. The prisoner *weakened* when confronted with the witness. [The literary usage would not be "the prisoner grew weak," which would refer to a physical condition only, but "the prisoner's courage weakened," or some expression in which *weakened*, a most displeasing verb when taken intransitively, would not appear at all.]

55. We had a *nice time*, though we had to *put up with* some noise.

¹ The true meaning of the word *stop* was well understood by the man who did not invite his professed friend to visit him: "If you come, at any time, within ten miles of my house, just *stop*. MATTHEWS: *Words, their Use and Abuse*, p. 359.

§ 5. **Technical Usage.** — We have already seen that the expressions of commerce, especially in a commercial nation like America, tend to creep into general conversation, and thence find their way into newspapers, magazines, and books. There are people who never hold, maintain, declare, assert, or say that anything is so; they invariably *claim* that it is so.

Now, so far as the terms of a given trade, or profession, or science, are easily intelligible to all the people, and are more vigorous or picturesque than commoner words, they are welcome in books. But the ground is dangerous. Mr. Kipling, who has most freely drawn on special vocabularies for literary purposes, is unintelligible at times, save to the engineer or the soldier about whom he writes. There is an excuse for Mr. Kipling, for he tries to present the emotions of engineers or of soldiers, and so feels obliged to use their own language; "McAndrews' Hymn" is a noble poem, even though the reader gets but a faint notion of the make-up of the engine which McAndrews talks about. But when a theme is filled with unexplained technical terms, there seems to be no excuse. When a student says, without explaining his terms, that "McBride punted on

the first down," he is no more intelligible to the ordinary public than a botanist would be who should remark at the dinner table that he had discovered a beautiful example of Woronin's hypha, and when asked to define Woronin's hypha, should reply, "Why, that's simple. Woronin's hypha is a swollen, septate, curved, densely protoplasmic hypha in certain ascomycetous fungi, in the inner basal part of a perithecium. It always disappears, you know, after the development of asci."

Enough of technical usage for the present. Themes do not often reveal too much of it, and we may leave the subject until we come to certain tasks, in Part Second of this book, which require the exposition of technical topics.

§ 6. **Literary Usage.** — Up to this point we have been finding out what literary usage is not. It is not local, nor vulgar, nor technical, nor even colloquial. Literary usage—more commonly called good usage—is the use of such constructions, words, and senses of words as the body of reputable writers sanction by their own practice to-day.

Note that "the body" of reputable writers is

specified. To be sure that a word is in good use, the lexicographer must be able to quote it from many distinguished writers.

“Reputable writers” is perhaps not an easy term to define. A writer who has achieved distinction rather than passing notoriety, and whose work is practically free from all except quoted localisms, vulgarisms, technical and colloquial terms, is certainly a reputable writer, though the definition is chiefly negative. There is a constantly increasing number of such writers, just as there is, unfortunately, an increasing number of unreputable writers. An absolutely correct writer doubtless never lived; but such essayists as Landor, Arnold, Higginson, and Fiske, such novelists as Hawthorne and Stevenson, such historians as Green and Parkman, are in general safe models in matters of usage.

The definition implies that literary usage must be not merely national¹—free from

¹ If it is *international*, so much the better, though it need not be international. In the few matters of usage in which the Englishman and the American differ, each does well to stick to the custom of his own nation. There are many differences between British vulgar use and American vulgar use, but very few between British good use and American good use.

localisms and technical terms—and sound in matters of taste—free from vulgarisms and colloquialisms—but *present*. This means, first, being free from obsolete words. There is little need of discussing this phase of good usage at length. No student uses many obsolete expressions, however ready he may be to catch up new words. Now and then a student affects verbs in *eth* for humorous purposes, but so long as he keeps them out of themes there can be no quarrel with him. Indeed, there are certain words strictly obsolete in oral speech which may be retained in literary usage to the distinct enrichment of our written language. Very much of the phraseology of the King James version of the Bible is of this nature. The speeches and even the letters of Abraham Lincoln reveal the power that still lives in words half-obsolete, if they are such as befit high and serious thoughts. Of this subject more will need to be said later in the present chapter.

It must not be inferred from the many warnings which have been given as to usage that literary usage is a very restricted and formal matter. English, as we know it in modern books, is a rich and varied language, and no other tongue is so free from petty restrictions.

When all local, vulgar, and colloquial expressions are thrown out, there still remains a vocabulary so immense that the temptation is to choose unusual and fantastic words rather than familiar and simple. In the next section one form of this temptation is considered.

§ 7. **Neoterisms.** — The more alive a people is, the more alive its language; only dead peoples have dead languages. Living words change their meaning with new circumstances. The English people has been very much alive in recent centuries, and its language has grown immensely by the coinage or the importation of new words. The coinage of a word, or the coined word itself, is called a neoterism. Some of the best established words in the language are, comparatively speaking, neoterisms. In 1589, such words as the following were considered new coinages:¹ *delineation, dimension, figurative, idiom, impression, indignity, method, numerous, savage, scientific.* The word *gas* was invented by the Belgian chemist, Van Helmont, who died in 1644. Dr. Johnson (died 1784) would not admit *patriotic* into his dictionary. *International* is the coinage of the English

¹ Puttenham: *Art of English Poesie*, 1589. Arber's Reprint. See also Hall: *Modern English*, p. 109.

jurist, Bentham, who died in 1832. *Telegraph* is perhaps a few years younger than *international*; Morse's experiments were completed in 1835. *Scientist*, *fortnightly*, *dyspeptic*, *volcanic* are all very recent words.

So rapid has been the progress of invention and discovery, and so little have the newspapers and the public felt the responsibility of preserving the purity of the language, that every manner of new coinage has been made. Things have now reached such a stage that the patent laws almost encourage the formation of hideously incorrect trade-names.

A new word should not be accepted unless it meets three conditions. "First of all, a new word ought to supply an antecedent blank; or else, on the score of exactness, perspicuity, brevity, or euphony, it ought to be an improvement on a word already existing. . . . Secondly, a new word should obey some analogy. . . . In the third place, a new word should be euphonious."¹

It has often come to pass that a word has been accepted by the body of reputable writers though it violates one or more of these canons. The second has been disregarded more than the

¹ Fitzedward Hall: *Modern English*, pp. 171, 173, 183.

other two. When Dr. Hall says that a new word should obey "some analogy," he means that it should be formed like some well-established English word, preferably not a hybrid or mongrel form. A hybrid is a word whose parts are derived from different languages. *Diamondiferous* is a hybrid. It does not really follow the analogy of a word like *carboniferous*, derived from Latin *carbo* and Latin *fero*. *Diamond* is an English word, and should take an English suffix. *Diamond-bearing* is a correct and easily understood compound. *Diamondiferous* has never been accepted by the body of reputable writers, though certain other hybrids have been, as *talkative*, a mixture of Anglo-Saxon and Latin, and *interloper*, a mixture of Latin (through French) and Dutch.

Our safest rule with regard to neoterisms is to write none until we find it in the works of several reputable writers. If, in conversation, we need to name some new invention, we may, as far as in us lies, apply the three canons of neoterism ourselves. Our classical studies may not have progressed far enough to give us a sense of security in applying the second, but we can apply the first and the third. Which of the following words,

naming machines that reproduce pictures from life, seems to you the best sounding? Which is the simplest? Which seems to carry its meaning most easily to a high-school student?

Eidoloscope, biograph, bioscope, verascope, vitagraph, cinematographe, cinematoscope, cinetoscope, cineograph, kinematograph, kinematoscope, kinetograph, kinetoscope, kineoptiscope, triograph, trioscope, centograph, zimograph, multiscope, hypnoscope, vitamotograph, magniscope, magiscope, animatograph, animatoscope, kineopticon, motograph, mutagraph, alethoscope, projectoscope, phantographoscope, polygraph.

There is always a list of words which are candidates for acceptance in literary usage, but are not as yet fully accepted. The following seem to fill antecedent blanks, are formed on analogy, and sound well enough, but have not as yet been fully accepted by the best authors: *climatic*, *electricute* (a better word than the hybrid *electrocute*), *onto*, *tasteful*. The word *standpoint* is used by all except the most fastidious, though it is not formed by analogy. *View-point* is by no means admitted, nor likely to be admitted. *Standpoint* (German *standpunkt*) carries the idea of a point of view that is firmly or permanently taken. The word *burglarize* is formed by analogy, but is hardly

euphonious, and hardly fills an antecedent blank. It does, indeed, cover two thoughts, that of breaking in and that of robbing; but a simple English statement having "house" for the subject — "the house was robbed" — seems to carry both the ideas referred to. *Burglarize* is not in literary usage, nor in the best colloquial usage.

Students are themselves tempted to coin no new words except by the use of suffixes. The suffix *ness* should not be used too much. Say *humility*, *good nature*, *grandeur*, rather than *humbleness*, *good naturedness*, *grandness*. Sometimes *ness* conveys a different thought from the corresponding Latin suffix. "Profaneness" differs how from "profanity"? *Naturalness* has no corresponding word with Latin suffix. The suffix *al* must be used with caution. *Pessimistical*, *optimistical*, are not used to-day for *pessimistic*, *optimistic*. On the other hand, careful writers prefer *mathematical* to *mathematic*. What is the meaning of *politic*? *political*? *economic*? *economical*?

§ 8. **Tone.** — Even when all the words employed are recognized by literary usage, the tone of one piece of writing will naturally be

less formal than that of another. Indeed, the tone of literature more and more approaches that of good conversation, for literature deals more and more with the interests of everyday life. There is, too, a natural reaction from the formal, because in the hands of commonplace writers formal style becomes dull and stiff.

Now, a high-school student usually abominates dullness and stiffness, almost as much as did a certain magazine editor of whom a critic said, "He refused to print the 'Life of Christ,' which he had asked an eminent writer to prepare; he evidently thought it was not 'snappy' enough." That high-school students should avoid priggishness and pedantry is certainly to their credit; but that some should be unable to write a single serious page without dropping back into schoolboy slang is unfortunate.

EXERCISE 75. (*Oral.*) The following sentences contain lapses in tone. Point out the merely colloquial lapses and the vulgar lapses. Raise the tone of all the sentences.

1. This first murder acts as a starter for other black crimes, and Macbeth stops at nothing.
2. The murder is planned. Macbeth wishes several times to back out, but his wife goads him on.
3. Milton did not attack the wrongs which common

writers were persecuting and did not stop to crow over his victory.

4. Macbeth was immediately touched with remorse. Lady Macbeth ridiculed him and scoffed at him. Macbeth, however, did not feel that way long.

5. Then Satan said, "I rue the day when we attempted to set ourselves up as equals to the Almighty on the embattled plains of heaven."

6. I think Shylock probably went home [after the trial], and felt like "kicking himself."

7. Speaking of the Tower of London, large yards and wall surround the whole thing.

8. He not only had great strength, but he was also endowed with a large amount of good looks.

9. Launcelot shuts off his father from talking.

10. In the banquet scene Lady Macbeth is strongly contrasted with her husband. He is ready to throw up the sponge, and is saved from discovery only by her artifices.

11. The colonists were not fighting for a measly tax, but for a principle.

12. In loftiness of character Milton's Satan is far superior to Dante's Lucifer. There is nothing so very elevating about Lucifer.

13. Lady Macbeth seems at first the blacker villain of the two. The memory of the murder does not, at first, bother her so much as it does her husband.

14. The Puritans are, perhaps, the most remarkable body of men the world ever turned out.

15. In answer to the second question, it is a toss-up which play best fills the bill.

16. The style of "L'Allegro" is free and easy.

17. The vagueness of Milton and the particularity of Dante come out in their treatment of Satan and Lucifer.

18. Belial is afraid that in the long run they will suffer worse things than those which are now tormenting them.

19. Charles did all he could to help Catholicism along. Though he was ready to accept pecuniary help from his people, he wanted no help in running his parliament.

20. In his shorter poems Milton had already attained the top notch of literary excellence.

§ 9. **Precision.**—Precision in the choice of words has already been considered so far as the laws of ordinary good taste affect it. All improprieties, whether vulgar or not, are examples of the loose rather than of the precise use of words. But suppose that our writing vocabularies have been freed from all vulgar and unduly colloquial misuse of words; still it remains to be sure that we use accepted literary words in their accepted sense. *Abbreviate* is a literary word, *abridge* is another; but if we say “the sermon was printed in an abbreviated form,” or “the word was printed in an abridged form,” we are using terms carelessly.

EXERCISE 76. (*Written and Oral.*) In each of the following passages¹ the italicized words are correctly used. Learn the definitions. After

¹ Many of the illustrative sentences in this exercise were found in the Standard Dictionary.

studying the examples, write sentences of your own illustrating the correct use of each word. In reciting, explain as well as you can the difference in meaning between the words.

1. *Ability*, power to plan, direct, give, or do. Sir Isaac Newton humbly said that he had one talent, the *ability* to look steadily at a problem until he saw through it. — E. S. PHELPS. *Capacity*, passive power. Education cannot make *capacity*, but it controls the conditions by which the least or the most can be made of it. — E. L. YOUMANS.

2. *Accept*, to take when offered. *Accept* the place the divine providence has found for you. — EMERSON. *Except*, to leave out or exclude. He could discern clearly enough the folly and meanness of all bigotry *except* his own. — MACAULAY.

3. *Acceptance*, the act of accepting. His *acceptance* of the invitation was prompt. *Acceptation*, the sense in which a word, phrase, etc., is received. It is necessary first to consider the different *acceptations* of the word knowledge. — LOCKE.

4. *Affect*, to influence or change. When we least think it, we may be *affecting* others in their whole destiny. — C. GEIKIE. *Effect*, to bring about or accomplish. The general *effected* a junction of his corps with that of another general.

5. *After*, at a subsequent time; or, following in time.

We look before and *after*,

And pine for what is not. — SHELLEY.

Port *after* stormy seas,

Life *after* death, doth greatly please. — SPENSER.

Afterward, in time following. Nevertheless, *afterward*

it yieldeth the peaceable fruit of righteousness. — Hebrews xii. 11.

6. *Allude*, to refer incidentally, indirectly, or by suggestion. *Mention*, to refer to directly, by name. The speaker adverted to the recent disturbances; he *alluded* to the remissness of certain public officers; though he *mentioned* no name, it was easy to see to whom he referred.

7. *Avocation*, a minor occupation or calling. *Vocation*, a regular calling. Dr. Weir Mitchell is a physician; but his *vocation* of medicine does not prevent him from following the *avocation* of letters.

8. *Beside*, at or by the side of. *Besides*, in addition to. He sat *beside* his ruined house; he had little *besides* it in the world.

9. *Casualty*, the quality of being casual, or accidental. The *casualty* of his visit was only apparent. *Casualty*, a fatal or serious accident or disaster. If they can avoid casualties, they die only of old age. — SWIFT.

10. *Character*, the combination of qualities distinguishing any person or class of persons; especially, admirable and strongly marked qualities lending moral force. His *character* was weak and vacillating, but his wife had *character* in the special sense of that word; her presence in the community was always felt. *Reputation*, the estimation in which a person is held. Then the soldier, . . . seeking the bubble *reputation*, e'en in the cannon's mouth. — SHAKSPERE.

11. *Council*, an assembly of persons convened for consultation or deliberation. *Counsel*. (1) Mutual interchange of opinion; or opinion as the result of consultation. (2) A lawyer engaged to give advice, or to act as advocate in court. The plaintiff's *counsel* held a *council* with his partners in law, and finally gave him, as his best *counsel*, the advice that he should drop the suit; but, as Swift

says, "No man will take *counsel*, but every man will take money." The plaintiff refused to accept the advice, unless the *counsel* could persuade the defendant to settle the case out of court by paying a large sum.

12. *Contemptibly*, in a manner deserving of contempt. He lived in a *contemptibly* penurious way. *Contemptuously*, in a manner showing contempt; disdainfully. The magistrate remarked *contemptuously*, "You call yourselves 'gents.' Well, I consider that a term little better than 'blackguards.'"

EXERCISE 77. (*Written.*) In each of the following sentences the italicized words are correctly used. Try to construct a definition for each italicized word, without consulting the dictionary. After all the definitions are read aloud, the fuller definitions in the dictionary should also be read aloud.

Continual, continuous.

1. A *continual* dropping is a Biblical phrase.
2. A *continuous* dropping would not be a dropping at all. It would be a stream.

Definite, definitive.

1. His directions were *definite*; there was no mistaking them.
2. At last a *definitive* edition of Boswell's *Johnson* has appeared; we can settle all disputes now as to what Boswell really said that Johnson said.
3. Exactly five months before the *definitive* peace between the United States and Great Britain was signed, the treaty with Sweden was concluded. — BANCROFT.

Degrade, demean, debase.

1. Being in disgrace, the captain was *degraded* from his rank.

2. He *demeans* himself sometimes well, sometimes ill.

3. He *debases* [or *degrades*] himself by his profanity.

Dock, wharf.

The ship lay in the *dock*, and we walked down the *wharf* and went aboard.

Fetch, bring.

1. This seat where you and I are sitting needs a back, my boy; please *fetch* me that spruce board.

2. Yes, that's the board. You might *bring* the hammer along.

Funny, odd.

1. It is *odd* that I haven't heard of this before.

2. It is a *funny* sight to see Fido trying desperately to catch his own tail.

Graduate.

The college had to *graduate* him, and therefore he *was graduated* from college; but he was hardly a credit to his alma mater.

Healthy, healthful, wholesome.

Healthful, that is to say *wholesome*, food and climate tend to make a *healthy* man.

Indexes, indices.

1. The book had two *indexes*, one of authors and one of subjects.

2. The *indices* used were ² and ³.

Jewelry, jewels.

His wife wore a great many *jewels*. Her enemies say that he let her do so in order to advertise the stock of *jewelry* at his shop.

Last, latest, preceding.

The *last* page of the novel is done, and it will speedily

be placed upon the market as the very *latest* story of adventure, more thrilling than all the *preceding*.

Less, fewer.

There were *fewer* than twelve cans, and *less* than a gallon in each.

Necessities, necessaries.

If we are driven to it by our *necessities*, we shall be able to find the *necessaries* of life, for these are few.

Observation, observance, remark.

1. His *observation* of the habits of birds was keen.
2. His *observance* of the Sabbath was strict.
3. Johnson's *observations* of men were keen.
4. Johnson's *observations* were made with his eyes; his *remarks*, with his tongue; and Boswell, by recording the *remarks*, recorded the *observations*.

Pell-mell.

He rushed headlong down the street; they all followed *pell-mell*.

People, person.

1. The Chinese are a very old *people*, though less progressive than many younger *peoples*.
2. The room was full of *people*, mostly young *people*, when two elderly *persons* entered.

Prominent, predominant.

There were many *prominent* men in Lincoln's cabinet, but the President was always *predominant* among them.

Proscribe, prescribe.

Society does not *prescribe* the exact height of a man's collar, but it will *proscribe* him if the height of his collar is more than six inches.

Purpose, propose.

1. One can't *propose* unless he proposes something to somebody.
2. One can *purpose* to do a thing, without *proposing* it to any one.

Quantity, number.

A *number* of boys were present and ate a *quantity* of ice-cream and a *number* of large cakes. The *quantity* of cake and ice-cream that can be consumed by a boy is something remarkable.

Replace.

Replace the book on the shelf, else you may lose it and have to *replace* it with a new copy. [The second use is objected to by purists,¹ and would, indeed, deserve disparagement if any other one word meant "to put a substitute in place of."]

Speciality, specialty.

1. Dr. A's *specialty* is nervous diseases.
2. The tendency of our times is to develop in a man whatever *speciality* he is capable of, and to assign him some *specialty* in trade or profession.
3. The *speciality* of Longfellow's style is its simplicity.

Specie, species.

1. He was paid in *specie*, and went away with heavy pockets.
2. By March, 1780, it required forty dollars of paper money to buy one dollar of *specie*.—GILMAN: *American People*.

3. The Concord grape is a variety—developed at Concord, Massachusetts—of the *species labrusca*, or wild northern fox-grape, of the genus *vitis*, of the vine family (*Vitaceæ*).

Unique.

Two years ago there was a collection of the fossils of Solenhofen to be sold in Bavaria—the best in existence, containing many specimens *unique* for perfectness, and one, *unique* as an example of a species (a whole kingdom

¹ *Purist*. A person who is overparticular in maintaining the purity, or correctness, of a language.

of unknown living creatures being announced by that fossil). — RUSKIN.

Venal, venial.

So Jones has been convicted of taking bribes! I did not suspect him of being *venal*. I suppose he thought that the public would not be too hard on him if he was found out. Too many men in a democracy seem to think that venality is, after all, but a *venial* sin.

EXERCISE 78. (*Oral.*) The following sentences exhibit wrong uses of common words. Substitute a more precise expression wherever italics occur; or, if necessary, recast the sentence.

1. a. The surrender was soon *accomplished*.
- b. Prince John *rewarded* the honors of the tournament to the Disinherited Knight.
- c. The Kalmucks were said to be one hundred miles *distance*.
- d. The Kalmucks *acquired* great victories.
- e. The Indians rushed into the fort, *uncontrollable by anyone*.
- f. He planned a scheme to accomplish his *motives* in another way.
- g. Macbeth *startles* when he hears himself addressed as "King that shalt be."
- h. My brother had fallen and had *received a sprained ankle*.
- i. They could not *meet* their rent payments.
- j. The priest attributed the plague to *the refusal of Chryseis*.¹

¹ It will be remembered that Chryseis was the prize of Achilles, and that he refused to give her up.

k. He landed squarely on his feet, *sustaining broken legs* and internal injuries.

2. a. *The whole* of the plants died.

b. At the *eve* of the roof are two small towers.

c. The song of this thrush is not so *unique* as the veery's.

d. The rose is on a long stem which *contains* several thorns and two sprays of leaves.

e. Ohio is noted for its rolling country. Each hill corresponds to *the other* hill.

f. From the top of the bluff you can get very pretty *sights* of the rising moon.

g. Considering the general shape, cast, and outline of the picture, I think it *would represent* a horse.

h. It is a very picturesque cathedral, with all its colored windows and its gray stone, which has small particles that sparkle and make it look very *grand*.

3. a. My ideal boy would be a good rider, a good swimmer, and a good *athlete*.

b. The Americans have general assemblies. This fact *would naturally tend* to increase the spirit of liberty.

c. Our exports to our colonies alone in 1772 amount to about as much as our *whole* exports amounted to in 1704.

d. The majority, almost *the whole* of the colonists, are Englishmen.

e. Zebek-Dorchi won the hearts of the people by his winning *personalities*.

f. Lincoln astonished his hearers with the logic of his *wisdom*.

g. Lincoln astonished his hearers with the *logic* of his wisdom.

h. Lincoln's awkward form and bearing seemed to betray *simplicity*. But he was far from *simple*.

i. Macaulay says that the more civilized a people

become, the more the quality of their poetry *decreases*.

j. Queen Elizabeth, who, *as a whole*, was just to her people, was still held in remembrance by her subjects.

k. Aimless as history may seem to be when viewed from the level on which it is *enacted*, there can be no doubt of the progress made.

l. The Cavaliers fought, not for religion, but for other and mostly lower *motives*.

m. An ideal boy should be able to *meet with* all outdoor sports. He will be honest in all matters that may *occur*.

n. Addison was a gentleman first and a politician *after*.

4. *a.* Our attention is aroused and held in *suspension*.

b. Shakspeare is a very *imaginary* author.

c. Milton has many *transported* Latin constructions.

d. Both poems *bring forth* Gray's love of nature.

e. Pope's essay shows that he had made most human nature a study. *His* selection in our text-book is very satirical.

f. Bergman merely *mentions* a sentence or two concerning the slaughter.

g. The poem shows the author to be not only a *great* but a minute observer of nature.

h. There is *force* in his words, for they seem exactly suited to express the thought. [See *Force*, p. 16.]

EXERCISE 79. (*Oral.*) An expression is said to be *ambiguous* or *equivocal* when it is capable of being understood in more senses than one. An expression is said to be *vague* when its meaning is indistinct, not fully formed. Cer-

tain of the words italicized in the preceding exercise are ambiguous, others are vague, and still others are unmistakable in meaning but unmistakably wrong in application. Select the instances of ambiguity, and the instances of vagueness.

§ 10. **Logical Conformity.**¹—The scrupulous writer avoids not merely those improprieties which reveal ignorance, but those subtler ones which offend a nice sense of logic. He studies the principle of logical conformity.

“The principle,” says Professor Newcomer, “is wide-reaching. . . . It means that a thing must not be treated as a quality, an act as a method, a result as an act, etc. It means that one shall not construct definitions after this fashion: ‘Manumission is to set free.’ It means that one shall not compose such sentences as these: ‘To write a history of my life would be but a list of uninteresting facts,’ ‘A bicycle trip through the mountains is about the pleasantest way to spend a vacation’; for *writing* is not a *list*, and a trip is not a *way*—the one thing is not the other, and no logical mind will affirm that it is.”

¹ The term is Professor A. G. Newcomer's: *Elements of Rhetoric*, p. 215.

Since this book is designed for the use of secondary school students, not for the use of college students, we must not linger over logical distinctions which only a mature and well-trained person can be expected to make; but we have incidentally given some attention to logical conformity in the manner of framing definitions (Exercise 75), and we may profitably examine a few violations of the general principle, such as are constantly found in the papers of secondary school pupils.

EXERCISE 80. (*Oral.*) Point out and correct the lack of logical conformity.

1. The most picturesque landscape I ever saw was so many years ago that I have almost forgotten it.

2. The most beautiful view of the setting sun I ever saw occurred last December.

3. The principal trait in the American character is a fierce love of liberty. This trait is not strange when we study the people more closely.

4. The Americans are descended from England, a liberty-loving country.

5. He was the most venturesome boy of all his comrades.

6. The following incident is the way he swindled Dr. Primrose.

7. Ursula, her assumed name, had now become old and decrepit.

8. Olivia was received by her mother with a cool reception which was quickly dispelled by the vicar.

9. Immediately after the deed, Macbeth becomes timorous; he hears strange sounds, and thinks every voice, movement, or noise is someone come to find him out.

10. The part of the Poet's Corner that has the most thought in it is the wall on our right. Here we find busts of great English poets long since dead.

11. The architecture is very skilful and beautiful. It is spiral shape, and seems to consist entirely of steeples.

12. The building will be one of the finest of any similar structure in this country.

13. This prince was one to whom the term of weakness might be applied.

14. Pope's rhyme-scheme is a mass of mechanical couplets.

15. A summer cannot be spent more happily than to go camping.

16. On each side are two figures represented. One represents an angel, the other a demon.

§ 11. **Idiom.** — An *idiom* is a recognized colloquial or literary construction, often inexplicable by the laws of syntax or of logic, and not to be translated literally into another language.¹ The Dutch say “Dans maar op” (Dance more up) for “Get out.” The Englishman asks after your health by saying “How are you?” The German says, “How do you find yourself?” The Italian asks, “How stands it with you?”

¹ Sometimes, however, the same idiom occurs in two or three related languages. “Wie geht es?” translates literally into “How goes it?”

The Frenchman demands, "How do you carry yourself?"

Well-established English literary idioms are "had rather" for "would rather"; "been to," in "have been to church," "have been to see the animals,"¹ etc.; "whether or no"; "bring about"; "go hard with"; "stick at nothing"; "come by" for "obtain"; "set about"; "in their midst";² "try and help"; "all manner of men";³ "he is the one who."⁴

In any language, the use of prepositions is largely idiomatic. Referring primarily to physical relations, prepositions are often used in speaking of what can neither be seen, touched, nor tasted; and here the choice of preposition must be settled by good usage, for to settle it by logic often passes the bounds of human wit. Logic is, indeed, sometimes useful, and when usage is divided an appeal to logic is desirable. We may say "averse to" or "averse from"; but *averse* is Latin *a* (from) + *versus* (turned), and so logic is in favor of *averse from*. The idiomatic use of adverbs

¹ But not "Where have you been to?"

² But the Biblical usage is "In the midst of them."

³ But "every manner of men" is more grammatical.

⁴ But "it is he who" is in better taste.

also is sometimes amenable to logic. "Seldom or never" has a reasonable meaning; so has "seldom if ever"; but "seldom or ever" means nothing, and should be relegated to oblivion.

It frequently happens that two similar prepositions (or two similar adverbs) acquire very different idiomatic meanings without apparent reason. Such distinctions are valuable, even though arbitrary. "Differ from" means merely "to hold a different opinion from," while "differ with" means "to have a difference with," and often implies some unpleasant warmth of feeling. This distinction is now so well recognized that one might legitimately say to a friend, "I wholly differ from you on this question, but I will not differ with you." Again, "differ from" means "to be different from," a sense not borne by "differ with." We compare one thing *to* another when the two things seem to us alike; but in comparing one thing *with* another, we may find points of difference as well as points of resemblance. "A man is *at fault*," says the Standard Dictionary, "when he chooses wrongly or makes a mistake; he is *in fault* when he has done something blameworthy." The same authority says:

“The phrases *ever so great, little, much, many, etc.*, meaning ‘very’ or ‘exceedingly¹ great,’ etc., may be carefully discriminated from *never so great, little, etc.*, meaning ‘inconceivably great, little,’ etc.” “Sympathy for” means “compassion for”; “sympathy with” means either “compassion for,” or “accord with.”

Blunders in idiom are often made by American students, sometimes through downright ignorance of books, sometimes from indolent habits of translation,² but oftenest through mixing two idioms which in themselves are correct. A perversity of the pen leads us to say, not “Gurth could never suffer his dog to be mistreated,” nor, “Gurth could never bear to see his dog mistreated,” but, “Gurth could not suffer to see his dog mistreated.” It is like that perversity of tongue which leads a man to say, “You may occupew my pie,” or “Look here, fellows, this no longer ceases to be funny,” and which led Shakspeare’s Stephano to cry out, “Every man shift for all the rest, and let no man take care for himself.”

¹ Query. Should not *exceedingly* here be *extremely* ?

² The subject of translation English is not treated in this book, because the burden of correcting translations usually falls to the lot of the instructors in foreign language.

EXERCISE 81: (*Oral.*) Improve the idiom by changing the italicized words.

1. I will now call *upon* Mr. Sumner to speak *upon* this subject. [Use a simpler preposition.]

2. He is not *as* bad as he looks. [After *not*, idiom requires *so* rather than *as*.]

3. The baby had no sooner eaten one cake *when* she began to cry for another.

4. The English had no more than begun the march to Fort Edward *than* they began to notice large numbers of Indians following.

5. Gratiana, *in* whom he has confided some of his plans, is present.

6. I was afraid to shoot at the bear, *in* fear he would attack me.

7. This recital of wrongs aroused much enmity among the Kalmucks *for* Russia.

8. We had a delightful trip last summer, as compared *to* that of the summer before.

9. The venison was such *that* no king ever tasted.

10. The venison was such *which* no king ever tasted.

11. Milton's Satan is chained on the burning lake because of his disobedience *of* God.

12. The parsonage is out of all proportion *with* the church.

13. In the valley are two lakes connected *to* each other.

14. This house is enormous, compared *to* the old one.

15. *To* the side of you you can see the level country.

16. *By* this picture, it is no wonder that Paris stole Helen away.

17. Moloch was actuated by hatred *against* his conqueror.

18. Some argue that Milton was inconsistent *by* accepting a high position under a dictator.

19. There is the same difference *in* the characters of Dante's Lucifer and Milton's Satan that there is *in* all the supernatural characters created by these authors.

20. It is my duty to do my utmost to prevent an alienation *with* America.

21. The murder of an innocent person causes in society hatred *towards* the murderer.

22. The efficiency of this boy *concerning* all branches of work is remarkable.

23. The commerce of the colonies is out of proportion *with* the number of people.

24. My intellect is inadequate *for* this important matter.

25. We must consider again our treatment *toward* the American colonies.

26. Milton's power in writing of the miraculous is in excess *to* Dante's.

27. Macaulay's sentences are very jerky *at* some places.

28. Gray writes in the close proximity *of* nature.

[Also, omit *the*.]

29. The Americans' great legal knowledge, if not combined *to* a peaceful attitude, would prove formidable to England.

30. It is not so much the actual taxing that grieves the people, *but* the fact that they are taxed.

31. We must if possible prevent an estrangement *with* the American colonies.

32. He is different *than* the others.

33. The prince was between two parties: those who hated his suzerain, the Czarina of Russia, and those who *without* the protection of that suzerain would have taken his throne from him.

34. He revenges himself *against* his foe.

35. He wished to know their thoughts *on* what course they were to take.

36. This picture shows the dress of the people during the intervening years *of* 1607-1689. [Change also the order of *years* and *intervening*.]

37. Freedom was *in* the religion of the Puritans. [Use a fuller expression for *in*.]

38. The management of a great department store is infinitely difficult, as compared *to* that of a small shop.

39. He was very fond of his daughter Rebecca, *because* he placed all his money at her disposal.

40. He should be glad of the privilege *to do* so.

41. Many of his maxims are *in use* at the present time.

42. An ideal boy has great tenacity *to do* the right things.

43. Oubacha was powerless *of staying* the flight.

44. Large buttresses stand out, and between each *one* is a window.

45. The doctor told him that *when* he was sick *to come* to the office.

46. His mother woke John and told him his father was sick and *for him* to go for the doctor.

47. About this time the Whigs *became* more *in* power.

48. It *did not take* long before more misfortunes happened.

49. He was *greatly* envious of the young prince.

50. The Puritans were learned only in the Bible; the Cavaliers were *more* educated and more finely polished.

51. He was the son of the former king, and was more or less popular. [The idiom is too vague.]

52. There has been more or less conversions this winter. [The grammar is correct—"more or less" takes a singular verb; but the sentence is awkward and vague.]

53. There are three things *to do* with this spirit of

liberty: first, to make it harmless by removing the causes of complaint; secondly, to prosecute it as criminal; thirdly, to submit to it as necessary.

54. Addison, though a man of strong character, did not *pursue* his Whig convictions so far as to make himself hated by the Tories.

55. The guide's account showed several remarkable *discrepancies* from the Indians.

56. Macaulay says that the Comus and the Samson Agonistes are of a different type, but have many points in common. [The idiom "of a different type" for "of different types" is sometimes found (*e.g.* p. 79), but is often ambiguous.]

EXERCISE 82. (*Written.*) Revise thoroughly the wording of your five themes, freeing it from vulgarisms, colloquialisms, and faults of idiom, and increasing the precision of choice.

§ 12. **Repetition.** — In our study of sentence-structure we found that repetition of words, especially of prepositions, is often necessary in order to secure clearness, and sometimes advisable for the sake of emphasis or coherence. We must however face the fact that repetition is unpleasing to the ear and to that inward sense which requires variety in style.

Repetition is often necessary if only because synonyms are often lacking. This is the case in technical treatises. The writer on

rhetoric must employ such words as "sentence," "paragraph," "emphasis," "coherence," until both he and his reader are heartily sick of them. In general, it is doubtless better to be tedious than to be misunderstood ; but whenever it is possible to avoid repeating it is well to do so. We may find synonyms, or we may substitute pronouns for nouns, or we may recast the sentence so as to lessen the necessary number of repetitions. In the case of verbs, there is the temptation of substituting "do" or "done" to excess. Never use "do" or "done" for a repeated verb without considering whether the verb itself would not, on the whole, sound better.

EXERCISE 83. (*Oral.*) In the following vary the overworked words as much as possible. Permit repetition only when it is necessary for clearness.

1. I almost missed the train, and in the rush for the train I came in collision with a man who was coming from the direction of the train, but I managed to catch the train.

2. At the shock of meeting, only one of the party parted unharmed. . . . No new champion dared to try his skill, and the patience of the audience was sorely tried by the inactivity. The knight then backed his horse back to the end of the lists.

3. Adobe mud is placed on the boards which cover the dugout, giving it a cone-shaped top, which does not give it a very showy appearance.

4. The corridor and rooms of this house are large and roomy. There are a great many windows in the house. This house is the most noticeable house in the village. It stands a little way away from the church.

5. After we defeated them they got mad. After a while they got up on a barn and began to throw stones at us. We then got the hose and got them so wet that they gave up.

6. As you glance along the river you see many picturesque places. When you look about halfway between the place where you are and the cathedral, you see a large place with trees on it. In the centre of this place is a great tree blown down by the wind.

7. Burke shows how rapidly the colonies have grown and how important their trade is. Having shown this he proceeds to show their character. Here he ably shows how the American spirit of liberty has come to exist.

8. She looks as if she wanted to go back to her home, as she looks sad. The castle where she is held is on a lake, and there is no wind, as the waters are smooth.

9. Driving from the hotel to the falls, you come after about a mile to the first falls, where the river falls about a hundred feet, while farther on are the second falls, over twice as high as Niagara.

10. This picture is apt to impress one as a very old picture, painted by a painter who lived many years ago, because of the method of sowing and the general appearance.

11. Milton was one of those rare men—a good man.

12. The man rides one of the horses horseback, and has the other horse alongside of him. It seems as if some of the horses had become frightened by something

and raised a confusion in the crowd. I think from the looks of this picture that this horse-fair must have been a country horse-fair, because the surroundings make it look as if they were in the country.

13. I think the committee selected to select the topics for the class to write upon, should be careful not to select too many topics on one subject, since the nature of one student differs from that of another. I think that the few who are not satisfied with the topics the committee have selected, should be required to select and hand in a list of topics on which they would like to write.

14. There are two distinct stories running through *The Merchant of Venice*; the story of the pound of flesh and the story of the caskets. These stories run parallel to each other through the play, as far as the third act, where the story of the caskets is ended by the choice of Bassanio. But from here a new story, the story of the rings, commences, and runs through the rest of the play, crossing the story of the pound of flesh and finally taking the place of this story.

EXERCISE 84. (*Written.*) Revise the diction of your five themes with regard to the repetition of words. Avoid unnecessary repetition, but also avoid the excessive use of "one" and "do" as substitutes for repeated nouns and verbs.

§ 13. **Acquisition of Vocabulary.** — It is possible to have ideas without having words in which to express them. Miss Helen Keller¹ had plenty of ideas before anyone taught her

¹ See the *Century Magazine* for November, 1896, for an English theme by Miss Helen.

the words for them. The painter trains himself to express ideas in paint; the sculptor, in stone. The inventor expresses ideas in machinery. Because words, however, are the commonest means of expression, it is desirable that one should know as many as possible. A person who has ideas will indeed be able to communicate them in some rough-and-ready form of speech; will use a poor word if he cannot think of a good one, and by hook or crook will manage to be understood. But an unread, untrained man trying to communicate some fine shade of thought is commonly a sorry sight, no matter how clever his mind may be.

On the other hand, it is possible to know words without knowing what they stand for. Some persons of quick verbal memory pick up phrases readily, and utter them glibly, with little sense of their meaning. Gratiano, of Shakspeare's drama, "spoke an infinite deal of nothing, more than any man in Venice." Such persons as he have given ground for the sarcastic remark that language is the art of concealing thought. The use of meaningless phrases, and the use of words without a care to their exact meaning, is one danger that besets the student of composition. The boy

who fluently remarks that he recently lost his little *saturnine* (meaning *canine*, i.e. *dog*); the lady, Mrs. Malaprop, who walks through Sheridan's play, saying, "You go first, and we'll *precede* you"; the man, Launcelot Gobbo, who enlivens *The Merchant of Venice* with such remarks as that "his suit is *impertinent* to himself," — these people need a book of synonyms. Unless a writer is sure that he knows definitely the meaning of the word that his pen is about to trace, he would much better stay his hand.

Though one mind may have thoughts but lack their names, and though another may have the names but lack the notions for which they stand, yet both thoughts and words are indispensable to the writer. A general recipe for getting ideas is hardly easier to give than a recipe for being great, or for having blue eyes, or for being liked by every one. Thoughts are had through new experiences, new acquaintanceships, new sights; through hard thinking, through hard reading, — in short, through living. "If it were only for a vocabulary," says Emerson, "the scholar would be covetous of action. Life is our dictionary. Years are well spent in country labors; in town; in the insight into trades and manufactures; in frank inter-

course with many men and women ; in science ; in art ; to the one end of mastering in all their facts a language by which to illustrate and embody our perceptions. I learn immediately from any speaker how much he has already lived, through the poverty or the splendor of his speech. Life lies behind us as the quarry from whence we get tiles and copestones for the masonry of to-day. This is the way to learn grammar. Colleges and books only copy the language which the field and the work-yard made." Mr. Henry James, the eminent novelist, gives a direction for being a good novelist : *Try to be one of those people on whom nothing is lost.* The student who is eager to know as much as possible of what is worth knowing in life, and is devoured with curiosity to learn the name of everything, is sure to acquire both new ideas and new words.

It is nevertheless not to be denied that to some extent ideas can be bred by the study of the mere words. How true this is appears when it is remembered that words are the embalmed thoughts of men. A study of such a list as the Curious Words given in the preceding chapter cannot but add to the student's mental stores. Thackeray, it is said, used to

read the dictionary before he composed. It may be presumed that the habit used not merely to acquaint him with new words, but to arouse his mind and set it to fashioning new thoughts. The attempt to discriminate between words that mean nearly, not quite, the same thing, results in a distinct gain in thought, and in power of thought. It is probable that no two words have exactly the same sense ; to discover the difference enriches the discoverer's store of knowledge, and develops one of the highest mental powers. A command of words not merely affords relief from the pain of dumbness, not merely loosens the tongue ; it aids reasoning. Thinking proceeds more securely the moment a hazy notion is given definite shape in the right word. Indeed, the mere search for the right word is always a means of clearing up the thought. To be tortured in mind by inability to find the unique phrase sometimes means a mere fault in verbal memory ; as often it means vagueness of thinking.

Acquisition of ideas furthers acquisition of words, and *vice versa*. To be poor in thoughts or to be poor in language — either means failure for a writer.

Of all the 200,000 words in our language, probably no one man would understand one-half if he saw them, undefined, in a dictionary. Just how large a man's reading vocabulary can be is not known. Professor Holden, the astronomer, found that his own was about 33,000 words. It is likely that 25,000 words is not an unusual number for an educated person to understand. But the *reading* or *passive* vocabulary is very different in size from the *writing* or *active* vocabulary. To remember the sense of a word when it is seen is far less difficult than to recall the word whenever its meaning rises dimly in the mind. A little child has but one set of words—an active vocabulary; it makes oral use of all the expressions it knows. But the older person reads so much that he comes to recognize myriads of words that rarely rise to his lips or find their way to his pen. There is inevitably a widening gap between the expressions he can recognize and those he can employ. That this should be so is in part desirable. A person of fourteen or sixteen or eighteen must learn to understand many expressions that are too bookish for his own uses. The word *temerarious*, for instance, is needed once where its unpretentious cousin,

rash, is needed a score of times. With some words the young writer needs only a speaking acquaintance ; others are good friends that, in Hamlet's phrase, he should buckle to his soul with hoops of steel. But if a person can transfer some part of his reading vocabulary into his writing vocabulary, he will be much benefited by so doing. There is probably no reason why a freshman should not enter college master of a writing vocabulary of 5000 words, and a reading vocabulary of 15,000. Shakspere's works contain about 15,000 different words, the King James version of the Bible fewer than 6000.

"It would be absurd," says Professor A. S. Hill, with characteristic good sense, "for a boy to have the desirableness of enlarging his vocabulary constantly on his mind ; but if he avails himself of his opportunities, in the school-room or out of it, he will be surprised to find how rapidly his vocabulary grows." Doubtless, however, the matter must receive some definite attention, if the best results are to be secured. In the rest of this chapter particular methods of acquiring new words and senses of words will be considered.

It will be found helpful to buy a strong

blank-book of convenient size, and to copy into this every new word that seems to the student available for his writing; not every new word he meets, for some will impress him as too bookish, but those which appear to express happily some idea that has lain unnamed in his mind. Usually the best way is to look up the meaning when the word is come upon. When, however, a tale or poem or essay is being read for its general theme, or for its literary construction, it is often desirable to underline each new word, leaving the meaning to be investigated a little later. The book should receive many contributions from other sources than literature. The conversation of educated persons, the discourse of the lecturer, the speech of plain men who have used words with meaning in the real business of life — all these should be laid under contribution.

A writer owes it to himself and to the reader to get all the service he legitimately can out of common words, because in the end so doing spares both persons a vast deal of unnecessary labor.¹ Examine a handful of the well-worn counters of speech, — such words as *poor*, *heavy*,

¹ The French are particularly scrupulous in this matter; no other modern writers are so exact and effective as the

thin, best, full, manner, sense, deep, sweet. They are like dull pebbles brought home from the beach. But dip them back into the brine of a good book, and they become gems. The words specified above appear in a paragraph of Mr. W. D. Howells: "I followed Irving, too, in later reading, but at haphazard, and with other authors at the same time. I did my poor best to be amused by his *Knickerbocker History of New York*, because my father liked it so much, but secretly I found it heavy; and a few years ago when I went carefully through it again, I could not laugh. Even as a boy I found some other things of his up-hill work. There was the beautiful manner, but the thought seemed thin; and I do not remember having been much amused by *Bracebridge Hall*, though I read it devoutly, and with a full sense that it would be very *comme il faut* to like it. But I did like the life of Goldsmith; I liked it a great deal better than the more authoritative life by Forster, and I think there is a deeper and sweeter sense of Goldsmith in it."¹

French in their use of the simpler resources of language. Madame de Staël went to the extreme of saying, "There is no surer sign of barrenness of thought than coining new words."

¹ *My Literary Passions*, p. 32.

Observe the various duties that the plainest words were persuaded into doing for Shakspeare. With him the word *old* applies to widely different things: *old arms, old beard, old limbs, old eyes, old bones, old feet, old heart, old wrinkles, old wit, old care, old woe, old hate, old custom, old days*. What does each of these phrases mean? He is fond of contrasting simple words; thus, "He'll take his *old* course in a country *new*."

Note how many abstract ideas in Shakspeare are contented with the word *heavy*, which ordinary people apply merely to coal, lead, and such uninspiring commodities: *heavy accent, heavy news, heavy sin, heavy act, heavy task, heavy day, heavy hour, heavy gait, heavy leave, heavy message, heavy summons*. Explain what each means.¹

Similarly there are *light gifts, light behavior, light heart, light loss, light of foot, light wings, light foam*. Another drudge of a word, *thick*, learns new and pleasanter tasks of the great poet: *thick sight, thick perils, thick in their thoughts, thick sighs, thick slumber*. Explain each of these phrases. Opposed to *thick* is

¹ In case of doubt, consult Bartlett's *Shakespeare Concordance*.

thin: *thin air, thin drink, thin and slender pittance*. These are the things that Shakspeare calls *high*: *high deeds, high descent, high desert, high designs, high disgrace, high exploits, high feats, high good trim, high heaven, high hope, high perfection, high resolve, high reward*. One more word, *golden*. Poets have often applied it to physical objects. Shakspeare, too, speaks of the sun "Kissing with golden face the meadows green," and of "This majestic roof fretted with golden fire." But elsewhere he applies the adjective exquisitely to things that cannot so directly be called golden. Thus: "A golden mind stoops not to shows of dross." ". . . wear a golden sorrow."

"Golden lads and girls all must,
As chimney sweepers, come to dust."

"Nestor's golden words." Explain each of these uses. Of course many of these figurative expressions are too poetical by far for the prose of high school students. Nevertheless, many others would be appropriate in the manuscript of any person — for instance, *high designs, high deeds, high exploits, high resolve*. Such uses as these can be cultivated to the enrichment of the vocabulary.

EXERCISE 85. (*Written.*) Each of the following adjectives applies primarily to physical objects, that can be seen, or heard, or touched, or tasted. But each is often raised to a higher use, being made to name some quality of character, or some other abstract idea. Take the adjectives one by one, and under each write in class as many abstract words as you think can properly be modified by the given adjective. Thus the adjective *fine*, which is used of such physical objects as *sand, cloth, particles*, may also apply to *courage, sense of honor, presence, phrases, words, deeds*.¹

1. Sweet. 2. Sour. 3. Bitter. 4. Soft. 5. Hard.
 6. Smooth. 7. Rough. 8. Delicious. 9. Insipid. 10. Cold.
 11. Freezing. 12. Icy. 13. Burning. 14. Chilly. 15. Blue.
 16. White. 17. Black. 18. Gray. 19. Brown. 20. Green.
 21. Dark. 22. Shadowy. 23. Misty. 24. Cloudy.
 25. Windy. 26. Stormy. 27. Transparent. 28. Blunt.
 29. Sharp. 30. Keen. 31. Dull. 32. Fragrant. 33. Malodorous.
 34. Shining. 35. Beaming. 36. Glowing.
 37. Glittering. 38. Blazing. 39. Hazy. 40. Brilliant.
 41. Muddy. 42. Rippling.

There is no better means of making the memory yield up the words which it has formerly

¹ It may be found desirable to assign only a part of the words to each student, the results to be read before the class and discussed.

caught, than translation. Professor A. S. Hill quotes the reported words of Rufus Choate: "Translation should be pursued to bring to mind and to employ all the words you already own, and to tax and torment invention and discovery and the very deepest memory for additional, rich, and admirably expressive words."¹ Every lesson in translating is a lesson in self-expression. Professor Carpenter testifies² that the Latin-trained boys entering scientific schools are remarkably superior in power of expression to those not so trained; and his testimony is confirmed by the experience of many other teachers.

To the habit of learning by heart, many a person is indebted not merely for high thoughts that cheer hours of solitude, but for command of words. The degree to which the language of modern writers is derived from a few great authors is startling. Shakspeare's phrases are a part of the tissues of every man's speech to-day. Such writers as Charles Lamb bear Shakspeare's mark on every page. The language of the King James version of the Bible is echoed in modern English prose and poetry. It formed

¹ *Foundations of Rhetoric*, p. 171.

² *Advanced Exercises*, p. 41.

styles so unlike as those of Bunyan, Ruskin, and Abraham Lincoln. Most teachers would declare that a habit of learning Scripture by heart is of incalculable value to a student's English. In the Authorized Version, and to almost as great an extent in the Revised Version, the Anglo-Saxon element and the Latin are both present in marvellous effectiveness.¹

EXERCISE 86. (*Oral.*) Whatever help one's style is to receive from learning by heart will come naturally through one's study of literature. But so many of the strongest words in the language, particularly the Saxon words, have been treasured up in the homely sayings of the people, that I have ventured to suggest a list of proverbs for learning. Just how many of these it may be advisable for a given pupil to retain in mind is a matter to be decided by the instructor. Certainly each student will do well to learn a score of those that seem to him best worth remembering. Each saying preserves some fine word in some natural context, a fact that will make the word far easier to recall than it would be if acquired as

¹ For particular passages, etc., see Professor A. S. Cook's *The Bible and English Prose Style*.

an isolated term. Not more than ten or fifteen minutes a day ought to be given to the memory work.

ENGLISH PROVERBS.¹

- A brave retreat is a brave exploit.
 A carper can cavil at anything.
 A carrion kite will never make a good hawk.
 A child is better unborn than untaught.
 A custom more honored in the breach than in the observance.
 A dogmatical tone, a pragmatismal pate.
 A diligent scholar and the master's paid.
 A dog's life, hunger and ease.
 A dwarf on a giant's shoulders sees farther of the two.
 A fair field and no favor.
 A fault confessed is half redressed.
 A fine new nothing.
 A fool always comes short of his reckoning.
 A fool will not be foiled.
 A forced kindness deserves no thanks.
 A good cause makes a stout heart and a strong arm.
 A good name keeps its lustre in the dark.
 A grain of prudence is worth a pound of craft.
 A great city, a great solitude.
 A honey tongue, a heart of gall.
 A man may buy gold too dear.
 A man must sell his ware at the rates of the market.
 A man never surfeits of too much honesty.
 A nod for a wise man, and a rod for a fool.
 A penny saved is a penny got.

¹ Hundreds of others will be found in Hazlitt's *English Proverbs*.

A wicked book is the wickeder because it cannot repent.

A wager is a fool's argument.

All complain of want of memory, but none of want of judgment.

All the craft is in the catching.

An unpeaceable man hath no neighbor.

Antiquity is not always a mark of verity.

As wily as a fox.

Better lose a jest than a friend.

Better to go away longing than loathing.

By ignorance we mistake, and by mistakes we learn.

Children are certain cares, but uncertain comforts.

Clowns are best in their own company, but gentlemen are best everywhere.

Conscience cannot be compelled.

Cutting out well is better than sewing up well.

Danger and delight grow on one stock.

Decency and decorum are not pride.

Different sores must have different salves.

Dexterity comes by experience.

Do not spur a free horse.

Even reckoning makes long friends.

Every age confutes old errors and begets new.

Every man hath a fool in his sleeve.

Faint praise is disparagement.

Force without forecast is of little avail.

From fame to infamy is a beaten road.

Great businesses turn on a little pin.

Great spenders are bad lenders.

He is lifeless that is faultless.

Heaven will make amends for all.

Let your purse be your master.

Idleness is the greatest prodigality in the world.

Ignorance is a voluntary misfortune.

It is a wicked thing to make a dearth one's garner.

Lean liberty is better than fat slavery.

Self-love is a mote in every man's eye.

Sloth is the key to poverty.

Some sport is sauce to pains.

Subtlety set a trap and caught itself.

Temporizing is sometimes great wisdom.

The goat must browse where he is tied.

The poet, of all sorts of artificers, is the fondest of his works.

The prick of a pin is enough to make an empire insipid.

The purest gold is the most ductile.

There's a craft in daubing.

Thrift is good revenue.

Too much consulting confounds.

Truth needs not many words, but a false tale a large preamble.

Truths too fine-spun are subtle fooleries.

Upbraiding turns a benefit into an injury.

Use your wit as a buckler, not as a sword.

What God made, he never mars.

When honor grew mercenary, money grew honorable.

Where vice is, vengeance follows.

A synonym is a word that means the same or nearly the same thing as some other word. Our language, from its composite nature, is peculiarly rich in synonyms. In hundreds of cases English has absorbed both the Saxon and the French or Latin word for a given idea. Nearly always in such cases one of the words has acquired a distinctly different shade of meaning from the other. Indeed, one of the

words is sure to acquire a slightly different *value*, from its associations or from its sound. While it may roughly be said that there are words which mean the same thing, yet for the really careful writer there are no synonyms.

In another sense there are many people who seem to have no synonyms. You have doubtless known persons who lacked all means of differentiating praise — persons who applied the same adjective to everything, from a pin to the solar system. There are the people who find everything either *nice* or *not nice*; the people who eat *elegant soups* and sigh at *elegant sunsets*; the people who have *jolly times*, *jolly canes*, *jolly excuses*. To the *nice* group, the *elegant* group, and the *jolly* group, may be added the *lovely* group, and many others.

EXERCISE 87. (*Oral.*) Apply several adjectives of praise to each of the following: soup, sunset, poodle, lady, moon, time (*e.g.* meaning an excursion), silk, opera, book-binding, gown, face, mountain, box of sweets, ice-cream, disposition, story, manner, soul, fan, perfume, roses, piano-playing, sermon, editorial or leader, critique.

GROUPS OF SYNONYMS¹

Below are many groups of synonyms. The words here chosen are such as may properly appear in the work of any high school student, *if there is need of them to express the student's meaning*. Methods of studying the list are given later.

Abandon, cast off, desert, forswear, quit, renounce, withdraw from.

Abate, decrease, diminish, mitigate, moderate.

Abhor, abominate, detest, dislike, loathe.

Abiding, enduring, lasting, permanent, perpetual.

Ability, capability, capacity, competency, efficacy, power.

Abolish, annul, eradicate, exterminate, obliterate, root out, wipe out.

Abomination, curse, evil, iniquity, nuisance, shame.

Absent, absent-minded, absorbed, abstracted, oblivious, preoccupied.

Absolve, acquit, clear.

Abstemiousness, abstinence, frugality, moderation, sobriety, temperance.

Absurd, ill-advised, ill-considered, ludicrous, monstrous, paradoxical, preposterous, unreasonable, wild.

Abundant, adequate, ample, enough, generous, lavish, plentiful.

Accomplice, ally, colleague, helper, partner.

¹ For reference: Fallows, *100,000 Synonyms and Antonyms*; Roget, *Thesaurus*; Fernald, *Synonyms, Antonyms, and Prepositions*.

Active, agile, alert, brisk, bustling, energetic, lively, supple.

Actual, authentic, genuine, real.

Adept, adroit, deft, dexterous, handy, skilful.

Address, adroitness, courtesy, readiness, tact.

Adequate, competent, equal, fitted, suitable.

Adjacent, adjoining, bordering, near, neighboring.

Admire, adore, respect, revere, venerate.

Admit, allow, concede, grant, suffer, tolerate.

Admixture, alloy.

Adverse, disinclined, indisposed, loath, reluctant, slow, unwilling.

Aerial, airy, animated, ethereal, frolicsome.

Affectation, cant, hypocrisy, pretence, sham.

Affirm, assert, avow, declare, maintain, state.

Aged, ancient, antiquated, antique, immemorial, old, venerable.

Air, bearing, carriage, demeanor.

Akin, alike, identical.

Alert, on the alert, sleepless, wary, watchful.

Allay, appease, calm, pacify.

Alliance, coalition, compact, federation, union, fusion.

Allude, hint, imply, insinuate, intimate, suggest.

Allure, attract, cajole, coax, inveigle, lure.

Amateur, connoisseur, novice, tyro.

Amend, better, mend, reform, repair.

Amplify, develop, expand, extend, unfold, widen.

Amusement, diversion, entertainment, pastime.

Anger, exasperation, petulance, rage, resentment.

Animal, beast, brute, living creature, living organism.

Answer, rejoinder, repartee, reply, response, retort.

Anticipate, forestall, preclude, prevent.

Apiece, individually, severally, separately.

Apparent, clear, evident, obvious, tangible, unmistakable.

Apprehend, comprehend, conceive, perceive, understand.

Arraign, charge, cite, impeach, indict, prosecute, summon.

Arrogance, haughtiness, presumption, pride, self-complacency, superciliousness, vanity.

Artist, artificer, artisan, mechanic, operative, workman.

Artless, boorish, clownish, hoidenish, rude, uncouth, unsophisticated.

Assent, agree, comply.

Assurance, effrontery, hardihood, impertinence, impudence, incivility, insolence, officiousness, rudeness.

Atom, grain, scrap, particle, shred, whit.

Atrocious, barbaric, barbarous, brutal, merciless.

Attack, assault, infringement, intrusion, onslaught.

Attain, accomplish, achieve, arrive at, compass, reach, secure.

Attempt, endeavor, essay, strive, try, undertake.

Attitude, pose, position, posture.

Attribute, ascribe, assign, charge, impute.

Axiom, truism.

Baffle, balk, bar, check, embarrass, foil, frustrate, hamper, hinder, impede, retard, thwart.

Banter, burlesque, drollery, humor, jest, raillery, wit, witticism.

Beg, plead, press, urge.

Beguile, divert, enliven, entertain, occupy.

Bewilderment, confusion, distraction, embarrassment, perplexity.

Bind, fetter, oblige, restrain, restrict.

Blaze, flame, flare, flash, flicker, glare, gleam, gleaming, glimmer, glitter, light, luster, shimmer, sparkle.

Blessed, hallowed, holy, sacred, saintly.

Boasting, display, ostentation, pomp, pompousness, show.

Brave, adventurous, bold, courageous, daring, dauntless, fearless, gallant, heroic, undismayed.

Bravery, coolness, courage, gallantry, heroism.

Brief, concise, pithy, sententious, terse.

Bring over, convince, induce, influence, persuade, prevail upon, win over.

Calamity, disaster, misadventure, mischance, misfortune, mishap.

Candid, impartial, open, straightforward, transparent, unbiassed, unprejudiced, unreserved.

Caprice, humor, vagary, whim.

Candor, frankness, truth, veracity.

Caricature, burlesque, parody, travesty.

Catch, capture, clasp, clutch, grip, secure.

Cause, consideration, design, end, ground, motive, object, reason, purpose.

Caution, discretion, prudence.

Censure, criticism, rebuke, reproof, reprimand, reproach.

Character, constitution, disposition, reputation, temper, temperament.

Characteristic, peculiarity, property, singularity, trait.

Chattering, garrulous, loquacious, talkative.

Cheer, comfort, delight, ecstasy, gaiety, gladness, gratification, happiness, jollity, satisfaction.

Churlish, crusty, gloomy, gruff, ill-natured, morose, sour, sullen, surly.

Class, circle, clique, coterie.

Cloak, cover, gloss over, mitigate, palliate, screen.

Cloy, sate, satiate, satisfy, surfeit.

Commit, confide, consign, intrust, relegate.

Compassion, forbearance, lenience, mercy.

Compassionate, gracious, humane.

Complete, consummate, faultless, flawless, perfect.

Confirm, corroborate.

Conflicting, discordant, discrepant, incongruous, mismatched.

Confused, discordant, miscellaneous, various.

Conjecture, guess, suppose, surmise.

Conscious, aware, certain.

Consequence, issue, outcome, outgrowth, result, sequel, upshot.

Continual, continuous, incessant, unbroken, uninterrupted.

Credible, conceivable, likely, presumable, probable, reasonable.

Customary, habitual, normal, prevailing, usual, wonted.

Damage, detriment, disadvantage, harm, hurt, injury, prejudice.

Dangerous, formidable, terrible.

Defame, deprecate, disparage, slander, vilify.

Defile, infect, soil, stain, sully, taint, taruish.

Deleterious, detrimental, hurtful, harmful, mischievous, pernicious, ruinous.

Delicate, fine, minute, refined, slender.

Delightful, grateful, gratifying, refreshing, satisfying.

Difficult, laborious, toilsome, trying.

Digress, diverge, stray, swerve, wander.

Disavow, disclaim, disown, recall, renounce, repudiate, retract.

Dispose, draw, incline, induce, influence, move, prompt, stir.

Earlier, foregoing, previous, preliminary.

Effeminate, feminine, womanish, womanly.

Emergency, extremity, necessity.

Empty, fruitless, futile, idle, trifling, unavailing, useless, vain, visionary.

Erudition, knowledge, profundity, sagacity, sense, wisdom.

Eternal, imperishable, interminable, perennial, perpetual, unailing.

Excuse, pretence, pretext, subterfuge.

Exemption, immunity, liberty, license, privileg .

Explicit, express.

Faint, faint-hearted, faltering, half-hearted, irresolute, languid, listless, purposeless.

Faithful, loyal, staunch, trustworthy, trusty.

Fanciful, fantastic, grotesque, imaginative, visionary.

Folly, imbecility, senselessness, stupidity.

Fling, gibe, jeer, mock, scoff, sneer, taunt.

Flock, bevy, brood, covey, drove, herd, litter, pack.

Fluctuate, hesitate, oscillate, vacillate, waver.

Grief, melancholy, regret, sadness, sorrow.

Hale, healthful, healthy, salutary, sound, vigorous.

Ignorant, illiterate, uninformed, uninstructed, unlettered, untaught.

Impulsive, involuntary, spontaneous, unbidden, voluntary, willing.

Indispensable, inevitable, necessary, requisite, unavoidable.

Inquisitive, inquiring, intrusive, meddling, peeping, prying.

Intractable, perverse, petulant, ungovernable, wayward, wilful.

Irritation, offence, pique, resentment.

Probably, presumably.

Reliable, trustworthy, trusty.

Remnant, trace, token, vestige.

Requite, repay, retaliate, satisfy.

EXERCISE 88. The study of synonyms cultivates discrimination. But as a study for the purpose of widening the active vocabulary it

must be judiciously limited. If one turns to a book of synonyms, one finds on many a page some score of words meaning nearly the same thing. Many of these words are unusual, out-of-the-way expressions, to use which would make a man sound like a prig. Even in the list above some words are simpler, and therefore more desirable, than others. *The class should first examine the entire list, underlining carefully the simpler words in each group.*

EXERCISE 89. A. (*Oral.*) The underlining finished, the groups may further be studied with a view to discriminating the various terms. Fifteen minutes a day is enough to devote to this work, and in some cases it may be best to examine minutely only a part of the list, leaving the rest to be used for reference.

EXERCISE 89. B. (*Written.*) Each group should be taken up in turn and discussed by the class after the meanings of unfamiliar words have been looked up in the dictionary. The force of each word *as a synonym of the others in its group* should be brought out by written illustrative sentences. The differences in meaning should be talked about until they are thoroughly understood.

EXERCISE 90. (*Oral.*) Study an assigned number of groups, and pick out the word which seems to have the most general meaning, the word which, more than any other, includes the remaining members of the group. Thus, in the series *Actual, authentic, genuine, real*, the last is the most general term. *Real* applies to a larger number of things than any of its synonyms.

EXERCISE 91. (*Oral.*) Study an assigned number of groups, and say what idea the members of each have in common, and, if possible, what additional idea each member has. Thus, *Adept, adroit, deft, dexterous, handy, skilful*, each have the idea *skilful*. *Adept* means skilful in some art or occupation. *Adroit* means skilful with the hand, or with the mind — *e.g.* tactful. *Deft, dexterous* usually mean skilful with the hand; *deft* refers to movements of the fingers, *dexterous* to quick motions, as of the hand. *Handy* means skilful at manual exercises.

EXERCISE 92. (*Oral.*) One member of each group should be pronounced, and the student asked to give from memory the other members.

EXERCISE 93. (*Oral.*) Only one part of speech is represented in each group. The

student should be asked to give corresponding parts of speech. Thus, the adjective series *Actual, authentic, genuine, real*, yields the adverbs *actually, authentically, genuinely, really*, and the nouns *actuality, authenticity, genuineness, reality*.

EXERCISE 94. (*Written.*) Revise the diction¹ of your five themes with a view to improving the range and choice of synonyms.

§ 14. **Values.** — Every word has a primary stylistic value, given it by the context in which it is used, and a secondary stylistic value, derived from the previous associations it has borne as a word for the reader. Very often the primary value is so strong that the slight secondary value is forgotten or annulled. Take the word *gone*; its intrinsic associations are not strong; all depends on the context. "Supper is ready; the party has gone down," is a sentence in which *gone* has no particular force; but "The ship has gone down!" gives *gone* a tremendous significance. On the other hand, the secondary meaning of a word like *beast* is very strong.

¹ Diction — the choice of words as governed by the principles of art.

Now, a knowledge of all the secondary meanings in the world will not make a man a powerful writer unless clear thought or vivid emotion is present to marshal his words. But — to change the figure — a writer must know the exact value of each tool. If two expressions apparently mean the same thing — *father* and *male parent*, for example — he must understand when it is best to use the one expression, when the other.

Suppose it were desired to make clear to a friend how a sunset looked — a difficult task. One would hardly succeed if one had no better words to offer than the general terms *clouds*, *beautiful*, *lovely*, *bright*. The friend, if he cared to know, would insist on specific words: What kind of beauty? was it quiet beauty, or awful beauty, or picturesque beauty? What kind of brightness? was it redness? If so, was the sky blood-red, or merely pink? What kind of clouds? — great masses of storm cloud, or high frozen clouds, or mottled “mackerel” clouds? To be clear, then, words must be specific enough to give the idea intended. Just how specific they should be depends on the audience. They must be familiar to the hearer or reader, if they are to be understood without explana-

tion. All audiences would understand the general term *tool*; all would understand the genus name *saw*, which specifies a kind of tool. But many would not understand the species name *rip-saw*, for to most people *rip-saw* is a technical term. In choosing specific words a line should be drawn between common terms and technical terms, the latter not to be employed without explanation, except in addressing special audiences.

Specific words are forcible as well as clear. Feelings are roused by the thought of a particular object, not of a class name. *Flower* is a class name; it does not move one. *Clover* is a specific name; it calls back the old farm, the old friends, the old joys and sorrows. No word will really interest the reader unless he has previously used it or heard it in association with his feelings. The word *contusion* means something forcible to a doctor, but not to a boy, for the latter never used it. But say *bruise* — which means exactly the same thing. That is forcible to the boy. It feelingly reminds him of emotional experiences.

Pick out from these words those that are in themselves forcible to all: paternal solicitude, fatherly care; home, domicile; altruism, un-

selfishness. You see at once that certain of these words get their force from the long associations of childhood. In childhood we use the simpler words of the language, those that are derived from the Anglo-Saxon mother-tongue. Anglo-Saxon words are usually forcible. Compare p. 255.

Skilful writers study the secondary meaning of specific words intently. Tennyson would try over and over again for the one adjective or adverb that should bear exactly the suggestion he wished. A great prose writer like Lincoln — great in certain very high qualities, though not in quantity or variety of writing — has a profound instinct of the degree of force each common word bears to the common reader. Some women are so delicately constituted that particular words not naming color or odor still suggest to them particular colors or odors. That seems strange, but when we stop to think how full the world is of symbols for our feelings, and how closely our feelings are woven about the objects of nature, it is not beyond belief. One smiles when a woman says, as a woman recently did say, in *The Book Buyer*, that the names of certain plants invariably suggest certain authors to her; yet it is easy to see what she

means in declaring that "gentian" and "moss rose" remind her of Hawthorne, "edelweiss" and "celery" of Emerson, "smilax" and "frost flower" of Bryant.

We found that most specific words are of Anglo-Saxon origin. Most general words are of Latin origin. Both these statements are only roughly true, of course; but the distinction is worth making. The language of science is mostly of Latin origin, because it consists so largely of class names. Our Anglo-Saxon forefathers had fewer such terms, for they had not progressed far enough to care to classify everything. When, later, the English came to study history and philosophy and science, they had either to invent new Anglo-Saxon words for class names or else use Latin words. They chose the latter course. Consequently we have such class names as *animal*, and such individual names as *cat, dog, horse, pig*. We speak of *white, blue, green, red*; but when we want a generic term for these, we use *color*, a Latin word.

Any great number of general words gives a scientific, abstract tone to writing. General words are absolutely necessary for the exact purposes of science and philosophy. They are

adapted, as Professor Carpenter puts it, to "precise and elaborate distinctions of thought." They do not give a clear mental image; that is, you cannot *see* beauty, or smallness, or animal, or color—you can see only a beautiful object, a small object, a particular animal, a particular color. But, still, general words mean exactly what they say. *Animal* means exactly this: a summing up of all the qualities that are common to all individual animals. All the things called animal have in common powers of sensation and voluntary movement. When such a distinction is wanted, it is much wanted. There is no better mark of literary mastery than knowing just when to use a general word, just when a specific one. Examine a few pages from Robert Louis Stevenson, to see with what exquisite fitness words of Latin origin may be used in the midst of Anglo-Saxon words when the appeal turns from the feelings to the intellect.

There are many reasons why a writer may not wish to be too specific. People are not to be blamed for referring vaguely to *death* as a *passing away*, for the specific word is harsh at best. Such expressions as *pass away* are called *euphemisms*. Many euphemisms are legitimate;

but whether a given one should be employed is a question of taste, a question of beauty. It seems a beautiful expression when Keats says, "to cease upon the midnight with no pain," instead of, "to die painlessly at twelve o'clock;" but it is bad taste to insist on saying *rose* for *got up*, *retire* for *go to bed*, *lower limbs* for *legs*. (See p. 280.)

Again, one should not always hesitate to set down an idea because one has not the sharpest, clearest possible notion of it. Vague ideas are sometimes valuable ones. If they seem to defy definite form, they certainly should not be thrown away merely for that. Catching one's exact idea is often as difficult as catching a trout. But a glimpse of the fine fish that gets away is worth something — there are few of us who can resist the temptation to tell about it when we get home. Speaking of the mind, Emerson says, "It is wholesome to angle in those profound pools, though one be rewarded with nothing more than the leap of a fish that flashes his freckled side in the sun and as suddenly absconds in the dark and dreamy waters again."¹ In Wordsworth's poem, *The Soli-*

¹ Quoted in a different connection by E. E. Hale, Jr., *Constructive Rhetoric*, p. 288 (Holt).

tary Reaper, we hear of a song about *old, unhappy, far-off things*. That was exactly Wordsworth's own vague notion, and down he set it — in words that make it clear (so to speak) that his idea was sweet and vague. Ruskin, describing the façade of St. Mark's in Venice, tries to give a sense of the bewildering multiplicity of beautiful things on that wonderful front by saying, *a confusion of delight*. If he had used more definite words we should have missed the effect.

EXERCISE 95. (*Oral.*) In the following passage, choose the better expression from each pair of brackets. Each pair contains one general and one specific term; choose the term which gives greater force or greater clearness than the other.

And therefore, first of all, I tell you earnestly and authoritatively (*I know I am right in this*) you must get into the [way, habit] of looking [rightly, intensely] at words, and [telling, assuring] yourself of their meaning, syllable by syllable — nay, letter by letter. For . . . you might read all the books in [a great library, the British Museum] (if you could live long enough) and remain an utterly "illiterate," uneducated person; but if you read [some part, ten pages] of [a good, an instructive] book, letter by letter — that is to say, with real [care, accuracy] — you are forevermore in some [way, measure] an edu-

cated [being, person]. The entire difference between education and non-education (as regards the merely [mental, intellectual] part of it) consists in this [exactitude, accuracy]. A well-educated gentleman may not [read, know] many languages, may not be able to speak any but his own, may have read very few books. But whatever language he knows, he knows [well, precisely]; whatever word he [says, pronounces] he [says, pronounces] rightly. Above all, he is learned in the *peerage* of words, knows the words of [true, veritable] descent, and [old, ancient] blood, at a glance, from the words of [new, modern] *canaille*, remembers all their ancestry, their intermarriages, distant relationships, and the extent to which they were admitted, and offices they held, among the national *noblesse* of words at any time and in any [place, country]. But an uneducated person may know, by [heart, memory], many languages, and [use, talk] them all, and yet truly [know, apprehend] not a word of any — not a word even of his own. An ordinarily [clever, good] and sensible seaman will be able to make his way ashore at most [ports, places], yet he has only to speak [a little, a sentence] of [Spanish or French, any language] to be [known, recognized] for an illiterate person; so also the accent, or turn of expression of a single sentence, will at once mark a scholar. And this is so [well, strongly] felt, so [conclusively, well] admitted, by educated persons, that a false accent or a [bad, mistaken] syllable is enough in the parliament of any civilized nation, to [assign, send] a man to a certain degree of [lower, inferior] standing forever.

EXERCISE 96. (*Oral.*) Which words in the following are general, which specific? Does each seem appropriate in its place, or ought

some words to have been more specific, others more general?

1. Her dress was dark and rich; she had pearls round her neck, and an old rococo fan in her hand.—HENRY JAMES.

2. When gratitude has become a matter of reasoning, there are many ways of escaping from its bonds.—GEORGE ELIOT.

3. Friendships begin with liking or gratitude—roots that can be pulled up.—GEORGE ELIOT.

4. What scene was ever commonplace in the descending sunlight, when color has awakened from its noonday sleep, and the long shadows awe us like a disclosed presence? Above all, what scene is commonplace to the eye that is filled with serene gladness, and brightens all things with its own joy?—GEORGE ELIOT.

One more principle of values requires attention. It is clear that the full value, the full suggestive power of simple words is quite lost to the writer who fears to use them. Several years ago a gentleman¹ secured from a large number of successful authors brief pieces of advice to young writers. Nearly all agreed that a young writer should try to express himself simply. It was noticeable that even writers whose own work is not characterized by simplicity seemed to admire this quality.

¹ Mr. George Bainton : *The Art of Authorship*.

The greatest men are simple. Affectation, straining for effect, is a mark of a little mind. The greatest art is simple — governed by a noble restraint. Over decoration, whether in a picture, a piece of music, in dress, in the furnishing of a room, or in a theme, is always a mark of bad taste.

What is called fine writing — the use of over-ambitious words to express simple thoughts — grows up in various ways. Sometimes it springs from a desire to be funny. Exaggeration has always been a favorite device of the humorist — especially of the American humorist. There are students who learn to use this kind of humor so well that an unconscious habit of bombast pursues them into their more serious work. Most of us can force a smile at such writing as the passage given below, or even laugh at it when there are enough people present to help us :

“It was in the sixth that Captain Anson, aided and abetted by sundry young men generally called ‘Colts,’ waded in to snatch laurel, trailing arbutus, and other vegetables from the coy hand of fame. He did it, too, and he now has laurels to throw to the birds. Ryan went first to the bat, and pasted a warm one through

short that turned the grass black along its path.”

But when a young fellow has read so much of this sort of diction that he drags it into his themes, the fun becomes vulgarity. Your really keen humorist despises pretence. Charles Reade and Oliver Wendell Holmes were two men who delighted in ridiculing pretentious writing. Dr. Reade draws up this table of terrible comparison :

TRIPLET'S FACTS.

A farthing dip is on the table.

It wants snuffing.

He jumped up, and snuffed it with his fingers. Burned his fingers, and swore a little.

TRIPLET'S FICTION

A solitary candle cast its pale gleams around.

Its elongated wick betrayed an owner steeped in oblivion.

He rose languidly, and trimmed it with an instrument that he had by his side for that purpose, and muttered a silent ejaculation. — READE: *Peg Woffington*.

Dr. Holmes, himself a man whose fluency was wont to lead him far afield at times, turns around and looks at himself sarcastically on one of these occasions :

A man that knows men, in the street, at their work, human nature in its shirt-sleeves,—who makes bargains with deacons, instead of talking over texts with them,—a man who has found out that there are plenty of praying rogues and swearing saints in the world,—above all, who has found out, by living into the pith and core of life, that all of the Deity which can be folded up between the sheets of any human book is to the Deity of the firmament, of the strata, of the hot aortic flood of throbbing human life, of this infinite, instantaneous consciousness in which the soul's being consists,—an incandescent point in the filament connecting the negative pole of a past eternity with the positive pole of an eternity that is to come,—that all of the Deity which any human book can hold is to this larger Deity of the working battery of the universe only as the films in a book of gold-leaf are to the broad seams and curdled lumps of ore that lie in unsunned mines and virgin placers.— Oh!—I was saying that a man who lives out-of-doors, among live people, gets some things into his head he might not find in the index of his *Body of Divinity*.— HOLMES: *The Professor at the Breakfast Table*.

We have already seen that Shakspeare, the most fluent and varied writer whom our language boasts, is also the greatest master of its simple words.¹ The great writers are all alike in this matter of honoring the simple word. Note the force of "little" in Emerson's famous sentence:

"A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines."

¹ See pp. 328-329.

Note the vigor of the everyday words in a profound remark of the French writer Joubert. "Education," he says, "should be tender and severe, not cold and soft." But it is unnecessary to multiply examples. A very short rule will suffice: Use the simplest word that will express your meaning. Obedience to this rule will one day bring you a sense of artistic power.

EXERCISE 97. (*Written.*) Write the simple English equivalents of the following high-flown sentences.

1. I was perambulating about, enjoying the beauties of nature on that fateful morning.

2. In choosing composition subjects, a student should limit himself to those fields of information with which his acquaintance is most extensive.

3. In all my experience I have never enjoyed the acquaintance of two youths of more superior ability.

4. It is impossible for me to disassociate from my mind the conception that such a course would be disastrous to the ambitions of the team.

5. Public sentiment would not permit an individual or an infinitesimally small minority to clog the wheels of progress in order to prevent the escape of a few dollars from the individuals composing the obstructive element.

6. Let us indeed refrain from any course of action which will militate against the onward march of the civilizing power of the public schools of this great and growing nation.

7. While the birds are carolling their sweetest strains

and the grass hung heavy with water-pearls, Peter Brant was taking his life. A more seductive place to die in than the little garden back of 7000 Congress Street is inconceivable.

8. And why should not the Queen of the West participate in the music of the spheres, when she herself stands on the overtopping pinnacle of this mundane atom of the universe, from which she sends her musical messengers athwart the land? Her people feel the dint of music, and when such a jubilee of the art is on they feel a mounting pride as well, despite the humanity of their motives in giving art in its simplicity an impetus. So the city is stirred from minaret to moat, and the heritage of divinity they know is theirs. [A defence of the Cincinnati Musical Festival.]

EXERCISE 98. (*Written.*) Revise the diction of your themes in the light of § 14.

§ 15. **Imagery and Tropes.** — Every specific word gives a mental image, either of sight, or sound, or touch, or taste, or odor. For the scientist or philosopher distinct mental imagery often hinders rapidity of thinking — particularly that sort of thinking in which the speculator is thinking more of his conclusions than of his data. As already pointed out (p. 346), general words do not convey very distinct images; they are symbolic, representing notions and classes rather than images. Hence science and philosophy employ general

words extensively. A scientific statement like "gravitation is a force which varies directly as the product of the masses of the bodies under consideration, and inversely as the square of the distance," certainly conveys no distinct image, if it is thoroughly understood as a scientific principle. But literature, having an eye to clearness of imagery as well as to clearness of generalization, and having besides a regard for force and for beauty, would reject such a sentence unless another could be added making the matter clear in terms of apples and moons or other visible objects.

The value of words which will convey clear or forcible or beautiful imagery is so great that the demand has always exceeded the supply. This is true even to-day, when the vocabulary of English is immense. The demand has always led to the use of specific words in senses different from their literal meaning, merely because the specific word suggested among other images one that was particularly wanted. When the Indian calls his round-faced friend *moon-face*, he does so because he has not as yet the word *round*, and he feels that *moon* contains an image which applies to the face in question. He has used figurative language.

When, on seeing biscuits for the first time, a child refers to them as *moons*, he is not making an effort to adorn his language. He is unconsciously using a figure of speech because he does not know the literal, proper, conventional name, *biscuit*. If the child had formerly lived in a country where apples grew, but potatoes did not, the first time he saw a potato he would probably call it a *ground-apple*. As a matter of fact there are people that have gone through some such experience with potatoes. The French word *pomme de terre* indicates this.

Most words were once figures of speech, that is, *tropes*. A trope, from the Greek word *τρέπω*, to turn, is merely the turning away of a word from its ordinary meaning to give a name to some new idea. The root of many a word shows the figure that was used to express a given new idea. The root *spir-* means to breathe. Since ceasing to breathe is one part of the process of death, the expression *to breathe out* became a figurative expression for the whole idea of "to die." In *expire*, applied to death, the idea of *breathe* is usually not felt. The figure is forgotten, and we therefore call it a root-figure, or *radical figure*. As may be seen from the roots of the Curious Words on

page 264, language is figurative through and through.

This is true not only of language already made, but of that which is daily making. In every mind shades of thought are constantly occurring for which there are either no names, or none which the mind can learn in the interval before expression is necessary. If the exact word is not at hand, a comparison must be made. The shade of thought must be named by telling what thing in the reader's experience it is like.

Does the attempt at comparison result in a vague, inexact phrase, or in an exact one? The youth who declares that his lesson is as "hard as thunder," has expressed himself but vaguely. The same is true of the young lady who declares that it rained "like anything." Let us examine briefly the chief kinds of tropes, and note whether they are necessarily less clear and exact than literal statements.

A person sees an accident, and reports that "a score of hands" picked up the injured boy. Here is *synecdoche*. The "hands" stand for the persons—a part for the whole; a "score" probably stands for a dozen—the whole number of hands in the group of people, for the

smaller number that actually touched the boy. Or, the "score" may be called *hyperbole*, that is, exaggeration.¹ A critic might say that either figure is inexact here. True, in a way. But if the writer had reported that he *seemed* to see a score of hands, the phrase would be faithful to his thought. We may take the *seemed* for granted, and reply to the critic that for exact purposes in a law court, "seemed to see a score of hands" might be nearer the truth than an attempt at greater precision.

Suppose, now, that the writer who reported the accident said that the boy was in great pain, so that his face was "as white as ivory." Here is a *simile* — an explicit statement of likeness in two things which are different in most respects. This particular simile is certainly more exact than the literal word *white* would be.

If, now, the writer had said, "I caught a glimpse of compressed lips and ivory face," the comparison would have been, not explicit, but implied. An implied comparison is called *metaphor*. Metaphor is from the Greek for

¹ Hyperbole, though a "figure of language," is not usually a trope, for tropes are founded on resemblance. Irony and exclamation are also figures of language.

carrying over, because it carries over bodily the name of one thing to another. To speak of a man as "bold as a lion," is simile; to call him a "lion" outright, is metaphor. It is less clear to call a man a lion than to say in what respect he is like a lion; it is less clear to say, "ivory face" than to say "face white as ivory."

The case of the boy who was injured may have got into the newspapers. To speak more figuratively, the *press* may have taken up the matter. *Press* stands here for the editors of the various journals. This last figure is *metonymy*. In metonymy one thing is put for another that is often associated with it. In the sentence given, metonymy does not seem to detract from clearness; at all events it saves a roundabout expression. Metaphor and metonymy, by ascribing life to inanimate things, often become *personification*. So above, where the press *takes up* a matter. It is evident that personification need not make a sentence less intelligible.

Once more, let us suppose that the reporter who first learned of the boy's accident remarked, on handing in his account of it, "The early bird catches the worm." The remark is pure *allegory* — describing some act or thing indirectly

by describing something else. If the hearer knows enough of the situation to understand the allegory, he undoubtedly receives a forcible impression, and may be helped to a clearer view. Allegory is a kind of expanded metaphor. It is more liable to misinterpretation than most figures; but the allegorical proverbs of our language, and the popularity of such books as the *Pilgrim's Progress*, show that it is a favorite form of expression. Like general words, allegory can be used to say things which policy may forbid a writer to say more directly.

From the discussion it appears that tropes can often be made to yield a clear and sufficiently exact phrase. Often, however, a trope lends force or beauty rather than clearness. It is forcible rather than clear to call a man a lion. It is beautiful rather than clear to speak of the Pleiades as "a swarm of fireflies tangled in a silver braid." Such a phrase as this is legitimate enough in poetry; it would be legitimate in highly imaginative prose. But the fact cannot be dodged that it would be out of place in the midst of plain prose description.

The practical conclusion is obvious. Use tropes without hesitation when they are really needed to give clearness or force. Rarely use

a trope for decorative purposes only. The ability to write plain, bare English is absolutely indispensable. The ability to write figuratively is an enviable, but not a necessary, possession.

When the need of a figure is actually felt, the choice should be made with scrupulous care. If tropes occur to you in numbers, "like flocks of pigeons," choose only the pigeon that can carry a message. To secure lucidity, employ a figure which makes use of something already clear to the reader. Everyday life and common things are the best sources for both similes and metaphors. To secure force, select such figures as appeal to the emotional experiences of everybody. If you wish to hold attention and move your reader, appeal to such primal feelings as love, hate, fear, courage, joy, sorrow, aspiration, hope. Note how Shakspeare appeals to the human animal's dread of deep water: he makes Cardinal Wolsey say, "I have ventured, like wanton boys that swim on bladders, this many summers in a sea of glory." In *Macbeth* he appeals to the joy of release from pain: he calls sleep *the balm* of each day's hurt.

A good figure of speech must be consistent. Although a lively imagination changes its met-

aphors from minute to minute, it must not change them so fast as to suggest ridiculous things. If the metaphor gets mixed, clearness and force go to the winds. The other day the writer heard a young man earnestly exclaim, "Now I shall have to toe the beeline!" The thought of that youth, lifted to a perilous position where his toes sought vainly in the trackless air for a "beeline," was quite too much for the gravity of his hearers. This trope that failed to be a trope was about as effective as the famous lightning-change series of metaphors uttered by Sir Boyle Roche: "Mr. Speaker, I smell a rat. I see him floating in the air. But I will nip him in the bud." Mixed metaphor may arise from mere liveliness of imagination—a good fault sometimes. More frequently it arises from vague thinking or from grandiloquence. A figure that is not in good taste is incomparably worse than no figure at all.

EXERCISE 99. (*Oral.*) Name each trope, and try to explain how each gets its force; what emotion each chiefly touches—whether merely the sense of beauty, or some stronger emotion like fear, love, hope. In many in-

stances a complex emotion will be aroused, and it is hardly worth while here to attempt the task of naming all the elements of it. In some cases you will probably be unable to decide whether true simile or merely "literal comparison" is used; but this need not trouble you.

1. Thy soul was like a star and dwelt apart. — WORDSWORTH: *Sonnet on Milton*.

2. What is hope?— a smiling rainbow children follow through the wet. — CARLYLE.

3. She speaks poniards, and every word stabs. — SHAKSPERE.

4. Prayer is the key of the morning and the bolt of the night. — BEECHER.

5. A faint line of blue smoke sagged from the dying coals of the forge toward the door, creeping across the anvil bright as if tipped with silver. — ALLEN: *The Choir Invisible*.

6. Between these streams of whiteness ran upward long fingers of dark forest. — BOLLES: *At the North of Bearcamp Water*.

7. Here and there spruces, standing in the clouds upon the edge of the precipice, looked like the dim forms of men guarding the heights.¹ — *Ibid*.

8. Of course I drank from the brook, sweeping away the encumbering leaves from the top of the fall to get the water just where it rushed most swiftly. Not to drink from a New Hampshire brook is almost as much of a slight as not to bow to a friend, or not to kiss a little child when she lifts her face for the good-night

¹ What hackneyed expression does Mr. Bolles avoid?

caress which she thinks all the world is ready and worthy to give to little children. — *Ibid.*

9. Whilst I am ruminating comes a great battling at the street door, and Jack Conyn blew in like a gust of wind, rating me soundly for being a lout and a block-head. — CHURCHILL: *Richard Carvel.*

10. Use only gold and silver coin in the commerce of speech. — JOUBERT.

11. The moon was shining through the shattered door, and the bodies and legs of men went to and fro, like branches in a tempest. — BLACKMORE: *Slain by the Doones.*

12. The advances were made in quick, desperate rushes — sometimes the ground gained was no more than a man covers in sliding for a base. — R. H. DAVIS: *The Cuban and Porto Rican Campaigns.*

13. A main fact in the history of manners is the wonderful expressiveness of the human body. If it were made of glass, or of air, and the thoughts were written on steel tablets within, it could not publish more truly its meaning than now. Wise men read very sharply all your private history in your look and gait and behavior. The whole economy of nature is bent on expression. The telltale body is all tongues. Men are like Geneva watches with crystal faces which expose the whole movement. They carry the liquor of life flowing up and down in these beautiful bottles, and announcing to the curious how it is with them. — EMERSON: *Behavior.*

14. Dr. Bushnell once said to a young man who was consulting him on this point, "Grasp the handle of your being," — a most significant and profound piece of advice. There is in every one a taste or fitness that is as a handle or lever to the faculties; if one gets hold of it, he can work the entire machinery of his being to the best advantage. Before committing one's self to a pursuit,

one should make a very thorough exploration of himself, and get down to the core of his being. The fabric of one's life should rest upon the central and abiding qualities of one's nature, — else it will not stand. Hence a choice should be based on what is within rather than be drawn from without. Choose your employment because you like it, and not because it has some external promise. The "good opening" is in the man, — not in circumstances. — T. T. MUNGER: *On the Threshold*.

EXERCISE 100. (*Written.*) Restore force to the following figures by changing whatever is incongruous in them. Reject any that are irretrievably bad in taste, or hackneyed.

1. The singing was led by the organ consorted by four violins.
2. In graceful and figurative language he pointed the finger of scorn at the defendant.
3. It was 8 o'clock when the guests attacked the following menu.
4. The trailer struck the car amidships.
5. The colonies were not yet ripe to bid adieu to British connection.
6. Let us cast off the shackles of doubt and bind ourselves with the bonds of faith.
7. No human happiness is so serene as not to contain some alloy.
8. Boyle was the father of chemistry, and brother of the Earl of Cork.
9. The marble-hearted marauder might seize the throne of civil authority, and hurl into thralldom the votaries of rational liberty.

10. It is to be hoped, now that lovely woman discountenances the flowing bowl, that the rising generation will abjure it, and follow the weaker sex in taking nothing stronger than the cup which cheers but not inebriates.

11. This fierce spirit of liberty hinges upon the point of taxing.

12. He was possessed with great depth of poetic thought.

13. This accident took all the backbone out of him and left him with little heart.

14. "In vain the net is spread in the sight of any bird." And Mayor Harrison, albeit not an old bird, has cut his political teeth.

15. A look of tenderness on the great man's face disarmed any timidity the boy may have felt.

16. In the reign of Richard the First sufficient food is certainly given in unravelling the huge tangle into which public affairs had fallen, to enable a writer to weave a most interesting romance.

17. In the reign of Richard the First, the tangled condition into which public affairs had got furnished a splendid foundation upon which a romance might be woven.

PART II

THE KINDS OF COMPOSITION



CHAPTER I

NARRATION¹

READ again what was said in Part I about paragraphing narration (pp. 98-101).

Read aloud the following passages :

1. The cook had just made for us a mess of hot "scouse" — that is, biscuit pounded fine, salt beet cut into small pieces, and a few potatoes boiled up together and seasoned with pepper. This was a rare treat, and I, being the last at the galley, had it put in my charge to carry down for the mess. I got along very well as far as the hatchway and was just getting down the steps, when a heavy sea,

¹ For more advanced treatment and illustration of this and the following types of composition, the instructor may consult Gardiner: *The Forms of Prose Literature* (Scribners); and the following in Messrs. Holt's English Reading Series: Baker's *Specimens of Argumentation*; Lamont's *Specimens of Exposition*; Brewster's *Specimens of Narration*; Baldwin's *Specimens of Description*, and *Specimens of the Forms of Discourse*, by the present writer.

lifting the stern out of the water, and passing forward dropping it down again, threw the steps from their place, and I came down into the steerage a little faster than I meant to, with the kid [ration tub] on top of me, and the whole precious mess scattered over the floor. Whatever your feelings may be, you must make a joke of everything at sea, and if you were to fall from aloft and be caught in the belly of a sail, and thus saved from instant death, it would not do to look at all disturbed, or to make a serious matter of it. — *DANA: Two Years Before the Mast.*

2. *Friday, July 22d.* This day we had a steady gale from the southwest, and stood on under close sail, with the yards eased a little by the weather braces, the clouds lifting a little, and showing signs of breaking away. In the afternoon, I was below with Mr. H——, the third mate, and two others, filling the bread locker in the steerage from the casks, when a bright gleam of sunshine broke out and shone down the companion-way and through the skylight, lighting up everything below, and sending a warm glow through the hearts of every one. It was a sight we had not seen for weeks, — an omen, a god-send. Even the roughest and hardest face acknowledged its influence. Just at that moment we heard a loud shout from all parts of the deck, and the mate called out down the companion-way to the captain, who was sitting in the cabin. What he said, we could not distinguish, but the captain kicked over his chair, and was on deck at one jump. We could not tell what it was; and, anxious as we were to know, the discipline of the ship would not allow of our leaving our places. Yet, as we were not called, we knew there was no danger. We hurried to get through with our job, when, seeing the steward's black face peering out of the pantry, Mr. H—— hailed him, to know what was the matter. "Lan' o, to be sure,

sir! No you hear 'em sing out, 'Lan o'? De cap'em say 'im Cape Horn!" — DANA: *Two Years Before the Mast*.

3. About two o'clock in the morning I was awakened by a sound as of some animal crunching bones just at the entrance to the tent-fly. Hastily grasping a rifle, I called my two companions, and cautioned them not to make any noise. Through the closely woven meshes of the nets, the outlines could be traced of two animals which were despatching several bones—the remains of our dinner. Before we could arise, however, our visitors, having heard a sound within, had moved away slowly, completing their supper as they departed. As the animals retreated we became braver, and being armed with Winchester, did not feel disposed to throw away the honor of killing the first tiger.

"Let us follow them as far as the edge of the forest," I said.

The suggestion was adopted, and clad only in red flannel sleeping-suits, we stepped out of our tent into the damp night air. The rain had ceased, but the ground was still wet and soggy, and as our bared feet sank deep into the soft slime the possibility of stepping upon some venomous reptile added another terror to the situation. The moon, which had just risen, was obscured by a bank of black rain clouds in the east; still there was sufficient light to follow the outlines of the two tigers. To our surprise, however, they did not appear to be at all alarmed, but continued walking slowly away, stopping at the edge of the forest to continue the meal which had been so rudely disturbed. By this time the entire camp had been aroused, and an army in red flannel uniforms was quickly mobilized for battle. Just as a dozen rifles were levelled at the tigers the moonlight struggled through a rift in the clouds, and we saw—two pet dogs of the

expedition. — LIEUTENANT W. NEPHEW RING, in *Harper's Weekly* (adapted).

4. The higher I got, the harder and more slippery grew the snow. The soles of my shoes, having become soaked and frozen, made walking very difficult. At twelve thousand feet, being about three hundred feet above the stream, I had to cross a particularly extensive snow-field, hard frozen and rising at a very steep angle. Some of my coolies had gone ahead, the others were behind. Notwithstanding the track cut by those ahead, it was necessary to recut each step with one's own feet, so as to prevent slipping. This was best done by hammering several times into the white sheet with the point of one's shoe until a cavity was made deep enough to contain the foot and to support one upright. It ought to be done carefully each time, but I fear I had not the patience for that. I thought I had found a quicker method, and, by raising my knee high, I struck the snow with my heel, leaving my foot planted until the other one had by the same process cut the next step.

It was in giving one of these vigorous thumps that I hit a spot where, under a thin coating of snow, was hard ice. My foot, failing in its grip, slipped, and the impulse caused me to lose my balance. I slid down the steep incline at a terrific pace, accompanied in my involuntary tobogganing over ice and snow by the screams of my horror-stricken coolies. I realized that in another moment I should be pitched into the stream, which would have meant being carried under the long tunnel of ice to meet certain death beneath it. In those few seconds I found time to speculate, even, as to whether those stones by the water's edge would stop me, or whether the impetus must fling me past them into the river. I attempted to get a grip in the snow with my frozen fingers, to stem myself with my heels, but with no suc-

cess, when I saw ahead of me a large stone rising above the snow. With desperate tension of every nerve and muscle, I knew as I approached it, with the foaming water yonder, that it was my only hope. I consciously straightened my legs for the contact. The bump was tremendous, and seemed to shatter every bone in my body. But it stopped me, and I was saved only a few feet from the water's edge — miraculously, although fearfully bruised, with no bones broken.

My fingers were cut by the ice and bleeding; my clothes were torn. When I was able to stand, I signalled to the frightened and wailing coolies above to go on, and I myself proceeded along the watercourse until I found a spot from which I could regain the upper track.—
LANDOR: *The Forbidden Land* (Thibet).

Reproduce each of the four selections orally. Frame a title for each. About how many words are there in the first? in the second? in the third? in the fourth? About how much time is covered by the action of the first selection? of the second? of the third? of the fourth? Does each of the passages suspend the reader's attention? In which two is suspense carried up to the very last words?

Point out any comparisons that are used to make the events or the places clear. Is any of the narratives egotistic in tone, or do all merely seem true to the facts? Is the introduction to any story unduly long? Is each passage entirely in the past tense?

EXERCISE 101. (*Theme.*) Recall from your own experience some short incident that you think might interest the class. It should consist of happenings which all together lasted but a few minutes, but were somewhat exciting at the time. Write an account of them from two to three hundred words long (two or three paragraphs), letting the first paragraph state whatever is strictly necessary to explain the situation. Be sure to keep the story in the past tense throughout. Omit no detail which might add vividness, but do not let the story drag. Aim at suspense; keep back the complete outcome till the very end. Do not hesitate to use the personal pronouns "I" and "we"; boastfulness does not consist in saying "I," but in pretending that the things "I" did were of any great importance; the personal pronoun in the expression "The next thing I knew," is not so offensive as the awkward periphrasis, "The next thing that was known," etc. If the events can be made clearer by comparisons, make use of comparisons.

Read aloud the following :

1. "It's a little over 300 feet down," Weir says in my ear; "317, exactly, to the vein. I'll listen at the top. If you shout I can hear you. Are you ready?"

“Yes.”

The sling hangs above the pipe. I run my arms through it, and hang at full length, arms and legs free. My lamp I hook in my belt in front. “Lower away,” I say, and my feet, body, head, enter the hole, and its blackness closes around me. I hear a deep sigh from the crowd as I disappear.

It's tight on all sides. Even the air I breathe seems cramped. I descend steadily, and feel the smooth rock rubbing against my body. Down — down — down — slowly, a patch of light leading my sight and showing the bit-marks in the sandstone. I hear Weir's words of command to the men at the crab. His voice comes to me muffled and hollow, but I understand what he says. This reassures me somewhat, for as I descend farther into the hole a nervous feeling comes over me. I imagine all sorts of probable and improbable things; and then the dreads cease, and I feel my legs hanging free, and my body drops into the heading, and I stand on the gangway floor of number four lift, west, back of the fire. — Adapted from PHIL MORE: *Tom Tail-Rope's Exploit*. (*McClure's Magazine*, February, 1900.)

2. My immediate task is to dig a ditch along the outer side of the rotting planks, so that they can be removed and replaced by new ones. I am soon alone on the job, for the farmers' work calls them elsewhere. The experience in the sewer-ditch at Middletown is all to my credit, and my spirits rise with the discovery that I can handle my pick and shovel more effectively, and with less sense of exhaustion. And then the stint is my own, and no boss stands guard over me as a dishonest workman. At least I am conscious of none, and I am working on merrily, when suddenly I become aware of my employer bending over the ditch and watching me intently.

It is a face very red with the heat and much bespat-

tered with the mud into which my tools sink gurglingly, that I turn up to him.

“How are you getting on?”

“Pretty well, thank you.”

“You mustn't work too hard. All that I ask of a man is to work steady. Have an apple?”

He is gone in a moment, and I stand in the ditch eating the apple with immense relish, and thinking what a good sort that farmer is, and how thoroughly he understands the principle of getting his best work out of a man! He has appealed to my sense of honor by intrusting the job to me, and now he has won me completely to his interests by showing concern in mine. — W. A. WYCKOFF: *The Workers*.

About how much time is covered by the first selection? the second? Are the passages in the past tense, or in the historical present? Is there any change of tense in either passage? Does the tense used increase the vividness of the narratives? does it increase the rapidity? does it in either case add to the suspense?

EXERCISE 102. (*Theme*.) Recall some experience of your own which seemed at the time to be full of suspense, and which you remember vividly to-day. Narrate it in not more than three hundred words, using the historical present throughout. Hereafter avoid dropping out of the past into the historical present, and as quickly dropping back.

Read aloud the following :

Thud, thud, thud, went the feet in front and behind him. He was now just entering the straightaway opposite the grand-stands. He observed that he was keeping stride with the one in front of him. He knew that old runners sometimes weary out novices, by thus making them run an unnatural stride. It worried him, but he could not seem to change. His eyes still clung to the number. He studied it nervously. It was 83. Each roughness in the printing, the spots of dust, the threads of the cloth, he examined intently. It occurred to him that it could be easily made into an 88. At the time, this seemed a deduction of importance.

The thudding crunch of the spikes into the track and the rain of the cinders against his bare legs, which he now began to notice, told him how fast they swept along. Now and then a lump hit his face, and one, swifter than the rest, struck into his eye. It scratched painfully, and he saw the black 83 with but one eye. They were directly across from the stands now, and as they filed rhythmically by there were pleased little "Ohs" which he could not hear. Nor did he notice, except in a confused way, the shouts from the half-dressed figures who, leaning from the balcony and upper windows of the field-house, as the group passed, yelled, "Good work! Hang on" and "Keep it up! You're all *right!*" . . .

They were entering the stretch. Striding ahead, with first place easily his, was the veteran. The second blue jersey was not more than a rod ahead. The Freshman fastened his eyes upon the advancing back, and, foot by foot, came up to it, as you would pull yourself, hand-over-hand, up a rope. He shut his eyes for an instant, and again swerved to the right. Then he heard some-

thing from the waiting stands down the track. For several seconds there had been confused cheering, but he had not understood it. This was something he had never heard before. It was his own name shouted out by the black waving mass that stretched all along the straightaway to the tape. All in a flash it came to him that the great crowd, instead of being a cruel, silent, staring enemy, was with him. And the track, instead of being a sort of operating table, was a place on which to race, and sometimes win. And the other runners, the spectators, every detail of it all, were only parts of a big game which, after all, ought to be fun.

Fifty yards away in front he could see, stretched breast-high across the track, the narrow line of crimson tape. With the shouts at his side sounding gloriously in his ears, he took his eyes from his rival, and held them to that narrow streak of red. In his mind he took in the number of strides and the strength it would take to reach it, just as you understand a whole sentence of print at a glance. He felt that he could do it, though it had come to be amazingly hard. For the track had taken on an odd habit of rolling, rather like the deck of a ship; once it came up to meet him so that his foot struck before he meant it to. From the finish mark he could hear the trainers sternly calling, "Keep your feet! Keep — your — feet!"

Then at last he saw the back in front of him waver a bit in its course, and the arms and upper body begin to pump. At the same instant the great black mass along the lines seemed to grow taller. The Freshman fixed his eyes again on the wavering number, and again drew himself nearer and nearer. He was almost neck-and-neck now — just a shade behind, then a shadow ahead. The two struggling figures seemed inevitably to run together. The track behaved strangely, and the Fresh-

man could not keep clear of the man at his side. The tape was not more than ten feet away, when their elbows hit hard against each other. For a moment the Freshman thought he was falling; then, half running, half diving, he lunged toward the tape—and fell on the other side.

Scrambling to his feet, with arms and neck hanging very limp, and breath coming very quick, he looked round him in a dazed way, as though he wondered what had happened. Then, because his knees suddenly felt very queer and weak, he started slowly to sit down, when many arms grabbed him and he felt himself raised. There was pushing and noise and much dust. As for our Freshman, he blinked down from somebody's shoulder in pleased embarrassment upon the crowd, and then, because he had done a big thing and felt very empty and weak and queer, he let his head droop and beneath his half-closed eyes grinned inside at the crimson "H" upon his breast.—ARTHUR RUHL: *His First Race*. (*Outing*, June, 1900.)

EXERCISE 103. (*Theme*.) Select from your experience some brief episode in which you took a part and which you vividly remember. Write an account of it, using the preceding selection as a model. Record as definitely as possible the feelings that you had at each successive stage of the episode.

Read the following aloud :

"Don't you think friends should tell each other everything?"

"Yes." Peter was quite willing, even anxious, that Lenore should tell him everything.

"You are quite sure?"

"Yes."

"Then," said Lenore, "tell me about the way you got that sword."

Watts laughed. "She's been asking every one she's met about that. Do tell her, just for my sake."

"I've told you already."

"Not the way I want it. I know you didn't try to make it interesting. Some of the people remembered there was something very fine, but I haven't found anybody yet who could really tell it to me. Please tell about it nicely, Peter." Lenore was looking at Peter with the most pleading of looks.

"It was during the great railroad strike. The Erie had brought some men up from New York to fill the strikers' places. The new hands were lodged in freight cars, when off work, for it wasn't safe for them to pass outside the guard lines of soldiers. Some of the strikers applied for work, and were reinstated. They only did it to get inside our lines. At night, when the substitutes in the cars were fast asleep, tired out with the double work they had done, the strikers locked the car doors. They pulled the two cars into a shed full of freight, broke open a petroleum tank, and with it wet the cars and some others loaded with jute. They set fire to the cars and barricaded the shed doors. Of course we didn't know till the flames burst through the roof of the shed, when, by the light, one of the superintendents found the bunk cars gone. The fire department was useless, for the strikers two days before had cut all the hose. So we were ordered up to get the cars out. Some strikers had concealed themselves in buildings where they could overlook the shed, and while we were working at the door,

they kept firing on us. We were in the light of the blazing shed, and they were in the dark, which gave them a big advantage over us, and we couldn't spare the time to attend to them. We tore up some rails and with them smashed in the door. The men in the cars were screaming; so we knew which to take, and fortunately they were the nearest to the door. We took our muskets—for the frames of the cars were blazing, and the metal part too hot to touch—and fixing bayonets drove them into the woodwork and so pushed the cars out. When we were outside, we used the rails again, to smash an opening in the ends of the cars which were burning the least. We got the men out unharmed, but pretty badly frightened."

"And were you not hurt?"

"We had eight wounded and a good many badly burned."

"And you?"

"I had my share of the burn."—FORD: *The Honorable Peter Stirling*.

About how much time is covered by the events related? Are only the important details of this period chosen, or is there some waste material? Is the language simple? Is the tone manly and modest? Are the sensations of the writer described?

EXERCISE 104. (*Theme*.) Select an episode of your life in which it was necessary for you to take a relatively important part. Give whatever is necessary to introduce the story proper

and to place the scene distinctly before us. Tell only the important things that happened, and leave yourself as much out of the account as possible without falsifying the facts. Do not detail your own sensations. If it seems necessary to explain why you took a part in the events, dismiss the matter with a few words. You probably felt at the time that there was some necessity of doing what you did.

Read again, aloud, Dr. Hale's account of his childhood (p. 91).

Read aloud the following :

Very many of the objects in this place retained the very vivid associations with the imagination which they used to have in boyhood. A dark closet with no window always seemed a little awful, because it was associated with Bluebeard, who here slew his wife amidst a lot of dead ones. A spot near an elm in the pasture, otherwise unmarked, was where the demon in the Arabian Nights escaped from the bottle. A steep acclivity in the mow land with rocks and scrub trees was Bunyan's "Hill of Difficulty," and a boggy place in the cowpath was the "Slough of Despond." Moses lay amid the bulrushes behind the willows just below the dam. Understanding that an altar was a large pile of stones, I pictured Abraham about to slay Isaac near one in the east lot, and no experience of my real life is more vividly associated with that spot. Not seeing very many pictures, I made them, and the features of this farm were the scenic background and setting for many an incident and story. Everything

read to me was automatically located. Miss Southworth's stories, which I conned furtively in *The Ledger*, all seemed to have been laid out on this farm, with the addition of a few castles, palaces, underground passages, dungeons, keeps, etc. In a school composition, I parodied Addison's *Temple of Fame*, using local personages and events, and there it still stands in all its dazzling marble magnificence, with its spires, bright shining steps, streaming banners, minarets, massive columns, and a row of altars within, on a hill in our pasture, which in fact is drearily overgrown with mullen and brakes. The "Sleeping Beauty" was just behind a clump of hemlocks. Under a black rock in the woods was where the gnomes went in and out from the centre of the earth. My mother told me tales from Shakspeare and I built a Rosalind's bower of willow; located Prospero's rock and Caliban's den. Oberon lived out in the meadow in the summer, but could only be seen by twilight or in the morning before I got up. There was a hollow maple tree where I fancied monkeys lived, and I took pleasure in looking for them there.

After a gun was given me, I peopled all the brush and trees with small and even large game. One spot of brush was a jungle, going past which I held my weapon ready to shoot a tiger quick, if he should spring out suddenly at me. On one tree I once saw a hawk, which I fired at from an impossible distance, and toward which I always stole up for years after, hoping to find the same hawk, or if not that, an eagle, or just possibly the great roc itself. This gun was perhaps the most effective stimulus of the imagination I ever had, for it peopled the whole region about with catamounts, wolves, bears, lynxes, wild cats, and a whole menagerie of larger animals; made me the hero of many a fancied but thrilling story; took me over a very much wider area of territory and helped a

sort of adventurous exploring trait of mind, which I think on the whole may be favorable to originality and independence. Moreover, it gave me some knowledge of animals and their ways, prompted me to make a trunkful of stuffed and otherwise prepared collections of the meagre fauna of that region, and although it perhaps did not teach me much natural history, it gave me what was better for that stage — a deep sympathy with and interest in animals and all their ways, which now quickens my interest in the psychology of instinct. Although it aroused a passion for killing, which is anything but commendable, it may have stimulated the very strong reaction of later years, which now makes it almost impossible for me to give pain to any animal. . . .

Another feature was the element of personality about certain objects, which the faint traces that I am now able to recall show that it must once have been very strong. Three white stones in the buttress of a bridge, with no resemblance whatever to a face, always gave me the impression of being pleased, satisfied, contented, and constant. A large window in the barn was broad and smiled forth its good will upon all passers by. A tall, slender young tree near the house seemed inspired with ambition to mount as high as possible and to exercise guardian and protective functions. A sharp steep hill a quarter of a mile away in front seemed to frown, threaten, and repel, but an open flat, which extended still further up by the brook side, invited and almost beckoned us to walk up it. A crooked tree seemed tense, dissatisfied, unhappy, and another with low branches always invited us to climb and took pleasure in having us in its limbs. When the wind blew, this tree talked to us and we patted it. The horses, sheep, cows, pigs, and hens, all had individual traits and character and many of them had names I even now recall. Some were feared,

other hated, and yet others loved; while some possessed only indifferent qualities. We were never alone when in their company, and there was always a relief, especially if it was a little dark, in finding them in the pasture. One whole chapter could be written upon the celestial experiences; the peculiar sunsets which invited us or suggested the Judgment Day; the storms of rain, snow, and hail, with thunder; the wind with all its notes and noises in the trees and down the chimney; and especially the clouds with all their peerless schooling for the imagination. Everything conceivable almost was seen in their forms and they contributed even more than thunder to give a sense of reality above.—PRESIDENT G. STANLEY HALL, in *The Pedagogical Seminary*, Vol. VI., No. 4.

EXERCISE 105. (*Theme.*) Write an account of your own childhood, selecting whatever you think might interest the class, and passing quickly over uninteresting places, events, and persons. Mentioning the various towns and houses in which you lived, try to speak of them as they seemed to your child mind.

Read aloud the following :

It was a dull, rainy day; the fog rested low upon the mountains, and the time hung heavily upon our hands. About three o'clock the rain slackened and we emerged from our den, Joe going to look after his horse, which had eaten but little since coming into the woods, the poor creature was so disturbed by the loneliness and the black flies; I, to make preparations for dinner, while my companion lazily took his rod and stepped to the edge of the big pool in front of camp. At the first introductory

cast, and when his fly was not fifteen feet from him upon the water, there was a lunge and a strike, and apparently the fisherman had hooked a boulder. I was standing a few yards below, engaged in washing out the coffee-pail, when I heard him call out:—

“I have got him now!”

“Yes, I see you have,” said I, noticing his bending pole and moveless line; “when I am through, I will help you get loose.”

“No, but I’m not joking,” said he; “I have got a big fish.”

I looked up again, but saw no reason to change my impression, and kept on with my work.

It is proper to say that my companion was a novice at fly-fishing, never having cast a fly till upon this trip.

Again he called out to me, but, deceived by his coolness and nonchalant tones, and by the lethargy of the fish, I gave little heed. I knew very well that, if I had struck a fish that held me down in that way, I should have been going through a regular war-dance on that circle of boulder-tops, and should have scared the game into activity if the hook had failed to wake him up. But as the farce continued I drew near.

“Does that look like a stone or a log?” said my friend, pointing to his quivering line, slowly cutting the current up toward the centre of the pool.

My scepticism vanished in an instant, and I could hardly keep my place on the top of the rock.

“I can feel him breathe,” said the now warming fisherman; “just feel of that pole!”

I put my eager hand upon the butt, and could easily imagine I felt the throb or pant of something alive down there in the black depths. But whatever it was moved about like a turtle. My companion was praying to hear his reel spin, but it gave out now and then only a few

hesitating clicks. Still the situation was excitingly dramatic, and we were all actors. I rushed for the landing-net, but, being unable to find it, shouted desperately for Joe, who came hurrying back, excited before he had learned what the matter was. The net had been left at the lake below, and must be had with the greatest despatch. In the meantime I skipped about from boulder to boulder as the fish worked this way or that about the pool, peering into the water to catch a glimpse of him, for he had begun to yield a little to the steady strain that was kept upon him. Presently I saw a shadowy, unsubstantial something just emerge from the black depths, then vanish. Then I saw it again, and this time the huge proportions of the fish were faintly outlined by the white facings of his fins. The sketch lasted but a twinkling; it was only a flitting shadow upon a darker background, but it gave me the profoundest Ike Walton thrill I ever experienced. I had been a fisher from my earliest boyhood. I came from a race of fishers; trout streams gurgled about the roots of the family tree, and there was a long accumulated and transmitted tendency and desire in me that that sight gratified. I did not wish the pole in my own hands; there was quite enough electricity overflowing from it and filling the air for me. The fish yielded more and more to the relentless pole, till, in about fifteen minutes from the time he was struck, he came to the surface, then made a little whirlpool where he disappeared again.

But presently he was up a second time, and lashing the water into foam as the angler led him toward the rock upon which I was perched net in hand. As I reached toward him, down he went again, and, taking another circle of the pool, came up still more exhausted, when, between his paroxysms, I carefully ran the net over him and lifted him ashore, amid, it is needless to

say, the wildest enthusiasm of the spectators. The congratulatory laughter of the loons down on the lake showed how even the outsiders sympathized. Much larger trout have been taken in these waters and in others, but this fish would have swallowed any three we had ever before caught. — JOHN BURROUGHS: *Locusts and Wild Honey*.

At what point in this story does the reader's suspense distinctly begin? Is the suspense kept up until the very end? Does the account drag at any point? Is the dialogue necessary to an understanding of the story? Does it increase the vividness of the action, the sense of reality? Does it increase the suspense?

EXERCISE 106. (*Theme.*) From your own experience write a narrative that will produce suspense up to the last moment. Tell the story partly by dialogue, taking pains that the dialogue shall really help the narrative along and also increase the suspense. Use any comparisons that are needed to make any part of the action clear.

Read aloud the following paragraphs :

1. When G Troop passed on across the trail to the left, I stopped at the place where the column had first halted—it had been converted into a dressing station and the wounded of G Troop were left there in the care of the hospital stewards. A tall, gaunt young man with a

cross on his arm was just coming back up the trail. His head was bent, and by some surgeon's trick he was advancing rapidly with great strides, and at the same time carrying a wounded man much heavier than himself across his shoulders. As I stepped out of the trail he raised his head, and smiled and nodded, and left me wondering where I had seen him before, smiling in the same cheery, confident way, and moving in that same position. I knew it could not have been under the same conditions, and yet he was certainly associated with another time of excitement and rush and heat, and then I remembered him. He had been covered with blood and dirt and perspiration as he was now, only then he wore a canvas jacket and the man he carried on his shoulders was trying to hold him back from a white-washed line. And I recognized the young doctor with the blood bathing his breeches as "Bob" Church, of Princeton. That was only one of four badly wounded men he carried on his shoulders that day over a half-mile of trail that stretched from the firing-line back to the dressing station under an unceasing fire. And as the senior surgeon was absent he had chief responsibility that day for all the wounded, and that so few of them died is greatly due to this young man who went down into the firing-line and pulled them from it, and bore them out of danger.—R. H. DAVIS: *The Cuban and Porto Rican Campaigns*.

2. In the hollow of the woods, yesterday afternoon, I lay a long while watching a squirrel, who was capering about among the trees over my head (oaks and white pines, so close together that their branches intermingled). The squirrel seemed not to approve of my presence, for he frequently uttered a sharp, quick, angry noise, like that of a scissors-grinder's wheel. Sometimes I could see him sitting on an impending bough, with his tail over

his back, looking down pryingly upon me. It seems to be a natural posture with him, to sit on his hind legs, holding up his forepaws. Anon, with a peculiarly quick start, he would scramble along the branch, and be lost to sight in another part of the tree, whence his shrill chatter would again be heard. Then I would see him rapidly descending the trunk, and running along the ground; and a moment afterwards, casting my eye upwards, I beheld him flitting like a bird among the high limbs at the summit, directly above me. Afterwards, he apparently became accustomed to my society, and set about some business of his own. He came down to the ground, took up a piece of a decayed bough (a heavy burden for such a small personage), and, with this in his mouth, again climbed up and passed from the branches of one tree to those of another, and thus onward and onward till he went out of sight. Shortly afterwards he returned for another burden, and this he repeated several times. I suppose he was building a nest, — at least, I know not what else could have been his object. Never was there such an active, cheerful, choleric, continually-in-motion fellow as this little red squirrel, talking to himself, chattering at me, and as sociable in his own person as if he had half a dozen companions, instead of being alone in the lonesome wood. Indeed, he flitted about so quickly, and showed himself in different places so suddenly, that I was in some doubt whether there were not two or three of them. — HAWTHORNE: *American Note Books*.

3. At half past ten I reached a small room high in one of the great newspaper offices on Washington Street. Its windows looked out upon a strange sight. Far below me was a vast expanse of human heads upon which shone the bluish white glare of the hooded electric lamps. As white bubbles, densely spread upon the pale green of the ocean's water in some rock-rimmed grotto,

surge now out, now in; to left, to right; advancing, retreating; crowding or separating; so those countless human heads swayed first one way, then another, moved by fickle eddies and forces hard to understand. Wild cries came from the crowd, cheers, jeers, and yells of pain or brutal merriment.—BOLLES: *To the North of Bearcamp Water*.

4. "Now you take off your hat and sit down by the window and watch the nuns, while I get supper."

She refused with scorn all offers of help. Annice obediently seated herself by the window, and looking down, gave a little cry of delight. A tall building, with a golden cross above it, rose among the dirty tenement houses like a lily from the mire. Walking two by two among the apple trees in the great walled garden behind it, went nuns, "in black clothes and in white," singing. They were going to hold vesper service at a tiny shrine among the trees. The gentle wind made their tapers flicker into longer flame. Ivy climbed the red brick walls of the building, broken, where, in a high niche, a white Christ kept watch over the quiet of the green garden, the tumult of the squalid streets. The beauty of the picture made the girl's eyes dim.—MARGARET SHERWOOD: *Henry Worthington, Idealist*.

5. The men of the expedition, it seems, had become very fond of monkey meat, the red species in particular affording delicious food. Although the officers had learned to eat iguana, a lizard that is found all over the isthmus, only a few had become sufficiently cannibalized to indulge in monkey. Several of us decided, however, to give the men a treat on Christmas day, and with that end in view went into the woods on a monkey-hunt.

As we wandered through the forest hordes of the little fellows were seen jumping from tree to tree. It was difficult to get within rifle-shot, however, for they seemed

to divine our purpose, and after making all manner of grimaces at us, would scamper away at our approach. We finally managed to sneak upon a number of them about five miles away from the camp, when several well-directed shots brought down three of the number. As a large female fell we noticed that within her arms she carried a young one. What became of it no one could tell, for when the mother was picked up, though we searched the tall grass carefully, there was no trace of the youngster. Shouldering our game, we returned to the camp, but scarcely had we thrown down the bodies in front of the men before a diminutive monkey was discovered close upon our heels. As the mother lay upon the ground, with an expression of agony upon her face that I shall never forget, the infant rushed up, utterly ignoring our presence, and sought some sign of recognition. As there was no response, he began to rub the body vigorously in hopes of restoring life. Not succeeding in this, he threw himself across the body with a human cry that is still ringing in my ears. The little fellow was tenderly removed, and afterwards became a great favorite among the men. We vowed then and there never to shoot another monkey — a promise which was faithfully kept during the remainder of our stay in Nicaragua. — LIEUTENANT W. NEPHEW RING, in *Harper's Weekly*.

Of these five passages, all but one — which one? — narrate events that were observed by a spectator from a fixed point. Indeed, this is true in part even of the excepted passage. Which of the episodes arouses admiration for heroism? which a sense of pathos? which merely amuses?

EXERCISE 107. (*Theme.*) Recall some incident which you observed as a spectator merely. Choose one as interesting as possible — one that moved in the beholders a sense of pity, or pathos, or admiration, or humor, or perhaps all these feelings. Narrate it as vividly as possible, taking care to preserve one point of view throughout. Be as accurate as if you were giving testimony in a court of law. Read it over aloud (as you should read all themes) to be sure that it produces the effect you intended. Reading aloud is an important part of theme work when the emotions are aimed at, for it is always easy to stir a different emotion from the one intended.

Read aloud the following passages :

1. Game started with Yale kicking off against a fairly strong breeze ; Daly made a catch on his 10-yard line, and running 10 more, punted to Yale's 45-yard line. Yale at once revealed the expected character of her game, for McBride punted on the first down. Harvard immediately set her running game in motion. Sawin going around end for 30 yards behind splendid interference. Several line plays with the ball moving along steadily, and then Harvard was off-side, and lost the ball. Yale now tried Harvard's line, but though securing the first down, could make no further progress, and lost the ball on downs. An exchange of kicks followed, to Yale's

advantage, and curiously enough Harvard persisted in this style of game, although it was so evidently favoring Yale. Then Yale tried running, and made no impression on Harvard's defence, which caused no surprise, and Harvard, having lost more on kicking duels, settled down to a running game. From her own 45-yard line Harvard now began an attack so fierce and so rapid that Yale was literally swept off her feet. With double passes and straight and terrific plunges through the line, the ball moved on continuously towards the blue line. Sawin and Kendall had been used in a few plays at the beginning, but Ellis had made the last 25 yards, when he finally placed the ball on the 2-yard line for the third down.

It was a remarkable exhibition of line-breaking and of physical endurance. Ellis was called on again for the final plunge, but Yale's desperate defence saved her goal, and Sharpe quickly punted out, Daly making a free catch, and Burnett failing to place-kick a not very difficult goal. — CASPAR WHITNEY, in *Harper's Weekly*.

2. The Tegrus eleven were now preparing to fall upon the huge fellow who broke through their line so easily, and as they stood facing their opponents, every one was keeping his eyes fixed upon the dangerous player.

Suddenly the quarter-back received the ball, and with a long and beautiful pass threw it to one of the half-backs who was standing, apparently indifferent to the game, far out from his companions.

The ball was neatly caught, and then tucking it under his arm and bending low, the player began to run down the field close to the line and with almost no one before him to oppose his way.

In a moment the Tegrus players started swiftly after him, but the most of them were on the opposite side of the field and were compelled to run farther than the

striped-legged Crintop man, who was speeding away swift as the wind.

Cheers now arose from the Crintop supporters, and the anxiety depicted upon the faces of the Tegrus contingent became more and more intense. On and on ran the player, and soon Oliver and several of his men were close behind.

"Stop him! stop him! Why don't they stop him?" shrieked a little girl among the supporters of the Tegrus eleven; and Ward turned and looked at her with a glance of sympathy. He understood perfectly just what her feelings were, and perhaps was grateful to her for giving expression to them.

Meanwhile to "stop him" was the very task which the Tegrus boys were endeavoring to accomplish, though with an evident want of success that was as trying to them as it was to the most ardent of their supporters.

Oliver and several of the team were now close behind the swiftly running man. Apparently the captain of the Tegrus eleven was gaining upon his rival, but the goal was not far distant now, and his best efforts might be too late. The eager captain stretched forth his hands to grasp the shoulders of the player with the ball so near, and yet at the same time just beyond his grasp; but apparently the effort destroyed his balance, and after one or two desperate efforts to save himself, Oliver stumbled and fell.

Instantly the players behind him came running swiftly on; but stumbling over the prostrate body of their captain, they, too, fell heavily upon the ground, and were lying or rolling about on the grass in a vain effort to check their fall.

Meanwhile the Crintop player had outstripped all, and running leisurely now soon placed the ball behind the line directly in the rear of the goal posts. The Crintop

contingent cheered lustily, but an element of chagrin was not wanting. It had required twelve minutes to gain the first touchdown, and they had confidently expected to have it within five. — E. T. TOMLINSON: *Ward Hill at College*.

To what kind of audience is the first selection addressed? To what kind is the second addressed? What paragraphs in the second might be joined? What would be the topics of the new paragraphs? Is the narrative personal (told in the first person) or impersonal (told in the third person)?

The apparently simple exercise of narrating an athletic contest is usually a revelation to the writer of how hard a thing communication by words really is. You may know what happened at the game; but if you try to tell it to someone who is unfamiliar with the technical terms, you are likely to have hard work. Many such an account turns out to be little better than the score of the game. The first thing, then, after knowing what actually happened, is to find out or imagine how much your audience knows about similar games. If a young man's audience is a school class that includes girls, he cannot reasonably expect it to understand the special vocabulary of foot-ball

or base-ball, any more than he himself can be expected to name intelligently different dress fabrics and their colors. If the young man narrates a foot-ball game to such an audience, he need not begin with an elaborate explanation of what foot-ball is, but he ought to indicate something of the purpose of each move as it occurs. Of the two selections given above, the second rather than the first will suggest to him his best method. Dr. Tomlinson's account of a touchdown is roughly intelligible to almost anyone. His reader does not need to understand the difference between half-back and quarter-back to follow the events. Notice, by the way, how much the narrative gains in vividness by describing not merely the way the events looked to the spectators, but the effect they produced upon the spectators.

EXERCISE 108. (*Theme.*) Choose a particular contest that you have seen — foot-ball, base-ball, foot-race, boat-race, bicycle-race, wrestling match, or what you will — and write an impersonal account of it — not mentioning yourself even as a spectator. Avoid excessive technicality of diction. Make the story as vivid as possible, and rapid. Use whatever

comparisons are needed. Occasionally speak of the effect produced upon the spectators by the incidents of the game.

Read aloud the following :

Another Arctic expedition has returned from the futile effort to reach the Pole—this time with a painful story of suffering and death. Mr. Walter Wellman, the leader of the expedition, which has just reached Tromsøe, Norway, is an American journalist. In his advance northward he had two objects—one to search for traces of Andrée in Franz Josef Land and the islands beyond it, the other to outdo Nansen's "Farthest North." In neither aim did he succeed; no trace whatever was found of Andrée, and Wellman's highest latitude reached was about 84° north—a little beyond any other explorer than Nansen, but more than two degrees less than the latter's achievement. The party left Tromsøe on June 26, 1898, on the *Fridtjof*, and landed at Cape Tegethoff, where, as also at Cape Flora, a supply house was built. An outpost, so to speak, was placed further north (81°) in the autumn, and there two sailors were left in a hut of rocks covered with walrus-hides. One of these men, Bentzen, died in mid-winter, and the terrible solitude of the other through the long months that followed may be imagined. He slept side by side with the body of his dead companion for two months. Early in the spring Mr. Wellman and his companions pushed forward with sledges to the outpost camp to Cape Tegethoff, where they had wintered. Thence they advanced by sledge, passing Freedom Islands, where Nansen wintered. Like Nansen, they found the roughness of the ice a terrible obstacle, while the temperature was forty or fifty degrees

below zero. Still they made fair progress, but one terrible snow-storm followed another, and their final misfortune came when Mr. Wellman fell into an ice crevice and seriously injured his leg. Retreat became necessary; the leader's injury was made worse by inflammation, and headquarters were reached only after much hardship. It is feared that Mr. Wellman is crippled for life. The expedition has probably added somewhat to the world's knowledge of island geography in the Polar Sea, but it is natural for the non-scientific reader again to ask, "Was it really worth while?" — *The Outlook*.

Is the narrative personal or impersonal? (Compare Mr. Wellman's own account, p. 89.) Does it seem to be a fairly complete account? What events are briefly stated that might have been developed more fully if the narration were literary rather than informative in aim? Into what paragraphs might this long newspaper paragraph be divided?

EXERCISE 109. (*Theme.*) Secure from some friend or relative the material for the narrative of a journey, or an adventure. Write the narrative in the third person, with scrupulous regard for the truth. Let your account be as complete and straightforward in tone as *The Outlook's* account of the Wellman expedition, but dwell more at length than that upon the dramatic episodes. Submit your account to the

person who supplied the material, and revise any inaccuracies.

Read aloud the following passage :

The London *Times* and other leading English papers gave, not long since, the facts in the life of an eminent teacher, Mr. Walter Wren, who died last August. .

At nineteen, Mr. Wren was attacked by a spinal disease which gave him incessant, dull pain, with frequent paroxysms of fearful agony. His family and friends felt that there was nothing to hope for in his future but a speedy release by death from this almost unbearable suffering ; but young Wren declared that in spite of it he would go on with his studies.

He did so, but was unable to look at a book for so much of the time that nine years passed before he could take his degree. He then chose teaching as his profession, preparing young men for the competitive examinations to enter the Indian civil service.

He had no equal in England in this work. The men prepared by him were not only thoroughly educated, but taught to put work foremost in their lives. Mr. Wren took an active part in English politics, became an influential member of society, was a witty, cheerful companion, and a loyal friend. Yet the torture of his physical ailment never abated. Sir Walter Besant says of him : —

“ I never knew an instance where so much was done in life against odds so fearful and under conditions so grievous.” — *The Youth's Companion*.

Give the topic of each paragraph. What part of the man's life is entirely passed over ? Why ? Read also the following :

Frank Thomson, President of the Pennsylvania Railroad, was one of the ablest men that the railroad system of this country has produced. Born in Chambersburg, Pennsylvania, in 1841, after a common school education he entered the shops of the Pennsylvania Railroad at Altoona, and quickly mastered the mechanics of railroad-ing. His capacity and energy secured him early recognition. In 1861 he had much to do with the construction of the military road from Washington, and for many months was employed in keeping the Union armies in railroad connection with the capital. In 1862 he was put on duty on the military roads south of Nashville. His services during the war were of exceptional importance and showed marked ability. At the age of twenty-three he became Superintendent of the Eastern Division of the Pennsylvania Railroad, and steadily advanced from that time until he became President of the road. Mr. Thomson brought a thoroughly scientific spirit to his work, and treated the railroad not simply for what could be made out of it, but as a great property to be managed on lines of the highest efficiency. It was largely due to him that the Pennsylvania road has become so substantial in structure and so scientific in management. The stone roadbeds, the block signal system, regular and careful inspection, a system of advancement and of prizes for efficiency, were some of the means by which he brought the road up to its present high position. He was a man of great personal attractiveness, and a princely host. — *The Outlook* (adapted).

Numerous situations require of an educated person the ability to write a short impersonal sketch of some man's life. The demand usually begins in that important part of life which is

called school ; for a knowledge of biography is one of the clues to history and literature.

EXERCISE 110. (*Theme.*) Choose for the subject of a biographical sketch some man whose life you have studied. There can be no objection to writing about Washington or Lincoln or Grant if you have really studied the lives of these men. The heroic life of Parkman, the self-contained, healthy life of Bryant, the pitiful life of Coleridge or of Poe will serve the purpose well. Or, you may be able to write with interest of some less famous person. You may have known some man or woman who deserves a published biography, but will never get it. Mr. Ruskin once expressed the opinion that a library of the biography of unknown persons might be made which would surpass fiction for interest. By way of a beginning for such a series of works, he wrote the introduction to *The Story of Ida*, a book which narrated the life of an obscure Italian girl.

When you have chosen your man and refreshed your memory concerning him, set down the topics of your paragraphs, afterwards to be placed in the margin of your theme. Assign to each topic an approximate number of words, allow-

ing most space for the significant events, and least space for the insignificant, and then begin to write. How to keep within limits when it is necessary to do so may be seen by the compression in the following sentences :

The rustics still tell, and will continue to tell, so long as memory lasts, of the wonderful man who took their money out of their waistcoats, exchanged handkerchiefs, conveyed potatoes into strange coat pockets, read their thoughts, picked out the cards they had chosen, made them take a card he had chosen whether they wanted it or not, caused balls of glass to vanish, changed halfpence into half-crowns, had a loaded pistol fired at himself and caught the ball, . . . all for nothing, to oblige and astonish the villagers, and for the good of the house.
— BESANT : *All Sorts and Conditions of Men*.

My father came up to London; was a clerk in a merchant's house for nine years, without a holiday; then began business on his own account; paid his father's debts; and married his exemplary Croydon cousin.—
RUSKIN : *Præterita*.

The whole account should come well within a thousand words. Finally, remember that you are writing a story, a narrative, and do not let it drift into analysis of character. You are telling not what the man was but what he did; if you employ here and there a sentence or phrase about his character, it should be merely to throw light on his achievement.

Read the following :

1. While Charles the Twelfth, during the siege of Stralsand, was dictating a letter to his secretary, a bomb was thrown upon the house, pierced the roof, and fell into the very chamber of the king. At this fearful sight, the pen dropped from the trembling hand of the secretary. "What is the matter?" said the king, calmly. "Ah, your majesty, the bomb." "Well," replied the king, "what has the bomb to do with the subject of the letter? Write on."—O. S. MARDEN: *The Secret of Achievement*.

2. A group of students out from college on a holiday, were presented to the same lady just after her entrance to the White House for the second time. One lad, a Freshman, pale with diffidence, heard himself to his horror saying in a loud, squeaky tone of authority:—

"Madam, I think you have just cause to be proud of your husband."

The other boys stared with amazement and delight, storing up the "joke on Bill" for all future time. But there was not the flicker of a smile upon the sweet, womanly face of the first lady of the land.

"Ah!" she said, gravely, still holding his hand, "you bring me the verdict of posterity! I thank you."

The Freshman's comrades were delighted at the reply and at the opportunity given to chaff Bill upon the awkwardness of his address, but Bill only knew that he had seen what seemed to him the kindest woman in the world.—*The Youth's Companion*.

3. They tell a story of Thorwaldsen, the great Danish sculptor, which is full of meaning just here. When you go to Copenhagen, go to the Frauenkirche and see his great statues of the twelve apostles. There is nothing finer in modern sculpture. But on the day that he fin-

ished them, he went into a friend's studio and sat down and burst into tears. "What is the matter?" said his friend. "Has anything dreadful happened?" "Yes," he exclaimed, "something dreadful has happened to me. I have finished my twelve apostles, and *I am satisfied with my work*; and that means that there is nothing more in me that is better!"—BISHOP H. C. POTTER, in *The Youth's Companion*.

What differences do you observe in the methods of paragraphing dialogue? Does the method of the first and third selections hasten the movement of the story? Would this method result in confusion if carried to some length? Point out, in all the selections, the ways in which narrative is interwoven with quotation, and the extent to which description is introduced to make the action vivid.

EXERCISE 111. (*Theme*.) The anecdote is one of the most charming forms of composition if well done, one of the most tedious if ill done. An anecdote may have a good point, but be swamped with paragraphs of beginning; or it may be pointless after all is said; or it may be in bad taste. For your anecdote choose some incident from your own observation; let it be one which was not only interesting or amusing at the time, but which remains so in your memory. Then write it out in the most vivid

possible way, paragraphing the dialogue skilfully, and inserting any touches of personal description that will increase the effect of the story. Be not too long in coming to the point, nor yet reveal the point by any hint before the proper time. Give the theme a title which will arouse curiosity, but not reveal too much.

Read aloud the following passages :

1. Far up in the mountains, miles from any settlement, we live the healthful life of a lumber camp, working from starlight to starlight; breathing the mountain-air, keen with the frosty vigor of autumn, and fragrant of pine and hemlock; eating ravenously the plain, well-cooked food which is served to us, now in the camp and now on the mountain-side, where we sit among the newly stripped logs; sleeping deeply at night in closely crowded beds; in the cabin-loft, where the wind sweeps freely from end to end through the gaping chinks between the logs, and where on rising, we sometimes slip out of bed upon a carpeting of snow.—WYCKOFF: *The Workers*.

2. In an old biography of Chief Justice Marshall there is an anecdote which gives a significant hint of the discipline to which young people were subject in that earlier day.

Several of the great jurist's nieces were in the habit of visiting him, and as they were young and attractive, the house became a rendezvous for the leading young men of the city during the afternoons. Judge Marshall's black majordomo, old Uncle Joseph, held a tight rein upon these visitors. Every day at four o'clock he would appear at the door of the drawing-room in spotless livery, and with a profound bow would announce :

"Ladies, his honor, the chief justice, has retired to his room to prepare for dinner.

"Gentlemen, dinner will be served at half past four o'clock. It is now four. His honor will be pleased if you will remain, and covers have been laid for you at the table. If you cannot remain, will you permit the young ladies to retire to prepare for the meal?"

The gentlemen usually took their leave, and the ladies retired in an ill humor; but any remonstrance with Joseph was only answered by: "It is the rule of the house. Young folks must be kept within bounds."— *The Youth's Companion*.

3. When man abides in tents, after the manner of the early patriarchs, the face of the world is renewed. The vagaries of the clouds become significant. You watch the sky with a lover's look, eager to know whether it will smile or frown. When you lie at night upon your bed of boughs and hear the rain pattering on the canvas close above your head, you wonder whether it is a long storm or only a shower.

The rising wind shakes the tent-flaps. Are the pegs well driven down and the cords firmly fastened? You fall asleep again and wake later, to hear the rain drumming still more loudly on the tight cloth, and the big breeze snoring through the forest, and the waves plunging along the beach. A stormy day? Well, you must cut plenty of wood and keep the camp-fire glowing, for it will be hard to start it up again if you let it get too low. There is little use in fishing or hunting in such a storm. But there is plenty to do in the camp: guns to be cleaned, tackle to be put in order, clothes to be mended, a good story of adventure to be read, a belated letter to be written to some poor wretch in a comfortable house, a game of hearts or cribbage to be played, or a campaign to be planned for the return of fair weather. The tent

is perfectly dry, and luckily it is pitched with the side to the lake, so that you get the pleasant heat of the fire without the unendurable smoke. A little trench dug around it carries off the surplus water. Cooking in the rain has its disadvantages. But how good the supper tastes when it is served up on a tin plate, with an empty box for a table and a roll of blankets at the foot of the bed for a seat! — HENRY VAN DYKE: *Fisherman's Luck*.

The passages give what may be called generalized narrative. Each deals with a type or class of events. Each tells what *usually* happened or happens in certain circumstances.

EXERCISE 112. (*Theme.*) Write a generalized narrative, giving from your own experience or from that of another an account of some mode of life, or kind of excursion, or average day.

NOTE TO THE INSTRUCTOR. — Lack of space forbids printing examples of the types of fictitious narrative. It is however recommended that later in the course all students should have the option of substituting for Exercises 120–124 (descriptions of landscapes) fictitious narratives, as follows: an improbable adventure, personal or impersonal; a fairy tale; a probable adventure, personal or impersonal; a realistic story, with dialogue. This work may properly be deferred till after Exercise 135.

CHAPTER II

DESCRIPTION

DESCRIPTION in itself deals chiefly with the appearance of objects or persons. It is not concerned with the principles underlying the construction of objects, nor with the character of persons—except so far as the reader may infer the principles or the character.

In describing any object or scene, there are always two possible methods or stages. We may say how the object or scene looks as a whole, or how it looks in its details. In practical description, there is nearly always need of combining both methods. The engineer or the architect is expected to give first a rough sketch of his house or bridge, and afterwards a detailed description.

This seems very simple ; yet if left to himself the beginner is likely to omit the general impression ; or else to give it last, when it is of comparatively little value ; or else to report it inexactly.

The reasons why he may report it in exactly are two. Impressionism, the art of giving in general effects the first fleeting impression made by a scene upon the artist's mind, is difficult if only because the impression is fleeting. After we become interested in the details we find it hard to recall just how the whole seemed to us at first. This is particularly true of persons; a face often seems a wholly different face after we have studied the details of its expression. The second reason is that our previous knowledge of the subject may prevent us from seeing the object or scene exactly as it really appears. On this point the art-critic Hamerton says :

It may make my meaning clearer if I take a special example, such as a full-grown oak. Considered as matter it is a column of the strongest wood we have, with a foundation much firmer than that of ordinary stakes and piles. The column is so strong that with its immense head of foliage it usually resists the most furious gales of our latitudes. No edifice built by man, with the single exception of a lighthouse, has foundations in any way comparable to its foundations.

An artist much impressed with this idea of strength would probably draw the oak with hard firm outlines, and give its rugged character with great force and truth, but he would pay less attention to the light and shade and color. In a more advanced stage, he would think of light and color more and think of them together. Finally,

in the visionary stage, an oak would be to him simply a variety of color masses with their gradations and much confusion of mystery in leaves and branches. In this completely artistic way of seeing things there is no necessity for thinking about matter, though it is represented with a higher kind of truth, as to its appearances, than by students who think of substance.

We are all of us visionary artists for one familiar object, the moon. We do not think of the heavy globe of rock with prodigious cloudless mountains, sun-heated to an intolerable temperature. That is the scientific conception that we keep in some odd corner of the brain for use when it may be wanted, as one keeps a scientific instrument in a drawer; but in ordinary times the moon means for us a crescent or a disc of silvery and sometimes of golden splendor, the brightest thing that we are able to look upon in nature.¹

The double principle of good description is, then, that we should see the object as a whole and in its parts, and report it as it looks to us, rather than as it seems to somebody else or as we preconceive that it ought to look. It remains to apply this principle, with its dependent principles, to the various kinds of objects which one is likely to choose as subjects.

Read aloud the following :

1. We had already entered a church (San Luigi, I believe), the interior of which we found very impressive, dim with the light of stained and painted windows, inso-

¹ *Imagination in Landscape Painting*, p. 233.

much that it at first seemed almost dark, and we could only see the bright twinkling of the tapers at the shrines; but after a few minutes, we discerned the tall octagonal pillars of the nave, marble, and supporting a beautiful roof of crossed arches. — HAWTHORNE: *French and Italian Note Books*.

2. Let us enter this mysterious mosque surrounded by death and the desert. At first it seems dark as night: we have a bewildering sense of fairy-like splendor. A very faint light penetrates the panes which fill the row of little windows above; we fancy that the light is passing through flowers and arabesques of precious stones regularly arranged, and this is the illusion intended by the inimitable glass-workers of old. Gradually, as our eyes grow accustomed to the dim light, the walls, arches, and vaults seem to be covered with some rich embroidered fabric of raised mother-of-pearl and gold on a foundation of green. — PIERRE LOTI (trans. Singleton): *Turrets, Towers, and Temples*.

3. The interior of the Strasbourg Cathedral is the finest example of Gothic which I have seen.

As you enter it is like night. There is not a single transparent window; all are colored and dark. And there are windows everywhere — on your right and on your left, and in both the high galleries. A strange light, a sort of purple shadow, pervades the vast nave. . . .

In front of us the choir is exceptionally dark; one window stands out brightly from the centre of the apse, filled with shining figures, like a vista of Paradise. The choir, nevertheless, is crowded with priests; but the darkness is so deep, and the distance so great, that there is nothing to be seen. There are no visible decorations or little objects of worship; only two chandeliers sparkle in the gloom with lighted tapers, like tremulous souls, at the two corners of the altar, amidst the grand carvings

which one is merely permitted to imagine.—TAINE: *Journeys through France.*

Which words in the foregoing passages describe a general impression made upon the spectator?

EXERCISE 113. (*Theme.*) Enter a dimly lighted room, and note your first and your succeeding impressions. The light may be from any source—moonlight is as good as any. Remember that Virgil says that night takes away the color of things. The interior of a church will be an excellent subject if there is not too much light. Write a description of what you saw, and nothing else.

Read aloud the following:

1. Johnny looked about, as the foreman had advised. This place, where he was to learn to make engines, and where he was to work day by day till he was twenty-one, and a man, was a vast room with skylights in the roof: though this latter circumstance he did not notice till after breakfast, when the gas was turned off, and daylight penetrated from above. A confusion of heavy rafting stretched below the roof, carrying belted shafting everywhere; and every man bent over his machine or his bench, for Cottam was a sharp gaffer.—ARTHUR MORRISON: *To London Town.*

2. It was not a light that first attracted me, but the black bulk of a cabin that seemed to rise suddenly from the ground on my right. Soon I saw that it was occu-

pied, and, going near, I found a side door wide open, with lamp-light streaming from it into the night. For a moment I stood unnoticed in the doorway, and could see at a glance the heavy wooden table and the chairs and the large, old-fashioned cooking-stove, and the prints tacked to the walls, and the cooking utensils hanging behind the stove. — WYCKOFF: *The Workers*.

3. The faultless order and precision which had appeared in every external detail of the farm were in perfect keeping with what I could see of the interior of the home. It contained only the plainest furniture, but the room was redolent of a clean, cool, inviting comfort, perfectly suited to the needs of men who come in from long, hard work in the heat of the fields. The windows and outer doors were guarded by close-fitting screens; the inner wood-work was painted a light, delicate color, as fresh and clean as though newly applied; and the walls were covered with a simple, harmonious paper which matched well with the prevailing shade in the clean rag-carpet on the floor. A large rocker and a sofa, covered with Brussels carpet, were supplemented by a plentiful supply of plain chairs. — *Ibid*.

4. A few minutes later Giovanni found himself in a narrow, high room, lighted by one window, which showed the enormous thickness of the walls in the deep embrasure. The vaulted ceiling was painted in fresco with a representation of Apollo in the act of drawing his bow, arrayed for the time being in his quiver, while his other garments, of yellow and blue, floated everywhere save over his body. The floor of the room was of red bricks, which had once been waxed, and the furniture was scanty, massive, and very old. Anastase Gouache lay in one corner in a queer-looking bed covered with a yellow damask quilt the worse for a century or two of wear, upon which faded embroideries showed the Montevarchi

arms surmounted by a cardinal's hat. Upon a chair beside the patient lay the little heap of small belongings he had carried in his pocket when hurt, his watch and purse, his cigarettes, his handkerchief, and a few other trifles, among which, half concealed by the rest, was the gold pin he had picked up by the bridge on the previous evening.—CRAWFORD: *Sant' Ilario*.

5. Sing, Wo, & Co. keep one of the most picturesque shops on Jackson Street. It is neither grocer's, nor butcher's, nor fishmonger's, nor druggist's; but a little of all four. It is, like most of the shops on Jackson Street, part cellar, part cellar-stairs, part sidewalk, and part back bedroom. On the sidewalk are platters of innumerable sorts of little fishes,—little silvery fishes; little yellow fishes, with whiskers; little snaky fishes; round, flat fishes, little slices of big fishes,—never too much or too many of any kind. Sparing and thrifty dealers, as well as sparing and thrifty consumers, are the Celestials. Round tubs of sprouted beans; platters of square cakes of something whose consistency was like Dutch cheese, whose color was vivid yellow, like bakers' gingerbread, and whose tops were stamped with mysterious letters; long roots, as long as the longest parsnips, but glistening white, like polished turnips; cherries, tied up in stingy little bunches of ten or twelve, and swung in all the nooks; small bunches of all conceivable green things, from celery down to timothy grass, tied tight and wedged into corners, or swung over head; dried herbs, in dim recesses; pressed chickens, on shelves (these were the most remarkable things; they were semi-transparent, thin, skinny, and yellow, and looked almost more like huge, flattened grasshoppers than like chickens; but chickens they were, and no mistake),—all these were on the trays, on the sidewalk, and on the cellar-stairs.—“H. H.”: *Bits of Travel at Home*.

State the general impression given by each of these five passages respectively. In which passage does the writer proceed most systematically from the larger details to the smaller?

EXERCISE 114. (*Theme.*) Read again what is said about paragraphing descriptions (pp. 101-102, 108-109). Enter a light room and note your impressions. Then write a description of what you saw, and nothing else, proceeding from the first impression to the larger details and then to the smaller.

Read aloud the following :

1. In the centre, and very far from us, there rises a solitary and surprising edifice, all blue, but of a blue so exquisite and rare that it seems to be some old enchanted palace made of turquoise; this is the Mosque of Omar, the marvel of all Islam. — PIERRE LOTI (trans. Singleton): *Turrets, Towers, and Temples.*

2. The vast [Japanese] temple [of Nikko] is entirely red, and blood-red; an enormous black and gold roof, turned up at the corners, seems to crush it with its weight. — *Ibid.*

3. When we look at the [Milan] Cathedral from the square, the effect is ravishing: the whiteness of the marble, standing out from the blue of the sky, strikes you first; one would say that an immense piece of silver lace had been placed against a background of *lapis lazuli*. This is the first impression, and it will also be the last memory. — GAUTIER: *Ibid.*

4. The abbey was in those days a great affair; as my

companion said, it sprawled all over the place. — HENRY JAMES: *Portraits of Places*.

5. [The church] was very big and massive, and, hidden away in the fields, it had a kind of lonely grandeur; there was nothing in particular near it but its out-of-the-world little parsonage. — *Ibid.*

6. The density of the sculptures, the immense scale of the images, detract at first . . . from the impressiveness of the cathedral of Rheims; the absence of large surfaces, of ascending lines, deceives you as to the elevation of the front, and the dimensions of some of the upper statues bring them unduly near the eye. But little by little you perceive that this great figured and storied screen has a mass proportionate to its detail, and that it is the grandest part of a structure which, as a whole, is one of the noblest works of man's hands. — *Ibid.*

7. Beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away; — a multitude of pillars and white domes, clustered into a long, low pyramid of coloured light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory. — RUSKIN: *The Stones of Venice*. [St. Mark's Cathedral.]

8. First, to cite several striking examples, assuredly there are few more beautiful pages in architecture than that façade [of Notre Dame of Paris], exhibiting the three deeply dug porches with their pointed arches; the plinth, embroidered and indented with twenty-eight royal niches; the immense central rose-window, flanked by its two lateral windows, like the priest by his deacon and sub-deacon; the high and frail gallery of open-worked

arches, supporting on its delicate columns a heavy platform; and, lastly, the two dark and massive towers, with their slated pent-houses. These harmonious parts of a magnificent whole, superimposed in five gigantic stages and presenting, with their innumerable details of statuary, sculpture, and carving, an overwhelming yet not perplexing mass, combine in producing a calm grandeur. — HUGO (trans. Singleton): *Turrets, Towers, and Temples*.

9. Perhaps the best way to form some dim conception of it [the Cathedral of Genoa] is to fancy a little casket, inlaid inside with precious stones, so that there shall not a hair's-breadth be left unprecious-stoned, and then to conceive this little bit of a casket increased to the magnitude of a great church, without losing anything of the excessive glory that was compressed into its original small compass, but all its pretty lustre made sublime by the consequent immensity. — HAWTHORNE: *French and Italian Note Books*.

10. When one has fairly tasted of the pleasure of cathedral-hunting, the approach to each new shrine gives a peculiarly ageeable zest to one's curiosity. You are making a collection of great impressions, and I think the process is in no case so delightful as applied to cathedrals. Going from one fine picture to another is certainly good; but the fine pictures of the world are terribly numerous, and they have a troublesome way of crowding and jostling each other in the memory. The number of cathedrals is small, and the mass and presence of each specimen is great, so that, as they rise in the mind in individual majesty, they dwarf all common impressions. They form, indeed, but a gallery of vaster pictures; for, when time has dulled the recollection of details, you retain a single broad image of the vast gray edifice, with its towers, its tone of color, and its still, green precinct. — HENRY JAMES: *Transatlantic Sketches*.

Give from memory the general impressions of color and form produced upon Loti, Gautier, James, Ruskin, Hugo, Hawthorne by particular houses of worship.

Which of the passages seems to you written in a style too elaborate for a student to imitate profitably? Select words and expressions which would have been in good taste in the themes of a student. Look up the exact meaning of *bapis lazuli*, *screen*, *plinth*, *rose-window*, *pent-house*.

EXERCISE 115. (*Theme.*) Study carefully the exterior of a beautiful church, or a good picture of such an exterior. Colored pictures that are accurate in color are hard to find, but good "half-tone" cuts of all the great cathedrals and temples of the world can be had for a song, or can be found in books and magazines. Write a description of the church chosen, giving first the general impression, then the details. Let the impression be your own; use any comparisons or figures that came naturally to your mind, and are in good taste; word the impression in the best words you can command, but be on your guard against fine writing; do not talk about "frozen music," or "poems in stone." In describing the details, use com-

parisons if they suggest themselves, and employ architectural terms accurately. The article *architecture* in a good encyclopædia will supply these in abundance.

This task will repay all the time spent on it. How carelessly most of us observe buildings — and therefore miss the significance of different architectural types — may be inferred from the following passage :

The value of special knowledge in educating the memory of the eye, is shown in nothing more decidedly than in architecture. A professional architect, or even an amateur, who has seriously studied good typical examples of different styles, is able to learn a building by heart when the uneducated observer will not retain any distinct impression of it. As this education of the memory is a subject that interests me, I have carefully observed to what degree those who have never studied architecture are able to retain impressions of buildings ; and, although nothing can astonish me now, I was at one time amazed beyond all expression by what seemed the incomprehensible inaccuracy of the uneducated memory with regard to buildings that had actually been seen and visited. Provincial or foreign visitors will go to London and York, and afterwards be quite unable to say, of two photographs, which is York Minster and which is Westminster Abbey. They sometimes even fail to distinguish between the Houses of Parliament and Westminster Abbey, or between the National Gallery and the British Museum. People will go to visit a country house of the most marked architectural character, and not be able to

remember the most obvious characteristics of its structure, such as whether the front stands in a straight line or has advancing wings, or whether the windows are in single lights or divided by stone mullions. All that the uneducated in architecture appear to be able to retain about buildings is the impression of their size, and a confused recollection about the richness of their decorations. They generally remember that the Church of Brou is richly carved, that the inside of the Sainte Chapelle is painted and gilt, and that St. Peter's at Rome is big.—HAMERTON: *Imagination in Landscape Painting*.¹

Read aloud the following :

1. When Harry Esmond went away for Cambridge, little Frank ran alongside his horse as far as the bridge and there Harry stopped for a moment, and looked back at the house where the best part of his life had been passed. It lay before him with its gray familiar towers, a pinnacle or two shining in the sun, the buttresses and terrace walls casting great blue shades on the grass. And Harry remembered all his life after how he saw his mistress at the window looking out on him, in a white robe, the little Beatrix's chestnut curls resting at her mother's side.—THACKERAY: *Henry Esmond*.

2. Presently the path became plainer, and as I glanced along its vista, my eye caught a flash of bright yellow gleaming from something at a distance. The object was

¹ A day or two before sending this quotation to the printer, the present writer bought a few photographs in a shop kept by an English woman. "I've been in St. Paul's myself," she said. "This is it, is it not, sir?" and she held out a picture representing not the broad masses and heavy dome of the London cathedral, but that marble network of springing spires which has made Milan famous.

shaped like a chimney, but it seemed to spring from the ground among the scrub-oaks. The path began to descend, at first gradually, then more abruptly, and I discovered that there was winding through the barrens ahead of me a small river, which a moment's consideration told me must be the Chocorua River, on its way to the Bearcamp. Beyond the river was a small clearing and in it stood a red and white house with brilliant yellow chimneys. — BOLLES: *At the North of Bearcamp Water.*

Note how scrupulously the point of view is observed in these two sketches of houses. In one the point of view is kept stationary, in the other it is steadily advanced; but in both cases no detail of the house is mentioned but what was actually seen from the point stated.

Read aloud the following also :

1. The house was low and white, and stood at the end of a small garden in which there were palms. — CRAWFORD: *Via Crucis.*

2. The old Bowden house stood, low-storied and broad-roofed, in its green fields as if it were a motherly brown hen waiting for the flock that came straying toward it from every direction. — JEWETT: *The Country of the Pointed Firs.*

3. The house was broad and clean, with a roof that looked heavy on its low walls. It was one of the houses that seem firm-rooted in the ground, as if they were two-thirds below the surface, like icebergs. — *Ibid.*

4. There, too, stood the Artichoke Tavern, clean and white and wooden, a heap of gables and windows all out of perpendicular: a house widest and biggest everywhere

at the top, and smallest at the ground floor; a house that seemed ready to topple into the river at a push, so far did its walls and galleries overhang the water, and so slender were the piles that supported them. — ARTHUR MORRISON: *To London Town*.

5. In one respect no other building in the world can be compared with the Pyramids, and that is in regard to the mass and weight of the materials used in their construction. If the tomb of Cheops were razed, a wall could be built with its stones all around the frontiers of France. If you fire a good pistol from the top of the great Pyramid into the air, the ball falls halfway down its side. — EBERS (trans. Singleton): *Turrets, Towers, and Temples*.

6. We are now drawing near the hotel, and I felt a certain glow of pleasure in its gay effect on the pretty knoll where it stood. In its artless and accidental architecture it was not unlike one of our immense coastwise steamboats. The twilight had thickened to dusk, and the edifice was brilliantly lighted with electrics, story above story, which streamed into the gloom around like the lights of saloon and stateroom. The corner of wood making into the meadow hid the station; there was no other building in sight; the hotel seemed riding at anchor on the swell of a placid sea. — HOWELLS: *A Traveller from Altruria*.

7. Above the sloping and crenellated walls of the Kremlin and among the towers with their ornamented roofs, myriads of cupolas and globular bell-towers gleaming with metallic light seem to be rising and falling like bubbles of glittering gold in the strong blaze of light. The white wall seems to be a silver basket holding a bouquet of golden flowers, and we fancy that we are gazing upon one of those magical cities which the imagination of the Arabian story-tellers alone can build — an archi-

tectural crystallization of the *Thousand and One Nights!* — GAUTIER (trans. Singleton): *Turrets, Towers, and Temples.*

8. At the back of a marvellous garden and with all of its whiteness reflected in a canal of dark water, sleeping inertly among thick masses of black cypress and great clumps of red flowers, this perfect tomb [the Taj Mahal] rises like a calm apparition. It is a floating dream, an aerial form without weight, so perfect is the balance of the lines, and so pale, so delicate the shadows that float across the virginal and translucent stone. These black cypresses which frame it, this verdure through the openings of which peeps the blue sky, and this sward bathed in brilliant sunlight and silhouetted by the shadows of the trees — all these real objects render more unreal the delicate vision, which seems to melt away into the light of the sky. I walk toward it along the marble bank of the dark canal, and the mausoleum assumes sharper form. On approaching you take more delight in the surface of the octagonal edifice. This consists of rectangular expanses of polished marble where the light rests with a soft, milky splendour. One would never imagine that so simple a thing as surface could be so beautiful when it is large and pure. The eye follows the ingenious and graceful scrolls of great flowers, flowers of onyx and turquoise, incrustated with perfect smoothness, the harmony of the delicate carving, the marble lace-work, the balustrades of a thousand perforations, — the infinite display of simplicity and decoration. — ANDRÉ CHEVRILLON: *Ibid.* (adapted).

9. One of the best modern recent public buildings I have seen is the new Public Library at Boston, Massachusetts. The design was broad and simple; of more or less Lombardic origin; a long, low-pitched roof, a façade of white stone, enclosing a court, with a range of round-

headed windows ; the arms of the city designed by a good sculptor over the porch, and above the windows a series of the symbolical marks of the famous printers — Aldus, Caxton, and so on — in a kind of black inlay in circles. — WALTER CRANE, in *Art and Life*.

10. The Highland Lighthouse, where we were staying, is a substantial-looking building of brick, painted white, and surmounted by an iron cap. Attached to it is the dwelling of the keeper, one story high, also of brick, and built by government. As we were going to spend the night in a lighthouse, we wished to make the most of so novel an experience, and therefore told our host that we would like to accompany him when he went to light up. At rather early candle-light he lighted a small Japan lamp, allowing it to smoke rather more than we like on ordinary occasions, and told us to follow him. He led the way first through his bedroom, which was placed nearest to the lighthouse, and then through a long, narrow, covered passage-way, between whitewashed walls like a prison entry, into the lower part of the lighthouse, where many great butts of oil were arranged around ; thence we ascended by a winding and open iron stairway, with a steadily increasing scent of oil and lamp-smoke, to a trap-door in an iron floor, and through this into the lantern. It was a neat building, with everything in apple-pie order, and no danger of anything rusting there for want of oil. The light consisted of fifteen argand lamps, placed within smooth concave reflectors twenty-one inches in diameter, and arranged in two horizontal circles one above the other, facing every way excepting directly down the Cape. These were surrounded, at a distance of two or three feet, by large plate-glass windows, which defied the storms, with iron sashes, on which rested the iron cap. All the iron work except the floor was painted white. And thus the lighthouse was completed. We walked slowly round

in that narrow space as the keeper lighted each lamp in succession, conversing with him at the same moment that many a sailor on the deep witnessed the lighting of the Highland Light.—THOREAU: *Cape Cod*.

What kinds of houses are described in the preceding selections? Which are described impressionistically, which in literal detail? In which is the point of view fixed? In which does it advance? Enumerate the various comparisons used to make the size or general appearance of a building clear. Which of these comparisons suggest life or motion? Select terms of description that would have been appropriate in a student's theme. Point out beautiful passages which, if too closely imitated, would probably lead the student into high-flown diction.

EXERCISE 116. (*Theme*.) Study some actual dwelling house, one as interesting and beautiful as you can find, and describe it in general and in detail. Use comparisons, especially such as give life and motion, but avoid repeating any found above. In describing details, be as precise and intelligible as Thoreau in selection 10. Consult the encyclopædia for architectural terms.

Read aloud the following :

1. As he drew rein on the crest of a low hill, the desolate brown waste of the Campagna stretched behind him mile upon mile to northward, toward the impenetrable forests of Viterbo, and Rome was at last before him. . . . From the point where Gilbert halted, Rome seemed but a lone brown ruin.—CRAWFORD: *Via Crucis*.

2. Salt Lake City lies close at the base of the Wasatch range, so close that, as you first see the city from the cars, you can fancy it a walled town, walled on one side by the mountains, with a gate in every cañon.—“H. H.”: *Bits of Travel at Home*.

3. By and by, we had a distant glimpse of Florence, showing its great dome and some of its towers out of a sidelong valley, as if we were between two great waves of the tumultuous sea of hills; while, far beyond, rose in the distance the blue peaks of three or four of the Apennines, just on the remote horizon. There being a haziness in the air, Florence was little more distinct to us than the celestial city was to Christian and Hopeful, when they spied at it from the Delectable Mountains.—HAWTHORNE: *French and Italian Note Books*.

4. The little village of Bonchurch is buried in the most elaborate verdure, muffled in the smoothest lawns and the densest shrubbery. . . . It is like a model village in imitative substances, kept in a big glass case; the turf might be of green velvet and the foliage of cut paper.—HENRY JAMES: *Portraits of Places*.

5. Laon is full of history, and the place, as you approach it, reminds you of a quaint woodcut in the text of an ancient folio. Out of the midst of a smiling plain rises a goodly mountain, and on the top of the mountain is perched the old feudal *commune*, from the centre of which springs, with infinite majesty, the many-towered cathedral.—*Ibid*.

6. There Loughton tumbled about its green hills, beset

with dusky trees, like a spilt boxful of toys, with the sad-coloured forests making the horizon line behind it. — ARTHUR MORRISON: *To London Town*.

7. There was a schooner with all sails set coming down the bay from a white village that was sprinkled on the shore, and there were many sailboats flitting about. — JEWETT: *The Country of the Pointed Firs*.

8. The little town, with the tall masts of its disabled schooners in the inner bay, stood high above the flat sea for a few minutes, then it sank back into the uniformity of the coast, and became indistinguishable from the other towns that looked as if they were crumbled on the furzy-green stoniness of the shore. — *Ibid*.

9. Biarritz scrambles over two or three steep hills, directly above the sea, in a promiscuous, many-colored, noisy fashion. — HENRY JAMES: *Portraits of Places*.

10. There was something about the coast town of Dunnet which made it seem more attractive than other maritime villages of eastern Maine. Perhaps it was the simple fact of acquaintance with that neighborhood which made it so attaching, and gave such interest to the rocky shore and dark woods, and the few houses which seemed to be securely wedged and tree-nailed in among the ledges by the Landing. — JEWETT: *The Country of the Pointed Firs*.

11. Coketown, in which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but, as matters stood, it was a town of unnatural red and black, like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable

serpents of smoke trailed themselves forever and ever, and never get uncoiled. It had a black canal in it, and a river that run purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next. — DICKENS : *Hard Times*.

Enumerate from memory the general impressions produced by the eleven towns on the authors above quoted. What comparisons are used that suggest life or motion? Which description seems to you the most beautiful? Why?

EXERCISE 117. (*Theme*.) Write a description of the general look of your own town as it appears from a distance. Do not attempt to sketch its ground-plan. Use such comparisons as will convey your own impressions.

Read aloud the following :

1. In the very middle of the Midlands there is a manufacturing town situated on the crest of a hill and

crowned by a beautiful old church. In the churchyard stands a strange pillar, the origin whereof is lost in antiquity—it may be the shaft of an early Christian cross, or it may be the remains of a Druidical temple; and just outside the lych-gates is the King's Square, with its wide pavements and quaint old shops—shops which have remained in the same families of worthy burgesses from generation to generation. The streets slope away from the square, and gradually die away into the country, which is bounded by a distant rim of low blue hills. Such is the town of Silverhampton. — ELLEN THORNEYCROFT FOWLER: *A Double Thread*.

2. Two points ran out as the horns of the crescent, one of which—the one to the westward—was low and sandy, and is that to which vessels are obliged to give a wide berth when running out for a southeaster; the other is high, bold, and well-wooded, and, we were told, has a mission upon it called St. Buenaventura, from which the point is named. In the middle of this crescent, directly opposite the anchoring ground, lie the mission and town of Santa Barbara, on a low, flat plain, but little above the level of the sea, covered with grass, though entirely without trees, and surrounded on three sides by an amphitheatre of mountains, which slant off to the distance of fifteen or twenty miles. The mission stands a little back of the town, and is a large building, or rather collection of buildings, in the centre of which is a high tower, with a belfry of five bells; and the whole, being plastered, makes quite a show at a distance, and is the mark by which vessels come to anchor. The town lies a little nearer to the beach—about half a mile from it—and is composed of one-story houses built of brown clay—some of them plastered—with red tiles on the roofs. I should judge that there were about an hundred of them; and in the midst of them stands the Presidio, or

fort, built of the same materials, and apparently but little stronger. The town is certainly finely situated, with a Bay in front, and an amphitheatre of hills behind. — DANA: *Two Years before the Mast*.

3. The site of Cleveland is a plateau, sloping gently from the high bank of the lake to an elevation of from fifty to one hundred and fifty feet. This plain is cut into two unequal divisions, the larger lying on the east, by the Cuyahoga. — *Johnson's Encyclopædia*.

4. So he set to work to ransack the city. He first studied the streets. A hack driver gave him a clue to the labyrinth.

“Now here's Washington Street—see? Well, dat's de backbone o' de hull blame town—see? An' Tremont is jist like it. Now w'en you start out to look f'r anny place, jist figger out whedder it's on de hind-leg 'r de shoulder—see?”

Reeves saw. This luminous description of Boston's¹ anatomy was worth more as a starter than any map. — GARLAND: *Jason Edwards*.

5. Arcachon is a comic-opera village, with its pier of red, yellow, and green roofs perked up like Chinese bells, a league of ground covered with three lines of cottages, painted chalets with balconies running round them, pointed pavilions, Gothic turrets, more roofs elaborate with painted wood. — TAINE: *Journeys through France*.

EXERCISE 118. (*Theme*.) Write a description of your own town, giving (1) its location with regard to the surrounding country, (2) the

¹ For criticism of this use of the possessive, see Appendix A.

general ground-plan, or "fundamental image" — as in examples 3, 4, and 5, above. Let the tone of diction used be plain and simple, like that of example 3.

Note again that a careful writer does not attempt to describe from a given point that which cannot be seen from the point. This time (below), flowers, mountains, and a valley landscape are being viewed.

1. The few wind-bent trees on Shell-heap Island were mostly dead and gray, but there were some low-growing bushes, and a stripe of light green ran along just above the shore, which I knew to be wild morning-glories. — JEWETT: *The Country of the Pointed Firs*.

2. Paugus, Passaconaway, and Whiteface were quite clearly outlined against each other and the sky. They seemed very near, however, so that it was easier for me to imagine myself on a lonely rock in the ocean, with huge waves about to overwhelm me, than to make those combing waves stand back three, eight, twelve miles and become spruce-covered mountains. — BOLLES: *At the North of Bearcamp Water*.

3. It was a gay world up here among the tossing branches. Across the river, on the first terrace of the hill, were weather-beaten farm-houses, amid apple orchards and cornfields. Above these rose the wooded dome of Mount Peak, a thousand feet above the river, and beyond that to the left the road wound up to high and lonesome towns on a plateau stretching to unknown regions in the south. There was no bar to the imagination in that direction. What a gracious valley, what

graceful slopes, what a mass of color bathing this lovely summer landscape! — WARNER: *That Fortune*.

Read now the following:

1. A giant cradle, indeed, — nine miles long and three wide; Pike's Peak for its foot and a range of battlemented mountains for its head; lying, as it should, due north and south, with high sides sloping up to the east and up to the west to meet the gracious canopy of sky. — "H. H.": *Bits of Travel at Home*.

2. In the background is a long line of plain, or of gently rising heights, tawny or tinged with blue, fairly deep in tone, as rich as in Decamps¹; and in this vast obscure border there are little white specks of scattered houses. Further away still are the round backs of the hills, the curving saddle of pale violet, and the immeasurable sky, flecked with downy clouds beneath the afternoon sun. It is all on a grand scale; there are but three or four lines, all architectural in their effect. It is like an amphitheatre of Poussin,¹ but there is colour and richness beyond the reach of Poussin. — TAINE: *Journeys through France*.

3. I said that the plateau in which the rift is made was amphitheatre-like. The phrase is at once a good and a bad one, — bad because it is hardly possible for the mind to conceive of the amphitheatre shape without a good deal of limitation in size. Do what we will, the Coliseum is apt to rise before us whenever we use the word amphitheatre. To picture to one's self an amphitheatre whose central space shall be measured by tens, twenties, and thirties of miles, shall be varied by meadow parks and the forests which enclose the parks, and whose circling tiers of seats shall be mountain ranges, rising

¹ Decamps, Poussin, French painters.

higher and higher, until the highest, dazzling white with snow, seem to cleave the sky, rather than to rest against it, — this is not easy. Yet it is precisely such an amphitheatre as this that we are in as we approach the Grand Canyon of the Arkansas. From every hill-summit that is gained the amphitheatre effect is more and more striking, until at last its tiers of mountain walls are in full view, — south, west, north, and east. — “H. H.”: *Bits of Travel at Home*.

What fundamental images are used in Mrs. Jackson’s (“H. H.’s”) descriptions of a valley and a canyon? What in Taine’s description of a scene looking back from the seashore?

EXERCISE 119. (*Theme.*) Write a description of a landscape, as seen from a fixed point of view. Describe only what can be seen. Give the main lines of the picture by some simple comparison, and then speak of the colors.

Read aloud the following :

1. *Tuesday, November 25*, when at daylight we saw the island of Juan Fernandez, directly ahead, rising like a deep blue cloud out of the sea. We were then probably nearly seventy miles from it; and so high and so blue did it appear, that I mistook it for a cloud, resting over the island, and looked for the island under it, until it gradually turned to a deader and greener color, and I could mark the inequalities upon its surface. At length we could distinguish trees and rocks; and by the afternoon

this beautiful island lay fairly before us, and we directed our course to the only harbor. — DANA: *Two Years before the Mast*.

2. A strange mountain appeared in the distance, belted about its breast with a zone of blue. Was it a blue cloud, a blue horizontal bar of the air that Titian breathed in youth, seen now far away, which mortal might never breathe again? Was it a mirage—a meteor? Would it stay to be approached?—(ten miles of winding road yet between them and the foot of this mountain)—such questioning had they concerning it. My keen-sighted friend, alone, maintained it to be substantial;—whatever it might be it was not air, and would not vanish. The ten miles of road were overpassed, the carriage left, the mountain climbed. It stayed patiently, expanding still into richer breadth and heavenlier glow—a belt of gentians. — RUSKIN.

3. On we went, the lightning flashes now revealing Kafir huts, or herds of goats huddled together on the lee side of dreary kopjes or some farm-house, around which the eucalyptus trees were creaking and moaning as they threshed about in the storm. Leaving the horses to find their way again, we began slowly to descend. During one of the vivid flashes of lightning we could see below in the valley what appeared like a huge serpent, but really was a commando. — E. E. EASTON, in *Harper's Magazine*.

4. Then it is that, walking along through the groves of piñon-trees and seeing so far and so clear in all ways, one wonders where can be the canyon. This is a broad mountain-top plateau. It seems as if one might journey across it in any direction one liked, and come sooner or later to the base of the horizon heights. Suddenly, going southward, one finds the trees scantier, wider apart, ceasing altogether. The stony ground becomes stonier and

stonier, until only armed cactuses and thorny shrubs keep foothold in the confusion of rocks. Then, looking southward, one sees a few rods ahead a strange effect in the air. There is no precipice edge visible as yet; but the eye perceives that just beyond there is a break, and there against the sky looms up a wall whose base is out of sight. It is strangely near, yet far. Between it and the ground you stand on is a shimmer of inexplicable lights and reflections. This wall is the further wall of the Great Canyon. A few steps more and you look in. You have been already for some moments walking on ground which was only the surface of an outjutting promontory of the nearer wall. Twelve hundred feet below you roars the Arkansas River, pent up in a channel so narrow that it looks like a brook one might ford. On its narrow rims of bank there are lying sticks of wood which look like fine kindling wood. They are heavy railroad ties, floated down from the timber-lands in the mountains.—“H. H.”: *Bits of Travel at Home.*

5. The road was gradually drawing nearer to the foot hills. Instead of a hundred miles of unbroken mountain range, from Long's to Pike's Peak, that seemed to rise abruptly from the plain only an hour's walk away, I began to be aware of the magnificent distances so strangely disguised in that clear, rarefied air, and to appreciate altitudes by comparison with lesser heights. The view lost in extent, only to gain in the grander outlines of splendid detail. And with the nearer view there grew clear and marvellous coloring in the exposed strata and the fantastic shapes which mark the play of erosion among the rocks. There were deep saffrons and reds of every hue, from a delicate flush to crimson; there were browns and grays without number, and a soft cream color deepening to yellow, and now and then a jut of rock that in certain lights appeared milk-white. To boundless variety in color was

added a weird charm of form with which the imagination could play endlessly. Sitting a rugged boulder with the dainty poise of an egg upon a conjurer's finger would appear a round-bellied Hindu god in solid stone, and near him, in exquisitely delicate tracery, a flying buttress or the tapering spire of a cathedral, while crowning some sheer height in all the glory of gorgeous color would rise the grim towers and battlements of a mediæval fortress. — WYCKOFF: *The Workers*.

In these five landscapes we have what is called the traveler's point of view. A scene is described as the traveler approaches it or recedes from it — preferably as he approaches, for then the general impression is given first. This method is particularly adapted to describing a landscape fully, for the details are made to appear in the actual order of experience.

EXERCISE 120. (*Theme.*) Choose an actual landscape, and approach from a more remote to a nearer point of view. Take notes of your impressions at each successive step, and afterward work these up into a complete theme.

Read aloud the following :

1. Now we began to climb and to enter upon forests, — pines and firs and cedars. It seemed as if the whole world had become forest, we could see off so far through the vistas between the tall, straight, branchless trunks. The great sugar pines were from one hundred to two hundred and twenty feet high, and their lowest branches

were sixty to eighty feet from the ground. The cedars and firs and yellow pines were not much shorter. The grandeur of these innumerable colonnades cannot be conceived. It can hardly be realized, even while they are majestically opening, receding, closing, in your very sight. Sometimes a sunbeam will strike on a point so many rods away, down one of these dark aisles, that it is impossible to believe it sunlight at all. Sometimes, through a break in the tree-tops, will gleam snowy peaks of Sierras, hundreds of miles away; but the path to their summits will seem to lead straight through these columns of vivid green. Perspective becomes transfiguration, miracle when it deals with such distance, such color, and such giant size. It would not have astonished me at any moment, as I gazed reverently out into these measureless cloisters, to have seen beings of Titanic stature moving slowly along, chanting service and swinging incense in some supernatural worship.—“H. H.”: *Bits of Travel at Home*.

2. Like children at sight of a merry juggler's show, we first shouted with delight, then drew in long, silent breaths, with bewilderment too like awe to find easy shape in speech. O whence! O who! How had their feet passed by so noiselessly? Who had touched with this enchantment every leaf of every tree which stood within our sight? Every maple tree blazed at top with tint of scarlet or cherry or orange or pale yellow. Every ash tree had turned from green to dark purple or to pale straw-color. Every birch tree shimmered and quivered in the sun, as if gold-pieces were strung along its branches: basswoods were flecked with white; beeches were brown and yellow, poplars were marked and spotted with vermilion; sumachs had become ladders, and bars, and fringes of fire; not a single tree was left of solid, dark green, except the pines and the larches and the firs; and they also seemed to have shared in the transformation,

looking darker and greener than ever, as a setting for these masses of flashing color. Single trees in fields, near and far, looked like great hewn jewels; with light behind them, the tint flickered and waved as it does in transparent stones held up to the sun. When the wind shook them, it was like nothing but the tremulousness of distant seas burning under sunset. The same trees, filling in by tens of thousands in spaces of the forests, looked not like anything which we know and name as gem, but as one could fancy mid-air spaces might be and look in some supernatural realm whence the souls of ruby and amethyst and topaz come and go, taking for a little while the dusty shapes of small stones on earth. — *Ibid.*

3. No language can give an idea of the beauty and glory of the trees, just at this moment. It would be easy, by a process of word-daubing, to set down a confused group of gorgeous colors, like a bunch of tangled skeins of bright silk; but there is nothing of the reality in the glare which would thus be produced. And yet the splendor both of individual clusters and of whole scenes is unsurpassable. The oaks are now far advanced in their change of hue; and, in certain positions relatively to the sun, they light up and gleam with a most magnificent deep gold, varying according as portions of the foliage are in shadow or sunlight. On the sides which receive the direct rays, the effect is altogether rich; and in other points of view it is equally beautiful if less brilliant. This color of the oak is more superb than the lighter yellow of the maples and walnuts. The whole landscape is now covered with this indescribable pomp; it is discerned on the uplands afar off; and Blue Hill in Milton, at the distance of several miles, actually glistens with rich, dark light, — no, not glistens, nor gleams, — but perhaps to say glows subduedly will be a truer expression for it. — HAWTHORNE: *American Note Books.*

The difficulty of describing the more remarkable effects of nature appears in the preceding passages. We can feel the thrill and charm of the exceptionally beautiful, but we cannot easily word it. The habit of looking at only the exceptional beauty kills artistic feeling. Hackneyed repetition of what has once been said well is all that is left for the over-ambitious writer; dews straightway become pearls and diamonds, and "rivulets ripple blithesomely in the gladsome sunlight." No wonder that Hawthorne declared,

"When God expressed himself in the landscape to mankind, he did not intend that it should be translated into any tongue."

EXERCISE 121. (*Theme.*) Choose an actual wood-interior that you have seen, but not one too brilliant with autumn foliage. If possible, visit it again, no matter whether the weather is dull or not. Then describe it as you see it. In describing colors, aim to be as true to the "low" tones as to the "high." Do not neglect the grays and yellows and browns.¹

¹ No passages are given describing sunrises and sunsets, beyond the one employed for another purpose, p. 185; for the danger of barren fine writing is very great here. Still, with the caution about low tones, describing a sunset is admirable drill in color vocabulary. For many examples of

Read aloud the following :

a. 1. Beautiful by day, the shore is perhaps even more beautiful, certainly more impressive, by night. The moonlight silvers the tall cliffs until they look like vast fortresses of marble, and the sand of the beach gleams white as winter's snow. The Fairies' Pathway of moonbeams, or as the Chinese call it, the Golden Dragon, twists and flashes upon the eastern water, the dark pines stand in silent ranks, their tops spread against the purple western sky, and from the dividing line of land and sea comes that eternal surge of the wave. — J. C. VAN DYKE: *Nature for Its Own Sake*.

2. Look at the map of Alaska, and think of all the peninsula from Cook Inlet, and all the adjacent islands, and the long chain of the Aleutians, sweeping nearly across to Asia, as being covered with an unbroken carpet of verdure. It must needs be the main feature of my description. Never had I seen such beauty of greenness, because never before had I seen it from such a vantage-ground of blue sea. — JOHN BURROUGHS: *Summer Holidays in Alaska*. (*The Century Magazine*, August, 1900.)

3. It is quite impossible to give an idea of these rocky shores, — how confusedly they are tossed together, lying in all directions; what solid ledges, what great fragments thrown out from the rest. Often the rocks are broken, square, and angular, so as to form a kind of staircase; though, for the most part, such as would require a giant stride to ascend them.

Sometimes a black trap-rock runs through the bed of sane description of sky effects, see Thoreau: Autumn, 3, 17, 90, 112, 152, 214, 259, 311, 327, 330, 345, 388, 429, 433. Winter, 23, 38, 40, 127, 155. Summer, 47, 246, 313, 332, 362.

granite: sometimes the sea has eaten this away, leaving a long, irregular fissure. In some places, owing to the same cause, perhaps, there is a great hollow place excavated into the ledge, and forming a harbor, into which the sea flows; and, while there is foam and fury at the entrance, it is comparatively calm within. Some parts of the crag are as much as fifty feet of perpendicular height, down which you look over a bare and smooth descent, at the base of which is a shaggy margin of seaweed. But it is vain to try to express this confusion. As much as anything else, it seems as if some of the massive materials of the world remained superfluous, after the Creator had finished, and were carelessly thrown down here, where the millionth part of them emerge from the sea, and in the course of thousands of years have become partially bestrewn with a little soil. — HAWTHORNE: *American Note Books*.

4. The peculiar charm of this great westward expanse is very difficult to define. It is in an especial degree the charm of Newport in general — the combined lowness of tone, as painters call it, in all the elements of *terra firma*, and the extraordinary elevation of tone in the air. For miles and miles you see at your feet, in mingled shades of yellow and gray, a desolate waste of moss-clad rock and sand-starved grass. At your left is nothing but the shine and surge of the ocean, and over your head that wonderful sky of Newport, which has such an unexpected resemblance to the sky of Venice. — HENRY JAMES: *Portraits of Places*.

b. 1. The declining sun threw a broad sheen of brightness over the surface of the lake, so that we could not well see it for excess of light; but had a vision of headlands and islands floating about in a flood of gold, and blue, airy heights crowning it afar. — HAWTHORNE: *French and Italian Note Books*.

2. But beyond this fortress stretches a valley, and beyond this valley another line of mountains softly veiled by a violet mist which rises from the three lakes — mysterious bluish opals, with which this broad valley is incrustated. — BOURGET: *Impressions of Italy*.

3. White Pond and Walden are great crystals on the surface of the earth, Lakes of Light. If they were permanently congealed, and small enough to be clutched, they would, perchance, be carried off by slaves, like precious stones, to adorn the heads of emperors; but being liquid, and ample, and secured to us and our successors forever, we disregard them, and run after the diamond of Kohinoor. They are too pure to have a market value; they contain no muck. — THOREAU: *Walden*.

4. The day before yesterday at sunset, yesterday from the barrack windows, the sea was like a polished mirror in a framework of ebony; the light flashed upon me as though it came from a shield of silver or steel. I saw the hulls of the far-off, motionless ships, for all the world as if they had been frozen where they stood. As the sun sank down, the horizon glowed and lightened like a topaz, or a precious gem of orange and red. — TAINÉ: *Journeys through France*.

5. From the ledge I could see the whole of Whitton Pond, lying just below me. It looked like a silver Maltese cross with its four arms reaching out to the four points of the compass. — BOLLES: *At the North of Bearcamp Water*.

6. The Canada shore, shaggy and gaudy with late September foliage, closes about it like the rising shelves of an amphitheatre, and deepens by contrast the strong blue-green of the stream [the Niagara below the falls]. This slow-revolving surface — it seems in places perfectly still — resembles nothing so much as some ancient palace-pavement, cracked and scratched by the butts of

legionary spears and the gold-stiffened hem of the garments of kings. — HENRY JAMES: *Portraits of Places*.

7. The pure, transparent brown of the New England rivers is the most beautiful color; but I am content that it should be peculiar to them. — HAWTHORNE: *French and Italian Note Books*.

8. Nothing struck me so much, I think, as the color of the Rhone, as it flows under the bridges in the lower town. It is absolutely miraculous, and, beautiful as it is, suggests the idea that tubs of a thousand dyers have emptied their liquid indigo into the stream. — *Ibid*.

9. The shallower rapids above the falls are less strongly colored, a beautiful light green predominating between the pale-gray swirls and the snowy crests of foam — semi-opaque, like the stone called aquamarine, because infused with countless air-bubbles, yet deliciously fresh and bright. . . . Here the falling sheet is exceptionally deep. Therefore, as it curves, it shows a stretch of palpitant, vivid green which is repeated at no other point, and it preserves its smoothness far below the verge where shallower currents almost immediately break. No one could wish that this great royal jewel, this immense and living emerald, might be approached and analyzed. — MRS. VAN RENSSELAER: *Niagara*, in the *Century Magazine*.

EXERCISE 122. (*Theme*.) Study a scene which includes shore and water, and write a description of it, giving first the lines of the scene, then the colors. Use comparisons freely, but avoid references to precious stones and mirrors, for, as you see by the examples, even the

best authors have used such similitudes to excess. Again be careful to avoid hackneyed terms and fine writing. The careless observer of a lake tries to make up for his poor observation by using cheap finery of diction. He reports "myriads of ripples dancing in glee," things that every wretched poetaster has seen before him. A careful observer will report shades of color, and curious surface effects, like corrugation and damascene.

Read aloud the following :

1. From time to time we saw stretches of blue sea. And once, for an instant, as I looked up into the hazy, clouded sky, far beyond the hills, that were lost in the mist into which the rice-field stretched, I saw a pale, clear blue opening in which was an outline more distinct, something very pure, the edge of a mountain, looking as if it belonged to another world than the dewy moist one in which we are—the cone of Fusi-yama. — LA FARGE: *An Artist's Letters from Japan*.¹

¹ The following description of Fusi-yama was written by a sailor lad of sixteen, who was practically without schooling and had never before written a description of a landscape. It merely illustrates the fact that young persons of little education may have sound artistic perception.

"The most graceful mountain I ever saw is that large one in Yokohama. It has very long curved lines, and goes up to a very sharp point, but is round at the bottom. In one part of the mountain is a deep curve which runs like a snake, and there are large cornel trees at that one spot. The rest of the mountain is bare. On the top there is snow the year round."

2. We were encamping in the primitive woods, by a little trout-lake which the mountain carried high on his hip, like a soldier's canteen. — JOHN BURROUGHS: *Locusts and Wild Honey*.

3. Yesterday, under the sunshine of midday, and with many voluminous clouds hanging over it, and a mist of wintry warmth in the air, it [the mountain] had a kind of visionary aspect, although still it was brought out in striking relief. But though one could see all its bulgings, round swells, and precipitous abruptnesses, it looked as much akin to the clouds as to solid earth and rock substance. — HAWTHORNE: *American Note Books*.

4. The country is delightful; the fresh-looking wooded mountains never grow monotonous. Their shape constantly varies; there is a new aspect every quarter of an hour. They seem to me ever alive, presenting here a chest and there a spine, prone or upright, grave and noble in appearance. — TAINE: *Journeys through France*.

Here are various impressions of mountains. They illustrate not merely the fact that mountains are beautiful, but that they change in beauty from day to day, even from hour to hour. What is true of mountains in this respect is equally true of water, and partly true of every landscape.

EXERCISE 123. (*Theme*.) Observe a mountain, lake, or river, for several successive days, making notes of the changing beauty of the scene. Then write a theme embodying the various contrasts observed.

Read aloud the following :

1. It was hot in the town, it was frightful on the prairie, bare of trees as a desert. The eyes found no place to rest from the hot, brazen glare of everything—the grass, the grain, the sky. There was absolutely no fresh green thing to be seen, no cool glint of water, no pleasant shade—only a radiant, mocking, sinister sky, flecked with the white bodies of the gulls that rose and fell, swooped and circled in the blazing air. The farmers toiled at their scanty crops of hay, and eyed the sky with prayers and curses alternating on their lips. Every year at this same date those blighting winds had blown.—GARLAND: *Jason Edwards*.

2. The early morning breeze was still blowing, and the warm, sunshiny air was of some ethereal northern sort, with a cool freshness as if it came over new-fallen snow. The world was filled with a fragrance of fir-balsam and the faintest flavor of seaweed from the ledges, bare and brown at low tide in the little harbor. It was so still and so early that the village was but half awake. I could hear no voices but those of the birds, small and great,—the constant song sparrows, the clink of a yellow-hammer over in the woods, and the far conversation of some deliberate crows.—JEWETT: *The Country of the Pointed Firs*.

3. I recall with a thrill one memorable morning in such woods—early, after an overnight rain, when the vistas hung full of a delicate mist that the sun pierced to kindle a million fires in the drops still pendulous from leaf and twig. I can smell the tulip blossoms and the odor of the tree-bark yet, and the fresh, strong fragrance of the leafy mould under my bare feet; and I can hear the rush of the squirrels on the bark of the trunks, or the swish of their long, plunging leaps from bough to bough

in the air-tops. I hope we came away without any of them. — HOWELLS: *My Year in a Log Cabin*.

4. It was a queer little garden and puzzling to a stranger, the few flowers being put at a disadvantage by so much greenery; but the discovery was soon made that Mrs. Todd was an ardent lover of herbs, both wild and tame, and the sea-breezes blew into the low end-window of the house laden with not only sweet-brier and sweet-mary, but balm and sage and borage and mint, wormwood and southernwood. If Mrs. Todd had occasion to step into the far corner of her herb plot, she trod heavily upon thyme, and made its fragrant presence known with all the rest. — JEWETT: *The Country of the Pointed Firs*.

5. Centuries ago Pliny wrote that the vineyards of Italy gave it sovereignty over all other lands, "even those that bring forth odoriferous spices and aromatical drugs"; and he added, "to say a truth, there is no smell whatsoever that outgoeth vines when they be in their fresh and flowering time." He would surely have written the same words had he stood on Niagara's islands in one of his far-back Junes. Everywhere are wild grapevines, draped in thick curtains or swung in wide loops, and they bloom a long time, for one species begins to open its flowers as another is setting its fruit. For many days this most dainty, individual, and bewitching of all odors meets us on every soft puff of wind, with such persistence that wherever it may meet us again in future years it will seem like a message from Niagara. — MRS. VAN RENSELAER: *Niagara*, in the *Century Magazine*.

6. And the noise of Niagara? Alarming things have been said about it, but they are not true. It is a great and mighty noise, but it is not, as Hennepin thought, an "outrageous noise." It is not a roar. It does not drown the voice or stun the ear. Even at the actual foot of the falls it is not oppressive. It is much less rough than the

sound of heavy surf — steadier, more homogeneous, less metallic, very deep and strong, yet mellow and soft; soft, I mean, in its quality. As to the noise of the rapids, there is none more musical. It is neither rumbling nor sharp. It is clear, plangent, silvery. It is so like the voice of a steep brook — much magnified, but not made coarser or more harsh — that, after we have known it, each liquid call from a forest hillside will seem, like the odor of grapevines, a greeting from Niagara. It is an inspiring, an exhilarating sound, like freshness, coolness, vitality itself made audible. And yet it is a lulling sound. When we have looked out upon the American rapids for many days, it is hard to remember contented life amid motionless surroundings; and so, when we have slept beside them for many nights, it is hard to think of happy sleep in an empty silence. — *Ibid.*

Enumerate the odors mentioned in these six passages. How is each suggested? Can an odor be described directly, or only by comparison with odors already known to the reader? Enumerate the sounds and the other physical sensations.

EXERCISE 124. (*Theme.*) Write a description of some actual scene, giving the sights, sounds, and odors peculiar to it at the time of observation. Choose a scene as pleasing as possible.

Read aloud the following :

1. Ever since our return, however, until to-day, there has been a succession of genuine Indian-summer days,

with gentle winds or none at all, and a misty atmosphere, which idealizes all nature, and a mild, beneficent sunshine, inviting one to lie down in a nook and forget all earthly care.—HAWTHORNE: *American Note Books*.

2. It was Indian summer. There were heaps of dried leaves in the streets, and the founder's statue in the centre of the quadrangle stood under a shower of golden leaves. From corners on the highways and from behind the cemetery wall rose the faint smoke of bonfires, bringing back, in its poignant odours, a sense of myriad days long gone. Gracious November sunshine rested over everything, and man, like nature, fell into an Indian summer mood.—MARGARET SHERWOOD: *Henry Worthington, Idealist*.

3. This is a glorious day,—bright, very warm, yet with an unspeakable gentleness both in its warmth and brightness. On such days it is impossible not to love Nature, for she evidently loves us. At other seasons she does not give me this impression, or only at very rare intervals; but in these happy, autumnal days, when she has perfected the harvests, and accomplished every necessary thing that she had to do, she overflows with a blessed superfluity of love. It is good to be alive now. Thank God for breath,—yes, for mere breath! when it is made up of such a heavenly breeze as this.—HAWTHORNE: *American Note Books*.

4. I shall never forget our silent happiness, a happiness like childhood's, so complete and pure, as, mile after mile, we watched the sunlight and the shadows, sweeping over hill, and lake, and plain (so swiftly that every minute the whole view seemed to change), and saw the snow-white goats among the purple heath, and the kine, jet-black and glowing red, knee-deep in the silver waters.—S. REYNOLDS HOLE: *A Little Tour in Ireland*.

5. I am also frank to confess that no great waterfall

or cataract ever gave me anything but a cold chill. Niagara is merely a great horror of nature like a lava stream pouring into the sea, or a volcanic explosion like that of Krakatoa. Grand it is in its mass, and sometimes beautiful in the coloring of the rising spray shot with sunlight; but its chief impression is one of power unrestrained and catastrophe unavoidable. It is nothing less than nature committing suicide. — VAN DYKE: *Nature for Its Own Sake*.

6. The pines below my breezy hilltop tempted me by their music into their aisles. Under them was spread the new carpet of their needles, dry, warm, and tempting as a couch of eider-down. The wind sang in their tops, oh so sweetly, and it took me back to the moment in my earliest childhood when I was first conscious of that soft, soothing music. I do not know when it was, nor where it was, nor how young I may have been, but I can recall as from an almost infinite distance the memory of a sudden feeling of happiness at hearing the voice of the pines, and knowing that it was something kind and soothing. — BOLLES: *At the North of Bearcamp Water*.

7. Alone I set out for the village. There was perfect quiet in the mountains, no sound of axe or saw, nor crash of falling trees, nor rumble of bark-wagons; only the tuneful flow and splash of the run, which caught the living sunlight, and flashed it back in radiance through the flushing air, that quivered in the ecstasy of buoyant life. The fire of life flamed in the glowing hues of autumn, and burned with white heat in the hoar-frost which clung to the shaded crevices in the rocks, and along the blades of seared grass, and on the fringe of fallen leaves. And I was free, as free and careless as the mountain-stream, and before me was a blessed day of rest! — WYCKOFF: *The Workers*.

8. Well, it seemed as if the world was newly created

yesterday morning, and I beheld its birth; for I had risen before the sun was over the hill, and had gone forth to fish. How instantaneously did all dreariness and heaviness of the earth's spirit flit away before one smile of the beneficent sun! This proves that all gloom is but a dream and a shadow, and that cheerfulness is the real truth. It requires many clouds, long brooding over us, to make us sad, but one gleam of sunshine always suffices to cheer up the landscape. The banks of the river actually laughed when the sunshine fell upon them; and the river itself was alive and cheerful, and, by way of fun and amusement, it had swept away many wreaths of meadow-hay, and old, rotten branches of trees, and all such trumpery. — HAWTHORNE: *American Note Books*.

9. There is something inexpressibly touching and inspiring in the combination of fading night, with its planets still glowing, and the bird's song of welcome to the day. Night is more eloquent than day in telling of the wonders of the vast creation. Day tells less of distance, more of detail; less of peace, more of contest; less of immortality, more of the perishable. The sun, with its dazzling light and burning heat, hides from us the stars, and those still depths as yet without stars. It narrows our limit of vision, and at the same time hurries us and worries us with our own tasks which we will not take cheerfully, and the tasks of others which are done so ill. Night tells not only of repose on earth, but of life in that far heaven where every star is a thing of motion and a creation full of mystery. — BOLLES: *At the North of Bearcamp Water*.

10. A November mist overspread the little valley, up which slowly but steadily rode the monk Eustace. He was not insensible to the feeling of melancholy inspired by the scene and by the season. The stream seemed to murmur with a deep and oppressed note, as if bewailing

the departure of autumn. Among the scattered copses which here and there fringed its banks, the oak trees only retained that pallid green that precedes their russet hue. The leaves of the willows were most of them stripped from the branches, lay rustling at each breath and disturbed by every step of the mule; while the foliage of other trees, totally withered, kept still precarious possession of the boughs, waiting the first wind to scatter them.—SCOTT: *The Monastery*. Quoted by Hamerton: *Imagination in Landscape Painting*.

11. My brother and I had been sent on an errand to some neighbor's—for a bag of potatoes or a joint of meat; it does not matter—and we had been somehow belated, so that it was well into the night when we started home, and the round moon was high when we stopped to rest in a piece of the lovely open woodland of that region, where the trees stand in a park-like freedom from underbrush, and the grass grows dense and rich among them.

We took the pole, on which we had slung the bag, from our shoulders, and sat down on an old long-fallen log, and listened to the closely interwoven monotonies of the innumerable katydids, in which the air seemed clothed as with a mesh of sound. The shadows fell black from the trees upon the smooth sward, but every other place was full of the tender light in which all forms were rounded and softened; the moon hung tranced in the sky. We scarcely spoke in the shining solitude, the solitude which for once had no terrors for the childish fancy, but was only beautiful. This perfect beauty seemed not only to liberate me from the fear which is the prevailing mood of childhood, but to lift my soul nearer and nearer to the soul of all things in an exquisite sympathy. Such moments never pass; they are ineffaceable; their rapture immortalizes; from them we know

that whatever perishes there is something in us that cannot die, that divinely regrets, divinely hopes. — W. D. HOWELLS: *My Year in a Log Cabin*.

EXERCISE 125. (*Theme.*) Choose from your own experience some hour that lingers in your memory as one when you found deep pleasure or sadness in nature, and do your best to describe how you felt, or how nature seemed. These directions may seem somewhat vague, but are clear in the light of the examples immediately preceding. The theme written need not be read in class if you prefer that it should not be read.

Read aloud the following :

1. The hall lamp was now lighted, and I could see that her attire was exceedingly neat and becoming. Her face was in shadow, but she had beautiful hair of a ruddy brown. — STOCKTON: *A Bicycle of Cathay*.

2. And with this she dropped a stately courtesy, and, taking her candle, went away through the tapestried door which led to her apartments; Esmond stood by the fireplace, blankly staring after her. Indeed, he scarce seemed to see until she was gone, and then her image was impressed upon him, and remained forever fixed upon his memory. He saw her retreating, the taper lighting up her marble face, her scarlet lip quivering, and her shining golden hair. — THACKERAY: *Henry Esmond*.

3. At times a cloud, passing beneath the sun, threw the shop into heavier shadow; and then the schoolmaster's dark figure faded into the tone of the sooty wall behind him and only his face, with the contrast of its white

linen collar below and the bare discernible lights of his auburn hair above — his face, proud, resolute, astounded, pallid, suffering — started out of the gloom like a portrait from an old canvas. — ALLEN: *The Choir Invisible*.

4. As it is almost dark the sacristan lights a little taper, a votive offering, and, standing before the altar, passes across the picture with his aged hand, which trembles slightly, the dim, flickering flame that lights up the transparent gold, at once pale and sparkling, of the angel's robes. Their long fingers, touching celestial instruments, emerge from the darkness, then their narrow chests, then their dreamy eyes and the melancholy sweetness of the mouth, then the gold — solid seemingly — which serves as a background to the face of the Madonna, raised humbly with a look of touching acceptance. — BOURGET: *Impressions of Italy*.

EXERCISE 126. (*Theme.*) Study some face or picture of a face as it appears in half-light like that described above. Note the salient features and the general impression, and embody this in your theme. Describe the actual features, and, if you please, the expression, but do not stray into analysis of character.

Read aloud the following:

a. 1. Bob was an immense being in much leather and velveteen, with a face like a long-kept pippin. — ARTHUR MORRISON: *To London Town*.

2. I could see that she was trying to keep pace with the old captain's lighter steps. He looked like an aged grasshopper of some strange human variety. — JEWETT: *The Country of the Pointed Firs*.

3. He seemed to me gigantic. A great muscular frame fairly filled the door. He was dressed in a suit of light-gray corduroy, a flannel shirt, a dark felt hat, and top-boots, and I could see that he was young and not unhandsome, although of a very different type of good looks from those of Achilles. His large, round head rested close upon a trunk that was massive yet quite splendidly shapely, and highly suggestive of agility and strength. — WYCKOFF: *The Workers*.

4. The prince remembered the newcomer very well. The closely-buttoned frock-coat showed the man's imposing figure to greater advantage than the dress in which Saracinesca had last seen him; but there was no mistaking the personality. There was the same lean but massive face, broadened by the high cheekbones and the prominent square jaw; there were the same piercing black eyes, set near together under eyebrows that met in the midst of the forehead, the same thin and cruel lips, and the same strongly-marked nose, set broadly on at the nostrils, though pointed and keen. — CRAWFORD: *Sant' Ilario*.

5. She was a lovely woman — Mrs. Amos Barton; a large, fair, gentle Madonna, with thick close chestnut curls beside her well-rounded cheeks, and with her large, tender, short-sighted eyes. The flowing lines of her tall figure made the simplest dress look graceful. — GEORGE ELIOT: *Amos Barton*.

6. The morning was all that could be desired. I got up early, and went to the kitchen, where an Irish maid-of-all-work gave me a bit of soap and some water in a tin basin, with which to finish my preparation for breakfast. She was a beautiful girl, large and awkward and ill-groomed; but her features were strikingly handsome, and her clear, rich complexion would of itself have constituted a claim to beauty, while sprays of golden hair

fell in effective curls about her forehead, and heightened the charm of her deep-set Celtic blue eyes. — WYCKOFF: *The Workers*.

7. Fortunately, nearly all of this beautiful figure [of "Logic"] is practically safe, the outlines pure everywhere, and the face perfect: the *prettiest*, as far as I know, which exists in Italian art of this early date. It is subtle to the extreme in gradations of color: the eyebrows drawn, not with a sweep of the brush, but with separate cross touches in the line of their growth — exquisitely pure in arch; the nose straight and fine; the lips — playful slightly, proud, unerringly cut; the hair flowing in sequent waves, ordered as if in musical time; head perfectly upright on the shoulders; the height of the brow completed by a crimson frontlet set with pearls, surmounted by a *fleur-de-lys*. — RUSKIN: *Mornings in Florence*.

b. 1. How some of us fellows remember Joe and Harry, Baltimoreans, both! Joe, with his cheeks like lady-apples, and his eyes like black-heart cherries, and his teeth like the whiteness of the flesh of cocoanuts, and his laugh that set the chandelier-drops rattling overhead as we sat at our sparkling banquets in those gay times! Harry, champion, by acclamation, of the College heavy-weights, broad-shouldered, bull-necked, square-jawed, six feet and trimmings, a little science, lots of pluck, good-natured as a steer in peace, formidable as a red-eyed bison in the crack of hand-to-hand battle. — HOLMES: *The Professor at the Breakfast Table*.

2. They were about of age, two clean-cut, well-groomed, clear-eyed English boys, who looked as though they might be public-school bred, and I noticed that their coats bore the name of a London tailor. One, a brown-haired lad, with large, sober, brown eyes and a manner of considerable reserve, was exceedingly good-looking, and

the other, a fair-haired, fair-skinned, alert-looking boy, plainly the spokesman for the two, had a face of unusually fine drawing. — WYCKOFF: *The Workers*.

3. It was a pitiful contrast which the two forces presented. The men of the garrison were in clean khaki, pipe-clayed and brushed and polished, but their tunics hung on them as loosely as the flag around its pole, the skin on their cheek-bones was as tight and as yellow as the belly of a drum, their teeth protruded through parched, cracked lips, and hunger, fever, and suffering stared from out their eyes. They were so ill and so feeble that the mere exercise of standing was too severe for their endurance, and many of them collapsed, falling back to the sidewalk, rising to salute only the first troop of each succeeding regiment. This done, they would again sink back and each would sit leaning his head against his musket, or with his forehead resting heavily on his folded arms. In comparison the relieving column looked like giants as they came in with a swinging swagger, their uniforms blackened with mud and sweat and blood-stains, their faces brilliantly crimsoned and blistered and tanned by the dust and sun. They made a picture of strength and health and aggressiveness. — R. H. DAVIS: *The Relief of Ladysmith*, in *Harper's Monthly*.

Which passages are purely impressionistic?

What figurative comparisons are employed?

What persons are described by contrast with each other?

EXERCISE 127. (*Theme*.) Write a comparison of the physical appearance of two persons, refraining from analysis of character.

Describe them by general impression and details, making use of figurative comparisons when necessary.

Read aloud the following :

1. The hills rise so sharply and the houses are set on them at such incredible angles that it wouldn't surprise you, any day when you are watching it, to see the city slide down whole streets at a time. If San Francisco had known that it was to be a city, and if (poor, luckless place that it is, spite of all its luck) it had not burnt down almost faster than it could build up, it might have set on its myriad hills a city which the world could hardly equal. But, as it is, it is hopelessly crowded and mixed, and can never look from the water like anything but a toppling town. — "H. H.": *Bits of Travel at Home.*

2. General Buller for his part was confronted by probably the worst country for attack, and the most admirable for defence in South Africa, or in any other continent. The fact that he was two months and fifteen days in advancing twelve miles, or from December 15th to February 28th in progressing from Colenso to Ladysmith, is the best description of the country that any one could give. — R. H. DAVIS: *The Relief of Ladysmith*, in *Harper's Monthly*.

3. I once asked a native, presumably not a favorite of the Whitton Pond trout, whether he would advise me to go to the pond fishing. Turning his gray eye upon me, he said solemnly, "Young man, ef I had the ch'ice of fishing all day in Whitton Pond or in this sandy road, I'd take the road every time." — BOLLES: *At the North of Bearcamp Water*.

4. Walden Pond was clear and beautiful as usual. It tempted me to bathe; and, though the water was

thrillingly cold, it was like the thrill of a happy death. Never was there such transparent water as this. I threw sticks into it, and saw them float suspended on an almost invisible medium. It seemed as if the pure air were beneath them, as well as above. It is fit for baptisms; but one would not wish it to be polluted by having sins washed into it. None but angels should bathe in it; but blessed babies might be dipped into its bosom. — HAWTHORNE: *American Note Books*.

5. Paddling gently to one of these places, I was surprised to find myself surrounded by myriads of small perch, about five inches long, of a rich bronze color in the green water, sporting there, and constantly rising to the surface and dimpling it, sometimes leaving bubbles on it. In such transparent and seemingly bottomless water, reflecting the clouds, I seemed to be floating through the air as in a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were a compact flock of birds passing just beneath my level on the right or left, their fins, like sails, set all around them. — THOREAU: *Walden*.

6. To describe it, in the sense of building up a recognisable image by means of words, is impossible. The scale is too vast; the effect too tremendous; the sense of one's own dumbness, and littleness, and incapacity, too complete and crushing. It is a place that strikes you into silence; that empties you, as it were, not only of words but of ideas. . . . I shut my eyes, and see it as if I were there — not all at once, as in a picture; but bit by bit, as the eye takes note of large objects and travels over an extended field of vision. I stand once more among those mighty columns, which radiate into avenues from whatever point one takes them. I see them swathed in coiled shadows and broad bands of light. I see them sculptured and painted with shapes of Gods and Kings,

with blazonings of royal names, with sacrificial altars, and forms of sacred beasts, and emblems of wisdom and truth. — EDWARDS: *A Thousand Miles up the Nile*.

7. On the crown of the bridge a vast man stood, such as I had never descried before, bearing no armour that I could see, but wearing a farmer's hat, and raising a staff like the stem of a young oak tree. He was striking at no one, but playing with his staff, as if it were a willow in the morning breeze. — BLACKMORE: *Slain by the Doones*.

In all the preceding passages, show how description is *suggested* by stating *effects* produced by the object or person on its surroundings or on the beholder's mind.

EXERCISE 128. (*Theme.*) Describe an object, scene, or person by *suggested effects*. Note in the case of a person that the task is not to expound his character, but to describe his personal appearance.

When a class of objects is described, rather than an individual of the class, we have generalized description. If all the objects of the class are extremely alike, the generalized description will present a definite typical image to the reader's mind. When "the robin" is described, we see almost as definite an image as if "a robin" were described. So in the case of flowers and plants.

Read aloud the following :

1. In the coal regions of Pennsylvania, where the timber has been destroyed and many of the valleys have been turned into mere sluices and drainways for the black waters of coal mines, the laurel and the rhododendron grow in great profusion, covering valley, hill, and mountain for miles at a stretch. In the early summer, when they are in bloom, they are really splendid in effect. All the mountain seems in blossom, and along the ridges the color is banked up against the blue sky in pink and red clouds. — VAN DYKE: *Nature for Its Own Sake*.

2. What the ox-eye daisy is to New England, the wild mustard is to these saints' valleys in California. But the mustard has and keeps right of way, as no plant could on the sparser New England soil. Literally acre after acre it covers, so that no spike nor spire of any other thing can lift its head. In full flower, it is gorgeous beyond words to describe or beyond color to paint. The petals are so small, and the flower swings on so fine and thread-like a stem, and the plant grows so rank and high, that the effect is of floating masses of golden globules in the air, as you look off through it, bringing the eye near and to its level; or, as you look down on it from a distance, it is a yellow surface, too undulating for gold, too solid for sea. There are wheat fields in the Santa Clara Valley, and farms with fruit trees; but I recall the valley only as one long level of blazing, floating, yellow bloom. — "H. H.": *Bits of Travel at Home*.

3. And to us there came also a wayside greeting more beautiful than the clouds, bluer than the sky, and gladder than the sun, — only a flower, one flower! But it was the Rocky Mountain columbine, — peerless among columbines, wondrous among flowers. Waving at top of a stem two feet high, surrounded by buds full two inches

and a half in diameter, the inner petals stainless white, the outer ones brilliant blue, a sheaf of golden-anthered stamens in the centre,—there it stood, pure, joyous, stately, regal. — *Ibid.*

4. I say the roads were empty, but they were peopled with the big primroses I just now spoke of — primroses of the size of ripe apples, and yet, in spite of their rank growth, of as pale and tender a yellow as if their gold had been diluted with silver. It was indeed a mixture of gold and silver, for there was a wealth of the white wood anemone as well, and these delicate flowers, each of so perfect a coinage, were tumbled along the green way-side as if a prince had been scattering largess. — HENRY JAMES: *Portraits of Places.*

5. How shall kinnikinnick be told to them who know it not? To a New Englander it might be said that a whortleberry-bush changed its mind one day and decided to be a vine, with leaves as glossy as laurel, bells pink-striped and sweet like the arbutus, and berries in clusters and of scarlet instead of black. The Indians call it kinnikinnick, and smoke it in their pipes. White men call it bear-berry, I believe; and there is a Latin name for it, no doubt, in the books. But kinnikinnick is the best, — dainty, sturdy, indefatigable kinnikinnick, green and glossy all the year round, lovely at Christmas and lovely among flowers at midsummer, as content and thrifty on bare, rocky hillsides as in grassy nooks, growing in long, trailing wreaths, five feet long, or in tangled mats, five feet across, as the rock or the valley may need, and living bravely many weeks without water, to make a house beautiful. I doubt if there be in the world a vine I should hold so precious, indoors and out. — “H. II.”: *Bits of Travel at Home.*

6. Perhaps the most widely distributed of all the Park shrubs and of the Sierra in general, certainly the most

strikingly characteristic, are the many species of manzanita (*Arctostaphylos*). Though one species, the *Uva-ursa*, or bear-berry, — the kinnikinnick of the Western Indians, — extends around the world, the greater part of them are Californian. They are mostly from four to ten feet high, roundheaded, with innumerable branches, brown or red bark, pale green leaves set on edge, and a rich profusion of small, pink, narrow-throated, urn-shaped flowers like those of arbutus. The branches are knotty, zigzaggy, and about as rigid as bones, and the bark is so thin and smooth, both trunk and branches seem to be naked, looking as if they had been peeled, polished, and painted red. The wood also is red, hard, and heavy. — JOHN MUIR: *The Wild Gardens of the Yosemite*. (*The Atlantic Monthly*, August, 1900.)

7. As I strolled homewards I passed a spot where the linnæa has covered several square yards of ground in a birch wood. The tiny bells had rung out their elfin music for the year. By dint of laborious search on hands and knees I found eight of the flowers, still wonderfully fragrant, though somewhat faded. All the rest of the chime had fallen. Not far away a growth of dogbane fringed the path. I picked some of its blossoms and held the two sets of bells side by side in my hand. The comparison made me feel sorry for the dogbane. — BOLLES: *At the North of Bearcamp Water*.

8. The loveliest July flower in the woods fringing Chocorua is the mitchella, named by Linnæus for Dr. John Mitchell of Virginia. In their small round leaves of dark glossy green, their creeping stems, their modest, delicately-tinted and highly-perfumed blossoms, the flower of Linnæus and the flower of Mitchell are much alike. The partridge-berry, as the mitchella is commonly called, begins to bloom just as the linnæa bells cease to swing. It is an evergreen, and all through the winter its bright green

leaves and red berries are one of the pledges of returning life after snow and ice have vanished. The flower is small and faces the sky. It is white with a delicate rosy blush tinging its corolla, chiefly on its outer side. The four pointed petals open wide and curve back, exposing the whole interior of the flower to view. Each petal is covered on its inner surface with a thick velvety nap which is the distinguishing characteristic of the blossom. The perfume of this flower is both powerful and pleasant. When freshly picked it suggests the scent of the water-lily, coupled with something as spicy and enduring as the heavier perfume of heliotrope. — *Ibid.*

What technical botanical terms are used in these eight passages? Are any left unexplained? What figurative comparisons are used to make the descriptions clearer? Which flowers are described by contrast? Which passages deal with no detail? Which proceed from general impression to detail?

EXERCISE 129. (*Theme.*) Describe some flower or plant as to general appearance, and details of form, color, and odor. Use comparisons for the sake of clearness. Only a few technical terms should be employed.

Read aloud the following :

1. But to return to Monterey. The houses here, as everywhere else in California, are of one story, built of clay made into large bricks, about a foot and a half square

and three or four inches thick, and hardened in the sun. These are cemented together by mortar of the same material, and the whole are of common dirt-color. The floors are generally of earth, the windows grated and without glass, and the doors, which are seldom shut, open directly into the common room, there being no entries. Some of the more wealthy inhabitants have glass to their windows and board floors, and in Monterey nearly all the houses are plastered on the outside. The better houses, too, have red tiles upon the roofs. The common ones have two or three rooms which open into each other, and are furnished with a bed or two, a few chairs and tables, a looking-glass, a crucifix of some material or other, and small daubs of paintings enclosed in glass, and representing some miracle or martyrdom. They have no chimneys or fireplaces in the houses, the climate being such as to make a fire unnecessary, and all their cooking is done in a small cook house, separated from the house.—DANA: *Two Years before the Mast*.

2. I hope you will not say that I have built a pillared portico of introduction to a humble structure of narrative. For when you look at the old gambrel-roofed house, you will see an unpretending mansion, such as very possibly you were born in yourself, or at any rate such a place of residence as your minister or some of your well-to-do country cousins find good enough, but not at all too grand for them. We have stately old Colonial palaces in our ancient village, now a city, and a thriving one,—square-fronted edifices that stand back from the vulgar highway, with folded arms, as it were; social fortresses of the time when the twilight lustre of the throne reached as far as our half-cleared settlement, with a glacis before them in the shape of a long broad gravel-walk, so that in King George's time they looked as formidable to any but the silk-stocking gentry as Gibraltar or Ehrenbreitstein to a

visitor without the password. We forget all this in the kindly welcome they give us to-day; for some of them are still standing and doubly famous, as we all know. But the gambrel-roofed house, though stately enough for college dignitaries and scholarly clergymen, was not one of these old Tory, Episcopal-church-goer's strongholds.—*HOLMES: The Gambrel-roofed House.*

3. Boomtown was the usual prairie town, absolutely treeless, built mainly of wood, and scattered about on the dun sod like a handful of pine blocks of irregular sizes and shapes.—*GARLAND: Jason Edwards.*

4. I am far from denying that there is an attraction in a thriving railroad village. The new "dépôt," the smartly-painted pine houses, the spacious brick hotel, the white meeting-house, and the row of youthful and leggy trees, before it, *are* exhilarating. They speak of progress, and the time when there shall be a city, with a His Honor, the Mayor, in the place of their trim but transient architectural growths. Pardon me, if I prefer the pyramids. They seem to me crystals formed from a stronger solution of humanity than the steeple of the new meeting-house.—*HOLMES: The Professor at the Breakfast Table.*

5. All these [Lake Geneva] villages, at several of which we stopped momentarily, looked delightfully unmodified by recent fashions. There is the church, with its tower crowned by a pyramidal roof, like an extinguisher; then the château of the former lord, half castle and half dwelling-house, with a round tower at each corner, pyramid topped; then, perhaps, the ancient town-house or Hôtel de Ville, in an open paved square; and perhaps the largest mansion in the whole village will have been turned into a modern inn, but retaining all its venerable characteristics of high, steep-sloping roof, and antiquated windows. Scatter a delightful shade of trees among the houses, throw in a time-worn monument of

one kind or another, swell out the delicious blue of the lake in front, and the delicious green of the sunny hillside sloping up and around this closely congregated neighborhood of old, comfortable houses, and I do not know what more I can add to this sketch.—HAWTHORNE: *French and Italian Note Books*.

6. So, too, with the prairie pond, lying out on the treeless plains in its fringe of wild rice — the spot where once the swan and the wild goose paused in their migratory flights, where once the buffalo came to wallow, and the Indian and his pony to drink. Birds and beasts and Indians have about departed, but the prairie pond in its wild rice circlet still exists; at morning and evening the red of the sky, the pale yellow of the rice, the green of the flag gleam upon its waters; and at night the moon and the stars are reflected from its shining surface.—VAN DYKE: *Nature for Its Own Sake*.

7. The hail-stone is usually not larger than a cherry, though in description it is sometimes “as large as a hen’s egg”; and it has been seen as large as a good-sized apple, but not in the temperate zones. It is elastic, and the bounce of hail from the walk or lawn is a commonly observed fact. Sometimes with wind it drives diagonally to the earth, but more frequently it falls like the heavy drops of the thunder-shower. Usually there is nothing marked about its color. It is lighter in tone than rain, and when falling through the air shows blue-white. At times a very beautiful effect is produced during sun-showers by the sun’s rays flashing upon the stones as they fall. They are then dazzling opal-white, and quite different from the rain-drops, which fall through sunlight like glittering diamonds. Occasionally one may see a hail-storm turned into something like a rain of fiery red or yellow pebbles, by having the shower between him and a red or yellow sunset; but this effect is of

rare observance.—VAN DYKE: *Nature for Its Own Sake*.

8. But perhaps the feature in these Scottish lowlands which more particularly deserves notice here is the contrast to be found between their streams and those of southeastern England. Owing to the uneven form and steeper slope of the ground, the drainage runs off rapidly to the sea. The brooks are full of motion, as they tumble over waterfalls, plunge through rocky ravines, and sweep round the boulders that cumber their channels. They furnish, moreover, countless dells and dingles where the native copsewoods find their surest shelter. There the gorse and the sloe come earliest into bloom, and the wild flowers linger longest. There, too, the birds make their chief home. These strips of wild nature, winding through cultivated field or bare moor, from the hills to the sea, offer in summer scenes of perfect repose. But they furnish, too, from time to time, pictures of tumult and uproar, when rain-clouds have burst upon the uplands, and the streams come down in heavy flood, pouring through the glens with a din that can be heard from afar.—SIR ARCHIBALD GEIKIE: *Types of Scenery*.

9. The officers were dressed in the costume which we found prevailed through the country. A broad-brimmed hat, usually of a black or dark-brown color, with a gilt or figured band round the crown, and lined inside with silk; a short jacket of silk or figured calico (the European skirted body-coat is never worn), the shirt open in the neck, rich waistcoat, if any, pantaloons wide, straight, and long, usually of velvet, velveteen, or broadcloth, or else short breeches and white stockings. They wear the deer-skin shoe, which is of a dark-brown color, and (being made by Indians), usually a good deal ornamented. They have no suspenders, but always wear a sash round the waist, which is generally red, and varying in quality

with the means of the wearer. Add to this the never-failing cloak, and you have the dress of the Californian. — DANA: *Two Years before the Mast*.

10. The Paris *ouvrier* [workman] with his democratic blouse, his expressive, demonstrative, agreeable eye, his meagre limbs, his irregular, pointed features, his sallow complexion, his face at once fatigued and animated, his light, nervous organization, is a figure that I always encounter again with pleasure. — HENRY JAMES: *Portraits of Places*.

11. If we may trust the old marbles, . . . those Greek young men were of supreme beauty. Their close curls, their elegantly set heads, column-like necks, straight noses, short, curled lips, firm chins, deep chests, light flanks, large muscles, small joints, were finer than anything we ever see. — HOLMES: *The Professor at the Breakfast Table*.

Does every one of these eleven generalized descriptions give the reader as definite an image as he got from the preceding descriptions of flowers? If not, why not?

EXERCISE 130. (*Theme*.) Write a generalized description of *the appearance* of one of the following: The district school-house; the American drug-store; the city boy compared with the country boy; a species of fish; a species of animal. Let your description contain nothing except what you have seen in the case of several examples of the given class. Do not drift into expounding character, or habits.

CHAPTER III

EXPOSITION

READ again what is said of exposition on pages 28-33, 102-107.

Exposition,¹ as already pointed out, deals with the principles underlying any group of phenomena. It is not concerned with the actual appearance of things or persons except as it makes use of these to show the principles which inform or animate them; nor is it concerned with the acts of a living being except as these throw light on the character or organization of the being. Still a very real part is played in exposition by description and narration. Unless appearances or acts are accurately noted the principles inferred from them will be unsound; and unless the appearances or acts are intelligibly reported, the reader will fail to grasp the principles.

Exposition makes much use of generalized narration and description. It is always con-

¹ What is the derivation of *Exposition* ?

cerned with a group of related facts, even when its purpose is to expound an individual. For practical purposes, however, we need not try to reduce every exposition to terms of generalized narration or description.

Read aloud the following :

1. Mr. Morrill was a man of simple habits and robust integrity. Senator Hoar of Massachusetts has well described him as an admirable example of the character of an American Senator, with no ambition save that to serve the republic. He adds : "He was absolutely incorruptible. I do not speak of corruption by money, which is only the vice of vulgar souls. But he was not to be swerved by ambition, by party influence, by desire to please friends or by fear of displeasing enemies, or by currents of popular passion." — *The Youth's Companion*.

2. Alcibiades, a name closely connected with the events which resulted in the ruin of the Athenian empire, was perhaps the most variously accomplished of all those young men of genius who have squandered their genius in the attempt to make it insolently dominant over justice and reason. Graceful, beautiful, brave, eloquent, and affluent, the pupil of Socrates, the darling of the Athenian democracy, lavishly endowed by Nature with the faculties of the great statesman and the great captain, with every power and every opportunity to make himself the pride and glory of his country, he was still so governed by an imp of boyish perversity and presumption, that he renounced the ambition of being the first statesman of Athens in order to show himself its most restless, impudent, and unscrupulous trickster ; and, subjecting all public objects to the freaks of his own vanity and

selfishness, ever ready to resent opposition to his whim with treason against the state, he stands in history a curious spectacle of transcendent gifts belittled by proflicacy of character, the falsest, keenest, most mischievous, and most magnificent demagogue the world has ever seen. — WHIPPLE: *Success and Its Conditions*.

Here we have character expounded by means of direct general statement. The "simple habits" of Senator Morrill are not described or narrated. The tricks of Alcibiades, though alluded to, are not exhibited. But in example 1 great pains are taken that the terms used to set forth character shall be perfectly clear.

EXERCISE 131. (*Theme.*) Write a paragraph on the character of some person of your acquaintance, expounding it in general adjectives as precise as you can find. Do not attempt to defend your statements, but be sure that the meaning of the words used is clear to yourself.

Read aloud the following :

1. To my great surprise, the duke saluted me quite civilly. But I had the feeling of facing a treacherous bull which would gore me as soon as ever my back was turned. He was always putting me in mind of a bull, with his short neck and heavy, hunched shoulders, — and with the ugly tinge of red in the whites of his eyes. — CHURCHILL: *Richard Carvel*.

2. Mrs. Murphy was a little, old, emaciated Irish woman, with her thin white hair parted in the middle,

smoothed back, and twisted into a careless knot on her crown. Her face was wrinkled almost to grotesqueness, and she had the passive air of one to whom can come no surprises of joy or sorrow, as though the capacity for sensation were gone, and life had reduced itself to mere existence. — WYCKOFF: *The Workers*.

3. He was a man of Harry's own age; a short man, with somewhat rough and rugged features — strong, and not without the beauty of strength. His forehead was broad: he had thick eyebrows, the thick lips of one who speaks much in public, and a straight chin — the chin of obstinacy. His eyes were bright and full; his hair was black; his face was oval; his expression was masterful; it was altogether the face of a man who interested one. — BESANT: *All Sorts and Conditions of Men*.

4. He was a strongly built young man, of twenty-six or seven, with a profile that looked as if it had been patterned after some Roman coin. The muscles of neck and shoulders bore witness to athletic training. His face wore an expression of obstinate firmness, not unmixed with sweetness. There was a fresh air of youth and innocence about him, and the look in his dark gray eyes denoted a reserve of fun down under his shyness. — MARGARET SHERWOOD: *Henry Worthington, Idealist*.

5. He had his mother's under lip and complexion. Grafton was sallow; Philip was a peculiar pink, — not the ruddy pink of heartier natures, like my grandfather's, nor yet had he the peachlike skin of Mr. Dix. Philip's was a darker and more solid colour, and I have never seen man or woman with it and not mistrusted them. He wore a red velvet coat embroidered with gold, and as costly ruffles as I had ever seen in London. But for all this my cousin had a coarse look, and his polished blue flints of eyes were those of a coarse man. — CHURCHILL: *Richard Carvel*.

6. But few of those who pride themselves on their knowledge of the human face would have perceived in this lady's features any shape of steadfast will. Perhaps the expression had passed away, while the substance settled inward; but however that may have been, her face was pleasant, calm, and gentle. Her manner also to all around her was courteous, kind, and unpretending; and people believed her to have no fault, until they began to deal with her. Her eyes, not overhung with lid, but delicately set and shaped, were still bright, and of a pale blue tint; her forehead was not remarkably large, but straight and of beautiful outline; while the filaments of fine wrinkles took, in some lights, a cast of silver from snowy silkiness of hair. For still she had abundant hair, that crown of glory to old age; and like a young girl, she still took pleasure in having it drawn through the hands, and done wisely, and tired to the utmost vantage.—BLACKMORE: *Alice Lorraine*.

7. Young Thomas More had no sooner quitted the University than he was known throughout Europe as one of the foremost figures in the new movement for the advancement of learning. The keen irregular face, the gray restless eye, the thin mobile lips, the tumbled brown hair, the careless gait and dress, as they remained stamped on the canvas of Holbein, picture the inner soul of the man, his vivacity, his restless all-devouring intellect, his keen and even reckless wit, the kindly, half-sad humor that drew its strange veil of laughter and tears over the deep tender reverence of the soul within.—GREEN: *Short History of the English People*.

8. But nature has given him [Mr. John Morley] a certain sternness of feature: a long and strong nose; a face not lean and hungry like that of Cassius, but still thin and in rigid lines; a full and compressed mouth, that looks stern in repose; and a figure which remains

spare in middle age — all of which suggests fanaticism to the full-bodied Englishman. In addition there is in Mr. Morley's face and air a great deal of shy reserve, of pride and dignity, of the repose that comes to be the expression of most men who have been the companions of books and high thoughts throughout their lives, all of which might suggest something in him of that same air of aloofness and loftiness in Saint-Just, which stirred the bile of Danton.

9. There was still an hour to wait, and I went up to the hill just above the school-house and sat there thinking of things, and looking off to sea, and watching for the boat to come in sight. I could see Green Island, small and darkly wooded at that distance; below me were the houses of the village with their apple trees and bits of garden ground. Presently, as I looked at the pastures beyond, I caught a last glimpse of Mrs. Todd herself, walking slowly in the footpath that led along, following the shore toward the Port. At such a distance one can feel the large, positive qualities that control a character. Close at hand, Mrs. Todd seemed able and warm-hearted and quite absorbed in her bustling industries, but her distant figure looked mateless and appealing, with something about it that was strangely self-possessed and mysterious. —JEWETT: *The Country of the Pointed Firs*.

In these nine passages, description is called to the aid of exposition. A meaning is attached to almost every peculiarity of feature or bearing. Correctly or not, the underlying principles of character are explained by means of the physical facts. Study the passages and state from memory the inferences which are made from physical phenomena.

EXERCISE 132. (*Theme.*) Write an exposition of the character of some actual person, showing how the traits of character are revealed in the features, expression, and carriage.

Read aloud the following :

1. Against the walls of the salon stood low bookcases, their tops covered with curios and the hundred and one knickknacks that encumber a bachelor's apartment.— F. HOPKINSON SMITH: *Caleb West, Master Diver.*

2. The room was furnished with taste; the books on the shelves were well-bound, as if the owner took a proper pride in them, as indeed was the case. There were two or three good pictures; there was a girl's head in marble; there were cards and invitations lying on the mantel-shelf and in a rack beside the clock. Everybody could tell at the first look of the room that it was a bachelor's den. Also because nothing was new, and because there were none of the peacockeries, whims and fancies, absurdities, fads and fashions, gimerackeries—the presence of which does always and infallibly proclaim the chamber of a young man—this room manifestly belonged to a bachelor who was old in the profession.— BESANT: *All Sorts and Conditions of Men.*

3. The remaining furniture of the room was simple and poor: a neat camp bedstead, a boot-jack, and a round mirror, not more than four inches in diameter; a tin tub and an iron washing-stand; a much battered old "schläger," with the colors at the hilt all in rags, hung over the iron stove; and that was all the room contained besides books and the working-table and chair. It would be impossible to live more simply, and yet everything was

neat and clean, and stamped, too, with a certain *cachet* of individuality. There were probably hundreds of student-rooms in the town of Heidelberg which boasted no more adornment or luxury than this, and yet there was not one that looked like it. A student's room, as he grows up, is a reflection of himself; it is a kind of dissolving view, in which the one set of objects and books fades gradually away as his opinions form themselves, and as he collects about him the works that are really of interest to him, as distinguished from those with which he has been obliged to occupy himself prior to taking his academic steps. Then, as in the human frame, every particle of bone and sinew is said to change in seven years, the student one day looks about him and recognizes that hardly a book or a paper is there of all the store over which he was busied in those months before he took his degree, or sustained his disputation. When a man has entered on his career, if he enters on it with a will, he soon finds that all books and objects not essential as tools for his work creep stealthily into the dusty corner, or to the inaccessible top shelf of the bookcase,—or if he is very poor, to the second-hand bookshop. He cannot afford to be hampered by any dead weight.—
CRAWFORD: *Dr. Claudius.*

Sketch the character of Dr. Claudius orally, as well as you can from Mr. Crawford's description of his room.

EXERCISE 133. (*Theme.*) Choose an actual room and describe it, selecting only those details which seem to throw light on the character of the occupant—the details in which

the person's character has modified the person's environment.

Read aloud the following :

1. Mr. Emerson came, with a sunbeam in his face; and we had as good a talk as I ever remember to have had with him. — HAWTHORNE: *American Note Books*.

2. Mr. Morley is at bottom one of the most genial of men, largely tolerant, kindly, modest in putting forward his own views, the best of listeners to the views of others. It is a striking proof of this that when once a certain number of ladies and gentlemen agreed to write down the name of the man among their acquaintances whom they would select as their companion on a desert island that of Mr. Morley appeared on all their lists.

3. A shrewd, hard, domineering, narrow-minded woman, she educated her children according to her lights, and spoke of the eldest as a dull, good boy: she kept him very close: she held the tightest rein over him: she had curious prejudices and bigotries. His uncle, the burly Cumberland, taking down a sabre once, and drawing it to amuse the child — the boy started back and turned pale. The Prince felt a generous shock: "What must they have told him about me?" he asked. — THACKERAY: *The Four Georges*.

4. Though I never heard my father use a rough word, 'twas extraordinary with how much awe his people regarded him; and the servants on our plantation — both those assigned from England and the purchased negroes — obeyed him with an eagerness such as the most severe taskmasters round about us could never get from their people. He was never familiar, though perfectly simple and natural; he was the same with the meanest man as with the greatest, and as courteous to a black slave-girl

as to the governor's wife. No one ever thought of taking a liberty with him, except once, a tipsy gentleman from York, and I am bound to own that my papa never forgave him. He set the humblest people at once on their ease with him, and brought down the most arrogant by a grave satiric way, which made persons exceedingly afraid of him. His courtesy was not put on like a Sunday suit, and laid by when the company went away; it was always the same, as he was always dressed the same, whether for a dinner by ourselves or for a great entertainment. They say he liked to be the first in his company; but what company was there in which he would not be first? When I went to Europe for my education, and we passed a winter at London, with my half-brother, my Lord Castlewood, and his second lady, I saw at her Majesty's Court some of the most famous gentlemen of those days; and I thought to myself, none of these are better than my papa: and the famous Lord Bolingbroke, who came to us from Dawley, said as much; and that the men of that time were not like those of his youth. "Were your father, madam," he said, "to go into the woods, the Indians would elect him Sachem;" and his lordship was pleased to call me Pocahontas. — THACKERAY: *Henry Esmond*.

5. I remember, too, a service in a well-filled church, [in Colorado,] and an odd reminder in its worshippers of the Eastern seaboard, and the exciting expectancy of chance sight of some familiar face, and, finally, the figure of a girl, who, entering after the service had begun, slipped noiselessly into a seat at my side in a pew near the door. A wonderful vision she was of what men mean when they speak feelingly out here of "God's country;" for you no sooner saw her than there flashed into sight the long vista of the avenue as it heaves to the lift of Murray Hill. You could see her there — and can see

her superior nowhere under heaven — with the light streaming in red, level rays through the side streets on a late afternoon in the cold, crisp air of autumn, with the tan of a summer on the New England coast upon her, and her exquisite figure instinct with the vitality which comes of yachting and hard riding, her frock and jacket fitting her like a glove, and her clear, frank eyes looking you straight between your own and making you feel in her presence that a clean, wholesome, manly thing is life! — WYCKOFF: *The Workers*.

6. His story was as ordinary and prosaic as Mr. and Mrs. Pierce seemed to think his character. Neither riches nor poverty had put a shaping hand to it. The only child of his widowed mother, he had lived in one of the smaller manufacturing cities of New England, a life such as falls to most lads. Unquestionably he had been rather more shielded from several forms of temptation than had most of his playmates, for his mother's isolation had made him not merely her son, but very largely her companion. In certain ways this had tended to make him more manly than the average fellow of his age, but in others it had retarded his development; and this backwardness had been further accentuated by a deliberate mind, which hardly kept pace with his physical growth. His school record was fair: "painstaking, but slow," was the report of his studies. "Exemplary," in conduct. He was not a leader among the boys, but he was very generally liked. A characteristic fact, for good or bad, was that he had no enemies. From the clergyman to the "hired help," everybody had a kind word for him, but tinged by no enthusiasm. All spoke of him as "a good boy," and when this was said, they had nothing more to say.

One important exception to this statement is worthy of note. The girls of the High School never liked him. If they had been called upon for reasons, few could have

given a tangible one. At their age, everything this world contains, be it the Falls of Niagara, or a stick of chewing gum, is positively or negatively "nice." For some crime of commission or omission, Peter had been weighed and found wanting. "He isn't nice," was the universal verdict of the scholars who daily filed through the door, which the town selectmen, with the fine contempt of the narrow man for his unpaid "help," had labelled, "for females." If they had said that he was "perfectly horrid," there might have been a chance for him. But the subject was begun and ended with these three words.—
FORD: *The Honorable Peter Stirling.*

(1) Why does Hawthorne say that Emerson had a "sunbeam" in his face? (2) Does Mr. Morley's effect upon the "certain number of ladies and gentlemen" seem adequate proof of the statements made in the first sentence of the passage concerning him? (3) What is expounded in the third selection? (4) Which sentences in the fourth selection expound character by direct statements? which by stating effects produced by that character in other persons? (5) Was the character of the girl mentioned by Professor Wyckoff frank, womanly, courageous, pure, or sly, frivolous, cowardly? How do you judge? Which seems to you more artistic—exposition by direct statement, or exposition by suggestive "effects"?

EXERCISE 134. (*Theme.*) Think of some person whose effect on you is elevating, and set forth the character of that person by telling the effect his (or her) character has on different associates.

Read aloud the following :

1. Julia Welford expected too much of everybody and everything; therefore disappointment was her inalienable portion. She was always overdrawing her account at the bank of life, and consequently having her cheques dishonored. She had never grasped the fact that the measure wherewith we mete is the only measure which we have a right to demand; and that as we can only give of our very best to one person, we should only expect one person to give his or her very best to us. Poor Julia, however, expected to be first in the estimation of people who occupied about the twenty-fifth place in her scale of attachment; and when she found that she was naturally not the primary consideration in these cases, she cried her eyes out, and exclaimed that love was a snare, and friendship vanity. She had no sense of proportion.—
ELLEN THORNEYCROFT FOWLER: *A Double Thread*.

2. Some of the good people of Georgetown, Ripley, and Batavia, go far in their attempt to show how very ordinary Ulysses S. Grant was.

A boy of thirteen who could drive a team six hundred miles across country and arrive safely; who could load a wagon with heavy logs by his own mechanical ingenuity; who insisted on solving all mathematical problems himself; who never whispered or lied or swore or quarrelled; who could train a horse to pace or trot at will; who stood

squarely upon his own knowledge of things, without resorting to trick or mere verbal memory, — such a boy, at this distance, does not appear “ordinary,” stupid, dull, or commonplace. That he was not showy or easily valued is true. His unusualness was in the balance of his character, in his poise, in his native judgment, and in his knowledge of things at first hand, and in his ability to persist.

Even at sixteen years of age, he had a superstition that to retreat was fatal. When he set hand to any plan, or started on any journey, he felt the necessity of going to the turn of the lane, or the end of the furrow. He was resolute and unafraid always; a boy to be trusted and counted upon — sturdy, capable of hard knocks. What he was in speech, he was in grain. If he said, “I can do that,” he not merely meant that he would try to do it, but also that he had thought his way to the successful end of the undertaking. He was an unusually determined and resourceful boy. — GARLAND: *Life of Grant*.

3. I was making ginger cakes when Rubina stopped at the door, a small inky splotch against the yellow-pink of the evening sky. The round eyes stared; the teeth showed broadly in a grin; stiff little plaits of hair stood rampantly erect on her head.

The round eyes watched me appreciatively as I cut cake after cake and put it in the pan. In went dough, horses and dogs and elephants, fashioned with a cheerful disregard for the laws of anatomy. The child’s grin deepened as I took a panful of the animals, daintily browned, from the stove.

“What is it, Rubina? Do you want a cake?”

She waited a minute, the round eyes unchanged, the teeth still showing. Then she handed me a piece of paper. “No’m; I want you ter write me a composition, please ma’am. De subjec’ is, ‘Whut de Modern System uv Edu-

cation Does Fuh de Human Race.'"—IRENE FOWLER BROWN, in *Harper's Magazine*.

(1, 2) Which selection, the first or the second, shows character by specifying particular acts which grew out of that character? which by stating in general terms the habits of action which grew out of character? Which method is the more vivid? In which passage do figures of speech partly atone for the absence of specific words? (3) In the third selection, whose character is being expounded? Is the person's act mentioned, or merely to be inferred?

EXERCISE 135. (*Theme.*) Write an exposition of some actual character, specifying definite acts to prove each assertion.

Read aloud the following :

1. Then there was the Commencement at Cambridge, and the full account of the exercises of the graduating of my own class. A list of all those familiar names (beginning as usual with Abbott, and ending with W), which, as I read them over, one by one, brought up their faces and characters as I had known them in the various scenes of college life. Then I imagined them upon the stage, speaking their orations, dissertations, colloquies, etc., with the gestures and tones of each, and tried to fancy the manner in which each would handle his subject. . . . , handsome, showy, and superficial; . . . , with his strong head, clear brain, cool self-possession; . . . , modest, sensitive, and underrated;

B . . . , the mouth-piece of the debating-clubs, noisy, vaporous, and democratic; and so following.—DANA: *Two Years before the Mast*.

2. A recent judicious French writer (M. Edouard Laboulaye), though greatly admiring the character of Washington, denies him the brilliant military genius of Julius Cæsar. For my own part, considering the disparity of the means at their command respectively and of their scale of operations, I believe that after times will, on the score of military capacity, assign as high a place to the patriot chieftain who founded the Republic of America, as to the ambitious usurper who overturned the liberties of Rome. Washington would not most certainly have carried an unprovoked and desolating war into the provinces of Gallia, chopping off the right hands of whole populations guilty of no crime but that of defending their homes; he would not have thrown his legions into Britain as Cæsar did, though the barbarous natives had never heard of his name. Though, to meet the invaders of his country, he could push his way across the broad Delaware, through drifting masses of ice in a December night, he could not, I grant, in defiance of the laws of his country, have spurred his horse across the "little Rubicon" beneath the mild skies of an Ausonian winter. It was not talent which he wanted for brilliant military achievement; he wanted a willingness to shed the blood of fellow-men for selfish ends; he wanted unchastened ambition; he wanted an ear deaf as the adder's to the cry of suffering humanity; he wanted a remorseless thirst for false glory; he wanted an iron heart.—EVERETT: *The Character of Washington*.

EXERCISE 136. (*Theme*.) Write a comparison of the characters of two actual persons, com-

paring both their appearance, their acts, and their effect on other persons, so far as the appearance, acts, and effects really show character. Resist the temptation to establish merely fanciful points of comparison.

Read aloud the following :

1. The air-liquefying apparatus used by Tripler in the earlier part of 1899 may be described in a general way as consisting of three steel cylinders, through which the air passed successively, being compressed by a plunger in each. As the plunger descended near the middle of the cylinder, the air, very much reduced in bulk, escaped through a valve into a coil of pipe that discharged into the next cylinder, the plunger in which was at the moment raised. Then the process was repeated on a fresh supply of air in the first cylinder; while the first charge passed on from the second cylinder to the third, where it was subjected to a still stronger pressure, estimated to be from 2500 to 3000 pounds. Of necessity the cylinders—especially the last in the series—must be exceedingly strong. In fact, its wall of iron or soft steel plate was about five inches in thickness, with bands and hoops of steel in addition.

From the third cylinder the air, compressed to the last extremity, rushes out of the valve into the cooling coil, and from this to the bottom of a smaller closed cylinder, which acts as a purifier. From this it passes out by a pipe at the top, which ascends vertically about fifteen feet, then turns and descends an equal distance, where it finds vent by a valve of very small aperture, and controlled by hand, first into a small chamber, then through another valve into a larger chamber, which encloses it.

Here it expands, and passing upward and then downward through a large pipe that encloses the smaller one just described, finds vent at the open end near the purifier. There is an intensely chilling effect from the expansion of the compressed air in this larger pipe, by which the temperature of the incoming compressed air in the small interior pipe is brought down to the critical temperature (182 degrees Fahr.) at which it is possible by pressure to reduce the air (which is like a thin vapor at this stage) to a liquid. Accordingly, after a little while, air in a liquid form begins to trickle down through the needle valve into the smaller chamber, then into the larger one surrounding the first. From the faucet at the bottom of this it may finally be drawn in a stream.—GEORGE J. VARNEY, in the *Journal of Education*.

2. It is difficult to ventilate a small room without making a draft, but, next to the chimney, the upper sash is the simplest ventilator, and should not be immovable, as it is in many small houses. A board about five inches wide under the lower sash will make a current of air between the upper and lower sashes, and, better still, two pieces of elbow pipe with dampers, fixed in the board, will throw a good current of air upward into the room. Another ventilator can be made by tacking a strip of loosely woven material to the upper sash and to the top of the window-frame. When the upper sash is dropped, the stuff is drawn taut over the opening, and, while permitting air to pass through, breaks the current.—MARY E. RICHMOND: *Friendly Visiting among the Poor*.

3. The construction of my house had been the subject of much study. I wished to attain a minimum of weight and size with a maximum of strength, warmth, and comfort.

The interior dimensions of the house were to be twenty-one feet in length, twelve feet in width, and eight

feet in height from floor to ceiling. As finally completed, the house consisted of an inner and an outer shell, separated by an air-space, formed by the frames of the house and varying from ten inches at the sides to over three feet in the centre of the roof.

On the outside of these frames was attached the outer air-tight shell, composed of a sheathing of closely fitting boards and two thicknesses of tarred paper. To the inside of these frames was fastened the inner shell, composed of thick trunk boards, and made air-tight by pasting all the joints with heavy brown paper. This inner shell was lined throughout with heavy red Indian blankets.

This made the interior as warm and cosy in appearance as could be desired, amply comfortable for summer and early-fall weather. It was still, however, not in a condition to protect us from the indescribable fury of the storms of the arctic winter night, and temperatures of half a hundred degrees below zero.

To render it impregnable to these, a wall was built entirely around the house, about four feet distant from it.

The foundation of this wall was stones, turf, empty barrels; its upper portion was built of the wooden boxes containing my tinned supplies, piled in regular courses like blocks of stone. The boxes had intentionally been made of the same width and depth, though of varying lengths, to fit them for this use.

The corridor so made was roofed with canvas, extending from the side of the house to the top of the wall, and later, when the snow came, it, as well as the roof of the house itself, was covered in with snow, and the outside of the walls was thickly banked with the same material. By this arrangement of the boxes I avoided the necessity of using any portion of the house for storage; the contents of every box was immediately and conveniently accessible, as if on the shelves of a cupboard; and the

rampart thus formed protected the house in a surprising degree from the stress of the winter's cold.— R. F. PEARY: *Northward over the "Great Ice"* (adapted).

Show that each of the preceding selections is an exposition. Which selection makes use of description, but not of narration? which of personal narrative? which of generalized narrative?

EXERCISE 137. (*Theme.*) Write an exposition of some machine or structure, indicating the principles of its building as affected by the purpose, circumstances, etc., of the construction. If you have yourself constructed the device, you may find personal narration a useful means of exposition.

Read aloud the following:

1. Lay bare your arm and stretch it straight. Make two ink dots half an inch or an inch apart, exactly opposite the elbow. Bend your arm, the dots approach each other, and are finally brought together. Let the two dots represent the two sides of a crevasse at the bottom of an ice-fall; the bending of the arm resembles the bending of the ice, and the closing up of the dots resembles the closing of the fissures.— TYNDALL: *The Forms of Water*.

2. It seems to be the present scientific conclusion that mountains are not formed so much by volcanic action as by the folds or laps in the crust made by the contraction of the earth as it grows older and colder. The illustra-

tion used is that of the skin or surface of an apple. It wrinkles in folds as the apple withers and decreases in size; and these folds in the skin of the apple correspond to the mountains and valleys of our earth.—VAN DYKE: *Nature for Its Own Sake*.

3. Probably you know that the stars are suns and that they look like mere shining points of light because they are so far away. The nearest is so far that a cannon-shot fired in Adam's time from the Garden of Eden, and flying continually with undiminished speed, would even now hardly have started on its journey. It would be as if a train bound for another town had just pulled well out of the station.

On a summer evening you may see Arcturus high up in the south or southwest in June or July, and farther down in the west in August or September. You will know it by its red color. That star has been flying straight ahead ever since astronomers began to observe it, at such a speed that it would run from New York to Chicago in a small fraction of a minute. You would have to be spry to rise from your chair, put on your hat and overcoat and gloves and go out on the street while it was crossing the Atlantic Ocean from New York to Liverpool. And yet if you should watch that star all your life, and live as long as Methuselah, you would not be able to see that it moved at all. The journey it would make in a thousand years would be as nothing alongside its distance.—PROFESSOR SIMON NEWCOMB, in *The Youth's Companion*.

4. Why is the biniodide of mercury red? Because there are contained in its substance tiny particles which chemical analysis cannot bring to light and which have the power of making it red. Without these infinitesimally small particles the biniodide of mercury would not be red. Why is this drop of oil, suspended in a saline solution

of equal density, spherical in shape? Because its substance contains tiny particles which chemical analysis fails to reveal, and which have the power of giving the drop a spherical shape. Deprived of these infinitesimally small particles, the drop of oil would be amorphous, not spherical. — F. LE DANTEC: *Revue Philosophique*, May, 1899, quoted by LAFLEUR: *Illustrations of Logic*.

EXERCISE 138. (*Theme*.) Write an exposition of some principle of natural science, making it clear by comparisons chosen by yourself, or experiments devised by yourself.

Read aloud the following :

1. The Montevarchi household was conducted upon the patriarchal principle, once general in Rome, and not quite abandoned even now, twenty years later than the date of Gouache's accident. The palace was a huge square building facing upon two streets, in front and behind, and opening inwards upon two courtyards. Upon the lower floor were stables, coach-houses, kitchens, and offices innumerable. Above these there was built a half story, called a mezzanino—in French, entresol, containing the quarters of the unmarried sons of the house, of the household chaplain, and of two or three tutors employed in the education of the Montevarchi grandchildren. Next above, came the "piano nobile," or state apartments, comprising the rooms of the prince and princess, the dining room, and a vast suite of reception rooms, each of which opened into the next in such a manner that only the last was not necessarily a passage. In the huge hall was the dais and canopy with the family arms embroidered in colors once gaudy but now agree-

ably faded to a softer tone. Above this floor was another, occupied by the married sons, their wives and children; and high over all, above the cornice of the palace, were the endless servants' quarters and the roomy garrets. At a rough estimate the establishment comprised over a hundred persons, all living under the absolute and despotic authority of the head of the house, Don Lotario Montevarchi, Principe Montevarchi, and sole possessor of forty or fifty other titles. From his will and upon his pleasure depended every act of every member of his household, from his eldest son and heir, the Duca di Bellegra, to that of Pietro Paolo, the under-cook's scullion's boy.—CRAWFORD: *Sant' Ilario*.

2. In their present form, trusts are usually combinations of corporations previously existing, as corporations are combinations of individual capital. Twenty men with an aggregate capital of a hundred thousand dollars can make cotton yarn more cheaply than the same men with the same capital can make it, each building his own mill; and when they have yarn to sell they can go into a market which is steadier and better, because they are acting together and not in competition against one another. Precisely in the same way ten spinning companies can save in buying material, in operating expenses and in other ways, if they are all under the same management; and they, too, avoid the mutual competition which deranges prices.

That is the theory of the trust. It is exactly this economic law which has brought about the formation of great railroad systems which, not without great evils, have rendered transportation rapid, efficient, and cheap. The organization of a trust is simply that of a mammoth company. It has its shares and its shareholders, its president and directors who are elected by the shareholders, and its mills, shops, and machinery. In short, there is

nothing to distinguish it from an ordinary business company except its size and the scale of its operations.

The chief ground of opposition to it is that its magnitude and power enable it, if its self-seeking is unrestrained, to absorb or destroy its rivals. The real problem to be solved in connection with the trusts, therefore, is : What is to be done to restrain them from exercising injurious control over the whole business of the country without destroying the commercial enterprise of which they are the manifestation? — *The Youth's Companion*.

What fact constituted the underlying principle of the Montevarchi household? According to the second selection, can the organization of trusts be said to be due to any one definite cause, or do several causal principles underlie it? State the principles which govern the method of organizing.

EXERCISE 139. (*Theme.*) Expound some institution with which you are familiar. Show the aim of the organization, and the methods of its working. The following subjects are merely suggested: the organization of an American high school, the management of a given business, a public library, the Christian Endeavor Society, the Epworth League, the Lend a Hand Society, a city charity, a social sentiment, a country club.

Hitherto, our expositions have concerned

individuals; we now come to generalized exposition, the exposition of types or classes. A type is a member of a class that embodies the characteristics of the class.

Read the following :

1. She was the type of person who would sit on the floor rather than on a chair, and who administered to her friends playful little slaps out of sheer light-heartedness. — ELLEN THORNEYCROFT FOWLER: *A Double Thread*.

2. Here is a boy that loves to run, swim, kick football, turn somersets, make faces, whittle, fish, tear his clothes, coast, skate, fire crackers, blow squash "tooters," cut his name on fences, read about Robinson Crusoe and Sinbad the Sailor, eat the widest-angled slices of pie and untold cakes and candies, crack nuts with his back teeth and bite out the better part of another boy's apple with his front ones, turn up coppers, "stick" knives, call names, throw stones, knock off hats, set mousetraps, chalk doorsteps, "cut behind" anything on wheels or runners, whistle through his teeth, "holler" Fire! on slight evidence, run after soldiers, patronize an engine-company, or, in his own words, "blow for tub No. 11," or whatever it may be; — isn't that a pretty nice sort of a boy, though he has not got anything the matter with him that takes the taste of this world out? — HOLMES: *The Professor at the Breakfast Table*.

3. And in the men themselves, how widely severed from all things human is the prevailing type! — Their bloated, unwashed flesh and unkempt hair; their hideous ugliness of face, unreclaimed by marks of inner strength and force, but revealing rather, in the relaxation of sleep,

a deepening of the lines of weakness, until you read in plainest characters the paralysis of the will. And then there are the stealthy, restless eyes of those who are awake, eyes set in faces which lack utterly the strength of honest labor and even that of criminal wit. — WYCKOFF: *The Workers*.

4. Multitudes of human faces passed you, deeply marked with the lines of baser care. Human eyes looked out of them full of the unconscious tragic pathos of the blind, blind to all vision but the light of common day; eyes of the money grubbers, sharpened to a needle's point, yet incapable of deeper insight than the prospect of gain; eyes of the haunted poor, furtive in the fear of things, and seeing only the incalculable, threatening hand of fateful poverty; eyes of ragged children who were selling papers on the streets, their eyes old with the age of the ages, as though there gazed through them the unnumbered generations of the poor who have endured "long labor unto aged breath"; eyes of the rich, hardened by a subtler misery in the artificial lives they lead in sternest bondage to powers in whom all faith is gone, but whom they serve in utter fear, scourged by convention to the acting of an unmeaning part in life, seeking above all things escape from self in the fantastic *stimuli* of fashion, yet feeling ever, in the dark, the remorseless closing in of the contracting prison-walls of self-indulgence narrowing daily the scope of self, and threatening life with its grimmest tragedy, in the hopeless, faithless, purposeless *ennui* of existence. — *Ibid.*

5. The color of eyes seems to be significant of temperament, but as regards beauty there is little or nothing to choose among colors. It is not the eye, but the eyelid, that is important, beautiful, eloquent, full of secrets. The eye has nothing but its color, and all colors are fine within fine eyelids. The eyelid has all the form, all the drawing,

all the breadth and length; the square of great eyes irregularly wide; the large corners of narrow eyes; the pathetic outward droop; the delicate contrary suggestion of an upward turn at the outer corners, which Sir Joshua loved. — MRS. MEYNELL: *The Color of Life*.

6. If I wished to draw the most universal and most truly American type possible, I should begin with the Man of Business. We see him everywhere, do we not, and everywhere substantially the same? To be sure, in Boston, he generally speaks good English and may be a college graduate; in the Far West he is apt to be rough in manner and of cosmopolitan extraction; in Chicago he is overflowing with a joyous confidence in the city of his choice; in the South he has a certain dignified slowness, a pride of caste, whatever be his occupation, and a rooted hatred of "niggers"; and everywhere he has one great tie of common humanity, — business. See him on a street-corner waiting for a car, absorbed as Archimedes. Does he look at sun, moon, and stars? His eyes are turned within. He sees nothing but pools and combinations, stocks, bonds, mortgages, bulls, bears, corners, shorts, margins. His face is wire-drawn, anxious, does not respond to yours unless he sees business in your eye. Fortunate, if he can go home to his slippers and paper, or his prayer-meeting, and not dream all night of what has filled his thoughts all day. So far as the forgetting of all Gods but Mammon goes, this gentleman is as Epicurean as Epicurus; but has he the least idea of pleasure in any sense of the word? That is the bitterest irony of his lot, that he accumulates and accumulates — and what for? The little delights of life are spoiled for him by absorption in business, the great seem mere extravagance; and truly the last condition of that man is worse than the first. — BRADFORD: *Types of American Character*.

All these six expositions, except one, expound types of persons. Enumerate the types from memory. In which selection are several subtypes set forth? Which of the selections use generalized narration? Which description? Why is the fifth selection placed here rather than among examples of generalized description?

EXERCISE 140. (*Theme.*) Write an exposition of some distinct type of humanity with which you are familiar — preferably a pleasant type. Use generalized description and narration as effectively as you can.

Read aloud the following :

1. One of the hardest things in this world is, to see the difference between real dangers and imaginary ones. — HAWTHORNE: *The Three Golden Apples*.

2. These idlers are to be put in the same category with savages. They live under the fundamental characteristic of savagery, namely, improvidence. Our young man of leisure has a rich father, and the African has his perennial banana, and, upon the whole, rather a surer outlook. — T. T. MUNGER: *On the Threshold*.

3. I was just going to say, when I was interrupted, that one of the many ways of classifying minds is under the heads of arithmetical and algebraical intellects. All economical and practical wisdom is an extension or variation of the following arithmetical formula: $2 + 2 = 4$. Every philosophical proposition has the more general character of the expression $a + b = c$. We are mere operatives, empirics, and egotists, until we learn to think

in letters instead of figures. — HOLMES: *Autocrat of the Breakfast Table*.

4. I think that no one so utterly forfeits his character for honor, as one who in any way gambles. Betting is the most vulgar of all vulgar things. To put the money of another man in your pocket as the result of a wager or a game of chance, is something that no self-respecting man will do. "But do they not do it?" you ask. No; the habit puts one out of the class known as gentlemen. — T. T. MUNGER: *Lamps and Paths*.

5. The same book may be read in entirely different ways and with entirely different results. One may, for instance, read Shakespeare's historical plays simply for the story element which runs through them, and for the interest which the skilful use of that element excites; and in such a reading there will be distinct gain for the reader. This is the way in which a healthy boy generally reads these plays for the first time. From such a reading one will get information and refreshment; more than one English statesman has confessed that he owed his knowledge of certain periods of English history largely to Shakespeare. On the other hand, one may read these plays for the joy of the art that is in them, and for the enrichment which comes from contact with the deep and tumultuous life which throbs through them; and this is the kind of reading which produces culture, the reading which means enlargement and ripening. — H. W. MABIE: *Books and Culture*.

6. If I were writing about the rich, I should be inclined to divide them, according to their attitude toward life, into workers and parasites, but this classification will serve for the poor as well. The motto of the worker is, "I owe the world a life," and the motto of the parasite is, "The world owes me a living." When the parasite happens to be poor we call him a pauper; but there is a

world of difference between poverty and pauperism. The poor man may become destitute through stress of circumstances, and be forced to accept charity, but your true pauper, be he rich or poor, has the parasitic habit of mind. When we ask ourselves then, Who are the poor? we must answer that they include widely divergent types of character,—the selfish and the unselfish, the noble and the mean, workers and parasites—and that, in going among them, we must be prepared to meet human beings differing often from ourselves, it may be, in trivial and external things, but like ourselves in all else.—MARY E. RICHMOND: *Friendly Visiting among the Poor*.

7. I read in the morning's paper, young gentlemen, a pitiful story of a woman trying to throw herself from the bridge. You may recall one like it in Hood's *Bridge of Sighs*. The report was headed: "To hide her shame." "Her shame?" Why, gentlemen, at that very moment, in bright and bewildering rooms, the arms of Lothario¹ and Lovelace¹ were encircling your sisters' waists in the intoxicating waltz. These men go unwhipped of an epithet. They are even enticed and flattered by the mothers of the girls. But, for all that, they do not bear without abuse the name of gentlemen, and Sidney and Bayard and Hallam would scorn their profanation and betrayal of the name.—GEORGE WILLIAM CURTIS: *Ars Recte Vivendi*.

8. With these eccentric and most unfashionable ideas in my mind, I have roughly tabulated some of the leading occupations and professions in what I conceive to be the order of their intrinsic worth, having regard to three elements,—their operation on the man himself, their usefulness to mankind, and the prospect of success which

¹Lothario, a character of Rowe the dramatist; Lovelace, a character of Richardson the novelist. Both illustrate the type of "fine gentlemen" who are heartless libertines.

they afford. I. Callings which, although unproductive, are immediately and directly beneficial both to the individual and to the community; such as, — (1) Medicine and Surgery; (2) Education; (3) Literature; (4) Art; (5) The Merchant Navy; (6) The Indian Civil Service; (7) The Clerical Profession.

II. Callings which are directly productive; such as, — (8) Agriculture; (9) Manufactures of necessary and useful articles.

III. Callings which are only mediately or indirectly productive; such as, — (10) Commerce; (11) Trade; (12) Engineering (civil and mechanical); (13) Architecture and Building; (14) Banking; (15) Printing.

IV. Callings which are still more remote from production; such as, — (16) Agencies of all kinds, *e.g.* Stockbroking; (17) The Law; (18) The Civil Service; (19) Clerkly work of all kinds.

V. Callings which are neither directly nor indirectly productive; such as, — (20) Manufactures of luxuries and non-essentials; (21) The Navy; (22) The Army; (23) The Stage. — W. T. S. HEWETT: *Notes for Boys*.

In each of these seven examples more than one type of person or thing is mentioned; point out how this is true. The process of arranging by types or by classes is called classification. In these examples we have exposition by classification.

EXERCISE 141. (*Theme*.) Write an exposition which shall classify persons or things. Suggested subjects: A classification (humorous or serious) of students; kinds of girls; kinds

of boys ; species of the genus "Beauty" ; varieties of ghost ; ways of getting a lesson ; ways of being disagreeable.

Read aloud the following :

1. Manners are the happy ways of doing things ; each one a stroke of genius or of love, — now repeated and hardened into usage. — EMERSON : *Behavior*.

2. Von Moltke, said Von Bunsen, regarded the battle not as a victory for him, but as a defeat. He has only one notion of a battle, and that is to capture, not to kill, the enemy. A dead enemy does not count with him. He shoots only in order to capture, and every man killed is a leaf taken from the victor's chaplet.

3. Show me a man or woman whose reading has made him or her tolerant, patient, candid, a truth-seeker and a truth-lover, then I will show you a well-read man or woman. — JOHN MORLEY.

4. You may already have a sufficiently ill opinion of poverty, but you may not understand that one is already poverty-stricken if his habits are not thrifty. Every day I see young men — well dressed, with full purses and something of inheritance awaiting them — as plainly foredoomed to poverty as if its rags hung about them. — T. T. MUNGER : *On the Threshold*.

5. But what is the test of a river? Who shall say? "The power to drown a man," replies the river darkly. But rudeness is not argument. Rather shall we say that the power to work a good undershot wheel, without being dammed up all night in a pond, and leaving a tidy back-stream to spare at the bottom of the orchard, is a fair certificate of riverhood. — BLACKMORE : *Crocker's Hole*.

6. Merchants of the greatest executive ability and highest efficiency are able to secure the maximum of

cheap production through the legitimate factory system. Men of less business ability, in order to compete successfully, avoid the factory system of production and make use of the sweat shops instead. The sweat shop is, therefore, in a single word, an evasion, under the stress of competition, of the factory system of production. — *Prospectus of the New York Consumers' League.*

7. Nothing distinguishes the truly educated man or woman from men and women who are not educated, so much as the extent, variety, and quality of their marginal interests and activities. How does a young man spend his hours? To what interests does he turn for pastime or amusement when the stress of the day or week is over? — PROFESSOR WILLIAM HENRY HUDSON: *The Study of English Literature.*

8. Many a fortune has melted away in the hesitating utterance of the placable "Yes," which might have been saved by the unhesitating utterance of the implacable "No!" Indeed, in business, the perfection of grit is this power of saying "No," and saying it with such wrathful emphasis that the whole race of vampires and harpies are scared from your counting-room, and your reputation as unenterprising, unbearable niggard is fully established among all borrowers of money never meant to be repaid, and all projectors of schemes intended for the benefit of the projectors alone. — WHIPPLE: *Success and Its Conditions.*

9. That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order: ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the

mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself. — HUXLEY: *Lay Sermons*.

10. The essence of tragedy is the collision between the individual will, impulse, or action, and society in some form of its organization, or those unwritten laws of life which we call the laws of God. The tragic character is always a lawbreaker, but not always a criminal; he is, indeed, often the servant of a new idea which sets him, as in the case of Guido Bruno,¹ in opposition to an established order of knowledge; he is sometimes, as in the case of Socrates, a teacher of truths which make him a menace to lower conceptions of citizenship and narrower ideas of personal life; or he is, as in the case of Othello and Paoli,² the victim of passions which overpower the will and throw the whole life out of relation to its moral and social environment. — H. W. MABIE: *Books and Culture*.

11. What is, in the last analysis, the essence of any true book? The personality of which it is the outgrowth and expression. Now, personality is a magnetic thing, — a mysterious force which cannot be weighed, or measured, or explained, but which none the less flows in as a subtle power upon us, sweeping through every channel of our natures, and pervading the innermost recesses of our minds. How vast a part this generally unacknowledged

¹ Giordano Bruno, Italian philosopher burned at the stake, 1600.

² Paolo of Rimini, described by Dante as punished for his illicit love by eternal unrest in the infernal whirlwind.

element plays in that growth and expansion of our individualities, which are the most living and permanent results of what we call culture, we can never perhaps even guess; but this much at least we know from experience, — that contact with a really great personality is one of the most profoundly important and decisive educative influences that can ever be brought to bear upon our lives. There is no disguising the fact — unpleasant as it may perchance sound in the statement — that in most of us this power of personality is very imperfectly developed. — PROFESSOR WILLIAM HENRY HUDSON: *The Study of English Literature*.

12. One of the great groups or “orders” into which insects are divided is called Lepidoptera (derived from two Greek words meaning scaly-wings). This group differs from all other insects by having in the perfect stage a long, hollow, thread-like tongue, through which fluids may be sucked or rather pumped up, and which, when not in use, is coiled up like a watch-spring; and by having four rather broad wings covered with colored scales overlying one another in rows-like shingles, slates, or tiles on a roof. These insects undergo striking changes in the course of their lives; for they are hatched from the egg as crawling worms having a globular head with biting jaws, and a body supported not only by the three pairs of short horny legs found in the young of most insects, but by several, generally five, pairs of stumpy, fleshy legs behind them; while the two joints of the body next following those with horny legs and some other joints near the hinder end never have any; from this they change into a pupa or chrysalis, a mummy-like object with the legs, wings, and other members swathed upon the breast and with no possible motion except in the wriggling of the joints of the abdomen or hinder end of the body; from this temporary prison escapes in due

time the winged creature of beauty which adds such a charm to the summer landscape.

Butterflies differ from other Lepidoptera by having clubbed or knotted antennæ in their perfect stage, and generally in their transformations, for most of them are hung up by silken cords attached to hooks on the tail, and sometimes also by a girth around the waist; they are rarely enclosed in cocoons, or, if so, the chrysalis is in most cases also supported within; while moths (*i.e.* all other Lepidoptera) usually construct silken cocoons, often of very close texture, or make cells in the ground, in either of which cases the chrysalis lies loosely within or attached by the tail only. Butterflies usually fly by day, moths usually by night. Butterflies usually rest with their wings erect; moths usually with wings flatly expanded or sloping downward on either side like a tent. — SCUDDER: *Brief Guide to Butterflies of the Northern United States and Canada.*

13. "But you said just now that you sometimes forgot that your sempstress was not a lady. Just what did you mean by that?"

Mrs. Makely hesitated. "I meant — I suppose I meant — that she had not the surroundings of a lady; the social traditions."

"Then it has something to do with social as well as moral qualities — with ranks and classes?"

"Classes, yes; but, as you know, we have no ranks in America." The Altrurian took off his hat and rubbed an imaginable perspiration from his forehead. He sighed deeply. "It is all very difficult."

"Yes," Mrs. Makely assented, "I suppose it is. All foreigners find it so. In fact it is something that you have to live into the notion of; it can't be explained."

"Well, then, my dear madam, will you tell me without

further question what you understand by a lady, and let me live into the notion of it at my leisure?"

"I will do my best," said Mrs. Makely. "But it would be so much easier to tell you *who* was or who was not a lady! However, your acquaintance is so limited yet that I must try to do something in the abstract and impersonal for you. In the first place, a lady must be above the sordid anxieties in every way. She need not be very rich, but she must have enough, so that she need not be harassed about making both ends meet, when she ought to be devoting herself to her social duties. The time is past with us when a lady could look after the dinner, and perhaps cook part of it herself, and then rush in to receive her guests, and do the amenities. She must have a certain kind of house, so that her entourage won't seem cramped and mean, and she must have nice frocks, of course, and plenty of them. She needn't be of the smart set; that isn't at all necessary; but she can't afford to be out of the fashion. Of course she must have a certain training. She must have cultivated tastes; she must know about art, and literature, and music, and all those kind of things, and though it isn't necessary to go in for anything in particular, it won't hurt her to have a fad or two. The nicest kind of fad is charity; and people go in for that a great deal. I think sometimes they use it to work up with, and there are some who use religion in the same way; I think it's horrid; but it's perfectly safe; you can't accuse them of doing it. I'm happy to say, though, that mere church association doesn't count socially so much as it used to. Charity is a great deal more insidious. But you see how hard it is to define a lady. So much has to be left to the nerves, in all these things! And then it's changing all the time; Europe's coming in, and the old American ideals are passing away. Things that people did ten years ago would be impossible now,

or at least ridiculous. You wouldn't be considered vulgar, quite, but you would certainly be considered a back number, and that's almost as bad. Really," said Mrs. Makely, "I don't believe I can tell you what a lady is."
—HOWELLS: *A Traveller from Altruria*.

What things are actually defined in the preceding selections? Point out the definitions which are couched in precise, scientific terms, and those which are more loosely but happily worded, producing literary effect. Which selections define (in part) by telling what a thing is not? Commit to memory selections 3, 4, and 9.

EXERCISE 142. (*Theme.*) Write an exposition of one of the following, telling (1) what the thing is not, (2) what it is, (3) what it is like: courage; work; plagiarism; fickleness; a raccoon; a canary. Or, if you prefer, write an original exposition, the object of which shall be to define any of the things defined in the thirteen selections.

CHAPTER IV

ARGUMENTATION

IN strictness, argumentation is the process of convincing another person, by words, of the truth of a given proposition ; but in a broader sense it includes persuasion, the art of moving another to an act which the speaker wishes him to perform. Usually it is understood that the person who argues for a given proposition is convinced of the truth of it; he should not pretend to be convinced unless he is convinced. It is true that lawyers are not called to account very severely in this matter ; they are expected to do the best they can for guilty clients, and if they declare themselves sure of the innocence of a client whom everybody else believes to be guilty, their word is not too closely questioned. But lawyers of high character do not lie deliberately, and such as Abraham Lincoln often refuse to say even what can be said in extenuation of guilty persons.

Argumentation is a very important kind of composition, so important that we shall do well

to consider seriously what our attitude toward it should be.

In law, unscrupulous men use the devices of argument to accomplish evil ends; they deceive juries and even judges. If it were only to be armed against such men, argumentation must be a serious study of every honest lawyer. Unsound argument is indeed common everywhere. In a republic the political trickster is ever using it to the furthering of his ambitions. Likewise it is common enough among men of honest purpose, for very few men in any generation are always sound in their views. Argument between two men of strong intellect and character, like Webster and Calhoun, is an education to the listeners. Of these two men Whipple, the essayist, writes as follows, praising "as specimens of pure mental manliness, their speeches in the Senate, in 1833, on the question whether or not the Constitution is a compact between sovereign States. Give Mr. Calhoun those two words, 'compact' and 'sovereign,' and he conducts you logically to Nullification¹ and to all the

¹ Nullification. The act of an individual state in nullifying a federal law. As early as 1832 South Carolina refused to allow certain United States (revenue) laws to be executed in her territory.

consequences of Nullification. . . . Mr. Webster grappled with the argument and with the man ; and it is curious to watch that spectacle of a meeting between two such hostile minds. Each is confident of the strength of his own position ; each is eager for a close hug of dialectics. Far from avoiding the point, they drive directly towards it, clearing their essential propositions from mutual misconception by the sharpest analysis and exactest statement. To get their minds near each other, to think close to the subject, to feel the grinding contact of pure intellect with pure intellect, and, as spiritual beings, to conduct the war of reason with spiritual weapons, — this is their ambition. Conventionally courteous to each other, they are really in the deadliest antagonism ; for their contest is the tug and strain of soul with soul, and each feels that defeat would be worse than death. No nervous irritation, no hard words, no passionate recriminations, no flinching from unexpected difficulties, no substitution of declamatory sophisms for rigorous inferences, — but close, calm, ruthless grapple of thought with thought.”

For students, the chief value of argumentation comes in preparing written arguments

to be delivered orally in debates. Debate is always the means of bringing out more phases of a question than any one student would be likely to discover. It is a great sharpener of the wits.

But writing arguments or participating in debates may have a bad effect on the student unless he is extremely cautious. "If we give way to the love of argument for the mere sake of argument, we shall be in a worse condition than that of the mere passive spectator. The born arguer, as most of us know by experience, will take nothing on trust, not even himself; he can say nothing without immediately turning upon himself with a petulant, Why did I say that rather than the opposite? He can do nothing without inquiring of his teased self, Why do I do that? or, Should I do this? If anyone else makes the most innocent assertion, he contradicts for the mere pleasure of taking the other side. Indeed, the love of arguing, of weighing the pros and cons of every question that meets us, may become a disease, a recognized disease. Even when the passion for argumentation does not reach morbidity, it remains a state of mind to be sedulously avoided. Fitzgerald's complaint: —

'Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about; but ever more
Came out by the same door wherein I went.'¹

— this complaint we hear very frequently in these days."

The enthusiastic young debater, may, you see, become something of what is called "a crank." He becomes difficult to live with. He consumes the hour in the classroom, stealing time not in the desire for truth but in the desire for victory. But even a worse thing may befall him. He may form strong convictions on subjects so broad that he has no right to even an opinion on them. There are probably middle-aged men who vote as they do to-day not because mature thinking has led them to their policy, but because they took sides vehemently in some school debate, thirty years ago.

There are, it is true, subjects on which the student has a right not merely to an opinion, but to a conviction; and every new subject on which he gains a right to an opinion, by mastering it, marks a real step in his education. Remember Phillips Brooks's words about the

¹ Fletcher and Carpenter: *Introduction to Theme Writing*, p. 113.

importance of "graduation into opinions" (p. 43). In matters concerning the relation of pupils to each other and to the school, students have a right to an opinion, and such matters make admirable subjects for argument or debate. On great questions of politics and sociology it is legitimate for high-school students to have an opinion, but probably not a conviction. Many of you will feel like disputing this at once, but let us proceed cautiously. The sense of right and wrong as to matters of politics and sociology is as strong in the youth as in the man — sometimes stronger. He has a God-given right to his conviction that wrong is wrong, whether defended by force or not; but as to particular questions of right and wrong, particular questions of policy, the case is different. Study as hard as he may for two months or six, read as widely and intelligently as he can, all that the high-school student can do is to echo those opinions which seem to his active imagination the soundest. Ten years afterwards, all may look different; and meantime the *knowledge* which the youth acquired may be invaluable to the man as soil on which broader experience may help a sound, living conviction to grow.

There might properly be instituted in every secondary school two kinds of contest, of which one might be called true debate, the other "expository debate." In debate proper the participants would be expected to speak from conviction. A great deal of pains would be taken to get a subject sufficiently limited in nature to permit its being mastered, and equal pains would be taken to secure speakers who had formed convictions on the subject. Preliminary candidates would spend much time in studying the subject and discussing it informally, before deciding whether they could conscientiously defend one side as their own. The true debate would more often concern some immediate issue of school life, or some especial interest of young people, than economic or sociological problems. Not so the "expository debate." This would select any subject in which the speakers were interested, as for example city ownership of public franchises; or, compulsory arbitration of labor disputes. A definite proposition to discuss would be formed, sides would be taken, and each debater would investigate some phase of the question and present whatever could be said for (or against) it. It would be understood that every debater

reserved the right of final judgment on the whole question. The judges would award the victory to the side which presented the best arguments in the best manner. The speakers would go home without the unpleasant sensation of having said (or implied) a score of times, "We maintain that this great question will finally be settled to the discomfiture of those who to-night are our opponents" — whereas he either believed no such thing, or, like Sentimental Tommy, believed it only because the place and the hour made some tremendous conviction essential.

Whether in true debate or expository debate, in true argument or expository argument, it will be found that explanation is the best method of argumentation. Mere assertion is not argument; exhortation is not, in the strict sense, argument. You must show the reader or hearer how your point of view is the best one to take, why he should take it. As a recent writer very justly says, "Argument is an explanation in a case in which men's minds are not yet unanimous; exposition is an explanation where differences of opinion are merged in knowledge."¹

¹J. H. Gardiner: *The Forms of Prose Literature*, p. 63.

The following paragraphs are in form pure exposition, but in fact they are very strong arguments. The second indeed is probably stronger argument from being exposition at one remove—exposition not of the writer's opinion but of others' opinions. Dr. Munger does not affirm that tobacco is harmful; he respects his reader too much to ask him to accept the opinion of a clergyman on subjects requiring expert scientific knowledge.

1. When John bids father and mother good-by amongst the Berkshire hills, and goes to Boston or New York to make his way in the world, his future depends with almost mathematical certainty upon the character of his associates. He may have good principles and high purposes; tender words of advice are in his ears; his Bible lies next his heart, and love follows him with unceasing prayers; but John will do well or ill as he falls among good or bad companions.—T. T. MUNGER: *On the Threshold*.

2. I do not propose in these pages to enter on a crusade against tobacco, but I may remind you that the eye of the world is fixed on the tobacco habit with a very close gaze. The educators in Europe and America are agreed that it impairs mental energy. Life insurance companies are shy of its peculiar pulse. Oculists say that it weakens the eyes. Physicians declare it to be a prolific cause of dyspepsia, and hence of other ills. The vital statistician finds in it an enemy of virility. It is asserted by the leading authorities in each department that it takes the spring out of the nerves, the firmness out of

the muscles, the ring out of the voice; that it renders the memory less retentive, the judgment less accurate, the conscience less quick, the sensibilities less acute; that it relaxes the will, and dulls every faculty of body and mind and moral nature, dropping the entire man down in the scale of his powers, and so is to be regarded as one of the wasters of society. I do not undertake to affirm all these propositions, but only to show how the social critics of the day are regarding the subject.—T. T. MUNGER: *On the Threshold*.

We now come to the definite problem of writing an argument. The first thing to be determined upon is the proposition. You can expound a single term, like "expansion," but you cannot argue it. There must be a proposition to defend or attack, and the more definite it is, the better. "The United States should adopt a policy of national expansion" is a debatable proposition, but not so debatable as "The United States should hold sovereignty over the Philippine Islands."

In framing the proposition, great care should be taken to choose words which will need little definition. When however the proposition is quite framed, it will usually be necessary to define certain terms explicitly; in case of debate both sides must agree to the definition before debate can begin. Often indeed it will be found that when both sides have agreed as to

terms, the debate is over and a better subject must be chosen.

The proposition and the explanation of its terms usually constitute the Introduction to the argument. The argument proper consists of proofs, which are facts brought forth to support the proposition, or subordinate propositions (and their supporting facts) from which the main proposition logically follows. Proofs include disproofs, facts brought forward to refute an opponent's statements.

A master of argument singles out in advance the "special issue" which needs most proof, and on which all the rest of the argument depends. Lincoln, defending a young man accused of murder, succeeded in disposing of all the adverse circumstantial evidence, and in reducing the whole case to one special issue. Was there any eye-witness of the murder? A man was found who swore to having seen the murderous blow, by the bright light of the moon. Lincoln then produced an almanac and showed that there had been no moon visible on the night in question. It is not always possible to reduce an argument to one definite point of issue, but it is always possible to select the points that demand the best proof, or are most important

in the discussion. It is a common mistake of young debaters to depend rather upon the number of "points" they present than upon the weight and power of one really strong argument. A keen opposition sees the weakness of relying on quantity rather than on quality, and it speedily produces great effect by knocking down the many weak contentions, though all the time it may be dodging the strong one.

A thorough discussion of the nature of proofs involves a treatment of practical logic, the science of correct thinking, and particularly of those parts which consider inference and evidence. The most elementary principles of inference and evidence¹ can easily be understood even by boys of fourteen; but the principles of inference and evidence which are unconsciously applied by somewhat older students are by no means elementary. It seems best to attempt here no statement of the technical laws of inference and evidence, which are really collegiate subjects of study, but

¹ For example, that "as many observations as possible should be made before drawing a conclusion," and that "what merely *happens to follow* should not be mistaken for what results." See *A First Manual of Composition*, Chapter V.

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merely to point out a method of so arranging proofs that their adequacy may be tested.¹

This method of arrangement is called the Brief method. A Brief is an outline of an argument, containing a statement of the main proposition and every subordinate proposition leading to it, together with memoranda of all facts offered in support of any proposition. Briefs show at a glance where the evidence offered is abundant, where scanty; and they permit the course of the argument to be scanned severely as a whole and in its parts.

If we place a typical brief before us, we shall see what the debater's problem is.

QUESTION

Resolved, That the foot-ball games between secondary schools promote the best interests of the schools.

Brief for the Affirmative

- I. Introduction.² ~~Atletics in secondary schools are~~
essential, for
(a) Youth is the time for physical development.

¹Parts of Dr. Alden's *The Art of Debate* (Holt) and of Dr. Buck's *Argumentative Writing* (Holt) will be helpful to any advanced secondary student who finds the present treatment too brief.

²Adapted from a brief on intercollegiate foot-ball, in Brookings and Ringwalt: *Briefs for Debate* (Longmans).

³There seems to be no necessity for defining terms; so the Introduction is devoted to the general topic of which foot-ball is a part.

- (b) Without ~~athletics~~ students do not get sufficient exercise, for
- (1) There is no necessity for physical exertion.
 - (2) We have no military training.
- II. Foot-ball is a beneficial form of athletics, for
- (a) It is acceptable to the students, for
 - (1) It is played by a large number, and
 - (2) Students say it would be played by still larger numbers if coaching were provided for all.
 - (b) It promotes bodily health, for
 - (1) Training teaches the importance of proper ventilation and wholesome food.
 - (2) The actual exercise brings into play all the muscles.
 - (c) It promotes moral qualities :
self-control
temperance
courage
- III. Contests between schools are advantageous, for
- (a) They are a stimulus to general participation, for
 - (1) If there were no contests between schools there would be less interest in the sport, and fewer men would try for the teams.
 - (b) They develop school spirit.
 - (c) They bring the different schools into closer relation.
- IV.¹ The evils of foot-ball are not ineradicable, for
- (a) The number of injuries is greatly exaggerated and
 - (b) can be decreased by new rules.
 - (c) The time given to training is not excessive, for

¹ This important division is devoted to refutation; the argument anticipates objections.

- (1) The foot-ball season lasts only ten weeks.
- (2) It does not interfere seriously with studies.
- (d) The lowering of students' ideals, if a danger, can be prevented,
 - (1) By requiring a higher standard of scholarship.
- (e) The crowds of outsiders and the expenditure of large sums can be avoided.
 - (1) By limiting games to school grounds and reducing the price of admission.

Placed in this systematic form, the argument for the affirmative can be closely scanned — for places where the facts brought forward seem inadequate to support the statements just above them. As briefs go, this one is fairly full, but it is not full enough. The refutation, section IV., is the weakest part. IV. (c) 2, the statement that the foot-ball season does not seriously interfere with studies, is pure assertion; it may be true, but memoranda of facts are not present to prove it. IV. (a) and (b) are also weak statements because indefinite and unsupported. Statistics, it is said, will prove anything; very likely, but at all events assertions prove nothing unless they are the assertions of high authority.

Our rule must therefore be, *Overprove rather than underprove in the brief.* It is a hard rule, but the only safe one.

A word now concerning persuasion. If you are arguing from conviction, you will probably wish not merely to convince your reader, but to influence his will. Whole libraries have been written upon the art of doing this ; even so great a man as Aristotle descended to explain deliberate trickery of persuasion. The early Romans were sound in their view of the matter. A man cannot be a great orator, said Cato, unless he is a good man. Aristotle said that a man must impress his audience as being honest in purpose ; Cato would insist that he must actually be honest in purpose. The first condition of being persuasive is being in earnest. In school debates you have often seen the victory won by some solid fellow who was believed to mean what he said, although his opponent may have presented much the cleverer argument. To be persuasive, then, write what you really believe, and nothing else.

Also, write down your feelings as well as your intellectual convictions. If you were moved to indignation, or pity, or wholesome fear by your observations or your conclusion, see to it that your reader is made to live over these emotions with you. It will rarely be necessary to exhort directly. You can narrate

and describe and explain in such ways as to move the reader to feel the situation as you feel it.

Nowhere in your writing will you find it so necessary to be careful about choice of words as in argument, for here lack of precision or lack of good taste is punished by your losing the case. In the definition of terms, in the statement of proofs, words must be chosen so carefully that your opponent shall have no chance to divert attention from your strong arguments to your minor inaccuracies. And always your diction should be simple, and your own. Young orators sometimes attempt to soar on stray quills fallen from the eagles of eloquence—I am not sure but that the figure is bad enough to illustrate the fault. They are even content with feathers that fell from buzzards rather than from eagles. The young orator must not talk of “bloodless battles of ballots,” or “patriotic pledges to the plain people,” or the “sarcophagi which contain the sacred ashes of our fathers.” This sort of thing has its associations with peanuts and weak lemonade, and will merely disgust those hearers whose approval the speaker most desires.

EXERCISE 143. (*Brief.*) Write the brief of an argument, not intended for delivery, on a subject concerning which you have convictions.

EXERCISE 144. (*Theme.*) Expand the brief of 144 into a complete theme.

EXERCISE 145. (*Brief.*) Write the brief of an argument which may be delivered, on a subject concerning which you have convictions.

EXERCISE 146. (*Theme.*) Expand the brief of 145 into an argument, letting the style be adapted for oral delivery to a particular audience.

Suggested subjects for exercises 143-146:¹

1. Examinations in the high school should be abolished. 2. High school students should read the newspapers thoroughly. 3. A parent should forbid his son to play foot-ball. 4. Coaching for all students who wish to play foot-ball should be provided by the school. 5. Paying a fare entitles the payer to a seat. 6. There are no customary lies which are right. 7. Students should not study together. 8. Students should be allowed to govern themselves. 9. Women should not wear birds on their

¹ Local conditions will suggest the best topics for arguments in which the student is expected to write from conviction.

hats. 10. Tardiness should be punished with greater severity than it is punished at present in this school.

EXERCISE 147. (*Brief.*) Write the brief of an argument, not intended for delivery, on a subject in which you are interested but which you cannot expect to master thoroughly.

EXERCISE 148. (*Theme.*) Expand the brief of 147 into an argument, showing that you are expounding the affirmative or the negative without advancing a personal opinion.

EXERCISE 149. (*Brief.*) Choose a subject similar to that of 147, but one adapted particularly to debate, and write a brief.

EXERCISE 150. (*Theme.*) Expand the brief of 149 into an argument, adapted for oral delivery.

Suggested subjects for exercises 147-150 :¹

1. Labor-saving machinery is a permanent advantage to mankind. 2. The Gulf of Mexico will one day have a greater port than New York now is. 3. Observation helps us more than reading. 4. Persons possessing no property should not be allowed to vote. 5. Persons not possessing a grammar school education should not be allowed to vote. 6. A man should never shoot a burglar. 7. Capital punishment is defensible as punishment.

¹ The student's work in economics, history, and literature will suggest to instructors many other subjects.

8. Capital punishment is defensible as a protection to society. 9. Latin should be a compulsory study for one year in the high school. 10. Cities should own and operate street railways. 11. Cities should own and operate a system of lighting. 12. The United States should retain the Philippine Islands. 13. Criminals should be disfranchised. 14. Judges should not be elected by popular vote. 15. Trusts should be regulated by the Federal Government. 16. Certain trusts should be "bought out" by the Federal Government and their business administered for the benefit of all the people. 17. Immigrants should be compelled to read and write. 18. The reading of fiction is of more harm than good. 19. Every person has the right of employment. 20. Profit-sharing is practicable and just.



APPENDIX A: GRAMMAR

In this place are reviewed those commoner matters of inflection and syntax which the student is supposed to understand before he reaches the second year of the secondary school, but which are not easy to remember.

Distinctions in Case.—1. In using two pronouns as objects of one verb, be careful to keep both in the objective or accusative case.

They invited him and me [not *I*.]

Between you and me [not *I*] it was a disgraceful scene.

2. After the expression "It is" the nominative case is used, even though the objective is easier to pronounce. Students familiar with the biblical sentence, "It is I, be not afraid," should need no mentor in this matter.

"Who is there?"—"It's only I [not *me*.]"

If I were he [not *him*] I would go.

3. The participle in *ing* should not be confused with the verbal in *ing*. Select from the following sentences the verbals, or names of actions.

Not the ship's being in the water, but the water's being in the ship makes the trouble.

Think of Michel Angelo, working for a week without taking off his clothes ; and then think of his accomplishing more than any painter of his time.

Read aloud the following sentences and say which of the bracketed words is preferable in the given place :

1. Think of [me, my] doing any such thing !
2. Picture [me, my] doing any such thing !
3. He objects to [us, our] going.
4. He saw [us, our] going down the street.
5. He observed [us, our] coming back.
6. The fact of [Poe, Poe's] being a genius should not blind us to his moral weakness.

4. Good usage recommends that we say "the schools of Chicago" rather than "Chicago's schools"; "the cause of the accident" rather than "the accident's cause." In other words, it recommends that we save the possessive in 's (or Saxon genitive) for living beings. For things, for abstract ideas, for cities—everything except beings—the possessive in *of* (or Norman genitive) is preferred. Thus we say, "Napoleon's hat," and "the rim of Napoleon's hat," instead of "Napoleon's hat's rim." The newspapers, perhaps to save space, have fallen into the habit of talking about "Chicago's interests," "Evans-ton's power-house," "America's navy," etc.; but it is better not to imitate these expressions. There are few exceptions: *day's work*, *week's pay*, etc.

Distinctions between Adjectives and Adverbs.—There is a group of words—verbs of sensation and the like, *look*, *sound*, *feel*, *smell*, *taste*, *appear*, *seem*—which take an adjective to complete their meaning. "She looks *sweet*," "It tastes *sweet*," "She *seems* happy," are common and correct ways of speaking. Notice that here something of the same idea can be given by saying, "She *is* sweet," "It *is* sweet," "She *is* happy." The *sweet* idea or the *happy* idea describes the subject, the person, not the verb. Of course, one might write a sentence in which the *sweet* idea would tell the way a given act was done. "She looked sweetly" would imply that she was gazing sweetly at something or somebody.

But here must be noted an exception or two. (a) The word *bad* has two senses: moral badness, and badness that is not moral—badness of health, for instance. If I say "I feel bad," the bad seems to mean moral badness; *i.e.* "I am bad." It is therefore permissible to break the rule and apply *badly* to physical feeling. "I feel badly" is a common expression for "I feel sick"; and by the exception to the rule is correct. Which is better in the following sentence—*bad* or *badly*? "It sounds—to hear a young man swear." (b) There are a few cases where the adverb is retained when the verb is not felt as acting. "The report sounds well," certainly does not mean that the report is in good health; but it is certainly good English. Similarly we have, "She appears well in company."

Concord between Subject and Predicate.—1. A collective noun takes a singular verb if the group of objects is properly thought of as a whole:

The United States is coining gold and silver.

Ten dollars is enough.

His courage and bravery makes him successful.

The collective noun takes a plural verb if each separate member of the group is thought of:

The United States are firmly bound together in one union.

Ten dollars were scattered on the table.

His courage and skill make him successful.

2. Before writing the verb of a relative clause, think whether the antecedent is singular or plural.

Her voice is one of the sweetest that have [not *has*] been heard in this town.

That dog is one of the biggest that have [not *has*] been seen here.

3. In beginning a sentence with the verb, think ahead to be sure of the number of the subject. There is great danger of a slip when one begins with "there is" or "there are," because "there are" is so hard to pronounce that we naturally shun it.

There are [not *there's*] all the boys.

There are [not *there's*] lots of clover over there.

There are [not *there's*] more than one rascal alive.

There is a lot of clover over there.

There were [not *there was*] once upon a time two giants.

Were you [not *was you*] out yesterday?

4. In writing a long sentence, glance back at the number of the subject before you write the verb. A plural near the verb often leads one to forget that the subject is singular.

*The great number of the crows that settle nightly in the grove and fill the air with their cries makes [not *make*] the place a bedlam. [But, "A number of crows were there."]*

5. When a singular subject precedes a parenthetical phrase, the former reaches over the head of the latter, and makes the verb singular. This rule holds even when the parenthesis is introduced by *with*.

Napoleon, with all his army, was on the march.

6. *Either, neither*, when used as distributives, take a singular verb.

Neither one of us *was* present.

7. *None*, originally *no one*, is either singular or plural, preferably singular.

Concord of Pronoun and Antecedent. — 1. It should be

remembered that every singular antecedent takes a singular pronoun. "Everybody came forward and laid *his* contribution on the table" — not "*their* contribution." Of course it may be argued that "everybody" means the same as "all" and is therefore a plural. But "everybody" is not thought of as "all" when such an act as laying a contribution on a table is concerned. People instinctively use "everybody" even when they think of a succession of individual actors.

2. When a number of persons, men and women, are spoken of distributively, the pronouns *he* and *his* are proper forms of reference — not *their*, not *his* or *her*. "The audience rose, and each person waved *his* applause" would be correct, even if there were ten ladies to each man. The *he* or *his* may here be called the *neutral* pronoun. What pronouns should fill the blanks in the following sentence? Let every man and woman who would like to join our picnic betake — to the pier at three o'clock, and give — no anxiety about — lunch; — will find plenty of sandwiches and cake and coffee on the picnic-boat.

Such expressions as "every man and woman" are, however, undesirable whenever the neutral pronoun is to be used. A neutral antecedent, like *every person*, *everybody*, *every one*, is preferable.

Be careful not to say "they" in referring to a species.

Wrong: The turtle is not one of the animals permitted in these cars; they must travel in the baggage car.

Right: Turtles are not permitted in these cars; they must travel in the baggage car.

Government. — 1. "He invited him and I," is not an unheard-of blunder. People often needlessly shrink from saying a correct sentence like this — "He invited him and me" — and will even insert the full names of *him* and *me* rather than out with the right case of the pronoun.

2. In asking a question, think whether *who* or *whom* is required. "*Whom* did you see?" but, "*Who* was it that you saw?"

3. *Let* governs the objective case, quite as any other active verb. "Let John and me go."

4. An error often occurs in the case of the relative after a verb of saying, thinking, telling, and the like. "Franklin's *Autobiography* is the work of a man *whom* I should think would be known to every American." The *whom* is wrong for

who. Had the writer set off "I should think" by commas, he would have seen the mistake.

5. A good deal of objection has been raised to the construction called "the retained object" — "the use of the indirect object of a verb as the subject of that verb in the passive voice": "He was given a book," for "A book was given him." Of two recent writers one severely criticizes the construction, calling it a "preposterous locution."¹ The other says, "The mind accepts the construction easily and the objection seems finical."²

The idiom seems fairly established in literary usage,³ and that ought to settle the matter. Such an idiom does not really violate the rules of grammar, for we must recognize that idiom may change the meaning of a word. "Given" in "He was given a book" plainly has a different sense from "given" in "A book was given him." The case of such a word as "offered" is still clearer. "We were offered a chance" seems quite as idiomatic as "A chance was offered us."

Tense Relations. — 1. Care must be taken to use the correct tenses of auxiliary verbs and infinitives.

We wanted to go [not to *have gone*].

We were glad not to have gone.

We shall be glad to go.

We shall sometime be glad to have gone.

We should have been glad to go [not to *have gone*], if the chance had been presented.

He wanted to know if there was malaria in the place.

He wanted to know if there had been malaria in the place.

He wanted to know if malaria is contagious.

2. From the way in which we Americans disregard the distinction between *shall* and *will*, one might fancy that we have no personal interest in it, or, to be exacter, that we were determined to be personally responsible for everything in future time, since we use *will* in the first person almost to the exclusion of *shall*.

Nearly always "I shall," "we shall," simply foretell the future act. "I shall be there" incidentally announces the

¹ Professor Harry Thurston Peck, *What is Good English? and other Essays*, p. 24.

² Professor Alphonso G. Newcomer, *Elements of Rhetoric*, p. 128.

³ Professor Peck and others are inclined to doubt this, however.

speaker's intention, but the chief thing it announces is that the speaker *will be there*. But if we wish to foretell a future act not our own, we say "you will," or "he will," or "they will." This rule holds in conditional sentences, thus: "If we should stay, we should be glad to see you."

"I will," "we will," implies either *deliberate intention* or *distinct willingness*. "I will go" means either "I am determined to go," or, "I am willing to go."

Our first rule is accordingly as follows: *To indicate mere futurity, use shall in the first person, will in the second and third. Examples: "I shall be glad to come. You will find me on hand at the pier."* So far, so good. But note that this rule applies also when the speaker is made to report his own words. "Abner says that he *shall* be glad to come, and that you *will* find him on hand at the pier." Just so if the discourse is in the *past*, and it is the speaker who reported that he should be glad to come, and that you *would* find him at the pier. All this seems sensible enough, for the speaker is merely made to foretell his own future act. The rule is too often broken. "Abner says he was afraid he'd miss the boat." Here the contraction *he'd* stands (as always) for *he would*, whereas the strictly correct form is *he should*. The same rule applies when instead of such a word as *say* we have *think*, or *fear*, or *believe*. "Luke thinks he *shall* miss his boat," is correct; so is, "Luke feared he *should* miss the boat. Rule: *After verbs of saying, thinking, telling, and the like, shall (or should) is the preferable auxiliary if the future act is foretold by the actor.*

Now we are ready to ask how these words should be used in questions. A very simple rule is enough for most purposes: *In the second and third persons, use in the question the form you expect in the answer.*

"Shall you¹ go by way of our house, Abner?" Abner replies, "I certainly shall." "Will you kindly bring my lunch with you? the cook has it ready." "I will, with great pleasure."

The rule holds after verbs of saying, etc. Thus: "Abner's aunt asked him whether he *should* be at the pier by three. Abner replied that he *should*. Then she wanted to know if he

¹ The student should note that "Shall you go?" is a pleasant change from "Are you going to go?" The American boy overworks the expressions "Are you going to?" "I am going to," etc.

would kindly bring her lunch along; Abner promised that he would."

If a question is put in the first person, *shall* often asks for instructions: "Shall I go?" But if mere information is asked, *shall* is still the form: "Shall I be required to do all this?" "Yes, I fear you will." Briefly, then, for a question in the first person always use *shall*.

Where blanks appear in the following sentences insert the right auxiliary. Correct any misuse of auxiliaries.

1. Sometimes an Irishman, sometimes a Frenchman, is credited with this remark, "I will be drowned; nobody shall help me."

2. I — be delighted to see you with us.

3. I — be obliged if you — lend me your pencil.

4. The director thinks he — be able to speak well of that student, if the boy — need a good word.

5. — you be content if you get to college?

6. — I be permitted to say that you — see him before anything is done?

7. Jim Hawkins was mortally afraid that he — be killed by Long John Silver; and in turn Long John began to fear that Jim — be the death of him.

8. — you like some bread? [Here *should* is the better word; *to like* is a word expressing wish, and does not need the auxiliary *would*.]

9. — you mind my asking where you bought that jersey?

10. His father insisted that he — stick to the task; and the son afterwards seemed glad of the fact, and asked whether he — do some more work of the same sort.

11. If we were better, we — be happier.

12. In which sentence can a contraction of *he would* be used?
(a) He said — be glad to accept. (b) Luther declared — go to a certain city, though there were as many devils there as tiles on the housetops.

13. — I be asked to go? Yes, you will.

14. Of whom — I be afraid?

Mood Relations.— It is often said that the subjunctive mood is ceasing to exist in English. This is doubtless true in part, but the distinction between indicative and subjunctive is held to sharply by literary usage in certain cases, particularly in the first person singular of the verb.

If I was asleep, I was not aware of the fact.

If I were asleep, I should not now know about this.

APPENDIX B: PUNCTUATION

PUNCTUATION can partly be reduced to definite rules, because it is partly governed by the laws of grammatical usage; but in part it can be reduced only to very indefinite rules, the application of which will require artistic sense. In general, it is a device for showing relations between thoughts, somewhat as prepositions and conjunctions do; and just as too many or too few words may be used, so too many or too few punctuation marks may be used. Punctuation is an important matter, therefore, and would not be relegated to an appendix in this book except that the student has undoubtedly received some definite instruction in the subject in earlier years.

1. **The Period (.).**—The period indicates the close of a declaratory sentence having both subject and predicate expressed. Only in the rarest cases may it be used when subject or predicate is merely understood; see pp. 193–194.

2. **The Semicolon (;).**—The semicolon is a kind of weak period. It should rarely be used except in a statement grammatically independent, where both subject and predicate are expressed. It may be used, however, when one subject or predicate is understood throughout several independent clauses. Its chief rhetorical value is to connect independent statements that are so closely related in thought, and so unemphatic in the paragraph, that they are best considered as parts of one sentence unit. See pp. 189–192. The semicolon should not ordinarily be allowed to separate a mere dependent clause, performing the work of an adjective or adverb, and beginning with such a connective as *who, which, whose, that, when, while, where, although, in order that*, — from the main statement on which it depends and which it modifies. When, however, the sentence is long, and composed of such clauses that the comma could not be the only interior punctuation without danger of misunderstanding, the semicolon may, by exception, take the place of the comma

before a dependent clause, or even before a phrase. All these uses of the semicolon may be illustrated thus:

1. Only in the wild northern country does man appreciate a house. It shelters him from real dangers; it protects him from immediate death.

2. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; morals, grave; logic and rhetoric, able to contend.

3. Whether you work day by day, month in and out, in a city; or whether you are busied with that harder kind of work which goes by the name of being rich; or whether you travel the world over in search of recreation — you find the real secret of happiness to lie in your own attitude toward life.

4. The view is blocked by an enormous smoke-stack; built of brick, and massive; blue in the cold winter mist; glowing like a pillar of fire as soon as the sunlight reaches it; the most changing, the most stable thing in this landscape.

The semicolon cannot be used directly before an enumeration of particulars not constituting an independent clause, but it may be used before the abbreviation e.g. (*exempli gratia*, "for example."): It is also used before the abbreviation, *viz.* (*videlicet*,¹ "to wit"); but the *viz.* is a legal term, and should not appear in themes. The actual English translation, "to wit," is appropriate enough, written out, but is not often to be used in themes except as a humorous formality.

The semicolon is much preferable to the comma as punctuation before a clause beginning with the conjunction *so*. If the relation between such a clause and the preceding is so close as to make the semicolon seem obtrusive, then it is better to drop the *so* and prefix *as* or *since* to the preceding clause.

1. She said there was time if we hurried; so we hurried.

2. As the roots of the birch were in the way, we cut them off.

3. **The Comma (,).**—The comma is distinctively the means of punctuation within the sentence. Hence the worst mistake that can be made in using it is to confound it with the period. Examples of this fault are given on p. 179. A rapid series of independent propositions, very closely related in sense, may be punctuated by commas. Thus: "I came, I saw, I conquered." This is the only structure in which an independent statement,

¹ Accent on second syllable; English pronunciation.

not introduced by a conjunction, is ever pointed with the comma. If there is any doubt whether or not the series is rapid enough to admit commas, semicolons should be used instead.

The tendency to-day is to use fewer commas than formerly. The tendency is a good one, growing out of the fact that the reader does not care to be interrupted by a disjunctive sign unless the omission of it would result in misunderstanding or in retarded understanding.¹ Perhaps the best single modern improvement in the use of the comma is the omission of it before words of saying, thinking, telling, and the like, when these introduce not a direct but an indirect quotation. The modern usage may be illustrated thus:

Lord Chatham thought that the ships could be got ready. Lord Anson said that they could not.

A. Coördinate clauses, or compounding sentences, connected by *and*, *but*, or *for*, are usually kept apart by the comma before the conjunction. A semicolon may stand in the same position if the two compounding sentences are felt to be less intimately related than a comma would indicate; but an *and* is more often dropped after a semicolon.

EXAMPLES.—1. The birch is called the weed of the forest, but it is a beautiful weed.

2. The birch is called the weed of the forest; but it is a beautiful weed.

3. He was my chum in college, and he was a good chum.

4. He was my chum in college; and he was a good chum.

5. He was my chum in college; he was a good chum.

B. After a verb or preposition, the comma is needed if the next noun is not controlled by the verb or preposition. This is often the situation when two clauses are joined by *and*, *as*, *for*, or *because*. Punctuate the following:

1. They caught the bear and the cub, after a long chase, escaped.

2. I tried not to speak of him as a friend should keep still about a friend's infirmities.

3. We made another trial for luck was against our first.

4. We did not go to the cheese factory because we do not like fresh cheese.

¹ Alford, a scholar who edited the Greek text of the New Testament, declared that in order to make the text understood he had to destroy more than a thousand commas.

C. After an adverb the comma is sometimes needed to distinguish it from a preposition or to give it a conjunctive sense. Explain the difference in meaning, as effected by commas, in the following pairs of sentences:

1. (a) Above the hill was darkness itself.
(b) Above, the hill was darkness itself.
2. (a) Again the British were foolish enough to advance.
(b) Again, the British were foolish enough to advance.
3. (a) Now the French seem to me wonderful stylists.¹
(b) Now, the French seem to me wonderful stylists.

D. Parenthetical elements in a sentence are set off by commas when the degree of separation is felt, but not felt so strongly as to indicate the need of dashes or marks of parenthesis. Adverbial elements are sometimes felt as parenthetical, sometimes not. The following sentences are correctly punctuated:

1. Well, now, that is too bad.
2. Well, sir, you are early up.
3. No, sir, we cannot agree.
4. There is however no cause for complaint.
5. There is, however, no cause for complaint.
6. He read Emerson much; Carlyle, too, he liked.
7. He read Emerson much; Carlyle too he liked.
8. There was then no cause for complaint.¹
9. There was, then, no cause for complaint.
10. The common skunk, or polecat, is a gentle animal.

E. A relative clause which is necessary to identify the antecedent is not to be separated from the antecedent by any punctuation. When, however, the antecedent can be identified without the relative clause—when the reader knows pretty definitely what is being spoken of before he comes to the relative clause—then a comma separates clause and antecedent. In this case, the relative clause is merely additional. Identifying relative clauses are not punctuated; relative clauses merely additional are preceded by the comma.

EXAMPLES. — 1. There goes one of the Presidents who take an interest in all student affairs.

¹ The adverb probably refers to time here, but there can be no certainty till the context is known. The words *now* and *then* are not always set off by the comma even when *then* means *therefore* and *now* means *let us now consider*.

2. There goes President Harper, who takes an interest in all student affairs.

F. In a series of words or phrases the last two of which are connected by *and* or *or*, the rest unconnected, the comma separates each member of the series from the preceding. Note that the comma is placed before the last of the series, even though a conjunction is present; otherwise it may seem that the last two members count as but one in the series. When especial emphasis is desired, both comma and conjunction may be used throughout the series.

EXAMPLES.—1. Sheridan, Sherman, and Grant were Federal generals.

2. The Confederate forces numbered many able and gallant officers, like Jackson, and Beauregard. Some were veritable knights, like Lee, or Albert Sidney Johnston.

In the case of adjectives, a distinction must be made between those which constitute a true series, and those which are so closely related to the noun that they seem to be modified along with it by the preceding adjectives. In the phrase "little, old man," the modifiers are in a true series, equal and distinct emphasis being laid on each. But in the phrase "little old man" both adjectives are pronounced quickly, without particular emphasis on either, and the expression is equivalent to one adjective with a noun, much as if we had said, "little octogenarian."

G. The general rule that a comma may be used to denote *ellipsis* must be applied with caution. The ellipses so denoted are usually brief, and often such as are made merely to avoid the repetition of the verb. Scrupulous care should be taken to use a comma between the name of a town and its state, or that of a month and its year; but none need be placed between a day and its month, and often none is needed to show the ellipsis of a repeated verb.

EXAMPLES.—1. Thornton bagged seven birds; James, seven; I, only two; but we felt ashamed to have in our possession twice as many birds as the entire camp could comfortably eat.

2. Thornton bagged seven birds, James seven, I only two; but, etc.

3. Boston, Massachusetts, October 7, 1909.

4. The Colon (:).—1. The colon is usually a mark of specification. "The old idea of education was simple: reading, writing,

arithmetic." A fine distinction of logic can be shown by using it: a general statement may be followed by a colon, after which the details that explain the statement may be given; cf. p. 174. In the following sentence the colon *specifies* what is meant by fine character. "He was a fellow of fine character: brave, honorable, free from false pretence." Usually the colon separates clauses that are logically, if not grammatically, in *apposition* with each other.

2. The colon introduces a formal or long, the comma an informal or short, quotation. "He answered, 'I will work while the day lasts.'" "The Declaration of Independence begins as follows: 'When, in the course of human events.'"

5. **The Dash (—).** — 1. The dash shows a sudden break in the thought. "We were hurrying onward — but first let me tell what happened before that."

2. The dash sometimes precedes a *summing up*. Here it usually follows a comma, since the members of the series are set off by commas: "This foreigner read Chaucer, Shakspeare, Wordsworth, — very many of our great poets indeed."

3. Sometimes the dash is used when there is no real summing up, but a phrase or clause is added, as a further explanation. For examples, see pp. 452, 453, 487, 505, 509.

4. The dash is frequently used to set off parenthetical expressions; but it should not be resorted to if the comma can be used — and the comma is capable of much service in this respect. In case the dash is used to show the parenthesis, commas are not really needed before it.

The day being stormy — it was November — we stayed in and read old stories.

6. **The Exclamation Point (!).** — The exclamation point should be used whenever a sentence is emphatically exclamatory. After exclamatory *oh, ah, alas, see, look*, etc., there should always be some punctuation, either the comma or the exclamation point; not so after the word *O*, used in direct address — "O thou that rollest above, round as the shield of my fathers." If we must use the conventional ellipses "I am so glad to see you!", "it was such a charming evening!" etc., let us say them and write them as heart-felt exclamations. Doubtless some people do say "so glad to see you" with no more interest than the same people show in shaking hands. When several short exclamations follow each other, or when an exclamatory sentence is quoted, the

exclamation point is not followed by a capital. "How glad we are to have been here!" said Mrs. Jones, trying to look as happy as possible. "Come along, sister! come along, brother!" she went on cheerfully as she wrapped her cloak about her.

7. **The Interrogation Point (?)**.—The interrogation point should be used after every question, whether it ends in the midst of a sentence or not.

Dante sat by the wayside dreamily watching the building of Giotto's tower—who has not heard of the lovely campanile?—when a youth interrupted his brown study. "What is the best thing to eat, Messer Dante?" said the young wag. "An egg," said Dante, without hesitation. A year later, the wag happened that way again. "Now I will catch him!" said he, as he saw the same brown figure sitting in the same brown study. "With what, Messer Dante?" Dante looked at the youth a second. "With salt," he answered calmly.

8. **Parentheses ()**.—There are but few times when the "curves," or marks of parentheses, are actually needed. As Professor Newcomer remarks, "It is well to avoid parentheses as far as possible by dispensing with explanations that are not vital, and by finding a grammatical construction for all others."¹

Do not use marks of parentheses to indicate an erasure—matter that you wish to leave out. The proper way to erase is to erase with knife or rubber, or else strike out with ink or blue pencil.

9. **Brackets []**.—Brackets usually indicate that the included matter is inserted by another person than the original author; that is, by a person who is quoting or editing the passage.

He [Goethe] tells us that character is developed in the busy world, though intellect is developed in solitude.

10. **Italics**.—1. Italics are indicated in manuscript by underscoring, capital letters by double underscoring. A good rule for italics is to shun them—that is, not to use them freely to denote emphasis. Emphasis can be secured by some other means; for instance, by putting the emphatic word near the beginning of the sentence. See pages 206–208.

2. Use italics to show that a word is foreign:

"Sophronia likes to interlard her English with such fine phrases as *en passant*, *fin de siècle*, and *al fresco*."

¹ *Elements of Rhetoric*, p. 278.

3. Quote or italicize single words if they are specified—spoken of as words :

A good many words that pass muster with most people are not really in good use ; for example, *burglarize*.

11. **Quotation Marks.**—1. Marks of quotation, or, as the English call them, inverted commas, are placed around direct quotations. Many students neglect a part of this little duty: they fail to mark *the end* of the quotation.

2. A quotation within a quotation stands between single inverted commas :

“ We were gathered on shore, watching the schooner. Gray spoke up: ‘ She’s certainly going down, and we must let the saving station know it.’ ”

3. Sometimes a quotation is given in substance, with no attempt at accuracy ; to show this fact it is quoted in single commas, thus: ‘ A foolish consistency frightens little minds.’ This is the substance of Emerson’s remark, “ A foolish consistency is the bugbear of little minds.”

12. **The Apostrophe.**—1. One use of the apostrophe is to mark the plural of single letters, or figures :

Distinguish between your 8’s and 3’s ; dot your *i*’s and cross your *t*’s.

2. The commoner use of the apostrophe is to mark the possessive case. There is, however, no apostrophe in the word *its*, which is considered an adjective, not a personal, pronoun. See also p. 549, Rule 9.

13. **Asterisks and Leaders.**—A row of asterisks is used to show an omission. Thus, if a writer were quoting, and wished to skip a page or two, he would insert this sign * * * But if he omitted only a few words, he would rather use “ leaders,” thus . . .

APPENDIX C: SPELLING

General Exhortation.—Make it a habit to find out what the actual vowel is which in pronunciation is indistinct. In correct pronunciation there are many *neutral* sounds, as in *lettuce, evil*. It is very easy to form wrong notions as to the written form of these indistinct vowels; *a, e, i, o, u*, are often confounded in neutral syllables. What are the missing vowels in the following words? *apol-gy, d-scription, depend-nt, d-vine, -ndorse, ecst-sy, exist-nce, experi-nce, independ-nt, ind-spensable, sep-rate, stup-fied*.

RULE 1.—Final *e* is usually kept when a suffix beginning with a consonant is added. *Examples*: venturesome, loneliness, amazement. *Chief exceptions*: awful, truly, wholly; also the tendency is to prefer *judgment, acknowledgment, and abridgment* to the longer form.

RULE 2.—Final *e* preceded by a consonant is usually dropped if the suffix added begins with a vowel. *Example*: move, moving. *Chief exceptions*: Words ending in *ce* or *ge* retain *e* before *able, ably*, and *ous*: change, changeable; peace, peaceable; notice, noticeable; courage, courageous.

RULE 3.—Final *y* preceded by a vowel is kept before any suffix. *Examples*: joyful, joyous, boyish, obeyed, valleys. *Exceptions*: laid, said, paid.

RULE 4.—Final *y* preceded by a consonant is changed to *i* before a suffix not beginning with *i*. *Examples*: try, tries; country, countries; merrily, happier, drier, driest; gaily, gaiety. *Exceptions*: dryly, shyly, shyer, shyest, dryness, shyness, slyer, slyest, slyness.

RULE 5.—Before any suffix, monosyllables and words whose

accent remains on the last syllable double a final consonant if it is preceded by a single vowel. *Examples*: hopping, forgetting, referring. *Exception*: transferable. *Tranquillity* doubles a consonant preceded by a double vowel.

(Rules 3 and 5 apply thus to the case of participles: when we pronounce a syllable short before a suffix, we usually double the consonant, otherwise not: *batting, debating; canning, canning; dinning, dining; hopping, hoping; lopping, loping; mopping, moping; robbing, robing; shinning, shining; slopping, sloping; written, writing; batted, bated; canned, caned; dinned, dined; hopped, hoped; lopped, loped; mopped, moped; robbed, robed; shinned, shined; slopped, sloped.*)

RULE 6.—A polysyllable whose accent remains on the first syllable, or recedes from the last syllable before a suffix, does not double a final consonant. *Examples*: prefer, preference; benefit, benefited; also (preferably) traveler, equaled, *worshipped*.

RULE 7.—(a) Numbers like the following take the hyphen: seventy-three, seventy-third.

(b) The hyphen is needed in a compound adjective, if there is any doubt as to the meaning when the hyphen is omitted. "Red-hot iron" may be a different idea from "red hot iron."

(c) Many a word once compounded is now written solid, that is, as a single word: railroad, steamboat, anybody, anything, raindrop, forever, schoolboy, schoolhouse, schoolmate, school-fellow (*but* school days, school teacher, school district); myself, yourself (*but* one's self); childlike, lifelike. *All right* is never a compound, but always two words.

RULE 8.—The following words end in *ible*, whereas a very much larger number end in *able*: accessible, admissible, audible, combustible, comprehensible, contemptible, credible, defensible, discernible, divisible, fallible, flexible, forcible, horrible, illegible, impossible, incorrigible, indelible, indivisible, invincible, invisible, irresistible, permissible, possible, responsible, sensible, visible.

RULE 9.—The possessive singular of a monosyllable ending in *s* is regularly made by adding 's, pronounced as an extra syllable, and in America the same rule is very properly coming to be applied to words of more than one syllable, thus: Jones's, Burns's, Higgins's. For the polysyllable ending in the sound of

s, merely the apostrophe is sometimes required, as in the plural. Thus: "Moses' seat"; "conscience' sake."

RULE 10. — In such words as *believe*, *receive*, etc., *i* follows *l*, but *e* follows *c*. The order of letters in the ugly word *lice* will fix this in memory.

RULE 11. — When a word ends in *o* preceded by another vowel, the plural is formed by adding *s*. *Example*: cameos. If *o* is preceded by a consonant, the plural is usually formed by adding *es*. *Examples*: echoes, heroes, mosquitoes, potatoes. *Chief exceptions*: halos, pianos, solos.

RULE 12. — **Word-breaking.** — (a) When the derivation permits, divide a word after a vowel: propo-sition. (b) Avoid divisions of fewer than three letters. (c) Divide before *ing* in participles, except in twin-king, chuc-king, etc. (d) Observe the following divisions: provi-sion, reli-gion, etc.; fea-ture, fortune, pic-ture, presump-tuous, etc.; espe-cial, inhabit-ant, pecul-iar, pro-cess, knowl-edge, atmos-phere, hemi-sphere.

RULE 13. — **Capitals.** — Capitalize nouns and adjectives in titles of themes, but not verbs nor adverbs except in cases of unusual emphasis.

A LIST OF ABOUT SIXTEEN HUNDRED WORDS OFTEN MISPELLED

NOTE. The four dictionaries consulted are the Century, the Standard, Webster, and Worcester. In most cases the combined authority of the Century and the Standard has been given greater weight than the combined authority of Webster and Worcester. Occasionally, however, the preference of Webster and Worcester is the preference of the list, as in the case of *æsthetic*, a word coined by a German scholar to mean a given thing, and therefore a word which, in a simplified spelling, loses half its force. Simplification of spelling is apparently a desirable thing, but in the practical application is a most dangerous thing. Apart from its effect on the meaning and the literary value of the word, it is often unhappy in its effect on the very matter it is meant to represent — the sound. The country is even now in danger of losing the proper pronunciation of *program* on account of the

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shortened form. As to British forms, words ending in *our*, as *honour*, are not thus given. There is enough affectation among young people without the addition of these Anglicisms. More dignified and sonorous than the American form they may possibly be; but *honor* was dignified and sonorous enough for Augustus Cæsar, and should be for American schoolboys. On the other hand, the distinctively British forms *anyone*, *everyone*, *someone*, are recognized; they name ideas quite different from any one, every one, some one. Also the longer forms of *judgement* and *acknowledgement* are given second place because most dictionaries give them second place, rather than because it seems reasonable to violate so wide an analogy (Rule 1) and to deal summarily with two words over which the human mind might profitably linger.

It is recommended that, before the end of his high-school course, the student be required to know the meaning, the pronunciation, and the spelling of every word in the list. There are extremely few words in it that do not name something already contained in his experience, and none that, under proper circumstances, may not properly occur in his themes.

Abbreviations: (C.) = Century, (S.) = Standard, (Web.) = Webster's International, (Wor.) = Worcester.

A.	accompaniment	actually
abbreviate	accompanist	adaptability
abhorrence	accordingly	adaptable
abiding	accruing	address
abridgment	accumulating	adhere
absence	accuracy	adherence
absolutely	accusative	adhering
abstinence	accusing	adjust
abundance	achievement	admiral
abusing	achieving	admissible
academy	aching	admittance
acceding	acknowledging	admitted
accelerate	{ acknowledgment	advancing
acceptable	{ acknowledgement	advantageous
acceptance	acquiring	adventurous
accessible	acquitting	{ advertising
accommodating	actively	{ advertizing
	actor	advice

advisable	angular	aristocracy
advising	ankle	array
{ esthetic	annexation	arriving
{ esthetic	anniversary	artfully
affirmative	announcing	artifice
affront	annually	artificially
aforsaid	anoint	artisan
aggravating	anonymous	ascent (a rising)
aghost	antecedent	assent (agree)
agreeing	anthracite	askew
ahead	antics	asphalt
{ aide-de-camp (C.)	antipathy	aspirant
{ aide-de-camp (S.)	antiseptic	assassin
airily	anyone	assemblage
airiness	anywhere	assessor
aisle	aperture	assimilating
allegiance	aping	assistance
alleging	apologizing	assistant
alleviating	apostrophe	associating
alleys	apothecary	assurance
allopathically	{ appal	asthma
allowance	{ appall	{ astray
alluding	appalled	{ estray (animal)
alluring	apparatus	athletic
allusion	apparent	* atmosphere
already	appearance	attach
altar (table)	appeasing	attendance
alter (change)	appetite	attiring
alternating	applause	audible
always	appreciating	audience
amateur	apprehension	austere
ambiguous	approving	authentically
ammunition	apropos	authoritative
amount	aqueduct	auxiliary
amplifying	aquiline	availability
amusing	arbitrarily	avenging
analogous	architectural	averaging
analysis	arduous	avoidable
analyze	arguing	avoidance
analyzing	argument	avoidupois
anarchist	arising	awaking

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awful
awfully
awfulness

B.

babbling
babies
bacillus
backsliding
bacteria
bade (did bid)
baffling
baggage
baking
balancing
balky
balloon
banana
bandaging
barbaric
barbarity
barbarous
barefaced
barefooted
bare-headed
bargain
barred
barrel
barrenness
base (low)
bass (voice)
basin
basing
bas-relief
batted
batting
batteries
bazaar
beach (shore)
beech (tree)

bearing
baring (stripping)
bearable
beautifully
becoming
bedridden
beforehand
beginning
begrudging
behaving
believe
believing
belittling
benediction
benefaction
benefactor
beneficence
beneficent
beneficial
benefited
benign
berating
bereavement
berry (fruit)
bury (inter)
berth (bed)
birth (coming into
life)
beseech
besetting
besieging
bestirred
bestirring
beverage
bibliography
biceps
bicycling
bidding
biding (waiting)
biscuit
blackguard

blaspheme
blaspheming
blasphemous
blazing
blissful
blissfully
blond (masc.)
blonde (fem.)
blurred
boar (swine)
bore (nuisance; per-
forate; did bear)
bonfire
born (brought into
life)
borne (carried)
boulder
boyish
bracing
bragging
braving
breach (gap)
breach (of gun)
breadth
breath
breathe
breathing
brethren
bribing
bridal (nuptial)
bridle (check)
brimful
bruising
bureau

C.

cajoling
calamities
calendar
callous

campaign	cereal (grain)	coinciding
caned	ceremonious	coincidence
canned	chafing	coincidents
cannibal	chaffing	collapsing
cannon	chagrined	collectively
canon (law)	challenging	collegiate
cañon (gorge)	chancing	collie
canvas (cloth)	changeable	collision
canvass (search)	changing	colonel
caped	chaplain	column
capped	charging	coma (stupor)
capital (city)	charred	comma
capitol (building)	chasing	combated
caprice	chasm	combating
capricious	chatting	comfortable
capsizing	cheerfully	coming
captivity	cheerless	commanding
capturing	chestnut	commencing
carat (weight)	chiding	commit
caret (sign)	chilliness	committing
carrot (vegetable)	chiming	committee
carcass	chimneys	commodore
carefully	chipping	communicating
caring	chloroform	comparing
cargo	choir (singers)	compass
cargoes	chopping	compatible
caricature	chronic	compelled
carriage	circling	compete
carried	circuit	competing
casing	circuitous	competent
caste	civilly	complement
casually	clayey	complementary
catalogue	climb (ascend)	(completing)
catarrh	closing	compliment (praise)
caterpillar	cloth	complimentary
causing	clothe	completing
caving	clothing	completely
ceasing	clumsiness	composing
cedar	coalesce	comprehensible
celebrating	coffee	concede
cemetery	coherence	conceding

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conceit	cringing	delicacy
conceivable	crises (pl. of crisis)	delightfully
conceiving	criticism	deliverance
concise	{ criticize (C., S.)	deluding
concurring		{ criticize
condescension	crystal	deluging
confectionery	crystallize	democracy
conference	curing	demurring
confidant (friend)	currant (fruit)	dependent
confident(positive)	current (stream)	deprecating
confidence	curtain	deprivation
conqueror	cylinder	descendant
conscience		descent
conscientious		describe
consistent	D.	describing
contemporaneous	dairy	description
contemptible	damage	desert (place)
contemptuous	damaging	dessert (food)
continually	dancing	deserving
continuing	daring	desirable
continuous	dating	desiring
convalescence	dazzling	despair
convalescing	debarring	despatch
convenience	debasement	despising
convincing	deceitfully	despondency
coolly	deceive	determining
co-operating	deceiving	detestable
corps	decency	detriment
corpse	deciding	develop
correspondence	decisive	development
correspondents	declaring	devising
council	declining	devoting
counsel	decreasing	diagonally
counseling	decrepit	diameter
{ counselor	defendant	diary
	deference	dictatorial
counsellor	deferred	dictionary
courageous	deferring	difference
courteous	deficiency	diffidence
covetous	deign	digestible
craziness	delegate	dilapidated
creasing		dining

APPENDIX C: MISSPELLED WORDS 557

fancifully	forfeit	genealogy
fantastically	forgetting	generally
farewell	forgetfully	gesturing
faring	forgiving	ghastliness
fascinating	formidable	gibe (joke)
fêted (feasted)	forsaking	gibing
fatiguing	forth (forward)	giving
fearfully	forth-coming	glancing
feign (pretend)	forty	gliding
feint (pretence)	foully	glisten
fiancé (masc.)	freezing	good-by
fiancée (fem.)	frieze (part of	good-humored
(betrothed is	building)	gorgeous
better than	fried	gossiped
either.)	fringing	grandchild
fidgeting	fulfil	granddaughter
figuring	{ fullness (C.)	grandson
fineness	{ fulness (S.)	grievance
firing	fumbling	gripping
flaming	fuming	grisly (frightful)
flannel	funereal (adj.)	grizzly (gray)
flaring	furnace	groping
fleeing	furniture	groveling
flexibility	furtherance	guarantee (verb)
flowery	furthermore	guarantees
foible		guaranty (noun)
foraging	G.	guidance
forbearance	gainsaid	guiding
forcing	gallop	guttural
forcible	galvanize	
foreboding	gamble	H.
forecast	gambol	habitable
forefather	gamy	habitually
forego	gantlet (hard	hail (salute; frozen
forehead	course)	rain)
foreign	gauntlet (glove)	hale (robust)
foreigner	{ gaiety	hair-brained
foremost	{ gayety	halloo
forenoon	{ gaily	halloooed
forethought	{ gayly	halo
forever		halos

handful	hiding	ill-bred
handicap	highwayman	illegal
hand-made	hindrance	illegible
handspring	hinging	illegitimate
handwriting	hiring	illimitable
happiness	historically	illiterate
haranguing	hitherto	illogical
hatchet	hodge-podge	ill-omened
hatefulness	hoeing	ill-tempered
hating	homeliest	ill-timed
haughtily	homeopathy	ill-will
having	homogeneous	imagery
hazing	horribly	imaginary
headache	horrified	imagining
head-first	horseshoeing	impassable
headlight	household	impassive
headlong	housekeeper	impede
head-quarters	housewife	impeding
headstrong	howsoever	impenetrable
healthfulness	humdrum	imperceptible
hearsay	humorous	imperiled
heaving	hundred fold	impertinence
height	hurrah	implacable
helpful	hurtfully	implement
henceforth	hygiene	importance
herbage	hygienic	impossibility
hereabout	hyperbole	impracticable
hereafter	hyphen	improving
hereby	hypnotize	improvement
hereditary	hypocrisy	improvising
herein	hypocrite	impunity
hereto	hypothesis	inability
heretofore	hysterics	inaccessible
herewith		inaccuracy
heritage		inadequacy
hero	I.	inadvertent
heroes	idiosyncrasy	inasmuch
heroically	idiotically	inattentive
hesitancy	idleness	inaudible
heterogeneous	idyl	incessant
hey (exclam.)	ignorance	incidentally

APPENDIX C: MISSPELLED WORDS 559

inclining	insistence	K.
inclose (see enclose)	instalment	
including	insufferable	kerosene
inconceivable	intelligent	{ kidnapped
incongruous	intelligible	{ kidnapped
inconsistencies	intercede	knoll
inconvenience	interceding	knowledge
incorrigible	interference	
incorruptible	interfering	L.
incurred	interminable	labeled
indebted	interrupt	laboratory
indefatigable	intervene	lamentable
indefensible	intervening	laming
indefinable	intimacy	landlady
indefinite	intrepid	languor
independence	intricacy	lanky
independent	intruding	lapel
indescribable	intrust (see en-	lassitude
indifference	trust)	laughable
indigenous	invading	led (guided)
indigestible	inveigle	lief (willingly)
indiscriminate	invisible	leaving
indispensable	irascible	lecturing
indisputable	iridescent	legendary
indistinguishable	iron-gray	legibility
inefficient	ironically	leisure
inevitable	irradiate	leniency
inexhaustible	irreparable	lenient
inexpedient	irresistible	lettuce
inextricable	issuing	leveled
infectious	italicize	leveling
inference	itself	libeled
inferred		license
ingenious		lightening
ingenuous	J.	lightning
inherent	jarred	likelihood
inheritance	jogging	likely
injuries	joking	likewise
inscrutable	judging	lily
inseparable	{ judgment	lining
inseparably	{ judgement	linen

APPENDIX C: MISSPELLED WORDS 561

O.	ostentatious	paving
oatmeal	ostracize	pavement
obedience	outgenerated	pebbly
objectionable	outgoing	peculiar
obliging	outlining	peculiarities
obscene	outrageous	pedal (foot-lever)
observance	outshining	pedaling
observing	outstripped	{ pedler (S.)
obsolete	overalls	{ peddler (C.)
obstinately	overawing	peering
obtainable	overran	pell-mell
occasionally	overrating	penalties
occupied	overshoe	penetrable
occurred	overtaking	penetration
occurring	oxygen	penitent
occurrence		perceivable
offense	P.	perceiving
offensive	pacings	perceptible
officious	package	performance
omelet	pageant	perilous
ominous	pailfuls	permanence
omission	painstaking	permanent
omitted	palate (roof of mouth)	permissible
one's self	palpable	permitting
only	panegyric	perpendicular
opaque	panorama	perpetrate
operating	parading	persevere
opponent	paradise	persevering
opportune	parallel	persistence
opposing	paralleled	persistent
orally	paralysis	personally
orator	paralyzing	perspiration
ordnance	parenthesis	perverse
ordinance	parenthetically	petulance
ordinarily	partaking	phenomena
organizing	participant	phenomenon
origin	participle	phosphoresce
orthoepy	partridge	phrasing
orthography	passable	physical
ostensible	pasteboard	physically
	pasturing	pickpocket

seizing	site (situation)	stationary (fixed)
seizure	sight (vision)	stationery (paper, etc.)
self-evident	cite (quote)	stayed (remained)
self-indulgent	{ skillful	staid (dignified)
self-reliance	{ skillful	steadfast
selfsame	sliding	stereotype
self-sufficiency	slurring	stirred
semicolon	slyness	stolid
separable	slyer	stony
sequence	slyest	stooping
serene	smiling	stopped
serenity	smoking	stopping
sergeant	smolder	straits (difficulties)
serviceable	snoring	stratagem
servile	solace	strenuous
shaking	solacing	striving
shaming	solemn	studded
shamming	soliloquize	studied
shaping	somebody	stupefied
sharing	somehow	suave
shining	someone	subdivide
shinning	something	subservience
shoeing	sometime	subsistence
shoving	somewhat	subterranean
shriveled	somewhere	subtle (sly, "deep")
shied	soothing	success
shyer	sophomore	successful
shyest	souvenir	suddenness
shyly	sparing	sufferance
shyness	sparring	suggested
side-walk	spiritless	summary
siding	spiting	superintendent
significance	spitting	supersede
significant	spontaneity	superseding
silliness	spontaneous	supervening
similar	spryer	surcharging
simile	stake (post; wager)	surfeit
sincere	steak (meat)	surplus
sincerity	staring	surprising
{ sirup (S.)	starring	susceptible
{ syrup (C.)	starving	

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propensity
 prophecy (noun)
 prophesy (verb)
 prosaically
 protuberance
 provable
 providing
 proving
 providence
 provincial
 provincialism
 psychological
 psychology
 publicity
 pulleys
 pulmonary
 purposing
 pursuing

Q.

quarreled
 quiescent
 quieted

R.

radiance
 raging
 raillery
 raising
 ranging
 rapt (absorbed)
 rarely
 raspberries
 really
 re-appear
 re-assure
 rebelled
 recede
 receding
 receiving

recipe
 recognizing
 recollection
 reconciling
 recovery
 recurrence
 reducing
 redundant
 reference
 referred
 refusing
 regretting
 rehearsal
 relatively
 relevant
 remarkably
 remedies
 remembrance
 reminiscence
 remittance
 remodeling
 remonstrance
 reposing
 repugnance
 requiring
 rescuing
 resistance
 resolving
 resonant
 restaurant
 restoring
 reticence
 retiring
 retrieving
 reveled
 revenging
 rewritten
 rheumatism
 { rhyme
 { rime
 rhythm

ripened
 ripped
 rivaling
 robbing
 robing
 roguish
 ruining

S.

sacrifice
 sacrificing
 sacrilegious
 salable
 salient
 sanguine
 sarcasm
 sarcastically
 saucily
 saving
 savior (one who res-
 cues)
 Saviour (the Christ)
 scarcity
 scaring
 scathing
 scenery
 scenic
 schedule
 scissors
 scoring
 scraping
 scrimmage
 scurrility
 scurrilous
 seasick
 sea-side
 secede
 secrecy
 seine (net)
 seized

picnic	postpone	preliminary
picnicking	postponing	premature
picturesque	potatoes	premeditating
piece	powerful	premise
piquancy	powerfully	preparation
pique	practicability	preparing
pitch-pine	practicable	prescription
pitifully	practical	presence
pitiless	practically	presentable
pittance	{ practise (n.v., C., S.)	presentiment
placidity	{ practice (n., C.)	presentment
placing	{ practising	prestige
plagiarism	{ practicing	pretense
plagiarize	prairie	pretension
plaguing	praising	pretentious
playfulness	praiseworthy	prevalence
pleasant	prancing	pricing
plebeian	precarious	primarily
plentiful	precede	primitive
plied	preceding	principal
plow	precedence	principle
plumbing	precedents	principally
pluming	precipice	privacy
plunging	precipitate	privilege
pocketfuls	precise	probably
poising	precisely	problem
poisonous	precision	procedure
poking	precocity	proceed
polysyllable	predicament	procuring
pommeled	predicate	producing
ponderous	predict	profitable
poplar	predominance	{ program
poppies	predominant	{ programme (pro-
pored (studied)	pre-eminence	nounced alike,
poring (studying)	prefacing	with a sharp &.)
porridge	preferred	prominence
posing	preferring	promiscuous
possession	preferable	promising
possessor	preference	proposing
possibility	preferment	propped
possibly	prejudice	propelled

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suspense
sustenance
syllable
symbolizing
sympathize
synopsis
systematic

T.

table d'hôte
tacit
taciturn
taking
tangible
tantalyze
tasting
technical
telegram
telephone
temperament
temperature
tenacity
tenement
testament
thankfully
thatch
their (of them)
there (in that place)
thereabouts
thereafter
therefore
thereupon
thinness
tidbit
timing
tingeing
tiring
together
tomahawk
toothache

top-heavy
tornadoes
torpedoes
tranquelize
tranquillity
transferable
transferred
transferring
transparency
transpiring
traveled
traveler
traveling
tremulous
trepidation
trimmed
tripped
trustworthy
tumultuous
two-fold
tying
tyrannical
tyrannize

U.

ugliness
unanimity
unanimous
unceasing
unconscious
underrate
underscore
undertaking
uneasily
unequally
unique
unmistakable
unparalleled
unprecedented
unprincipled

{ unskilful
{ unskillful
untiring
uproarious
urbanity
urging
using

V.

vain (conceited)
vane (weather-cock)
variable
vegetable
veil (gauze, etc.)
vein (blood-vessel)
venal
venial
vengeance
venison
veracity
verging
veritable
vertebrate
veto
vetoed
vetoing
vice (sin)
vise (clamp)
vicissitude
vied
ying
vigilance
villain
villainous
villainy
visible
visionary
vivify
vivisection
vocabulary

volleys
voluntary
vouchsafe
vulnerable

W.

wading
wainscot
waive (relinquish)
waking
warily
warring
wasteful
wasting
waylay
weird
were
where
whereabouts

whereas
wherefore
wherein
whereupon
wherever
whirred
whisky
wholesome
wholly
wield
{ wilful
{ willful
wistfully
woe-begone
{ woeful (C.)
{ woful (S.)
woolen
woolly
worshipped
worshiper

worshipping
{ wrapped
{ wrapt
wreathe
wreathing
writing
written
wry (twisted)

Y.

yacht
yeoman
yield
yoke
yolk

Z.

zigzag
zigzagged

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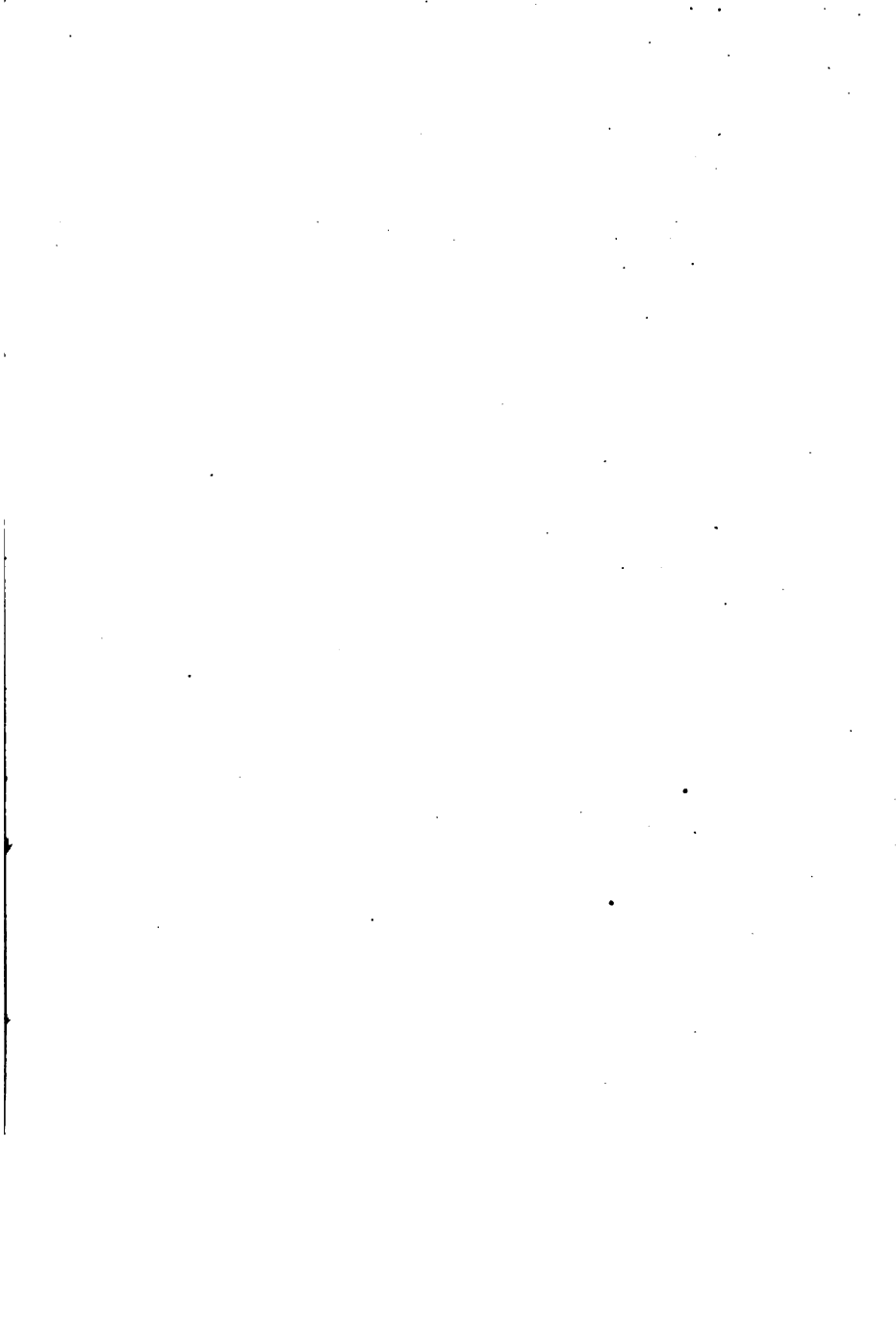
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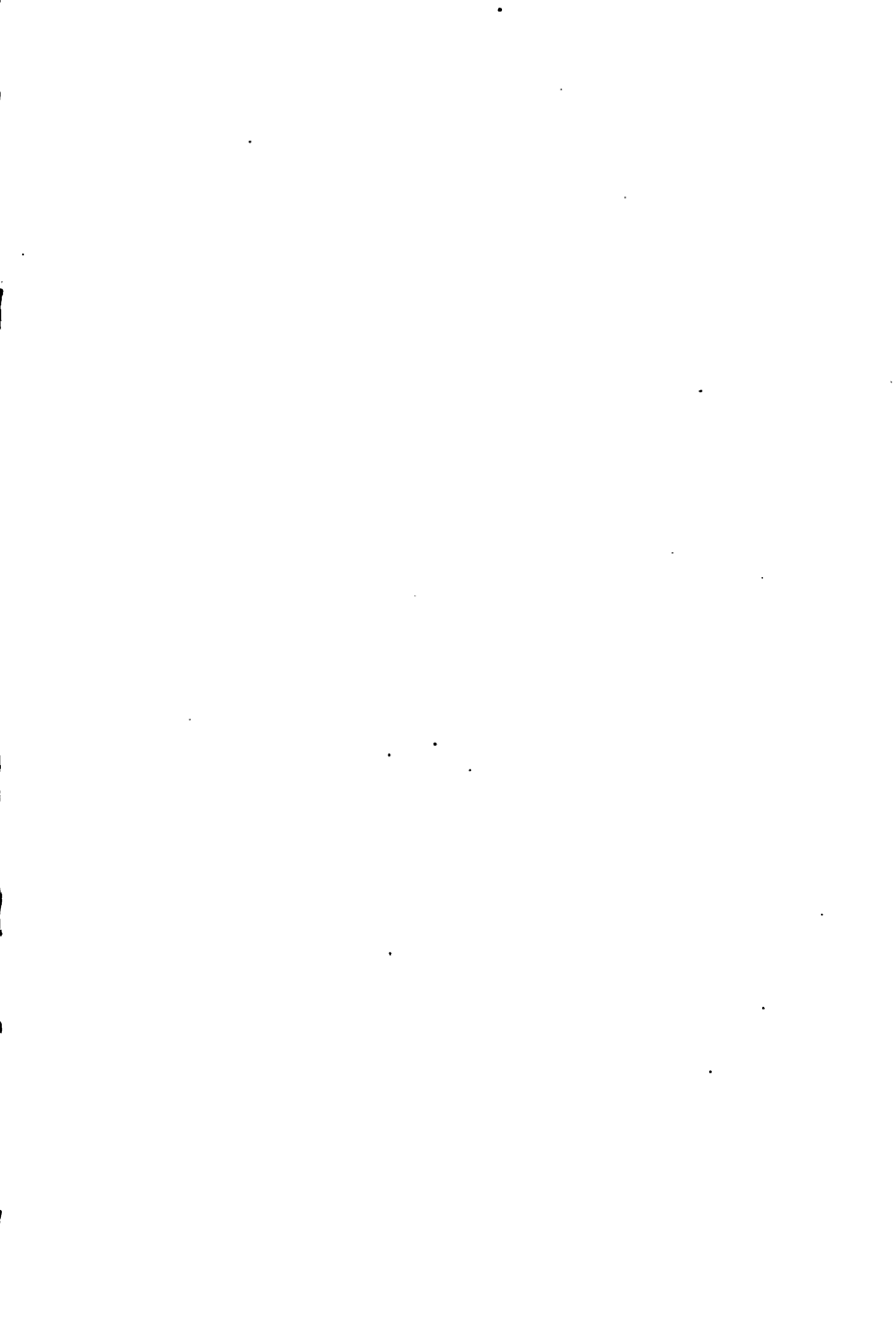
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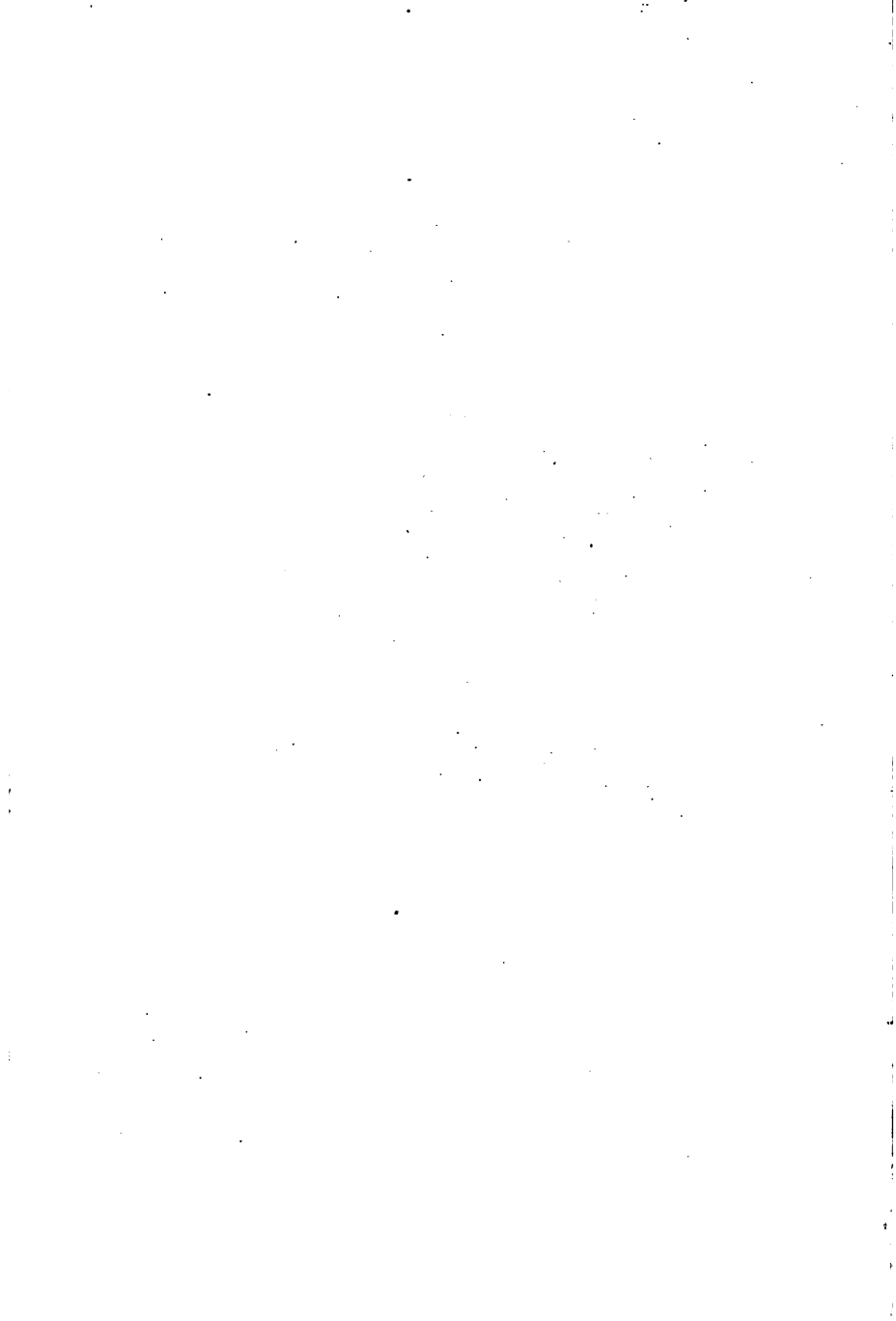
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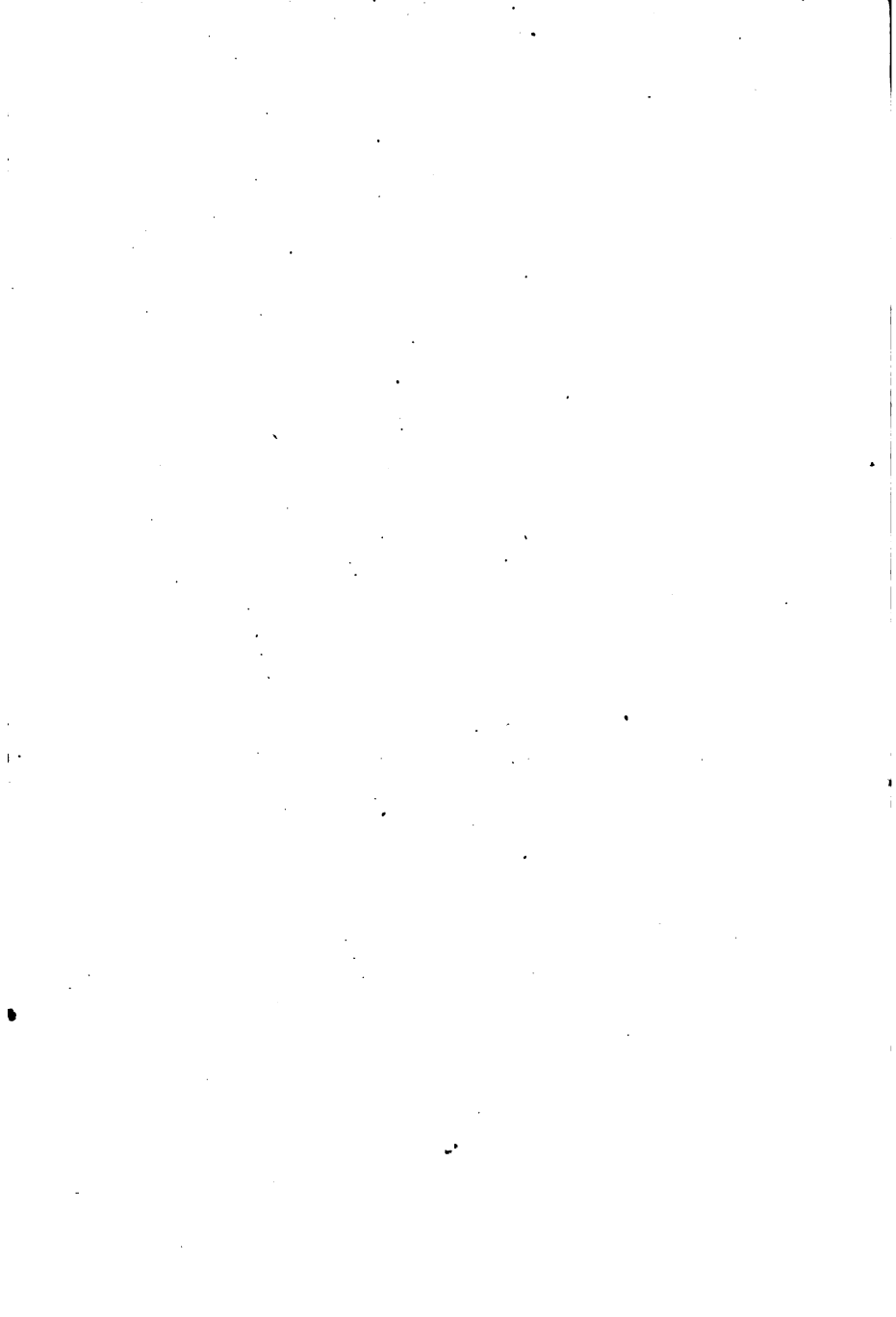
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