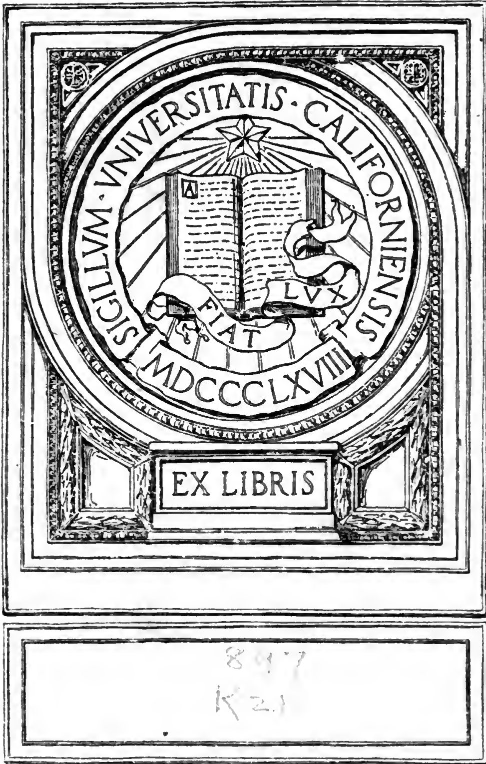
Composition & Rhetoric

KAVANA & BEATTY



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From a painting by Jules Breton

THE SONG OF THE LARK

(*See page 22*)

COMPOSITION
AND
RHETORIC

BASED ON LITERARY MODELS

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ILLUSTRATED

RAND, McNALLY & COMPANY
EDUCATIONAL PUBLISHERS
Chicago New York London

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THE PREFACE

THIS is primarily a book of technique, which aims at stimulating an interest in good workmanship and at preventing the purposeless wandering characteristic of much of the work in secondary English. It applies to the study of composition the studio method familiar to students of other arts. An explanation of this method as developed in this book is given in the Introduction. Another distinctive feature is its plan for correlating literature, rhetoric, and composition by deriving from particular masterpieces a number of typical forms for various kinds of themes. In this way literature is made to furnish not only the subject-matter but the form of some of the student's themes. The authors hope thus to secure in the study of rhetoric and composition a breadth of treatment otherwise impossible and to keep the study from becoming a matter of abstract science on the one hand or mere mechanical detail on the other.

The book is intended to furnish a complete course in high schools and for beginning courses in academies, seminaries, and normal schools. It is recommended that high school students master first the lessons on narration and description, paying especial attention to devices for ornamentation and to description in the short story; then take up exposition and its combination with narration and description, emphasizing the work on the book review, the historical or biographical essay, and the nature sketch; and complete the course with argumentation and persuasion as found in combination with the other three forms of discourse in the debate and the oration.

To Mr. George B. Aiton, State Inspector of High Schools for Minnesota, and to Mr. R. W. Bruère, of the Department of English, The University of Chicago, the authors are indebted for the reading of the work in proof and for many valuable suggestions.

R. M. K.
A. B.

October 1, 1902.

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THE INTRODUCTION

THE present volume will be found to be a frank attempt to apply to the teaching of composition the studio method so long practiced in the art of painting. This method resembles the so-called laboratory and other inductive methods of studying English in that it contains little theory and provides for much practice. The authors feel that the difficulties which beset composition are not theoretical but practical ones, that the student's own theme should be the starting point for the instruction he receives, and that therefore he should write daily, if possible, from the very beginning of his course. The method of this book is distinctly a literary, not a rhetorical method, and differs from all others in its use throughout of a system of typical paragraph and theme models derived from particular pieces of literature and from conversation in our daily life.

The secret of the importance of practice, guided by good models and a modicum of theory, was long ago discovered in all the other departments of the arts and crafts, and this book follows in the path of that discovery. When the student sees that his composition is following the outlines of the free and large utterances of men who had no thought of cramping themselves in order to furnish some model demanded by this or that particular theory of literature, criticism, or education, he will not regard his theme-work as a mechanical, unnatural exercise which the perversity of the teacher or the text-book has isolated for him.

The correspondence between the method of composition here presented and that of the other arts and crafts may be further seen in the way the student is taught to analyze a piece of literature before attempting to use it as a pattern. A boy who is making a box which shall resemble another box, first analyzes his model into its

necessary features, those common to all boxes — sides, generally four, a bottom, and a cover. He observes the form of each of these elements and their relation to each other. Similarly, an architect who has a building to design studies the anatomy of other buildings; that is, he examines, in their relation to each other, the necessary features of all architecture — the arch, wall, pier, buttress, roof, and apertures. One building differs from another only in the way in which these elements are combined. As a piece of literature is an organic product quite as much as is a box or a building, the first step in learning how to write is to be able to analyze a piece of literature anatomically; that is, to resolve it into elements or units found differently combined in other specimens of literature.

The word, the sentence, and the paragraph are not the units we are seeking in this analysis; they are to a composition only what the separate bricks are to a building or the separate notes to a piece of music. We are looking for certain units of experience found both in literature and in life as expressed in our conversation, of which some of the more important pointed out in this volume are the description of character, place, personal appearance, mood, mode of life, occasions, retrospective narrative, the situation, forward-moving narrative, and the general reflection. Students are made to see that all possible literature is a combination of these and other specified elements according to designs as various as the figures in a kaleidoscope.

Let us now see how these constructive units, of which literature makes use, sometimes appear in our conversation. We may imagine ourselves listening to a group of persons conversing on ordinary subjects. One who has been traveling in a foreign country is describing a celebrated cathedral or the scene from his window in one of the places he has visited. This gives us place-description. A second person has just met an old friend whom he has not seen for years, and is telling how changed he is in looks—an example of the description of personal appearance. Still another of the company is giving his opinion of the character of some man in public life. This is character-description. One who

is interested in social settlements is describing the way in which the poor live. This is description of mode of life. A fifth is giving an account of a meeting he attended in the afternoon—description of an occasion or assemblage. It will not be necessary to carry these illustrations further. It may be readily seen that these motives are found in literature because they are units of experience unorganized in life but organized in literature into larger and unified wholes. When these elements of literary construction are once understood, the problem of composition is merely that of their effective combination; and the problem of literary analysis on the side of form is the separation of a piece of literature into its component motives.

A third way in which this book connects literary method with that of the other constructive arts is through the distinction which it makes between the structural and the decorative problems in the art of writing. Let us once more make use of architecture for purposes of analogy. The structural elements in architecture, the arch, pier, etc., give strength, order, symmetry, and organization to a building and express the intelligence of the architect, while the ornamentation adds beauty to the work and displays the feeling of the builder. "The two virtues of architecture which we can justly weigh," says Ruskin, "are its strength or good construction and its beauty or good decoration." It is possible to weigh in the same manner the virtues of a piece of literature, to separate in it the structural from the decorative elements. What is meant by the structure or anatomy of a piece of literature has already been explained. The decorative or purely æsthetic element is secured by means of various rhetorical devices and turns of expression, such as figures of speech, the rhetorical question, the periodic sentence, and parallel construction, all of which lend additional beauty to the whole. It is through the ornamental side of the subject that the book brings certain phases of the study of formal rhetoric into the student's work in actual construction. While the problem of composition does not deal primarily with ornamentation, no textbook can altogether neglect this aspect of it, for all good writing

is in a measure beautiful. As the builder first puts his stones into order and afterward learns "to touch them into beauty with the graceful and delicate forms he finds in nature—foliage and birds, shells and clouds and waves"—so the writer must not neglect either the constructive or the ornamental side of his art, or his writing will be deficient either in clearness or in grace.

It will be seen that this method of studying composition is intended to react on the study of literature. It makes possible a correlation between these two departments which will lead to power in construction and to skill in real literary analysis, which means an appreciation of literature on both its anatomical and decorative sides.

The method of composition and literary analysis thus outlined is the most novel feature of the book. Students, however, need direction, not only in the organizing of material into themes, but in the selection of the material itself. The book, therefore, deals with the question of material. Literature, art, and common life are the sources from which the student is expected to draw his subject-matter. The plates which the book contains furnish some of the material in narration and description, and the method herein suggested for the description of these paintings seeks to avoid the mere cataloguing of the details found in them—a most pernicious exercise in composition, though it may stimulate the student's general power of observation. The social side of composition has been kept well to the front by showing the origin of some of the models in colloquial speech, by carrying on oral and written composition side by side throughout the book, and by suggesting subjects from common life that will open to the student's eyes the possibilities of his every-day surroundings as subjects for themes, and so show him that the materials of poetry and art are very near, even on "the pathway of our lives." In the early part of the book the theme-material is drawn very largely from literature. While the student is struggling with the elements of form, it is thought wise to furnish him with subject-matter. One piece of literature is, therefore, used for a pattern, and another for material to be reproduced, or made

over, as it were, according to a given pattern. Before selecting the matter to be used in this way, the authors obtained lists of readings from twenty-five of the leading high schools in the country, and have taken from those lists the selections that seem to commend themselves most generally to teachers of secondary English.

While due prominence has been given to the common divisions of composition into narration, description, exposition, argumentation, and persuasion, an effort has been made to keep before both student and teacher the fact that these do not, as a rule, occur in either life or literature in their pure form. No author sets out with the intention of making a description, for instance, to the exclusion of narration, exposition, or any other form of composition. Indeed, the forms of composition are mere abstractions, useful only for analytical purposes. Although at least one theme-model has been given upon each of the five divisions of composition, in its pure form, more emphasis has been placed upon the mixed types. There are theme-models on narration and description combined, also on narration and exposition, and on narration, description, and exposition combined. The various models provide forms for the short story, the character sketch, the traveler's sketch, the oration, the book review, the debate, and the biographical or historical essay.

It will thus be seen that narration is the one form that is carried through the book and gives the work its unity. There are two reasons why narration has been given such prominence. One is that it is the most common type of literature and the one which interests the largest number of people. The epic, the drama, the novel, the short story, the narrative poem, history, and biography are all primarily narrative, and constitute the greater part of the average person's reading. It is, therefore, important that our natural taste for narrative literature should be properly educated, in order that we may not be satisfied with what is inferior in conception or execution. The other reason is the need of duly limiting the scope of the work attempted in an elementary course. It is impossible for the young student to gain a complete working knowledge of all the forms of composition in

the time generally allotted to the subject in secondary schools. For these reasons the book aims to concentrate the attention upon the leading form, and to give thought to the other kinds of composition, for the most part, only as they enter into combination with this.

While the structural, or fundamental, work in this study of the method of composition is carried as a unit throughout the book, the correlated features are adequately treated. One entire chapter, for instance, is devoted to ornamentation used in description; and exercises in punctuation, choice of words, sentence structure, and other materials employed in constructive work form a part of the text. In this way grammatical, mechanical, and rhetorical details are brought in incidentally, as they should be, and only as they are required in the student's composition. The young writer should be taught to handle the word, the sentence, and the paragraph as parts of a concrete and larger whole which he is creating, just as the mason learns to handle and fit his bricks by laying them in an actual wall. By interspersing a few spelling exercises and review lessons in grammar, the authors aim to make the student feel that the break between high-school English and grammar-school English is not very marked. In the themes drawn from life an effort has been made to keep the commonplace from deteriorating into the trivial or the insipid, by suggesting a treatment of these subjects which is vivid and dramatic. If both theme and treatment are allowed to be ordinary, there is little chance for growth in vocabulary or general literary appreciation. Thus, the social side of composition, that which connects it with everyday life, has two problems: one to open the student's eyes to the heroic element in common life; and the other to teach him how to make the unheroic and the ordinary interesting by the manner in which he deals with his subject. The authors urge that students be encouraged to select their own subjects.

The Teacher's Manual, which accompanies the book, suggests certain departures from the order in which subjects are presented in the student's book. The logical order which is demanded in a text-book is not

always, as every teacher knows, the pedagogical order, that demanded by the natural interests of the child. This guide is also intended to enable teachers to anticipate certain errors to which students are prone in the use of the method of composition here outlined.

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Part I.

NARRATION

CHAPTER I.

THE SITUATION

1. How to Begin a Story. In our work in composition we shall study first the art of telling a story naturally. Most of us are more interesting when we talk than when we write, because we are then more spontaneous; that is, more informal. The art of being natural when we are writing is something most of us have to learn, and we must learn it by studying the methods by which stories are told in our ordinary conversation.

First let us ask, "How does a person naturally begin in conversation to tell of something he has witnessed?" It is by listening to people talking that we shall learn how to begin a story. Literature, in order to be spontaneous, must derive its method as well as its material from life. The origin in colloquial speech of certain types of literary construction is one of the subjects that will recur again and again in our work.

Imagine a dinner table around which the members of a family are assembled for their evening meal. The father is saying, "As I was on my way to

the office this morning I met Henry Jones in front of Smith's drug store, hurrying for the doctor."

Does this sound natural and familiar to you? Would it be likely to lead to further conversation in which perhaps the story of an accident to some member of Mr. Jones's family would be told? Might it lead to the story of a long illness dating back several years?

2. Elements of a Good Beginning. When we examine the beginning quoted above we find that it contains the following elements:

1. A mention of *the time*, "this morning."

2. A mention of *the characters*, "Henry Jones" and "I."

3. A mention of *the place*, "in front of Smith's drug store."

4. A mention of *the occasion*, or the circumstances which caused the different characters to be in the place mentioned at a particular time, "on my way to the office," "hurrying for a doctor."

Our next question would naturally be, "Do we find writers sometimes beginning stories in this way?" The answer is, "Yes, very often."

We shall study but two illustrations from literature here, though many others will occur in our later work.

I.

The woods were already filled with shadows one June evening, just before eight o'clock, though a bright sunset still glimmered faintly among the trunks of the trees. A little girl was driving home her cow, a plodding, dilatory, provoking creature in her behavior, but a valued companion for all that. They were going

away from whatever light there was, and striking deep into the woods, but their feet were familiar with the path, and it was no matter whether their eyes could see it or not.

—SARAH ORNE JEWETT, *A White Heron.*

II.

In the old Colony days, in Plymouth the land of the Pilgrims,
To and fro in a room of his simple and primitive dwelling,
Clad in doublet and hose, and boots of Cordovan leather,
Strode, with a martial air, Miles Standish the Puritan Captain.
Buried in thought he seemed, with his hands behind him, and pausing
Ever and anon to behold his glittering weapons of warfare.

. . . .

Near him was seated John Alden, his friend, and household companion,
Writing with diligent speed at a table of pine by the window.

—HENRY W. LONGFELLOW, *Courtship of Miles Standish.*

3. The Situation Elements, or the Four W's. Each of the above quotations is the beginning of a story, and like the colloquial illustration in section 1 contains the mention of the place, time, occasion, and characters. The situation elements answer the questions *who, where, when, why*—the four w's.

We have learned then at least one accepted way of beginning a story—the method of the four w's. If these questions which naturally occur to us in regard to place, time, etc., are answered at the beginning of the story, our minds are satisfied, and we are prepared to hear more.

4. Theme-model I.— A STORY TOLD BY A SERIES OF SITUATIONS. When our story is once started in this way, our next question is how to proceed so as to hold the attention of our hearers or readers, having once secured it by our introduction.

Let us look at the following poem, which catches the attention by the method of the four w's, and keeps it by the very simple device of using three situations, one at the beginning, one in the middle, and a third at the end of a series of events. This plan will enable us to tell a story in an effective and interesting way, and is our first theme-model or pattern.

THE LIGHTS OF LONDON TOWN

The way was long and weary,
  But gallantly they strode,
A country lad and lassie,
  Along the heavy road.
The night was dark and stormy,
  But blithe of heart were they,
For shining in the distance
  The Lights of London lay.
O gleaming lamps of London, that gem the city's crown,
What fortunes lie within you, O Lights of London Town!

The years passed on and found them
  Within the mighty fold,
The years had brought them trouble,
  But brought them little gold.
Oft from their garret window,
  On long, still, summer nights,
They'd seek the far-off country
  Beyond the London lights.
O mocking lamps of London, what weary eyes look down
And mourn the day they saw you, O Lights of London Town!

With faces worn and weary,
That told of sorrow's load,
One day a man and woman
Crept down a country road.
They sought their native village,
Heart-broken from the fray;
Yet shining still behind them
The Lights of London lay.
O cruel lamps of London, if tears your light could drown,
Your victims' eyes would weep them, O Lights of London Town!

—George R. Sims.

Analysis of the Model

Observe in the first paragraph:

1. The mention of *time:* "The *night* was dark and stormy."
2. The mention of *place:* "The heavy *road*," "The Lights of *London* Town."
3. The mention of *characters:* "A country *lad* and *lassie*."
4. The mention of *the occasion*, *i. e.*, the reason why the characters are in the place named. This is implied in "What fortunes lie within you, O Lights of London Town!"

Find the situation elements in the second and third paragraphs of this poem.

5. Plan of Situations in Theme-model I. Theme-model I. is derived from *The Lights of London Town*, which has the following plan:

Situation I. The first paragraph gives *The Preparation*—a lad and a lass starting out to seek their fortune.

Situation II. The second paragraph gives *The Climax*—the failure of their hopes.

Situation III. The third paragraph gives *The Sequel*—the course of action which follows the climax.

When you are asked hereafter to tell or write a story according to Theme-model I., give three situations, each in a separate paragraph. The situations

should follow the order of time, that is, the natural sequence, so that the first occurs in the preparation of the story, the second at the climax, and the third in the sequel. Such a theme resembles a chain of three links of the same size and shape, if we consider the resemblance of the separate units (the situations) to one another. If we consider their relations one to another, this kind of theme is like a flowering plant, for one situation grows out of the preceding, as the stalk from the root and the blossom from the stalk. To change the figure, writing a story according to this plan is also like climbing a hill. The starting to climb corresponds to what we have called the preparation; reaching the summit, to the climax; and descending on the other side, to the sequel.

6. Definition of Terms. In the preceding sections we have used certain terms which will hereafter occur frequently and need to be formally defined. These are the terms: Narration, narrative, paragraph, situation, situation elements, theme, and theme-model.

1. A poem which tells a story is a narrative poem, or an example of narration.

2. *Narration* means story-telling.

3. *Narrative* means story-telling or relating to story-telling.

4. A *paragraph* is a group of sentences which develop one idea.

5. *The situation* is a type of paragraph which pictures a single scene in a story by mentioning the time and the place of the action, the characters involved, and the occasion which brings the characters

to the particular place at the time mentioned. Each stanza of *The Lights of London Town* is therefore an example of the situation, as we have seen.

When the student begins to look for the situation in pieces of literature he will find that it sometimes occupies more than one paragraph. However, in writing the themes called for in this book, he is advised to confine the situation, except when dialogue is used, to a single paragraph, otherwise this element may be out of proportion to the other narrative and descriptive motives.

6. *The situation elements* answer the four questions, *when*, *where*, *who*, and *why*. (See § 3.)

7. A *theme* is a *composition* in the sense in which you have used the latter term in the grammar school. The word *theme* is used here instead of *composition* because it is shorter and more precise.

8. A *theme-model* is a piece of literature from which we may derive a pattern or general plan for a theme.

7. Uses of Theme-model I. We shall find Theme-model I. convenient for analyzing other poems constructed on the same general plan,—that of a series of situations,—such as Kingsley's *Three Fishers*, George Eliot's *Two Lovers*, and Longfellow's *The Hanging of the Crane*. It will serve also for original narratives, for the description of pictures that contain the four w's, and for the reproduction of stories, both those built on the same and on a different plan.

8. The Situation Elements in Pictures. Before proceeding to a detailed study of Theme-model I.,

however, we shall examine the single situation more in detail, beginning this study by finding the elements of place, time, character, and occasion in pictures.

Exercise

Turn to the frontispiece and find in it the four situation elements.

What is the place? What details show this? Does the title tell anything about the place? about the time? Is the time of year given? of day? Who is the character? How do you know? What is the occasion? How is it shown? Make a list of the objects that give the place element; the time element. What is the social rank of the character? What shows this?

Find in the magazines, in your home, the schoolroom, or elsewhere, pictures that contain the situation elements. Determine in each case what expresses the place, the time, the occasion, and the characters, and be able to mention all the details which give each of the four w's in the pictures you examine. Remember that all pictures do not contain all of these elements. In some portraits, for instance, we find only the character element, as we use the term character in the analysis of a situation (see §2). Look for other pictures that have only the place element.

9. Examples of the Situation for Analysis. The following examples of the situation are first to be analyzed into the four elements we have been studying, and then reproduced as an exercise in the law of variety. It is in the study of this law that we first consider the questions of choice of words and

sentence structure. We have had a slight introduction to one type of theme and paragraph. We are now to give some thought to the sentence and the word.

Exercises

Find the mention of place, time, occasion, and characters in each of the following examples of the situation:

I.

In his chamber all alone,
Kneeling on the floor of stone,
Prayed the Monk in deep contrition
For his sins of indecision,
Prayed for greater self-denial
In temptation and in trial;
It was noonday by the dial,
And the Monk was all alone.

—HENRY W. LONGFELLOW, *The Legend Beautiful.*

II.

King Solomon, before his palace gate
At evening, on the pavement tessellate
Was walking with a stranger from the East,
Arrayed in rich attire as for a feast,
The mighty Runjeet-Sing, a learned man,
And Rajah of the realms of Hindostan.

—HENRY W. LONGFELLOW, *Azrael.*

III.

"Ah, how short are the days! How soon the night overtakes us!
In the old country the twilight is longer; but here in the forest
Suddenly comes the dark, with hardly a pause in its coming,
Hardly a moment between the two lights, the day and the lamp light;
Yet how grand is the winter! How spotless the snow is, and perfect!"

Thus spake Elizabeth Haddon at nightfall to Hannah
the housemaid,
As in the farmhouse kitchen, that served for kitchen
and parlor,
By the window she sat with her work, and looked on a
landscape
White as the great white sheet that Peter saw in his
vision,
By the four corners let down and descending out of the
heavens.

—Henry W. Longfellow, *Elizabeth.*

IV.

One summer morning, when the sun was hot,
Weary with labor in his garden-plot,
On a rude bench beneath his cottage eaves,
Ser Federigo sat among the leaves
Of a huge vine, that, with its arms outspread,
Hung its delicious clusters overhead.

—Henry W. Longfellow, *The Falcon of Ser Federigo.*

V.

Robert of Sicily, brother of Pope Urbane
And Valmond, Emperor of Allemaine,
Apparelled in magnificent attire,
With retinue of many a knight and squire,
On St. John's eve, at vespers, proudly sat
And heard the priests chant the Magnificat.

—Henry W. Longfellow, *King Robert of Sicily.*

VI.

The wind is roistering out of doors,
My windows shake and my chimney roars;
My Elmwood chimneys seem crooning to me,
As of old, in their moody, minor key,
And out of the past the hoarse wind blows,
As I sit in my arm-chair, and toast my toes.

—James Russell Lowell, *To Charles Eliot Norton.*

VII.

The hard white bundles in the shallow splint-basket were disappearing, one by one, and taking their places

From a painting by Jean Baptiste Camille Corot

MORNING

(*See page 52*)

on the decrepit clothes-horse, well ironed and precisely folded. The July sunshine came in at one side of Mrs. Powder's kitchen, and the cool northwest breeze blew the heat out again from the other side. Mrs. Powder grew uneasy and impatient as she neared the end of her task, and the flat-iron moved more and more vigorously. She kept glancing out through the doorway and along the country road as if she were watching for somebody.

— SARAH ORNE JEWETT, *Tales of New England.*

VIII.

The long, low, red-painted cottage was raised above the level of the street, on an embankment separated into two terraces. . . . The whole yard and the double banks were covered with a tall, waving crop of red-top and herd's-grass and red and white clover. It was the height of haying-time. . . . A rusty open buggy and a lop-eared white horse stood in the drive opposite the side door of the house. An elderly woman with a green cotton umbrella over her head sat placidly waiting in the buggy. . . . The side door stood open, and a young woman kept coming out, bringing pails and round wooden boxes, which she stowed away in the back of the buggy and under the seat. She was a little round-shouldered, her face with its thick, dull-colored complexion was like her mother's, just as pleasant and smiling, only with a suggestion of shrewd sense about it which the older woman's did not have.

— MARY E. WILKINS,
A Humble Romance, and Other Stories.

IX.

At Drontheim, Olaf the King
Heard the bells of Yule-tide ring,
As he sat in his banquet-hall,
Drinking the nut-brown ale,
With his bearded Berserks hale
And tall.

— HENRY W. LONGFELLOW, *The Saga of King Olaf.*

X.

Once on a time, some centuries ago,
In the hot sunshine two Franciscan friars

Wended their weary way, with footsteps slow,
　Back to their convent, whose white walls and spires
Gleamed on the hillside like a patch of snow;
　Covered with dust they were, and torn by briers,
And bore like sumpter-mules upon their backs
The badge of poverty, their beggar's sacks.
— HENRY W. LONGFELLOW, *The Monk of Casal-Maggiore.*

10. The Law of Variety in the Situation. We all know how tiresome monotony is in our ordinary experience. A sound repeated again and again wearies us. Sameness of color tires our eyes, and our minds are jaded or made dull by monotony of thought, or by tasks that require the use day after day of the same set of muscles or nerve centers. In order to keep our health, either of mind or body, we must have variety of interests and activities; in other words, we must obey the law of variety. We shall find in our study of the situation in this chapter that the principle of variety belongs to art as well as to life. The examples of the situation quoted in section 9 vary in *expression*, in the *order* of the situation elements, and in *sentence structure*.

11. Variety in Methods of Expression. We shall study the examples of the situation given in section 9, first for variety of expression in the situation elements, beginning with the following study of the time element:

Example I. "It was noonday by the dial" gives the *time of day*. Here a whole sentence is used to express time.

Example II. "At evening" also gives the time of day, but expresses time in a phrase.

Example III. The expressions, "Ah, how short are

the days!" and "Yet how grand is the winter!" tell us that *the season* is winter. Here time is expressed by the direct quotation in the form of an exclamatory sentence. What kind of sentence was used in Example I.? "Looked on a landscape white" also indicates the season. Here, too, a whole sentence is used for the time element. "In the old country the twilight is longer" gives us the time of day and expresses the time element in a sentence.

Example IV. "One summer morning" gives *the season* and *the time of day* in the form of an adverbial objective, the words summer and morning being used instead of phrases or clauses.

Example V. "On St. John's eve" gives *the month* and *day of the month* and the time of day. Time is here expressed in a phrase.

Example VI. The time is implied, not directly expressed, in this example. We infer from the roistering wind and the blazing fireplace that it is autumn or winter.

Example VII. The *month* is given in the expression "The July sunshine."

Example VIII. "It was the height of haying-time" tells the *season* in a direct way. Is this method as effective as that used in VI.?

From a study of these examples of the time element we have learned the following facts:

1. That the time may be told indirectly.

2. That it may be told directly also by the use of the adverbial objective, a phrase, a clause, a sentence.

3. That we may be given the century or age (see Example X.), the year, season, month, day, or hour.

Suggestion.— The elements of place, character. and occasion in Examples I. to X., section 9, may be studied in the same way.

12. Variety in Order. Note also, from the following study, the variety in the *order* in which the four situation elements are introduced in the situations quoted in section 9:

In Example I. the order is as follows:

a. The *place* is mentioned first, in the expression, "In his chamber."

b. Next, the *character* and the *occasion*, "Prayed the Monk in deep contrition."

c. Lastly, the *time*, "It was noonday by the dial."

Sometimes two of the elements are given together. See the mention of character and occasion together in *b* of the above analysis.

SUGGESTION.—The order in the other examples of the situation which have been given in section 9 may be determined. Which of the four elements is mentioned first, which next, and so on?

13. Varying the Order and Expression in Reproduction. In the exercises called for at the close of this section the student will be asked to rewrite certain situations in order that he may see how the elements of a particular situation may be expressed in many ways. A sample situation and a reproduction of it are given below to show how this variety may be secured. The reproduction is not necessarily an improvement on the original. It aims merely to be different.

The original situation: "It was market-day and over all the roads round Goderville the peasants and their wives were coming towards the town. . . . The women walked with steps far shorter and quicker than the men."

The reproduction: Goderville was in high feather, for it was market day. The peasants might be seen trudging along the roads leading to the town, their baskets filled with vegetables and fruits. The shorter and quicker steps of the women made them appear more sprightly than the men, who strode through the dust with their wooden shoes.

SUGGESTION.— Prove that the same place, characters, etc., are mentioned in the original situation and the reproduction.

Exercises

I. Reproduce the last three examples of the situation in section 9. Determine first the order of the four elements in the original situation, and in your reproduction change both the original order and the mode of expressing the four w's. (See §§ 11 and 12.)

II. Bring to class several situations which you have found in books. Determine the four w's in each. Reproduce three of these situations, varying the order and taking care to present each of the four elements in a way unlike that of the original.

14. Variety in Sentence Structure. The law of variety is constantly violated by students in the structure of their sentences. They use with painful monotony, either the short, simple sentence, beginning almost invariably with the subject, or a series of simple statements connected by *and*, *and so*, or *and then*. These connectives unite the statements grammatically, but they do not indicate the logical relations of time, cause, concession, etc., which often exist between such statements. In order to gain greater variety in the sentence we must first learn to construct the longer complex sentence by sub-

ordinating some thoughts to others so as to show their logical relations. We should use complex, compound, and simple sentences with equal ease in our writing.

Sentences should vary not only in grammatical structure, but in length. Neither the short nor the long sentence should be allowed to become tiresome by being used too frequently.

There is still a third way for securing variety in the sentence. When we put the subordinate elements first and do not complete the principal statement until the close of the sentence, we are using what is called the *periodic sentence*. When we reverse this order, completing the principal statement early in the sentence and bringing in the clauses toward the close, we are using the *loose sentence*. We should strive to use both the loose and the periodic sentence in our composition.

To sum up what has been said on the subject of variety in the sentence: The sentences in a paragraph or a theme should vary in length, and in grammatical and rhetorical structure.

Exercise

In each of the examples of the situation quoted in section 9, how many long sentences are there? How many short sentences? How many compound? How many simple? How many complex? How many loose sentences do you find? How many periodic?

Do any of the examples of the situation violate the law of variety in regard to sentence length? to grammatical structure? to rhetorical structure?

CHAPTER II.

SENTENCE STUDIES

15. The Material Used for Sentence Study. In the following studies of the sentence, the situation will be used for most of the material so that the exercises may not be upon detached sentences, but upon sentences combined to make a situation paragraph, whose use in the theme we already understand. (See §§ 1 to 5.)

16. Outline of Sentence Study. The following is an outline of sentence study as treated in this chapter:

Sentence Study I. treats of the comma fault, which consists in writing several distinct and independent sentences as if they were one. Students sometimes omit all marks of punctuation between such sentences, or separate them by commas (hence the name of the error, comma fault). A sentence should, of course, close with a period, an interrogation point, or an exclamation point.

Sentence Study II. deals with a series of independent statements.

Sentence Study III. has to do with the reducing of independent to coördinate statements when the thoughts expressed are coördinate.

Sentence Study IV. shows how a coördinate statement may be reduced to a subordinate element in the sentence. Students often use the compound sentence when the logical relations of the statements in a

sentence require that it be complex. Study IV. is intended to correct this error.

We shall learn in the first study when a sentence ends; in the second, third, and fourth, to avoid a series of short, disconnected sentences, and the excessive use of statements connected by the word "and."

17. Sentence Study I.—THE "COMMA FAULT." For lack of a better term the expression, "comma fault," is here used loosely to cover the two kinds of errors mentioned under Sentence Study I. in section 16; namely, the use of the comma instead of the period to separate sentences, or the writing of a series of sentences with no mark of punctuation between them. In connection with this sentence study, consult Appendix I. on Punctuation. Refer to the rules there whenever you are writing a theme or exercise. The following excerpt illustrates the "comma fault":

> "As Baucis had said there was but a scanty supper for two hungry travelers in the middle of the table was the remnant of a brown loaf with a piece of cheese on one side of it and a dish of honeycomb on the other there was a pretty good bunch of grapes for each of the guests a moderately sized earthen pitcher nearly full of milk stood at a corner of the board"

Exercises

I. How many statements are there in the passage quoted above? Name the verb in each statement. Name the subject in each statement. Punctuate this paragraph correctly, beginning each sentence with a capital and ending it with a period. Prove that this paragraph is a situation by finding the four w's.

II. How many statements are there in each of the situations quoted in section 9? Find the subject and the predicate in each statement. Underscore the predicate verbs as before. Do not give as a reason for your knowing that a given group of words is a sentence, "It begins with a capital." Consider the thought.

III. Punctuate the following quotations for capitals and periods:

I.

"One evening in times long ago old Philemon and his old wife Baucis sat at their cottage-door enjoying the calm and beautiful sunset they had already eaten their frugal supper and intended now to spend a quiet hour or two before bedtime so they talked together about their garden and their cow and their bees and their grapevine which clambered over the cottage-wall and on which the grapes were beginning to turn purple but the rude shouts of children and the fierce barking of dogs in the village near at hand grew louder and louder until at last it was hardly possible for Baucis and Philemon to hear each other speak"

II.

"From far-off hills the panting team for us is toiling near for us the raftsmen down the stream their island barges steer rings out for us the axe-man's stroke in forests old and still for us the century-circled oak falls crashing down his hill"

III.

"With these words of cheer they arose and continued their journey softly the evening came the sun from the western horizon like a magician extended his golden wand o'er the landscape twinkling vapors arose and sky and water and forest seemed all on fire at the touch and melted and mingled together hanging between two skies a cloud with edges of silver floated the boat with its dripping oars on the motionless water"

IV.

"Near to the bank of the river o'ershadowed by oaks from whose branches garlands of Spanish moss and of mystic mistletoe flaunted such as the Druids cut down with golden hatchets at Yule-tide stood secluded and still the house of the herdsman a garden girded it round about with a belt of luxuriant blossoms filling the air with fragrance the house itself was of timbers hewn from the cypress-tree and carefully fitted together large and low was the roof and on slender columns supported rose-wreathed vine-encircled a broad and spacious veranda haunt of the humming-bird and the bee extended around it"

V.

"The night is falling comrades mine our footsore beasts are weary and through yon elms the tavern sign looks out upon us cheery the landlord beckons from his door his beechen fire is glowing these ample barns with feed in store are filled to overflowing"

VI.

"She sat beneath the broad-armed elms that skirt the mowing-meadow and watched the gentle west wind weave the grass with shine and shadow beside her from the summer heat to share her grateful screening with forehead bared the farmer stood upon his pitchfork leaning"

VII.

"Nearer ever nearer among the numberless islands darted a light swift boat that sped away o'er the water urged on its course by the sinewy arms of hunters and trappers northward its prow was turned to the land of the bison and beaver at the helm sat a youth with countenance thoughtful and careworn dark and neglected locks overshadowed his brow and a sadness somewhat beyond his years on his face was legibly written"

IV. Punctuate the above quotations for commas and semicolons. (See Appendix I. for rules.)

V. Determine which ones are situations.

18. Sentence Study II.—A Series of Independent Statements. The following paragraph is made up of short, independent statements:

The autumn day died. The little houses on either side the road were dark. The dwellers in them dared not show any light. It might allure to them the footsteps of their foes. Bernadon sat with his arms on the table. He was weeping. Margot held her little son. Margot was Bernadon's wife. The child had fallen asleep. It was helpless and weary. Its sleep was peaceful.

Exercises

I. Prove that the above paragraph is a situation; that is, show that it contains the essential elements of the situation.

II. The four w's in the above situation are given in independent statements, each expressing a single fact. Which sentences give the time? which the place? which the occasion? which the characters?

Independent statements render the thoughts they express of equal value, and indicate that there is no connection between these thoughts. In the situation given above, time, place, occasion, and characters, as expressed in separate sentences, are like separate mountain peaks, all of the same height, standing isolated against the horizon.

The sentences in a paragraph should be like a mountain chain, not like isolated peaks separated so that the horizon line can be seen between them.

Caution.—*Avoid the excessive use of a series of independent statements, each expressing one and only one fact.*

19. Sentence Study III.—COÖRDINATION. By the term coördination, as applied to the sentence, we mean the connecting of a series of statements by the word *and*. In the following paragraph the same statements are used as in the illustration of the preceding section, but they are here coördinated.

> The autumn day died *and* the little houses on either side the road were dark *and* the dwellers in them dared not show any light to allure to them the footsteps of their foes *and* Bernadon sat with his arms on the table *and* wept bitterly *and* Margot held her little son *and* he had fallen asleep *and* his sleep was peaceful *and* he looked helpless and weary.

The statements are still of equal value grammatically. All the word *and* does here is to connect the isolated peaks of thought into a chain whose peaks are made all of the same height. If you were painting a picture you would subordinate some of these peaks to others.

CAUTION.—*Avoid the excessive use of a series of statements connected by "and."*

20. Instances where Statements may be Connected by "and." A series of statements connected by *and* is sometimes designedly used by writers to give an impression of naïveté, or to express the thought as a child or a person of immature mind would present it. James Whitcomb Riley's *The Bear Story* illustrates this use:

> W'y, wunst they wuz a Little Boy went out
> In the woods to shoot a Bear. So, he went out
> 'Way in the grea'-big woods—he did.—An' he
> Wuz goin' along—an' goin' along, you know,
> An' purty soon he heerd somepin' go "*Wooh!*"—
> Ist thataway—"*Woo-ooh!*" An' he wuz *skeered*,

He wuz. An' so he runned an' climbed a tree—
A grea'-big tree, he did,—a sick a *more* tree.
An' nen he heerd it ag'in: an' he looked round,
An' *t'uz a Bear!—A grea'-big shore'-nuff Bear!*—

Another use of the word *and* is to produce slowness of motion and dignity, as in the following from St. Mark's Gospel, Chapter IV.:

(1) And he began again to teach by the seaside: and there was gathered unto him a great multitude, so that he entered into a ship, and sat in the sea; and the whole multitude was by the sea on the land. (2) And he taught them many things by parables, and said unto them in his doctrine, (3) Hearken; Behold, there went out a sower to sow: (4) And it came to pass, as he sowed, some fell by the way side, and the fowls of the air came and devoured it up. (5) And some fell on stony ground, where it had not much earth; and immediately it sprang up, because it had no depth of earth: (6) But when the sun was up, it was scorched; and because it had no root, it withered away.

21. Sentence Study IV.—SUBORDINATION. Note in the following how the emended expressions reduce statements to words, phrases, or clauses; *i. e.*, serve to make some statements subordinate to others, in form as well as in thought.

Original paragraph with emendations: The autumn day died. (At the close of the autumn day—*prepositional phrase.*) The little houses on either side the road were dark. The dwellers in them dared not show any light (for the dwellers in them dared not show any light—*adverbial clause*). It might allure to them the footsteps of their foes (to allure to them the footsteps of their foes—*infinitive phrase*). Bernadon sat with his arms on the table. He was weeping bitterly (weeping bitterly—*participle*). Margot held her little son. Margot was Bernadon's wife (while Margot, his wife—*appositive*—held her little

son — *adverbial clause*). The child had fallen asleep (who had fallen peacefully — *adverb* — asleep — *relative clause*). It was helpless and weary (helpless and weary — *adjectives*).

Rewritten: At the close of the autumn day (*prepositional phrase*) the little houses on either side the road were dark (*statement*), for the dwellers in them dared not show any light (*adverbial clause*) to allure to them the footsteps of their foes (*infinitive phrase*). Bernadon sat weeping bitterly (*participle*), with his arms on the table (*statement*), while Margot, his wife (*appositive*), held her little son (*adverbial clause*), who had peacefully (*adverb*) fallen asleep (*relative clause*), helpless and weary (*adjectives*).

There are but two statements in this situation as rewritten — two high mountain-peaks of thought. Find these leading thoughts. The other statements of Sentence Study II. have now been reduced to foothills grouped around these two peaks. They have been reduced to subordination by the use of the following grammatical units:

1. An appositive, "his wife."
2. A participial phrase, "weeping bitterly."
3. A relative clause, "who had fallen asleep."
4. An adverbial clause, "while Margot held her little son."
5. A prepositional phrase, "at the close of the autumn day."
6. An adjective, "helpless."
7. An adverb, "peacefully."
8. An infinitive, "to allure."

Exercise

Find in Sentence Study II. (§ 18) the statement which has been reduced in Sentence Study IV. to an

appositive; to a participial phrase; to a relative clause; to an adverbial clause; to a prepositional phrase; to an adjective; to an adverb; to an infinitive.

22. Examples of the Situation for Reproduction. The following exercises on the situation are given with the object of securing subordination in the minor elements of the sentence, and variety in the order and expression of the situation elements.

Exercise

Write reproductions of the following situations, subordinating some of the statements and thus varying the length and structure of the sentence. Put a different element first each time: *Time* first in one situation, *place* first in the next, and so on. Compare the reproduction in each case with the original, and see that it is as different as possible from the original in expression.

I.

A hundred years ago three children played on this beach. Their names were Annie Lee, Enoch Arden, and Philip Ray. Annie was the prettiest little damsel in the port. Philip was the miller's only son. Enoch was the orphan of a sailor who had been shipwrecked. These children were accustomed to play among the waste and lumber of the shore.

II.

At ten o'clock on Christmas-eve, Conway and Bronson sat in the local room of a newspaper office. It was a very cold night. All the other twenty and odd reporters were out on assignments. Christmas eve is always a very-much-occupied evening everywhere, and especially so in a newspaper office. Bronson and Conway were the very best of friends in the office and out of it, but this night their relations were strained. The

city editor had given Conway the Christmas-eve story to write. This had made Bronson jealous.

III.

The birds were fluttering from bush to bush. They were reveling. They were taking their farewell banquets. Cock robin and the blackbirds, the cedar bird and the woodpecker, were there. Cock robin is an honest bird. He is the favorite game of the stripling. The woodpecker has golden wings and a crimson crest. The blackbirds were twittering and flying in sable clouds. The cedar bird has red-tipt wings and a yellow-tipt tail.

IV.

Guido had a row of plaster casts drawn up on the sidewalk beside him. He had plaster figures of St. Joseph and Diana and Night and Morning, Mars and Minerva. A man stood next to him. He had hideous monkeys. These monkeys danced from a string. Some ladies bought the monkeys but did not look at the casts. This happened in Fourteenth Street between Fifth Avenue and Sixth Avenue. It was growing dark while Guido stood there.

V.

Mr. Plateas was a professor of Greek. He taught in the gymnasium of Lyra. It was afternoon. Mr. Plateas was returning from a walk. He took a walk regularly every afternoon.

VI.

The reign of rest and affection and stillness now recommenced. Day had departed. It took with it its burden of heat and dust. Twilight descended. The evening star appeared in the sky. The herds returned to the homestead. The farmer sat by his fireside. He was idle. The fireplace was wide-mouthed. He watched the flames and the smoke-wreaths. They were struggling together. They reminded the farmer of foes struggling in a burning city. Evangeline was the farmer's daughter. She was a gentle girl. She sat close to her father's side. She was spinning flax for the loom. The loom stood in the corner.

From a painting by Julien Dupré

THE HAYMAKERS

(*See page 53*)

Directions for Sentence Revision

[The student should set apart in his notebook a few pages to be used for a summary of directions and cautions, to which he can turn when revising his theme.]

1. *Underscore in the first situations you write every "and" which connects two statements.*

2. *See whether you can reduce any of these statements to a different grammatical form, modifying some word in another part of the sentence. Statements may be reduced to any of the following grammatical elements:*

> *a.* appositive,
> *b.* relative clause,
> *c.* participial clause,
> *d.* adverbial clause,
> *e.* prepositional clause,
> *f.* adjective,
> *g.* adverb, or
> *h.* infinitive.

3. *After you have made some of your statements subordinate, try to condense them by means of the following suggestions:*

a. Can you use a prepositional instead of a participial phrase?

"With these words he left the room," instead of: "Having said these words he left the room."

b. Can you reduce any adverbial clause to a prepositional phrase?

"At the close of the autumn day," instead of: "When the autumn day closed."

c. Can you reduce any relative clause or phrase to an adjective?

"A sad-faced man," instead of: "A man who had a sad face," or "A man with a sad face."

d. Can you reduce any clause to an infinitive or an appositive?

"A light to allure," instead of: "A light which would allure."

"He came to inquire," instead of: "He came that he might inquire."

e. Can you reduce any adverbial clause or phrase to an

adverb without leaving out part of the picture which the phrase or clause gives?

4. *Be careful in this condensation not to sacrifice to mere brevity the concrete elements which give life to a picture.*

> "He walked with weary step and anxious glance" is more vivid than: "He walked wearily and anxiously," even if it is not so brief.

5. *When you reduce a phrase or clause to smaller measure, ask yourself, "Have I left out any concrete elements of the picture in this condensation?"*

> "A boy *who had dark eyes*" means no more than "A boy *with dark eyes.*"
>
> The shorter form is therefore better here, but it is so because it is briefer and yet no concrete element of the picture is left out in the condensation.

6. *Be careful in subordinating and condensing not to put incongruous elements into a sentence. In other words, observe the principle of sentence-unity; that is, the principle which forbids our putting into one sentence thoughts that have no connection with one another.*

> "With these traits and his body clothed very simply, he had the appearance of a strong man."
>
> What are the incongruous elements in this sentence?

7. *In condensing, consider carefully which statement should be subordinated.*

> "Tritemius lived at Herbipolis. He was an abbot." Shall it be: "Tritemius, an abbot, lived at Herbipolis," or "Tritemius of Herbipolis was an abbot"?
>
> The answer to this question will depend upon which of these thoughts is developed in the sentences that follow.

CAUTION.—*Do not permit these directions to interfere with your thought in the first writing of a paragraph or a theme. They are intended to enable the student to make an intelligent revision of his work.*

23. Difficulty of Seeking the Phrase. You may have found it difficult in the exercises you have just written to vary the expression for a given thought.

The following selection will show that this task of "seeking the phrase" has not been found easy, even by some of the most gifted writers. It will also show how patient and persistent we should be in the search for words that will best express our meaning:

> I have been working for some hours at my article on Mme. de Staël, but with what labor, what painful effort! When I write for publication every word is misery, and my pen stumbles at every line, so anxious am I to find the ideally best expression, and so great is the number of possibilities which open before me at every step.
>
> Composition demands a concentration, decision, and pliancy which I no longer possess. I cannot fuse together materials and ideas. If we are to give anything a form, we must, so to speak, be the tyrants of it. We must treat our subject brutally, and not be always trembling lest we are doing it a wrong. We must be able to transmute and absorb it into our own substance. This sort of confident affrontery is beyond me: my whole nature tends to that impersonality which respects and subordinates itself to the object; it is love of truth which holds me back from concluding and deciding.—And then I am always retracing my steps: instead of going forwards I work in a circle: I am afraid of having forgotten a point, of having exaggerated an expression, of having used a word out of place, while all the time I ought to have been thinking of essentials and aiming at breadth of treatment. I do not know how to sacrifice anything, how to give up anything whatever. . . . .
>
> In reality I have never given much thought to the art of writing, to the best way of making an article, an essay, a book, nor have I ever methodically undergone

the writer's apprenticeship; it would have been useful to me, and I was always ashamed of what was useful. . . . . Practice and routine would have given me that ease, lightness, and assurance, without which the natural gift and impulse dies away. . . . . But it would be well to practice oneself in the use of the single word—of the shaft delivered promptly and once for all. I should have indeed to cure myself of hesitation first.

I see too many ways of saying things; . . . . I am conscious indeed that at bottom there is but one right expression, but in order to find it I wish to make my choice among all that are like it; and my mind instinctively goes through a series of verbal modulations in search of that shade which may most accurately render the idea. Or sometimes it is the idea itself which has to be turned over and over, that I may know it and apprehend it better. I think, pen in hand; it is like the disentanglement, the winding-off of a skein.

—Henri Frédéric Amiel, *Journal Intime.*

CHAPTER III.

SITUATION-TYPES I. AND II.

24. The Situation Elaborated. The next step we shall take in the study of narration is to become acquainted with a more elaborate form of the situation than that which we have been studying — one that involves more details in regard to the four elements, and serves to introduce narrative in dialogue.

The exercises that follow on this new type are similar to those we have already had upon the situation; that is, they furnish drill in the principle of variety in sentence structure, order of the situation elements, and choice of words.

25. Model for Situation-type I. A situation-type is a situation that may be used as a model or pattern in our composition. Type I. aims at teaching us how to handle the situation elements with a little more precision than the previous exercise on that motive required. Ruskin, in explaining how painful too much liberty of choice sometimes is to our minds, tells us that a child who will shudder if left alone in an open plain, will be happy playing in a walled garden. This new situation-type which we are about to study is like the garden wall in that it will narrow our liberty in the use of the four w's. It will, however, make the writing of the situation paragraph easier because more definite than it has hitherto been.

"The sun was shining bright and clear after squalls, and the straits showed violet, green, red, and bronze lines, melting and intermingling each changing second. Jules McCartney, the best blacksmith on the island, stood at the door of his cottage, noting this change in the weather. He was keeping melancholy holiday in his best clothes. His neighbor, Simon Griggs, paused at the gate in passing. He was evidently in distress."

ANALYSIS OF THE MODEL

1. The *time element* (here day time) may be told in an indirect way—"The sun was shining bright and clear after squalls."

CAUTION.—*In giving the time element avoid trite expressions such as "The last rays of the sun."*

2. The *place element* may be given both indirectly—"straits," and directly—"island," "cottage door."

3. The *characters* we shall designate as A and B, A being the one first mentioned in any situation.

a. In writing a situation on this model, the student should mention the name of each character, unless one of them is a stranger whose name we are to learn in the narrative which follows. "Jules McCartney," "Simon Griggs."

b. A is to be described by an appositive, a phrase, or a clause, which will tell his occupation or other relation to society—"The best blacksmith on the island."

c. B is to be described by an appositive, a phrase, or a clause, which will tell the relation of B to A—"His neighbor." Use "a stranger," or "a traveler," or some other general characterization, if B is unknown to A.

d. A and B are each to be located—"door of his cottage," "gate."

e. B is to be placed at some distance from A.

f. The reason why each is in a particular place is given—A is "noting the change in the weather." B paused "in passing" and "was evidently in distress."

g. In addition to *f* (*i. e.*, the reason why each is in a particular place), A and B may each be represented in action. In the above situation, Simon Griggs might have been represented as coming down the street shouting.

4. In telling a story in the form of a series of three situations,

the appositive should be dropped in the second and third situations. Students will see the need of this dogmatic statement when they attempt to write such a theme.

There should be no change of place or time in this kind of situation. It should be like a picture taken with a snap shot. The situation is spoiled by a change of scene or time, as a picture is by a movement of the person who is being photographed.

Exercise

Write an original situation, using Type I. as a model, and correct it in accordance with the directions given below:

DIRECTIONS

[To be used by the pupil in revising his theme.]

1. *Avoid using the language of the model.*
2. *Make the place significant; that is, place a farmer in his fields, a lawyer in his office.*
3. *Do not connect the names of the characters.*

   If students are allowed to do this, they do it constantly, and so make their situations monotonous.

4. *Do not speak invariably of A as watching or waiting for B.*

   This direction is given for the same reason as 3; that is, to keep the situations from becoming stereotyped.

5. *Set off the appositive by commas.*
6. *Do not let the appositive, phrase, or clause modifying A or B, tell the whole point of the story.*
7. *Do not use an appositive with a possessive in the situation.*

CAUTION.—*Do not allow directions to hamper you while you are writing. Use them only in revising work.*

Otherwise you will be in the same state of mind

as the centipede whose bewilderment is described in the following:

> "The centipede was happy quite
> Until the toad for fun,
> Said, 'Pray, which leg goes after which?'
> Which worked her soul to such a pitch
> She lay distracted in the ditch,
> Considering how to run."

After you have kept the above directions in mind for some time in revising your exercises, you will begin to obey them without effort in your first writing of a paragraph or theme.

26. Examples of Situation-type I. for Analysis. The following paragraphs should be examined for illustrations of points 1–3 given in the analysis of Situation-type I. (§ 25):

I.

Towards the hour of supper on Friday, the twenty-sixth of the month of December, a little shepherd lad came into Nazareth, crying bitterly.

Some peasants, who were drinking ale in the Blue Lion, opened the shutters to look into the village orchard, and saw the child running over the snow. They recognized him as the son of Korneliz, and called from the window: "What is the matter? It's time you were abed!"

But sobbing still and shaking with terror, the boy cried that the Spaniards had come, that they had set fire to the farm, had hanged his mother among the nut trees, and bound his nine little sisters to the trunk of a big tree.

—Maurice Maeterlinck, *The Massacre of the Innocents.*

Suggestions.— 1. Find the references to place. Notice that the name of the town is given first; then that of the inn; then a particular part of the inn is mentioned.

2. How many times is A spoken of? What is the name?

3. The reasons why A and B are in their respective places are told. Who gives each reason? What are the reasons?

4. The actions of A and B are told. What is the action of each?

5. Although a third set of people are mentioned here, the mother and sisters and the Spaniards, they are not characters of the situation, for they are not in Nazareth at the time the boy appears before the Blue Lion.

II.

When it rains in Amsterdam, it pours; and when the thunder takes a hand in the performance things are pretty lively; this is what my friend Balthazer Van der Lys was saying to himself one summer night as he ran along the Amstel on his way home to escape the storm. . . . On reaching the Orphelinat Straat he rushed under the awning of a shop to seek refuge from the rain; in his hurry he did not take time to look where he was going, and the next moment he found himself fairly in the arms of another man. . . . The person thus disturbed was seated at the time in an arm-chair; this person was no other than our mutual friend, Cornelius Pump, who was undoubtedly one of the most noted savants of the age.

—VICTORIEN SARDOU, *Jettatura and Other Stories.*

III.

Mrs. Rutger de Peyster sat in her steamer chair idly watching the people marching back and forth on the deck. A gleam of interest flickered an instant in her eyes as her nephew, young Oswald, gave her a good morning and asked if he might take advantage of Colonel de Peyster's absence to sit in his chair for a while.

IV.

It was a summer evening;
  Old Kaspar's work was done,
And he before his cottage door
  Was sitting in the sun;
And by him sported on the green
His little grandchild Wilhelmine.

— ROBERT SOUTHEY, *The Battle of Blenheim.*

SUGGESTION.— Analyze also the situations in sections 2 and 9 and determine which of them belong to Type I.

In the next section we shall give attention to the importance of variety in this kind of situation.

4

27. Variety in Situation-type I. The preceding examples of Situation-type I. are varied in the order in which they introduce the four w's, in the way they express them, and in sentence structure.

Observe in the examples of the situation in section 26 the following points:

1. The variety in the manner of expressing the different elements; for instance, the *time element:*

Example I. "Towards the hour of supper on Friday, the twenty-sixth of the month of December." Note the mention of the hour, day, and month.

Example II. "One summer night."

Example III. "Young Oswald gave her a good morning."

Example IV. "It was a summer evening."

2. The variety in the order in which the different elements are introduced in examples of Situation-type I., given in section 26.

Example I. The order is as follows:

a. Time element.

b. Character A—"shepherd lad."

c. Place in general (that is, the town)—"Nazareth."

d. Character B—"some peasants."

e. Reason for B's being in a particular place—"who were drinking ale."

f. Place of B—"in the Blue Lion."

g. Place of A—"to look into the village orchard and saw the child running over the snow."

h. The identity of A—"son of Korneliz."

i. The reason for A's being in the place made clear—"the boy cried that the Spaniards had come."

The order in the other examples differs from this.

28. Reproduction According to Situation-type I. The model for the situation given in section 25 is as follows:

The original situation: The sun was shining bright and clear after squalls, and the straits showed violet, green, red, and bronze lines, melting and intermingling each changing second. Jules McCartney, the best blacksmith on the island, stood at the door of his cottage, noting this change in the weather. He was keeping melancholy holiday in his best clothes. His neighbor, Simon Griggs, paused at the gate in passing. He was evidently in distress.

A reproduction of this, with changes in order and in mode of expression, reads as follows:

The reproduction: Jules McCartney had left his forge for a holiday and was evidently very uncomfortable in his best clothes. For lack of something better to do he stood at the gate of his cottage, watching how the violet, green, and bronze lines on the straits made the waters round the island look like a great caldron of molten metals, for though the sun was again shining clear and bright, the waves were still rough after the squall. Down the street hurried his neighbor, Simon Griggs, seemingly in some distress. He paused at the gate.

Suggestion.—Do you find the situation elements the same in the original and the reproduction?

Exercises

I. Reproduce three of the examples of the situation given in section 26. Use Situation-type I. Change the original order and the manner of mentioning the place, time, occasion, and characters. Subordinate minor elements in the structure of your sentences so as to indicate the relative importance and the logical relations of the different thoughts.

II. Bring into class a number of situations that you have found in books.

1. Determine the elements in each.

2. Which of these situations conform to the first type?

III. Reproduce three of the situations you have found for yourself, varying the sentence structure, the order, and also the manner of expressing the four w's.

29. Situation-type I. in Pictures. We have seen how the situation may be used in telling a story. We shall next learn how to use it in describing certain kinds of pictures or familiar scenes from life.

Read the following description of the picture facing page 24:

"We have here an open space just at the edge of a forest. The sun is shining out through the morning mist, and a band of wood sprites are frisking and frolicking over the grass. Near the right side one of the nymphs jokingly pulls a companion by the arm, teasing her to come and join in the fun."

Suggestions.— 1. In the description notice the mention of the following:

a. The characters. Who are they?
b. The place. What is it?
c. The time. In what way is time indicated?
d. The occasion. What is it?
Look for these same items in the picture.

2. Observe also the following points in the above description of this picture:

a. That there is no mention of the fact that the author is describing a picture, but that it is treated as if it were a real scene which he had witnessed. There are no such expressions as "I see some nymphs," or "This picture contains."

b. Note also the effect of little touches which give life, such as "jokingly," "frisking." Such touches affect the feeling of the reader and convey to him the general spirit of the picture.

30. Analogy between the Situation and Pictures. Remember this analogy between the situation and certain pictures which contain the four elements, place, time, occasion, and character. Whenever you are asked to write a situation, arrange the elements in your mind's eye as if you had a canvas before you on which you were painting a picture.

Exercises

I. Find the situation elements in "The Haymakers," facing page 40. What is the place? What details show this? Does the title tell anything about the place? What is the time? How is it shown? Is the time of year given? of day? At what time of day (in our country) do haymakers eat lunch? Who are the characters? How do you know? What names will you give them? What is the occasion? How is it shown? What are the objects that give the *place* element, the *time* element, etc.? Can you tell from the picture whether it is hay or grain that is being cut? Do the haymakers in the picture differ from each other in appearance or attitude?

II. Write and give orally a description of "The Haymakers." Use Situation-type I. (§ 25), and apply the suggestions given on the description of "Morning," in section 29.

III. Find in the magazines or elsewhere a number of pictures which contain the situation elements. Write descriptions of these according to Situation-type I. If you may cut out the pictures, it would be well to paste them at the top of the paper containing your description. Look in your home or in the public art gallery for other pictures which may be described in this way.

CAUTION.—*Do not use the words "was" or "were" too often in writing a situation, unless you use them as part of a verb in the passive voice.*

The repetition of "was" and "were" in the following shows how monotonous the use of these verbs can become: "It *was* midday. The villagers *were* on the road. They *were* on their way to market." Verbs of action are generally stronger than verbs of being.

31. Situation-type I. in Subjects from Life. Notice whether people in conversation naturally begin a narrative with a situation. Bring into class examples of situations which you have actually heard in ordinary conversation. Listen closely for the four w's when you hear a person begin to tell a story, and perhaps in this way you can once more become interested in stories which you have heard certain members of your family tell a great many times. A man once said that when one fell into his anecdotage it was time for him to retire from the world. Perhaps you can find in the study of colloquial story-telling a new use for the man in his anecdotage.

Exercise

Write and give orally a situation suggested by one of the following topics. Before writing upon any of these subjects imagine that you are painting a picture upon the particular subject you select. This will give concreteness and unity to what you compose.

The Shopkeeper.
The Morning Walk.
Reading by Lamplight.
Late for Church.

The Fire Alarm.
At the Matinee.
A Street-Car Conductor.
Christmas Eve.
In a Railway Station.
A Fireside.
Carrying a Message.
A Rainy Evening.
An April Fool.
Catching a Train.
Home from the Philippines.
The Circus Parade.

32. Supplying the Situation Elements. Not all of the situation elements are suggested in each of the above topics. For example, "The Shopkeeper" gives you but one of the four w's, a character. You must supply from your imagination a place, time, and occasion. In others, only the occasion is given and you must supply the other three elements, characters, place, and time; in others, time only is given; in others, place only.

33. Presenting Important Points Clearly. Do not let the mechanical matters which we have been studying in regard to sentence structure, etc., interfere with the unity of your narration by confusing your mental picture. It is all-important that you see the four elements of every situation very clearly in the mind's eye before you begin to write. Then take pains to present them clearly, but do not become monotonous in your manner of expressing them. The purpose of these various exercises in order, choice of words, and sentence structure is to teach you to avoid the habit of monotony in expression.

Having learned how to write the situation with proper attention to variety of expression, order, and sentence structure, we shall in the next chapter return to Theme-model I. (§ 4), in which we use a series of these situations to tell a story.

34. What Situation-type II. Contains. This Situation-type contains all the elements of Type I., but for the sake of vividness, some of these are given in dialogue or monologue. When we meet a person for the first time, we often find out, through conversation with him, who he is and why we find him in that particular place at that particular time, and thus we determine the situation elements of character and occasion through dialogue. When we write a situation according to Type II., the time and place elements may be given in dialogue as well as those of character and occasion, as the examples in this section and in section 35 will show.

It was a black October night in the year of grace 1872, that discovered me standing in front of the old tavern at the Corners. . . . I was wet to the skin and in no amiable humor; and not being able to find bell-pull or knocker, or even a door, I belabored the side of the house with my heavy walking-stick. In a minute or two I saw a light flickering somewhere aloft, then I heard the sound of a window opening, followed by an exclamation of disgust as a blast of wind extinguished the candle which had given me an instantaneous picture *en silhouette* of a man leaning out of a casement.

"I say, what do you want, down there?" said an unprepossessing voice.

. . . .

"Isn't this a hotel?" I asked, finally.

"Well, it is a sort of hotel," said the voice, doubtfully. . . . .

"But what do you want here, at the Corners? What's your business? People don't come here, least ways in the middle of the night."

"It isn't in the middle of the night," I returned, incensed. "I come on business connected with the new road. I'm the superintendent of the works."

—Thomas Bailey Aldrich,
Marjorie Daw and Other People.

35. Example of Situation-type II. Although we cannot write this new kind of situation until we have studied dialogue (see Chapter V.), the following example and suggestions should be read and compared with Situation-type I. (§25):

One sunshiny morning, in the good old times of the town of Boston, a young carver in wood, well known by the name of Drowne, stood contemplating a large oaken log, which it was his purpose to convert into the figure-head of a vessel. And while he discussed within his own mind what sort of shape or similitude it were well to bestow upon this excellent piece of timber, there came into Drowne's workshop a certain Captain Hunnewell, owner and commander of the good brig called the *Cynosure*, which had just returned from her first voyage to Fayal.

"Ah! That will do, Drowne, that will do!" cried the jolly captain, tapping the log with his rattan. "I bespeak this very piece of oak for the figure-head of the *Cynosure*. She has shown herself the sweetest craft that ever floated, and I mean to decorate her prow with the handsomest image that the skill of man can cut out of timber. And, Drowne, you are the fellow to execute it."

—Nathaniel Hawthorne, *Mosses from an Old Manse.*

Suggestions.—1. These two situations (§§34 and 35) contain all the elements of Situation-type I. Find them.

2. Some of these elements are given in dialogue. Which ones?

Direction

Make a summary in your notebook of all the suggestions and directions you have had upon the Situation.

CHAPTER IV.

A SERIES OF SITUATIONS

36. Origin of Theme-model I. in Colloquial Speech. We must not think that the method of telling a story in a series of situations is something invented by a writer, and not derived from observation of the way people naturally tell a story in conversation.

Have you ever gained the details of a narrative in somewhat the following way?

FIRST METHOD—TOLD BY SEVERAL PERSONS

Suppose that several people are sitting about a fireplace in the evening, talking over the happenings of an ordinary day. One says:

"When I opened the door for the postman this morning, I happened to glance across the way and saw our neighbor, Mr. Smith, drive out with his new span of horses. He told me last week that he intended to take a day's rest from his business as soon as his new horses arrived."

Another says:

"I noticed him waiting in his carriage in front of Mr. Jones's at half-past eleven, when I was going over to Mary's. Mary said that he and Mr. Jones often drive to the Country Club for dinner on Saturdays."

A third adds:

"As I turned into Twenty-second Street on my way home, he and Mr. Jones were standing on the corner, looking wistfully after his horses fast disappearing down the avenue and dashing his handsome carriage against every lamp-post they passed."

Have we not here an outline story of Mr. Smith's adventures of a day? Is not this given in the form of three situations? Examine each of the above speeches for the four w's. Prove that these situations have not all the details found in Situation-type I.

SECOND METHOD—TOLD BY ONE PERSON

The above story is told by three different speakers, but it might have been given in three situations by one person. Let us see:

"When I was starting for the office this morning, I saw our friend Smith drive out of his barn with a new span of horses. It was evident from his air of composure and relaxation that he intended to have a holiday.

"Just before lunch I went out to the Country Club to see about the shrubbery along the river. As I turned out of the gate on my way back, I saw him again. He had brought Jones out to dinner.

"I met him for the third time about an hour ago when I was taking the car home. He and Jones stood on the corner of Twenty-second Street. His carriage lay in a heap of ruins on the opposite corner, and his horses were rapidly disappearing down the avenue."

This, too, is an example of narration by means of a series of situations. Test each paragraph for the four w's.

THIRD METHOD—IMPERSONAL

When three people told the story we had an example of *narrative in dialogue;* that is, a story told by conversation.

When one person told the story we had *narrative in monologue;* that is, told by one person.

There is still another way in which a story may be related in three or more situations; namely, in *author's narrative.* This third method gives the story in an entirely impersonal way, and is the method we have already studied in *The Lights of London Town.*

37. Uses of Theme-model I. We shall find this model convenient in reproducing pieces of literature, in describing pictures, and in telling stories from life and history. In all these uses of Theme-model I. we should observe the following:

DIRECTIONS

[To be used by the student in revising his theme.]

1. *Avoid the present tense in narration.*

Of course excellent narration is written in the present tense, but because students have the habit of sometimes using the past and the vivid present in the same sentence, we shall confine our narrative to the past tense in these exercises.

2. *Use no expression found in the model.*

3. *Begin some of your sentences with phrases or clauses.*

4. *When a phrase or clause at the beginning of a sentence is out of its usual order, it should be set off by a comma.* (See Appendix I., § § 4 and 6.)

5. *Use one short sentence in each situation.*

"When it rains in Amsterdam it pours."

"With vigorous and relentless persistence the snow fell over Paris."

6. *Make us feel, in the second and third situations, that we have met the characters before.*

One way to do this is to omit the appositives or their equivalents. (See § 25, *b*, *c*, and 4.)

7. *The first sentence of the second situation should show that a period of time has elapsed since the time of the first situation.*

In *The Lights of London Town* the expression, "The years passed on," is the time sentence at the beginning of the second situation.

The first sentence of the third situation should also begin with a time sentence, clause, or phrase, showing that some time has passed since the second situation. In *The Lights of London Town* the expression, "With faces worn and weary," suggests that a somewhat longer time has elapsed between the second and third situations. (See models which follow for the time sentence, clause, or phrase.)

38. The Time Scheme in Theme-model I. A time sentence, clause, or phrase is used at the beginning of the second and third situations to show how far separated in time are the first and second, the second and third situations. The following sentences are taken from a series of consecutive situations in *Evangeline*.

1. *First time sentence*, found in the first situation.

"Behind the black wall of the forest, tipping its summit with silver, *arose the moon*."

2. *Second time sentence*, found at the beginning of the second situation.

"Pleasantly rose the sun *next morn* on the village of Grand-Pré."

3. *Third time sentence*, found at the beginning of the third situation.

"*Four times the sun had risen and set*, and now on the *fifth* day cheerily called the cock to the sleeping maids of the farmhouse."

4. *Fourth time sentence*, found at the beginning of the fourth situation.

"*Many a weary year had passed* since the burning of
Grand-Pré,
When on the falling tide the freighted vessels departed."

SUGGESTIONS.—1. The time scheme of the above series is as follows:

a. Evening.
b. The next morning.
c. Five days later.
d. Many years later.

2. Observe the variety of ways in which the lapse of time is indicated in the following sentences:

a. "The years came and the years went—seven in all."
b. "And now the ceaseless turning of the mill
Of time, that never for an hour stands still,
Ground out the Governor's sixtieth birthday."
c. "The summer passed, the autumn came."
d. "Now was the winter gone and the snow."
e. "'Tis thirteen years,
Once more I press the turf that silences the lawn."
f. "Month after month passed away, and in autumn the ships of the merchants came."

39. Theme-model I. in Reproduction. In this textbook, reproduction, or the putting of the thought of a piece of literature into a new form or mold, precedes original composition, which requires us to find our own material for themes. Our first effort should be to master the *general form* which our theme is to take, and while we are struggling with this problem our material should be furnished. After matters of technique have become so easy for us that we need to give them little attention, we may seek for something original to say. Stevenson, who was one of the greatest masters of style among modern writers, gives us his testimony on this point in a letter to a friend:

"Bow your head to technique. Think of technique when you rise and when you go to bed. Forget

From a mural painting in the Panthéon by Jules Eugène Lenepveu

JOAN OF ARC—LISTENING TO THE VOICES

(*See pages 69 and 142*)

purposes in the meanwhile; get to love technical processes, to glory in technical successes; get to see the world entirely through technical spectacles, to see it entirely in terms of what you can. Then when you have anything to say, the language will be apt and copious."

Exercise

Write a reproduction of *The Lights of London Town* in three situations, giving the four elements, place, time, character, and occasion, in each. Use Situation-type I. (§ 25) and supply from your imagination details required by the model, but not given in the poem.

Follow your model as carefully as though you were tracing a delicate pattern through oiled paper. Observe the directions given below in regard to the writing of this reproduction.

DIRECTIONS

1. *In your reproduction put the time element first in the second and third situations. Review the models for the time scheme in section 38.*

2. *Find the participles, if you have used any. Find the words these participles modify, and underscore them with a single line.*

3. *Find any relatives you may have used. Underscore their antecedents with a single line.*

4. *Do not change from the active to the passive voice, or from the passive to the active, when the change is unnecessary.*

> "As the procession passed, the boy *stood* on the fence and his hat *was waved* in approval." This change of voice is unnecessary.

5. *Follow directions given in previous lessons which apply here.*

40. Reproducing Poems Constructed on this Plan. The following poem has the same plan as *The Lights of London Town*, which was given in section 4, and upon which we based our study of Theme-model I.

THE THREE FISHERS

Three fishers went sailing away to the West,
  Away to the West as the sun went down;
Each thought on the woman who loved him the best,
  And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
  Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
  And they trimmed the lamps as the sun went down;
They looked at the squall, and they looked at the shower
  And the night-rack came rolling up ragged and brown.
But men must work, and women must weep,
Though storms be sudden, and waters deep,
  And the harbor bar be moaning.

Three corpses lay out on the shining sands
  In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
  For those who will never come home to the town;
For men must work, and women must weep,
And the sooner it's over, the sooner to sleep;
  And good-bye to the bar and its moaning.

— CHARLES KINGSLEY.

SUGGESTIONS.—Prove that each of these stanzas is a situation. Are these situations placed in the preparation, at the climax, and in the sequel, as in Theme-model I.? Note the correspondence in the first lines of the three stanzas. The characters are mentioned first each time. Prove this last statement.

Exercises

I. Learn the following rule for adding *ed* and *ing:* Monosyllables (*rob*) and words accented on the last syllable and ending in a single consonant preceded by a single vowel (*control*) double the final consonant before adding *ed* or *ing*.

Add *ed* and *ing* to the following, with changes if necessary: *Refer, annul, control, debar, concur, bat, unfit, stir, occur, regret, allot, hem, blot, spot, trim, regain, sin.*

The final consonant is not doubled in the following words when *ed* or *ing* is added: *Prevail, conceal, goad.* Explain why.

Add *ed* or *ing* to the following, with changes where they are necessary: *Drop, forget, acquit, pin, begin, rob.* Give each time the rule for spelling these words when *ed* or *ing* is added.

NOTE.— The rules for spelling may be found in Webster's International Dictionary, pages xc.-xcii.

II. Reproduce *The Three Fishers* according to Theme-model I. and the directions given in section 39. Do not think you must use in your reproduction all the thought of the poem. Omit material not called for by your model. This rule applies not only to this selection, but to all others which you are asked to reproduce.

III. Examine the spelling of words in your theme ending in *ed* or *ing*, and apply the rule for adding these endings.

IV. Read Longfellow's *The Hanging of the Crane* and George Eliot's *Two Lovers* and determine whether they contain more than three situations. Find the four elements in each situation.

41. Reproducing Poems Not Constructed on this Plan. Poems which are not written in the form of a series of situations often contain material for three or more situations and may be reproduced according to Theme-model I. Any poem which has a number of striking scenes may be treated in this way. The following example should be carefully read and its scenes clearly pictured to the mind:

EXCELSIOR

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
Excelsior!

. . . . .

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the Pass!" the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud that clarion voice replied,
Excelsior!

. . . . .

"Beware the pine-tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last Good-night.
A voice replied, far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

A traveler, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device,
Excelsior.

There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!

—HENRY W. LONGFELLOW.

SUGGESTIONS.—What is an avalanche? An Alpine village? Who was Saint Bernard? Why is he mentioned here? What is meant by the word "Excelsior"?

The number of situations to be used in reproduction will depend upon the material which any poem contains. Instead of one climax, as in Theme-model I. (§4), there may be several moments of strong interest, each requiring a situation. The preparation may have more than one step in it, and so also the sequel, thus making the number of situations more than three. The poem quoted above has material for four situations.

Exercises

I. Reproduce *Excelsior* according to the following plan:

Situation I. Find material in paragraphs 1, 2, and 3.
Situation II. Find material in paragraph 4.
Situation III. Find material in paragraph 5.
Situation IV. Find material in paragraphs 6 and 7.

This theme-model should be written in four paragraphs, one for each situation.

Place the time element first in each situation.

II. The rules that apply to the adding of *ed* and

ing (§40) apply also to the adding of *er*, *or*, *est*, *able*, *en*, *ish*, or any other suffix beginning with a vowel. Add the proper suffixes from the above list to the following words, with the necessary changes: *Thin*, *glad*, *sad*, *unfit*, *fop*, *true*, *sweet*, *blue*, *dismal*, *bitter*, *adore*, *trace*, *bluster*, *move*, *service*.

Examine the spelling of words in your theme ending with the suffixes *or*, *er*, *est*, *able*, *en*, *ish*, and apply the rules for adding these suffixes.

DIRECTIONS

1. *In reproducing as a series of situations a poem which is not written in that form, find:*

   a. *Three or more points of time, either expressed or implied.*

   b. *Three or more different places (expressed or implied) if there is a change of scene.*

   c. *Three or more occasions.*

   d. *New characters which may enter into the second, third, and subsequent situations.*

2. *When any of the four elements are lacking, supply them from your own imagination.*

These elements are often implied in the poem and enter into our mental picture without being expressly stated.

42. The Repetition Fault. The following are illustrations of the purposeless repetition of words and thoughts. Read these illustrations of this error and avoid it in your writing:

1. *Repeating a word.*

"He ascended the mountain to *see* if he might *see* the ships on the sea."

2. *Repeating a thought in different words.*

Dogberry: Marry, sir, they have *committed false*

report; moreover, they have *spoken untruths;* secondarily, they *are slanders;* sixth and lastly, they *have belied* a lady; thirdly, they *have verified unjust things;* and, to conclude, they *are lying knaves.*

Don Pedro: First, I ask thee *what they have done;* thirdly, I ask thee *what's their offense;* sixth and lastly, *why they are committed;* and, to conclude, *what you lay to their charge?*

—WILLIAM SHAKSPERE,
Much Ado About Nothing, Act 5, Sc. 1.

Shallow: By cock and pye, sir, you shall not away to-night.

Falstaff: You must excuse me, Master Robert Shallow.

Shallow: *I will not excuse you; you shall not be excused; excuses shall not be admitted; there is no excuse shall serve; you shall not be excused* ——.

—WILLIAM SHAKSPERE, *Henry IV., Part II., Act 5, Sc. 1.*

SUGGESTIONS.—1. In the last two examples Shakspere obtains a comic effect by senseless repetition.

2. Notice examples of repetition in the extract from *The Bear Story*, section 20.

43. Theme-model I. and the Description of Pictures. A story may be told by a painter in a series of pictures. The three pictures facing pages 62, 78, and 106 give us some notion of the life of Joan of Arc. After examining these pictures look up the subject in a history or encyclopedia and find out how nearly correct your conjectures were.

Exercise

Write and give orally the life of Joan of Arc according to Theme-model I., the three situations being descriptions of the three pictures of her in the order in which they are arranged. Tell which of these pictures seems to you truest to the details of historic fact; which the most imaginative; which the most beautiful. Find other pictures of Joan of Arc.

44. Theme-model I. in Subjects from Life and History. We have now become so familiar with the series of situations that we should be able to use it as easily and unconsciously as if it were our own invention. We are therefore prepared to turn our attention to the question of finding our own material. In addition to the subjects suggested in the following exercises, the student should select others of his own, and thus open his eyes to the possibilities of his every-day life in the way of literary material. No one has spoken more eloquently of the charm and beauty which the artist may find in the commonplace than Carlyle in his *Essay on Burns:*

"The ordinary poet, like the ordinary man, is forever seeking in external circumstances the help which can be found only in himself. In what is familiar and near at hand, he discerns no form or comeliness; home is not poetical, but prosaic; it is in some past, distant, conventional, heroic world, that poetry resides; were he there and not here, were he thus and not so, it would be well with him. Hence our innumerable host of rose-colored Novels and iron-mailed Epics, with their locality not on the Earth, but somewhere nearer to the Moon. Hence our Virgins of the Sun and Knights of the Cross, malicious Saracens in turbans, and copper-colored Chiefs in wampum, and so many other truculent figures from the heroic times or the heroic climates, who on all hands swarm in our poetry. Peace be with them! But yet, as a great moralist proposed preaching to the men of this century, so would we fain preach to the poets, 'a sermon on the duty of staying at home.' Let them be sure that heroic ages and heroic climates can do little for them. That form of life has attraction for us, less because it is better or nobler than our own, than simply because it is different; and even this attraction must be of the most transient sort. . . . . But happily every poet is born *in* the world; and sees it, with or against his will, every day and every hour he

lives. The mysterious workmanship of man's heart, the true light and inscrutable darkness of man's destiny, reveal themselves not only in capital cities and crowded saloons, but in every hut and hamlet where men have their abode. . . . . It is not the material but the workman that is wanting. It is not the dark *place* that hinders, but the dim *eye*. A Scottish peasant's life was the rudest and meanest of lives, till Burns became a poet in it, and a poet of it; found it a man's life and therefore significant to men."

Exercises

I. Write an original story, according to Theme-model I., on any of the following topics. Use Situation-type I. (§ 25) for each of the situations.

1. The life story of some one you know personally. The life you choose should be one of vicissitudes.

2. The life of some historical character: Benedict Arnold, Nathan Hale.

3. Some incident recorded in the daily newspaper. It must not be sensational or trivial, and must furnish material for the preparation, climax, and sequel. (See § 5.)

4. Three Christmas days in a person's life or in the experience of a family.

5. Three or more birthdays, showing changes in the circumstances of a person.

6. Visits to grandmother,—in childhood, youth, and manhood.

II. Write on one of the following subjects:

1. A day's fishing.
2. A shopping adventure.
3. A ride for life.
4. A boat race.

In such subjects as these, take as your points for

the three situations,—the starting out, the most exciting point in the incident, the return home. Others of this character will suggest themselves to you.

III. Reproduce the following anecdotes or some others that may occur to you:

I.

A certain king besieged and took a castle in his enemy's country. By the terms of surrender all the men were to be made prisoners, but the women were to be allowed to leave the castle with as much of their treasure as they could convey. To the surprise of the king, each woman came down the hill from the castle carrying on her back her husband, father, or brother —her greatest treasure. The men were given their freedom, and the women allowed to return for their possessions.

Tell this story in three situations according to the following plan:

Situation I. The king announcing the terms of the surrender.
Situation II. The exit of the women carrying the men.
Situation III. The king bidding the men go free, and permitting the women to return to the castle for their treasure.

II.

The poet Rogers was very kind to his servants, and kept them many years in his employ, in fact, generally until they died. On the occasion of the death of one of these old servants, a friend of the poet was offering his condolences. "Well, I don't know," said Rogers, "that I feel his loss so very much after all. For the first seven years he was an obliging servant; for the second seven years, an agreeable companion, and for the last seven, a tyrannical master."

Situation I. The obliging servant.
Situation II. The agreeable companion.
Situation III. The tyrannical master.

III.

"The Rope of Ocnus" is the name of a celebrated picture painted by Polygnotus, a distinguished Greek painter who died about 426 B. C. . . . .

Ocnus was the name of a poor but industrious Greek, whose extravagant wife spent his money as fast as he earned it. He complained to Polygnotus of his trials and tribulations in this respect, and Polygnotus painted the picture alluded to above.

The picture represents a poor man weaving a rope out of straw, while behind him stands an ass eating off the other end of the rope. The silent lesson conveyed by the picture is said to have had the desired effect upon the wife of Ocnus, and by her frugality and thrift she enabled him soon to rise from obscurity to great prosperity.

—S. H. Killikelly, *Curious Questions.*

Situation I. Ocnus discussing his troubles with Polygnotus.
Situation II. Ocnus explaining the picture to his wife.
Situation III. The wife of Ocnus reformed.

Suggestions.—In writing upon any of these subjects you will have to supply, from your imagination, some of the elements in each situation. The giving of the time of day, together with the period or month, or any of the larger divisions of time, in a situation, always makes the scene seem more real.

45. The Rewriting of Themes. No doubt the student has already discovered that the written theme frequently does not come up to his expectations; that the materials have not taken quite the shape his brain conceived. For the skill to express our thought as we have conceived it, much practice is required and much patient toil. An excellent exercise in acquiring this skill is the rewriting of

themes in the light of the teacher's corrections. As many of the student's themes as time will allow should be rewritten, for when the student is familiar with the materials, all his attention can be given to the correction of errors and to the acquirement of skill in handling the material. He should not, however, spend so much time on subjects on which he has already written that his interest is killed.

CHAPTER V.

RETROSPECTIVE NARRATIVE

46. Definition and Forms of Retrospective Narrative. Narrative which gives the story of events that happened before the time of the situation is called *retrospective narrative;* that is, narrative which looks backward.

Retrospective Narrative may take three principal forms: (*a*) Dialogue, (*b*) Author's Narrative, and (*c*) Vision,—terms which will be explained as we go along. In this chapter we shall study the first form, that in which the story is brought up to the time of the situation by means of dialogue. The next chapter deals with Author's Narrative and Vision.

47. Retrospective Narrative and the Situation Combined. Each of the four theme-models discussed in this and the following chapter combines retrospective narrative and the situation. These models enable us to review all we have learned about composition thus far, and to add to the situation a new narrative motive.

48. Colloquial Origin of this Form. Like the series of situations with which we are now so familiar, the method of narration that we are about to study is one which we find people using in conversation.

Is not the way in which the following story is told natural and familiar?

Suppose that a friend of yours who is calling upon you says in the course of the conversation:

"I saw your old friend Jameson in London last summer. I started out one afternoon to visit Westminster Abbey and met him at the door as I was entering."

"Indeed?" you answer; "I am glad to hear from him again, even indirectly. It is many years since we met, though I used to hear from him occasionally through Colonel Summers."

"By the way, did he ever tell you how he and the Colonel happened to become such warm friends?"

"I always supposed that the Colonel knew his father as a boy."

"No, they met first in a restaurant on Broadway. They happened to be seated at the same table, and when the Colonel came to pay for his lunch, he found he had no money. His pocket had been picked. Jameson let him have the money, and the Colonel took his name and address. Jameson heard nothing from the old gentleman, however, until the following Christmas, when he received a check for one hundred dollars and an invitation to dinner. They saw each other often that winter, and the next summer Jameson visited the World's Fair as the Colonel's guest. There he became acquainted with one of the English Commissioners, who secured for him, upon returning to England, the position he now holds in London with Burton & Co."

"Well, he has been very fortunate in this friendship."

"Yes, and I never could understand why anyone should take such a fancy to him. He always seemed to me a very erratic fellow."

Let us try to analyze this story into its elements.

1. We have first a situation,—the characters, yourself and a friend; the place, your parlor, probably; time, evening, perhaps; the occasion, a call.

2. Next we have a story told by one of the characters. This story grows naturally out of the conversation and *deals with events which happened*

before the time of the situation. It is, therefore, an example of retrospective narrative.

Let us now examine a piece of literature written in this form.

49. The Selection used as Theme-model II. The following poem by Southey contains a situation and retrospective narrative in dialogue. It should be read carefully, together with the outline of it in section 50:

THE BATTLE OF BLENHEIM

Situation

It was a summer evening;
Old Kaspar's work was done,
And he before his cottage door
Was sitting in the sun;
And by him sported on the green
His little grandchild Wilhelmine.

Transition

She saw her brother Peterkin
Roll something large and round,
Which he beside the rivulet,
In playing there, had found:
He came to ask what he had found,
That was so large and smooth and round.

Old Kaspar took it from the boy,
Who stood expectant by;
And then the old man shook his head,
And with a natural sigh,—
"'Tis some poor fellow's skull," said he,
"Who fell in the great victory."

. . . .

"Now tell us what 't was all about,"
Young Peterkin he cries;
And little Wilhelmine looks up
With wonder-waiting eyes;
"Now tell us all about the war,
And what they fought each other for."

Retrospective Narrative

"It was the English," Kaspar cried,
"Who put the French to rout;
But what they fought each other for,
I could not well make out;
But everybody said," quoth he,
"That *'t was a famous victory.*

"My father lived at Blenheim then,
Yon little stream hard by;
They burnt his dwelling to the ground,
And he was forced to fly;
So with his wife and child he fled,
Nor had he where to rest his head.

. . . . . .

"They say it was a shocking sight
After the field was won;
For many thousand bodies here
Lay rotting in the sun;
But things like that, you know, must be
After a famous victory.

"And everybody praised the duke,
Who this great fight did win."

Conclusion

"But what good came of it at last?"
Quoth little Peterkin.
"Why, that I cannot tell," said he,
"But 't was a famous victory."

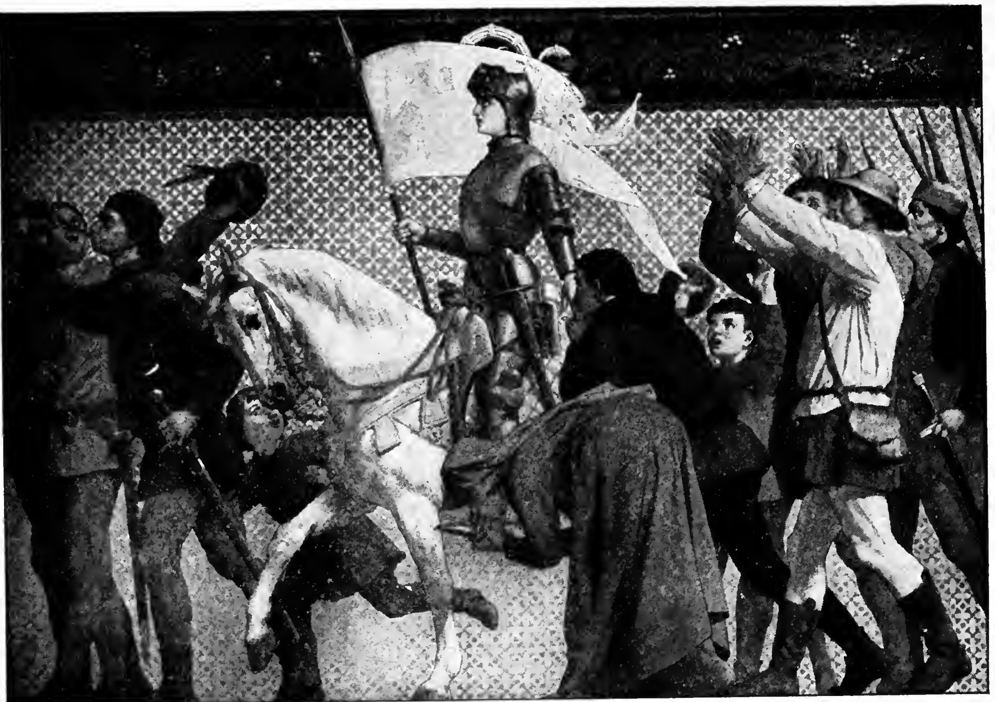
—Robert Southey.

Suggestions.—Who asks the questions? Who answers?

Does the retrospective narrative deal with the complete life of a person, or with only an incident in his life? Whose life? Are we given the story of an historical event? Who gives the retrospective narrative?

Analyze the situation. What situation element is repeated in the conclusion?

Can you see the resemblance between the method used here and that in section 48, in our imaginary conversation? Is the resemblance close? Study the transition and the conclusion in the latter; in the former.



From a mural painting in the Panthéon by Jules Eugène Lenepveu

JOAN OF ARC—THE DEPARTURE FOR BATTLE

(*See pages 69 and 142*)

50. Theme-model II. in Outline. We derive the following outline from Southey's *Battle of Blenheim:*

The poem consists of four parts—a situation, a transition, retrospective narrative, and a conclusion.

1. The *situation* belongs to Situation-type I. (§25).

2. The *transition* provides an occasion for the telling of the story—here it is the finding of the skull, and the questions about it. The transition contains dialogue.

Lowell begins his *Vision of Sir Launfal* with these words:

> "Over his keys the musing organist,
> Beginning doubtfully and far away,
> First lets his fingers wander as they list,
> And *builds a bridge from Dreamland* for his lay."

The function of the transition, in Theme-model II., is to "build a bridge" from the situation to the retrospective narrative.

3. The *retrospective narrative*—

a. Deals with the story of events which happened previous to the time of the situation.

b. Follows the order of time.

c. The first sentence of the retrospective narrative makes a general statement in regard to the event described. "'T was a famous victory" characterizes the event, the details of which Old Kaspar gives in the remainder of the retrospective narrative. This introductory sentence we call the *characterizing sentence.*

d. The rest of the retrospective narrative proves the general statement made in the introductory sentence by giving the details of the events which form the subject of the narrative.

4. The *conclusion* summarizes the story, and returns to the situation by means of dialogue. "And what good came of it at last?"

51. Unity in Retrospective Narrative. The *situation* at the beginning and the *conclusion* are to the retrospective narrative what a frame is to a picture. The frame satisfies our sense of completeness, thus serving an artistic end besides its utilitarian use in preserving the picture. It says for the picture, "This is all." In a narrative also we like to feel quite clearly that the end has come. This use of the situation and the conclusion is one way to secure unity or oneness of impression in a narrative. The student should remember hereafter what is meant by "framing a picture" when we talk of narration. The use of the characterizing sentence at the beginning of the retrospective narrative is another means of securing unity.

This principle of unity is very important — not only in telling a story, but in writing a description, an exposition, an argument, or any combination of these. We shall find it appearing in all our study of composition, and a large part of our task will be to preserve unity in the various themes we shall write. Indeed, many of the rules and directions we have learned, or shall learn, are really means of securing unity. The discussion of this law is much fuller under the subject of Description. (See Chapter VII.)

52. Outline of the Study of Dialogue. Before writing a story according to Theme-model II., it is necessary to understand some technical matters

about the handling of dialogue, which is used in that theme-model. We must learn how to punctuate and paragraph it, and how the principle of variety enters into it. The remainder of the chapter is devoted to a discussion of this subject.

We shall consider under the special subject of Dialogue six topics, as follows:

1. The paragraphing of dialogue.
2. The punctuation of dialogue.
3. The varying of the verb or expression which introduces the direct quotation.
4. The varying of the subject of the introductory verb or expression.
5. The varying of the position of the introductory verb or expression.
6. The elaboration of dialogue:

a. By the use of description and narration.

b. By means of certain grammatical units,—the phrase, clause, etc.

53. The Paragraphing of Dialogue. The following extract illustrates the principle that in dialogue each speech should form a separate paragraph. The word paragraph is here used in the sense of a division or break in the text:

> "Hark ye, mother—oughtn't we to buy us a lamp?"
>
> "A lamp? What sort of lamp?"
>
> "What! Don't you know that the storekeeper who lives in the market town has brought from St. Petersburg lamps that actually burn better than ten *pärea?** They've already got a lamp of the sort at the parsonage."
>
> "Oh, yes! Isn't it one of those things which shines

*A *päre* (Fr., *payray;* Swed., *perta;* Ger., *perget*) is a resinous pine chip, or splinter, used instead of torch or candle to light the poorer houses in Finland.

in the middle of the room so that we can see to read in every corner, just as if it was broad daylight?"

"That's just it. There's oil that burns in it, and you only have to light it of an evening, and it burns on without going out till the next morning."

"But how can the wet oil burn?"

"You might as well ask—how can brandy burn?"

"But it might set the whole place on fire. When brandy begins to burn you can't put it out, even with water."

"How can the place be set on fire when the oil is shut up in a glass, and the fire as well?"

"In a glass? How can fire burn in a glass—won't it burst?"

"Won't what burst?"

"The glass."

"Burst! No, it never bursts. It might burst, I grant you, if you screwed the fire up too high, but you're not obliged to do that."

"Screw up the fire? Nay, dear, you're joking—how *can* you screw up fire?"

"Listen, now! When you turn the screw to the right, the wick mounts—the lamp, you know, has a wick, like any common candle, and a flame too—but if you turn the screw to the left, the flame gets smaller, and then, when you blow it, it goes out."

"It goes out! Of course! But I don't understand it a bit yet, however much you may explain."

—Johani Brofeldt (pseud. Johani Aho),
Squire Hellman and Other Stories.

Suggestions.—Has each speech been given in a separate paragraph? Do quotation marks enclose each speech? Find the interrogative and exclamatory sentences.

Directions

1. *In dialogue commence a new paragraph when one person stops talking and another begins.*

2. *Enclose each speech in quotation marks.*

3. *An interrogative sentence should close with an interrogation point, and an exclamatory sentence with an exclamation point.*

Exercises

I. Write an original dialogue on this model. Let it be a story told by one person in answer to another's questions. Use no verb of introduction. We are now learning merely to paragraph dialogue.

II. Paragraph and supply the quotation marks in the following:

I.

Excuse me. Is it not true you are young? I am three and twenty. Ah! and you had, doubtless, a father who cared for your early instruction,—who, perhaps, was himself a scholar? . . . . Yes, at least a father by adoption. He was a Neapolitan and of accomplished scholarship, both Latin and Greek. But he is lost to me—was lost in a voyage he too rashly undertook to Delos.

—*Adapted from* GEORGE ELIOT'S *Romola.*

II.

Ah, young man, you are happy in having been able to unite the advantages of travel with those of study. . . . . But doubtless, young man, research after the treasures of antiquity was not alien to the purpose of your travels. Assuredly not. On the contrary, my companion,—my father,—was willing to risk his life in his zeal for the discovery of inscriptions and other traces of ancient civilization.

—*Adapted from* GEORGE ELIOT'S *Romola.*

III.

I am Atlas the mightiest giant in the world! And I hold the sky upon my head! So I see. But, can you show me the way to the garden of the Hesperides? What do you want there? I want three of the golden apples for my cousin, the king. There is nobody but myself that can go to the garden of the Hesperides, and gather the golden apples. If it were not for this little business of holding up the sky, I would make half a dozen steps across the sea, and get them for you. You

are very kind. And cannot you rest the sky upon a mountain? None of them are quite high enough.

—*Adapted from* NATHANIEL HAWTHORNE'S *A Wonder Book.*

IV.

Where are you from? I am a Pole. . . . . Have you served? Have you testimonials of honorable government service? . . . . Here are the testimonials. I received this cross in 1830. This second one is Spanish from the Carlist War, the third is the French Legion, the fourth I received in Hungary. Afterward I fought in the States against the South; there they do not give crosses. . . . . Do you know sea service? I served three years on a whaler. . . . . Still you seem too old for a light-house keeper. Sir, ... I am greatly wearied, knocked about. I have passed through much, as you see. This place is one of those which I have wished for most ardently. I am old, I need rest. I need to say to myself, here you will remain; this is your port. Ah sir this depends now on you alone. . . . . Well I take you; you are light-house keeper.

—*Adapted from* HENRYK SIENKIEWICZ'S *Sielanka.*

NOTE.—In the above excerpts the expressions which are used to introduce the direct quotations are omitted because the student has not yet learned how to punctuate the direct quotation when the introductory word or expression is used. This omission has necessitated the making of some changes in the punctuation of the original.

54. The Punctuation of Dialogue. The following sentences give us the seven possible forms of the direct quotation, with the proper punctuation of each type:

1. "Give me the book," he said.
2. He said, "Give me the book, John."
3. "Give the book," he said, "to me."
4. "Give me the book," he said. "It is mine."
5. "Is this your book?" he asked.

6. "What an interesting book this is!" he exclaimed.

7. "Give me the book, John," he said.

SUGGESTIONS.— 1. Note especially the punctuation of the name of the person addressed.

2. In the broken quotation — that is, in the quotation in which the introductory verb occurs between parts of the quotation—read the sentence aloud through the introductory verb. Then ask, "Is the sentence already complete?" If it is, place a period after the introductory verb, and begin the remainder of the quotation with a capital letter. See the fourth illustration of the direct quotation above. If the sentence is not complete when read through the introductory verb, punctuate as in the third illustration of the direct quotation.

3. Note that the quotation marks *follow* the interrogation or exclamation point.

Exercises

I. Learn to write, with correct punctuation, the seven illustrations of the direct quotation given in section 54. Write original sentences, using as a model each of the seven direct quotations given in section 54.

II. Paragraph and supply the necessary punctuation marks in the following quotations:

I.

What is the matter said he eagerly what mean these cries and that clashing of swords? Only a trick of the times said Wamba they are all prisoners. Who are prisoners exclaimed Gurth impatiently. My lord and my lady, Athelstane and Hundibert and Oswald. . . . . Our master was too ready to fight said the jester and Athelstane was not ready enough and no other person was ready at all. They are prisoners to green cassocks and black visors. . . . . Wamba said Gurth thou hast a weapon and thy heart was ever stronger than thy brain we are only two but a sudden attack from men of resolution will do much follow me. Whither and for what purpose said the jester

—SIR WALTER SCOTT, *Ivanhoe*.

II.

You are contented then said Varney to take court service. Ay, worshipful sir, if you like my terms as well as I like yours. And what are your terms demanded Varney. If I am to have a quick eye for my patron's interest he must have a dull one towards my faults said Lambourne. Ay said Varney so they lie not too grossly open. Agreed said Lambourne. Next if I run down game I must have the picking of the bones. That is but reason replied Varney so that your betters are served before you. Good said Lambourne and if the law and I quarrel my patron must bear me out. Reason again said Varney if the quarrel hath happened in your master's service. For the wage and so forth I say nothing proceeded Lambourne; it is the secret guerdon that I must live by.

—Sir Walter Scott, *Kenilworth.*

III.

I will pay he said the thousand pounds of silver that is he added after a moment's pause I will pay it with the help of my brethren. . . . . When and where must it be delivered? Here replied Front de Boeuf . . . . weighed and told down on this very dungeon floor. . . . . And what is to be my surety said the Jew that I shall be at liberty after this ransom is paid? The word of a Norman noble thou pawn-broking slave answered Front de Boeuf. . . . . But wherefore should I rely wholly on the word of one who will trust nothing to mine said Isaac timidly. Because thou canst not help it Jew said the knight. . . . . Grant me he said at least with my own liberty that of the companions with whom I travel. . . . . They may contribute in some sort to my ransom.

—Sir Walter Scott, *Ivanhoe.*

IV.

The garden of the Hesperides cried one. We thought mortals had been weary of seeking it after so many disappointments. And pray adventurous traveler, what do you want there? A certain king who is my cousin replied he has ordered me to get him three golden

apples. Most of the young men who go in quest of these apples observed another of the damsels desire to obtain them for themselves or to present them to some fair maiden whom they love. Do you then love this king your cousin so very much. Perhaps not replied the stranger sighing. He has often been severe and cruel to me. But it is my destiny to obey him. And do you know asked the damsel who had first spoken that a terrible dragon with a hundred heads keeps watch under the golden apple-tree?

— NATHANIEL HAWTHORNE, *A Wonder Book.*

SUGGESTION.— See Appendix I. for rules for punctuation.

55. Varying the Introductory Verb or Expression. The following is a list of words which may be used to introduce a direct quotation:

remarked	rejoined	hissed
observed	began	persisted
declared	expostulated	faltered
explained	vociferated	laughed
remonstrated	ordered	cried
assented	exclaimed	interrupted
suggested	shouted	gasped
echoed	shrieked	moaned
questioned	growled	added
inquired	whispered	interposed
soliloquized	threatened	repeated
sighed	muttered	reiterated
proclaimed	drawled	returned
asked	stammered	replied
demanded	stated	retorted
commanded	protested	answered
urged	wailed	thought
entreated	panted	reflected
implored	yelled	murmured
begged	continued	called out

Exercises

Vary the verb or verbal expression introducing the direct quotations in the following selections. Supply the necessary marks of punctuation and paragraph in accordance with the rules given in sections 53 and 54:

I.

Is the sky very heavy he ——. Why not particularly so at first —— the giant shrugging his shoulders but it gets to be a little burdensome after a thousand years. And how long a time —— the hero will it take you to get the golden apples? Oh, that will be done in a few moments —— Atlas. I shall take ten or fifteen miles at a stride and be at the garden and back again before your shoulders begin to ache. Well, then —— Hercules I will climb the mountain behind you there and relieve you of your burden.

—NATHANIEL HAWTHORNE, *A Wonder Book.*

II.

Cousin Eustace —— Sweet Fern who had been sitting at the story-teller's feet with his mouth wide open exactly how tall was this giant? O Sweet Fern Sweet Fern —— the student, do you think I was there to measure him with a yard-stick? Well, if you must know to a hair's-breadth I suppose he might be from three to fifteen miles straight upward. . . . . Dear me —— the good little boy with a contented sort of a grunt that was a giant sure enough and how long was his little finger As long as from Tanglewood to the lake —— Eustace. Sure enough that was a giant —— Sweet Fern. . . . . And how broad, I wonder, were the shoulders of Hercules That is what I have never been able to find out —— the student. . . . . I wish —— Sweet Fern with his mouth close to the student's ear, that you would tell me how big were some of the oak-trees that grew between the giant's toes. They were bigger —— Eustace than the chestnut-tree.

—NATHANIEL HAWTHORNE, *A Wonder Book.*

56. Varying the Subject of the Introductory Verb. Observe how the subject of the verb which introduces the direct quotation is varied in the following diagram of a conversation between A and B, two enemies engaged in a deadly combat. A is a Continental, B a Tory who has murdered A's brother. A is avenging his brother's murder.

"—— —— —— —— ——," said the Tory.
"—— —— —— —— ——," said his opponent.
"—— —— —— —— ——," said the British soldier.
"—— —— —— —— ——," said the Continental.
"—— —— —— —— ——," said his enemy.
"—— —— —— —— ——," said the American.
"—— —— —— —— ——," said the culprit.
"—— —— —— —— ——," said the avenger.
"—— —— —— —— ——," said his victim.
"—— —— —— —— ——," said the victor.

Suggestions.— How many synonyms are secured for the word Tory? How many for Continental? Can you tell from the synonyms chosen for the words, Continental and Tory, the feeling or relation of one character to the other at the time of a particular speech?

If the subject were not varied as above, the repetition of the words Continental and Tory would become monotonous. We should have the expressions "said the Tory," "said the Continental," "said the Tory," "said the Continental," "said the Tory," "said the Continental," repeated many times.

Exercise

Vary the subject of the verb, or verbal expression, introducing the direct quotation in the dialogue, in sections 54 and 55. As you do not know the context of these quotations, you will be obliged to infer from the conversation who the speakers are.

57. Varying the Position of the Introductory Verb. Observe how the position of the expression or verb which introduces the direct quotation is varied in the following dialogue, which is taken from Hawthorne's *The Great Stone Face:*

> Still, Ernest's neighbor was thrusting his elbow into his side, and pressing him for an answer.
>
> "Confess! confess! Is not he the very picture of your Old Man of the Mountain?"
>
> "No!" said Ernest, bluntly, "I see little or no likeness."
>
> "Then so much the worse for the Great Stone Face!" answered his neighbor; and again he set up a shout for Old Stony Phiz.
>
> — NATHANIEL HAWTHORNE,
> *The Snow Image, and Other Twice-Told Tales.*

SUGGESTIONS.—1. In the first speech in the above quotation the "verb or expression of saying" precedes the quotation. Call this Type I., which may be represented as follows: He said, "———"

2. In the second speech the "verb of saying" occurs between the parts of the quotation. Call this Type II., which may be represented as follows: "———," said he, "———."

3. In the third speech the "verb of saying" follows the quotation. Call this Type III., which may be represented by the following diagram: "———," said he.

4. What is the verb introducing the direct quotation in each speech of the above extract?

CAUTION.—*In writing dialogue, never let Type I. follow Type I., Type II. Type II., etc., but vary in some such way as this: I., III.; II., III.; I., II.; III., I.*

Exercise

Supply a different verb to introduce each speech in the following extracts, and vary its position with reference to the quotation (see §§ 55 and 57). Paragraph and punctuate these selections in accordance with the rules already given for the paragraphing and punctuating of dialogue.

I.

Mrs. Tulliver: Tom, you naughty boy, where's your sister?

Tom: I don't know.

Mrs. Tulliver: Why, where did you leave her?

Tom: Sitting under the tree against the pond.

Mrs. Tulliver: Then go and fetch her in this minute, you naughty boy! How could you think o' going to the pond and taking your sister where there was dirt?

— GEORGE ELIOT, *The Mill on the Floss.*

II.

Shylock: Three thousand ducats; well.

Bassanio: Ay, sir, for three months.

Shylock: For three months; well.

Bassanio: For the which, as I told you, Antonio shall be bound.

Shylock: Antonio shall become bound; well.

Bassanio: May you stead me? will you pleasure me? shall I know your answer?

Shylock: Three thousand ducats for three months and Antonio bound.

Bassanio: Your answer to that.

Shylock: Antonio is a good man.

Bassanio: Have you heard any imputation to the contrary?

Shylock: Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient.

— WILLIAM SHAKSPERE,
The Merchant of Venice, Act I., Sc. 3.

III.

Jacques: By my troth, I was seeking for a fool, when I found you.

Orlando: He is drown'd in the brook; look but in, and you shall see him.

Jacques: There I shall see mine own figure.

Orlando: Which I take to be either a fool or a cipher.

—WILLIAM SHAKSPERE,
As You Like It, Act III., Sc. 2.

58. The Elaboration of Dialogue. Dialogue is elaborated by the use of words, phrases, or clauses, to modify the verb which introduces the quotation or the subject of that verb. Through this elaboration we learn how the speakers looked when they made a certain speech; how they felt; what their manner was; where they were; in what tone they spoke, etc. These little touches enrich the dialogue and awaken our interest in the speakers by making them more real. When we telephone to a person we hear only his voice and words, but when we talk to him near at hand we use our eyes as well as our ears; note his dress and manner, the expression of his face, and his gestures. We also make mental note of his character as revealed in his appearance or speech, or from what we know of his past. The mind is thus kept very active, and dialogue is therefore a very complex activity in real life; it is much more than the mere words that are spoken in conversation.

If the dialogue we write in our themes is to have any resemblance to that of real life, we must transcribe all the latent elements that accompany the words spoken, because our pleasure or lack of pleasure in a conversation depends often as much upon these accompaniments as upon what is said. We shall study first the kinds of narrative and descriptive details which may be used in this elaboration, and secondly, the grammatical forms in which these details may be expressed. Thus we shall consider the subject of dialogue elaboration on the sides of both *thought* and *form;* that is, from both the logical and grammatical points of view.

59. Elaboration of Dialogue on the Side of Thought. Dialogue may be amplified by means of certain narrative and descriptive motives, which give us details in regard to the speakers, the place, and other matters connected with the dialogue.

1. By means of description.

a. Description of *personal appearance.*

"Bless us," cried the Mayor, "What's that?"
(With the Corporation as he sat,
Looking little though wondrous fat;
Nor brighter was his eye, nor moister
Than a too-long-opened oyster,
Save when at noon his paunch grew mutinous
For a plate of turtle green and glutinous)
"Only a scraping of shoes on the mat?
Anything like the sound of a rat
Makes my heart go pit-a-pat!"
— ROBERT BROWNING, *The Pied Piper of Hamelin.*

"Famous, eh?" I said, *looking after the pursy figure of the miller, in his floury canvas roundabout.*

b. Description of *mood.*

"No, no, sirs, I did not know that you were the Italians." *She was quite flustered and frightened, and said cordially enough how glad she was to have us both.*

c. Description of *character.*

"Ah, I remember," said the stranger, turning away, *like one whose appetite for contemplation was soon satisfied.*

d. Description of *place.*

"You have a pleasant little adytum there, I see," said the stranger, *looking through a latticed screen which divided the shop from a room of about equal size.* . . . . "I suppose your conclave of *eruditi* meets there?"

"There, and not less in my shop," said Nello, leading the way into *an inner room, in which were some benches, a table with one book in manuscript and one printed in capitals lying open upon it, a lute, a few oil sketches, and a model or two of hands and ancient masks.*

— George Eliot, *Romola.*

2. By means of narration.

a. By the use of *retrospective narrative.*

The retrospective narrative used in elaborating dialogue refers to events which took place before the remark was made which it is used to amplify.

"Well, won't you light it now?" asked mother again, *when all the unscrewed things had been put back into their places, and father had hoisted the lamp up to the ceiling again.*

"Did you know John Sherwood?" asked Barwood.
"Why, of course I did."
"What a small world it is, to be sure!" said Barwood, *the mention of Sherwood bringing back for a moment a remembrance of their last meeting and conversation, and the strange pursuit into which it had led him.*

b. By the use of *forward-moving narrative.*

This kind of narrative refers to events which follow in time the remark the narrative amplifies.

"But now I am through with him," said James, *and folding up his pocket-book, he said farewell and walked away.*

Suggestion.— Find the narrative and descriptive passages in the illustrations quoted above.

60. Elaboration of Dialogue on the Side of Form. Students of elementary composition often need to review English grammar. The following examples of elaboration by means of certain grammatical units — the phrase, clause, etc. — will afford

material for a slight review of English grammar and will show at the same time how the various grammatical units may be used in giving the accessories of a conversation; such as, details in regard to the persons who are talking or the place in which the dialogue is carried on.

1. *The prepositional phrase.*

a. The preposition *in:*

"Give it to me," he said, in a low tone.

b. The preposition *with:*

With a shrug of the shoulders, he said, "Give it to me."

c. The preposition *without:*

Without a tremor, he said, "Give it to me."

d. The preposition *upon:*

Upon hearing the news, he said, "Give it to me."

2. *The present participle:*

"Give it to me," he said, glancing down the street.

3. *The perfect participle:*

Filled with misgiving, he said, "Give it to me."

4. *The adverbial clause* — introduced by *as*, *while*, *when*, *though*, *since*, *etc.*:

As he trembled with fear, he said, "Give it to me."

While he trembled with fear, he said, "Give it to me."

Though he trembled with fear, he said, "Give it to me."

"Give it to me," he said, for he was hungry.

5. *The adverb:*

He said wistfully, "Give it to me."

6. *The relative clause:*

"Give it to me," said the professor, who was as modest as he was amiable.

7. *The nominative absolute:*

"Give it to me," he said, his face filled with joy.

8. *The adjective:*

"Give it to me," he said, full of zeal.

9. *Coördinate statement* — showing accompanying action:

He closed his eyes with a sigh and said, "Give it to me."

10. *Independent statement* — showing accompanying action or condition:

John was broken-hearted. "Give it to me," he said.

11. *Independent statement* — giving a comment:

"No," he answered, "I have never been used to anything but common victuals, and I can't eat that now." Experience had bred no fancies in him that could raise the phantasm of an appetite.

Exercises

I. Write original sentences in illustration of each of the examples given under the formal side of dialogue elaboration (§ 60). Write also sentences illustrating each example of dialogue elaboration on the side of thought (§ 59).

II. Write an original dialogue which shall contain all of the means of elaboration on the sides of both thought and form. Be sure that each of your phrases, clauses, etc., tells something significant about the speakers — something that has point in the context.

GENERAL DIRECTIONS FOR WRITING DIALOGUE

In the dialogue portions of Theme-model II. observe the following directions:

1. *Vary the expression for the introductory verb.*
2. *Vary the position of the introductory verb.*
3. *Vary the subject of the introductory verb.*
4. *Vary the position of the subject of the introductory verb.*
5. *Elaborate the dialogue, so as to give descriptions of place, personal appearance, mood, character.*
6. *Use different grammatical elements, the phrase, clause, etc., in the elaboration.*
7. *Never use dialect or slang in the dialogue you write.*

We are learning to write English that conforms to the laws of good use.

61. The Paragraphing of Theme-model II. A story written according to the second theme-model, sections 49 and 50, should be paragraphed as follows, the word *paragraph* meaning break in the text:

First paragraph — the situation. The situation should be written according to Situation-type I. (§ 25.)

Three or four paragraphs — transition in dialogue (see § 50, 2). The transition should give the occasion for the telling of the story.

A number of paragraphs varying with the length of the story — retrospective narrative in monologue or dialogue.

Three or four paragraphs — conclusion in dialogue (see § 50, 4). The conclusion should recall the mind of the reader to the situation and summarize or comment on the story.

62. Theme-model II. in Reproduction. Reproduce according to Theme-model II. Whittier's *Among the Hills* (see Appendix II., § 2), or Wordsworth's *We are Seven*, or, if you prefer, the following story. Each of these selections contains retrospective narrative in dialogue, a situation, a transition, and a conclusion.

THE MAN WHO PUT UP AT GADSBY'S

Situation: When my odd friend Riley and I were newspaper correspondents in Washington, in the winter of '67, we were coming down Pennsylvania Avenue one night, near midnight, in a driving storm of snow, when the flash of a street lamp fell upon a man who was eagerly tearing along in the opposite direction. This man instantly stopped, and exclaimed,

"This is lucky! You are Mr. Riley, ain't you?"

Riley was the most self-possessed and solemnly deliberate person in the republic. He stopped, looked his man over from head to foot, and finally said,—

"I am Mr. Riley. Did you happen to be looking for me?"

"That's just what I was doing," said the man, joyously, "and it's the biggest luck in the world that I've found you. My name is Lykins. I'm one of the teachers of the high school — San Francisco. As soon as I heard the San Francisco post-mastership was vacant, I made up my mind to get it,— and here I am. . . . . Now I want you, if you'll be so good, to go around with me to the Pacific delegation, for I want to rush this thing through and get along home."

"If the matter is so pressing, you will prefer that we visit the delegation to-night," said Riley, in a voice which had nothing mocking in it,— to an unaccustomed ear.

"O, to-night, by all means! I haven't got any time to fool around. I want their promise before

I go to bed,—I ain't the talking kind, I'm the *doing* kind." . . . .

Transition: The storm was raging, the thick snow blowing in gusts. Riley stood silent, apparently deep in a reverie, during a minute or more, then he looked up and said,—

"Have you ever heard about that man who put up at Gadsby's, once? . . . But I see you haven't."

He backed Mr. Lykins against an iron fence, buttonholed him, fastened him with his eye, like the ancient mariner, and proceeded to unfold his narrative as placidly and peacefully as if we were all stretched comfortably in a blossomy summer meadow instead of being persecuted by a wintry midnight tempest:

Retrospective Narrative: "I will tell you about that man. It was in Jackson's time. Gadsby's was the principal hotel, then. Well, this man arrived from Tennessee about nine o'clock, one morning, with a black coachman and a splendid four-horse carriage and an elegant dog, which he was evidently fond and proud of; he drove up before Gadsby's and the clerk and the landlord and everybody rushed out to take charge of him, but he said, 'Never mind,' and jumped out and told the coachman to wait,—said he hadn't time to take anything to eat, he only had a little claim against the government to collect, would run across the way, to the Treasury, and fetch the money, and then get right along back to Tennessee, for he was in considerable of a hurry.

"Well, about eleven o'clock that night he came back and ordered a bed and told them to put the horses up,—said he would collect the claim in the morning. This was in January, you understand,—January, 1834,—the 3d of January,—Wednesday.

"Well, on the 5th of February, he sold the fine carriage, and bought a cheap second-hand one,—said it would answer just as well to take the money home in, and he didn't care for style.

"On the 11th of August he sold a pair of the fine

horses,—said he'd often thought a pair was better than four, to go over the rough mountain roads with where a body had to be careful about his driving,—and there wasn't so much of his claim but he could lug the money home with a pair easy enough.

"On the 13th of December he sold another horse,—said two warn't necessary to drag that old light vehicle with,—in fact one could snatch it along faster than was absolutely necessary, now that it was good solid winter weather and the roads in splendid condition.

"On the seventeenth of February, 1835, he sold the old carriage and bought a cheap second-hand buggy,—said a buggy was just the trick to skim along mushy, slushy early-spring roads with, and he had always wanted to try a buggy on those mountain-roads, anyway.

"On the 1st of August he sold the buggy and bought the remains of an old sulky,—said he just wanted to see those green Tennesseans stare and gawk when they saw him come a-ripping along in a sulky,—didn't believe they'd ever heard of a sulky in their lives.

"Well, on the 29th of August he sold his colored coachman,—said he didn't need a coachman for a sulky,—wouldn't be room enough for two in it anyway,—and said it wasn't every day that Providence sent a man a fool who was willing to pay nine hundred dollars for such a third-rate negro as that,—been wanting to get rid of the creature for years, but didn't like to *throw* him away.

"Eighteen months later,—that is to say, on the 15th of February, 1837,—he sold the sulky and bought a saddle,—said horse-back riding was what the doctor had always recommended *him* to take, and dog'd if he wanted to risk *his* neck going over those mountain-roads on wheels in the dead of winter, not if he knew himself.

"On the 9th of April he sold the saddle,—said he wasn't going to risk *his* life with any perishable saddle-girth that ever was made, over a rainy, miry April road, while he could ride bareback and know

and feel he was safe,—always *had* despised to ride on a saddle, anyway.

"On the 24th of April he sold his horse,—said 'I'm just 57 to-day, hale and hearty,—it would be a *pretty* howdy-do for me to be wasting such a trip as that and such weather as this, on a horse, when there ain't anything in the world so splendid as a tramp on foot through the fresh spring woods and over the cheery mountains, to a man that *is* a man,—and I can make my dog carry my claim in a little bundle anyway, when it's collected. So to-morrow I'll be up bright and early, make my little old collection, and mosey off to Tennessee, on my own hind legs, with a rousing Good-bye to Gadsby's.'

"On the 22d of June he sold his dog,—said, 'Dern a dog, anyway, where you're just starting off on a rattling bully pleasure-tramp through the summer woods and hills,—perfect nuisance,—chases the squirrels, barks at everything, goes a-capering and splattering around in the fords,—man can't get any chance to reflect and enjoy nature,—and I'd a blamed sight ruther carry the claim myself, it's a mighty sight safer; a dog's mighty uncertain in a financial way,—always noticed it,—well, *good*-bye, boys,—last call,—I'm off for Tennessee with a good leg and a gay heart, early in the morning!'"

There was a pause and a silence,—except the noise of the wind and the pelting snow. Mr. Lykins said, impatiently,—

"Well?"

Riley said,—

"Well,—that was thirty years ago."

"Very well, very well,—what of it?"

"I'm great friends with that old patriarch. He comes every evening to tell me good-bye. I saw him an hour ago,—he's off for Tennessee early to-morrow morning,—as usual; said he calculated to get his claim through and be off before night-owls like me have turned out of bed. The tears were in his eyes, he was so glad he was going to see his old Tennessee and his friends once more."

Conclusion: Another silent pause. The stranger broke it,—

"Is that all?"

"That is all."

"Well, for the *time* of night, and the *kind* of night, it seems to me the story was full long enough. But what's it all *for?*"

"O, nothing in particular."

"Well, where's the point of it?"

"O, there isn't any particular point to it. Only, if you are not in *too* much of a hurry to rush off to San Francisco with that post-office appointment, Mr. Lykins, I'd advise you to '*put up at Gadsby's*' for a spell, and take it easy. Good-bye. *God* bless you!"

So saying, Riley blandly turned on his heel and left the astonished school teacher standing there, a musing and motionless snow image shining in the broad glow of the street lamp.

He never got that post-office.

—Samuel E. Clemens (Mark Twain), *A Tramp Abroad.*

63. Theme-model II. in the Description of Pictures. Before giving an oral and a written description of the picture facing page 132, according to the plan of Theme-model II., answer the following questions: What does the attitude of the priest indicate? How do the attitudes of the children differ from one another? Is the place an unusual one for a catechism lesson? Is the background of the picture poetical?

The description should contain:

1. A situation—according to Situation-type I. Group the children as "Character B."

2. A transition—in dialogue, between the priest and the children.

3. Retrospective narrative. Imagine that the

boy who is standing is reciting some familiar Bible story in such a way as to interest the children.

4. The conclusion—in a dialogue between the priest and the children who are sitting.

SUGGESTION.—Apply the general directions given in section 60.

64. Theme-model II. in Subjects from Life and History. Stories that are written according to Theme-model II. sometimes have in them a personal element which makes them interesting. The person who is telling the story may either reveal his own character in his conversation or give us a conception of the character of those to whom he is talking by the way in which he adapts his narrative to the interests and capacity of his listeners. A parent telling a child a story would choose details suited to the child's tastes and understanding; a child narrating something to his parent would reveal his own interests and capacity. Thus we may have a story from the speaker's or the listener's point of view. It is the personal element in this kind of theme that makes it possible for one to tell by means of it even a commonplace incident with spirit and vigor. The following narrative is tinged by the personality of both the speaker and the listener:

Situation: They had not gone far before they saw the Mock Turtle in the distance, sitting sad and lonely on a little ledge of rock; and, as they came nearer, Alice could hear him sighing as if his heart would break. She pitied him deeply.

"What is his sorrow?" she asked the Gryphon, and the Gryphon answered very nearly in the same words as before, ...

"It's all his fancy, that . . . . Come on!"

So they went up to the Mock Turtle, who looked

at them with large eyes full of tears, but said nothing.

Transition: "This young lady," said the Gryphon, "she wants to know your history, she does."

"I'll tell it her," said the Mock Turtle in a deep, hollow tone: "Sit down, both of you, and don't speak a word till I've finished." . . . .

Retrospective Narrative: "Once," said the Mock Turtle at last, with a deep sigh, "I was a real Turtle."

These words were followed by a very long silence, broken only by an occasional exclamation of "Hjckrrh!" from the Gryphon, and the constant heavy sobbing of the Mock Turtle. . . . .

"When we were little," the Mock Turtle went on at last, more calmly, though sobbing a little now and then, "we went to school in the sea. . . . . Yes, we went to school in the sea, though you mayn't believe it."——

"I never said I didn't!" interrupted Alice.

"We had the best of educations—in fact, we went to school every day."

"*I've* been to day-school, too," said Alice; "you needn't be so proud as all that."

"With extras?" asked the Mock Turtle a little anxiously.

"Yes," said Alice, "we learned French and music."

"And washing?" said the Mock Turtle.

"Certainly not!" said Alice, indignantly.

"Ah! Then yours wasn't a really good school," said the Mock Turtle in a tone of great relief. "Now at *ours* they had at the end of the bill, French, music, *and washing*—extra."

—Charles L. Dodgson (pseud. Lewis Carroll),
Alice in Wonderland.

Exercise

Write a theme according to Theme-model II. on one of the following subjects:

1. A story of some incident in the Civil War. Let the incident be told to a child by a soldier.

2. The life story of some one you have known personally; of one of your ancestors whom you know by tradition; of an eccentric character in the town in which you live, or of some historical character.

Make the narrator reveal his own personality by the details he puts into the story.

3. A boy's account, in conversation with his mother, of a quarrel with some friend, or of trouble at school, or of some other boyish escapade for which he has been called to account. Let the boy reveal his own character by little touches in his story.

4. A mother telling a caller of the experiences of her son, who has been having marked success in his professional or business career, in a distant city. Let the mother reveal her pride in her son. Make this sketch humorous if possible.

5. A girl's account, in conversation with her teacher, of the events of her summer's vacation.

6. A pioneer telling his son the story of his hardships in winning his way.

7. A business man describing to a friend the various steps by which he has risen to wealth, and telling what he considers the chief factor in his success.

8. A young man applying to a lawyer for a position in his office, and giving an account of the positions he has previously held; the kinds of employers he has had; the reasons why he gave up positions he previously held.

9. A child who has been injured telling the physician who is attending him the story of the accident.

10. A woman giving a history of her experiences with servants.

11. Is Theme-model II. too formal to be used in telling, in a letter to a friend, some incident in your recent experience? Try it.

65. Theme-model II. Repeated. In Theme-model I. we learned how to find the three most important situations in a story; in Theme-model II. how to use retrospective narrative to explain the events which precede a situation and lead up to it. If we repeat Theme-model II. three times (see outline below), placing the first situation in the preparation, the second at the climax, and the third in the sequel, we shall have a plan for telling a longer story than any we have yet attempted. The plan is as follows:

Chapter I. (According to Theme-model II.)

Situation — in the preparation — Situation-type I. or Situation-type II.

Retrospective narrative in monologue — giving the events in the story which precede in time the first situation.

Chapter II. (According to Theme-model II.)

Situation — at the climax — Situation-type I. or Situation-type II.

Retrospective narrative in monologue or dialogue — giving the events in the story between the time of the first situation and that of the second.

Chapter III. (According to Theme-model II.)

Situation — in the sequel — Situation-type I. or Situation-type II.

Retrospective narrative in monologue or dialogue — giving the events in the story between the time of the second and that of the third situation.

Use in each chapter a transition and a conclusion, each containing dialogue. (See § 50.)

It is well not to use Situation-type II. in all of the chapters, because too much dialogue may become tedious.

From a painting by Alphonse Cordonnier

JOAN OF ARC—BURNING AT THE STAKE

(See pages 69 and 142)

66. The Selection Used as a Model. Matthew Arnold's *Tristram and Iseult* repeats the situation and retrospective narrative, and has suggested the theme-model outlined above. The poem is too long to be quoted here, and too difficult for elementary classes to read. The following story is simple and has the same arrangement; namely, Theme-model II. repeated. It will be noticed that the three chapters of this selection have all the same plan; namely, a situation, a transition, retrospective narrative, and a conclusion.

CHANGEABLE CHARLIE

Chapter I.

Situation: It was one day when on a summer tramp that, entering a decentish town and looking about at the shop windows, I began to bethink me of the necessity that had fallen upon me, by the tear and wear of the journey, of being at the expense of a new hat: so I entered a magazine of miscellaneous commodities, when who should astonish me in the person of the shopkeeper but my old pupil, Charlie Cheap!

Transition: "Merciful me, Charlie," said I; "who would have expected to find you at this trade! I thought you had gone to the college to serve your time for a minister of the gospel."

Retrospective Narrative: "Indeed," said Charlie, "that was once the intent; but in truth, my head got rather confused with the lair and the logic. I had not the least conjugality to the Greek conjugations, and when I came to the Hebrew, that is read every word backwards, faith, I could neither read it backwards nor forwards, and fairly stuck, and grew a sticked minister. But I had long begun to see that the minister trade was a poor business, and that a man might wait for mustard till the meat was all eaten, and so I just took up a chop like my father before me; and faith, Dominie, I'm making a fortune."

Conclusion: "Well," said I, "I am really happy to hear it; and I hope, besides that, that you like your employment."

"I am quite delighted with the chop-keeping, Mr. Balgownie; a very different life from chapping verbs in a cauld college. Besides, I am a respected man in the town; nothing but Mr. Cheap here and Mrs. Cheap there, and ladies coming in at all hours of the day, and bowing and becking to me, and throwing the money to me across the counter: I would not wonder if they should make me a baillie yet."

"Well, I am really delighted, too," said I, "and, from my knowledge of baillies, I would not wonder in the least: so good-bye, Mr. Cheap. I think this hat looks very well on me."

"Makes you ten years younger, sir. Good-bye! wish you your health to wear it."

Chapter II.

Situation: It might be a twelvemonth after that I was plodding along a country road some ten miles from the fore-mentioned town, when, looking over the hedge by my side, I saw a team of horses pulling a plough towards me, and my cogitations were disturbed by the yo-ing and yaw-ing of the man who followed it. Something struck me that I knew the voice, and when the last of the men came up I discovered under the plush waistcoat and farmer's bonnet, my old friend, Charlie Cheap.

Transition: "Soul and conscience!" cried he, thrusting his clayey hand through the hedge and grasping mine, "if this is not my old master the Dominie!" and truly he gave me the farmer's gripe, as if my hand had been made of cast metal.

"What are you doing here, Charlie?" said I; "why are you not minding your shop instead of marching there in the furrows at the plough-tail?"

"Chop!" said he; "what chop? Na, na, Dominie: I've gotten a better trade by the hand."

"It cannot be possible, Charlie, that ye've turned farmer?" . . . .

Retrospective Narrative: "Do ye think I was going to be tied up to haberdrabbery all my days? No, no, I knew I had a genius for farming; the chop-keeping grew flat and unprofitable, a chiel from England set up next door to me, so a country customer took a fancy for a town life. I sold him my stock in trade, and he sold me the stock on his farm. He stepped in behind the counter, and I got behind the plough: so here I am, happier than ever; besides, harkie! I am making money fast."

"Are you, really? But how do you know that?"

"Can I not count my ten fingers? Have I not figured it on black and white over and over again? There's great profits with management such as mine, that I can assure you, sir."

"But how could you possibly learn farming? That, I believe, is not taught at college."

"Pooh, my friend, I can learn anything. Besides, my wife's mother was a farmer's daughter, and Lizzie herself understands farming already as if she was reared to it. She makes all the butter, and the children drink all the milk, and we live so happy; birds singing in the morning, cows lowing at night, drinking treacle ale all day, and nothing to do but watch the corn growing. In short, farming is the natural state of man. Adam and Eve were a farmer and his wife, just like me and Lizzie Cheap!"

Conclusion: "But you'll change again shortly, I am afraid, Mr. Cheap."

"That's impossible, for I've got a nineteen-years' lease. I'll grow gray as a farmer. Well, good-bye, Dominie. Be sure you give us a call the next time ye pass, and get a drink of our treacle ale."

"Well, really, this is the most extraordinary thing," said I to myself, as I walked up the lane from the farmhouse. "I shall be curious to ascertain if he's going to stick to the farming till he's ruined."

Chapter III.

Situation: I thought no more of Changeable Charlie for above a year, when, coming towards the same

neighborhood, I resolved to go a short distance out of my way to pay him a visit. My road lay across a clear country stream, which winded along a pleasant green valley beneath me; and as I drew near the rustic bridge my ear caught the lively sound of a water-fall which murmured from a picturesque spot among opening woods, a little way above the bridge. A little mill-race, with its narrow channel of deep, level water, next attracted my notice; and, presently after, the regular splash of a water-wheel and the boom of a corn-mill became objects of my meditative observation. The mill looked so quaint and rustic by the stream, the banks were so green and the water so clear, that I was tempted to wander towards it, down from the bridge, just to make the whole a subject of closer observation.

A barefooted girl came forth from the house and stared in my face, as a Scottish lassie may be supposed to do at a reasonable man. "Can you tell me," said I, willing to make up an excuse for my intrusion, "if this road will lead me to the farm of Longrigs, which is occupied by one Mr. Cheap?" The lassie looked in my face with a thieve-less smile, and, without answering a word, took a barelegged race into the mill. Presently a great lumbering miller came out, like a walking bag of flour from beside the hopper, and I immediately saw he was going to address me. . . . .

Transition: "You were asking, I think," he said, "after Charlie Cheap, of the Longrigs?"

"Yes," said I, "but his farm must be some miles from this. Perhaps, as you are the miller of the neighborhood, you can direct me the nearest road to it."

The burly scoundrel first lifted up his eye-winkers, which were clotted with flour, shook out about a pound of it from his bushy whiskers, and then burst into a laugh in my very face, as loud as the neighing of a miller's horse.

"Ho, ho, hough!" grinned he, coughing upon me a shower of flour. "Is it possible, Dominie, that ye

dinna ken me?" and, opening his mouth at least as wide as his own hopper, I began to recognize the exaggerated features of Changeable Charlie.

"Well, really," said I, gazing at his grin, and the hills of flour that arose from his cheeks,—"really this beats everything! And so, Charlie, ye're now turned into a miller?"

"As sure's a gun!" said he. "Lord bless your soul, Dominie! Do you think I could bear to turn up dirt all my life? No!" . . . .

"But dear me, Mr. Cheap," said I, "what was it that put you out of the farm, where I thought you were so happy and making a fortune?"

Retrospective Narrative: "I was as happy as a man could be, and making money too, and nothing put me out of the farm, although I was quite glad of the change, but just a penny of fair debt—the which, you know, is a good man's case—and a little civil argument about the rent. But everything turned out for the best, for Willie Hopper, the former miller, just ran awa the same week: I got a dead bargain of the mill, and so I came to reign in his stead. Am I not a fortunate man?"

Conclusion: "Never was a man so lucky," said I; "but do you really mean to be a waiter on the mill-hopper all your days?"

"As long as wood turns round and water runs.—But, Lizzie," he added to his wife, "what are you standing glowering there for, and me like to choke? Gang and fetch us a jug of your best treacle ale."

"It surely cannot be," said I to myself when I left the mill, "that Changeable Charlie will ever adopt a new profession now, but live and die a miller." I was, however, entirely mistaken in my calculation, as I found before I was two years older; though I have not time at this present sitting to tell the whole of Charlie's story.

—Andrew Pickens.

Suggestion.—Prove that the plan of this selection is that of Theme-model II. repeated.

We shall use this new model in the following exercises in reproducing Ruskin's *The King of the Golden River*.

Exercises

I. Read Ruskin's *The King of the Golden River*, and answer the following questions on the story: How many characters are there? What are their names? Is there any transformation of inanimate objects into persons or *vice versa?* Find in this story a prophecy and its fulfillment. Describe briefly each of the characters in the selection.

II. Reproduce *The King of the Golden River* according to the following plan, that of Theme-model II. repeated:

Chapter I. (Use Theme-model II.)

Situation — Gluck and the South-West Wind sitting near the fireplace. Find material in Chapter I. of the selection.

Retrospective narrative — Let Gluck tell the South-West Wind the story of his brothers' treatment of him and their neighbors. Find material in Chapter I. of the selection.

Chapter II. (Use Theme-model II.)

Situation — Gluck and the dwarf immediately after the dwarf has been "poured out." Find material in Chapter II. of the selection.

Retrospective narrative — Let Gluck tell, in answer to the dwarf's questions, the story (1) of the inhospitable treatment accorded to the South-West Wind by the two wicked brothers; (2) the destruction of the valley; (3) the life of the brothers as goldsmiths, and (4) the story of the melting of the mug. Represent the dwarf also as giving his own history in answer to Gluck's questions. Find material in Chapters I. and II. of the selection.

Chapter III. (Use Theme-model II.)

Situation — Gluck in possession of Treasure Valley, conversing with a neighbor. Find material in Chapter V. of the selection.

Retrospective narrative — Let Gluck tell about the dwarf's prophecy; his brothers' attempts to fulfill the prophecy; his own success. Find material in Chapters II.–V. of the selection.

Use in each chapter the transition and the conclusion called for by Theme-model II.

[NOTE TO TEACHER.— If the subject of Narration has become tiresome to the student it might be well to introduce the study of Description (Chapter VII.) at this point and then return to Chapter VI.]

CHAPTER VI.

RETROSPECTIVE NARRATIVE — (*Concluded*)

67. Outline of this Chapter. Theme-models III. and IV. of this chapter deal with the two remaining forms of Retrospective Narrative (§ 46). Theme-model V. combines all the three forms of Retrospective Narrative: *by the author, in dialogue, and in vision.* This last theme-model also contains the essential features of Theme-model I. and is thus a review of all that we have studied up to this point. It gives in addition an opportunity to write more complicated narratives than those based on the previous theme-models.

68. Theme-model III.—Retrospective Narrative by the Author. In Theme-model II., which we have just been studying, the situation is given by the author, and the other three parts, the transition, the retrospective narrative, and the conclusion, by the characters. Sometimes, however, the author prefers to give all of the four parts himself. Then we have a theme-model containing *author's retrospective narrative.* In Theme-model III., which we are about to study, we shall find this new kind of retrospective narrative. It is, of course, less vivid than that in which dialogue is used, and lacks the personal element, but is useful in passing rapidly over a long series of events which an author wishes to bring to our attention, but not to emphasize very much.

Read the following selection adapted from *The Great Stone Face*, one of the tales in Hawthorne's *The Snow Image, and Other Twice-Told Tales*, and observe how the retrospective narrative here differs from that in Theme-model II.

The model which follows combines a situation, a transition by the device of question, retrospective narrative (told by the author and not directly by a character), and a conclusion.

Situation: "One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. . . . . The child's name was Ernest.

Transition: "And what was the story of the Great Stone Face which the mother was telling?

Retrospective Narrative: "It was a story so very old, that even the Indians, who formerly inhabited this valley, had heard it from their forefathers, to whom, as they affirmed, it had been murmured by the mountain streams, and whispered by the wind among the tree-tops. The purport was, that, at some future day, a child should be born hereabouts, who was destined to become the greatest and noblest personage of his time, and whose countenance, in manhood, should have an exact resemblance to the Great Stone Face. Not a few old-fashioned people, and young ones likewise, in the ardor of their hopes, still cherished an enduring faith in this old prophecy. But others, who had seen more of the world, had watched and waited till they were weary, and had beheld no man with such a face, ... considered it to be nothing but an idle tale. At all events, the great man of prophecy had not yet appeared.

Conclusion: "Ernest was one of those who hoped that this prophecy would be fulfilled, and his mother, an affectionate and thoughtful woman, felt that it was wisest not to discourage the generous hopes of her little son."

69. Theme-model III. in Outline. All themes written according to Theme-model III. should be arranged as follows:

First paragraph—the situation, which should follow Situation-type I.

Second paragraph—the transition. The transition is made by the "device of question," *i. e.*, by asking a question to be answered by the retrospective narrative.

Third paragraph—retrospective narrative. The first sentence of the retrospective narrative characterizes the story as follows: "It was a story so *old*." The characterizing sentence is important and should not be neglected. Only such events as will prove this statement should be selected and given in the retrospective narrative. In this way unity is secured in narration, as has been already explained in section 51.

Fourth paragraph—the conclusion. The conclusion is author's narrative, and recalls the reader's mind to the situation by the mention of some of the situation elements. The two characters A and B are mentioned in the conclusion of the selection from *The Great Stone Face*, which is here used as a model, but time, place, or occasion may also be indicated.

Suggestions.—Compare with this outline that of Theme-model II. (§ 50), so that you may see the resemblances of these two models to each other. How does the transition here differ from that of Theme-model II.?

Before writing or giving orally a theme on this model, study the following matters of detail which apply to narrative in general; namely, the introducing of unnecessary detail and the following of the sequence of time in telling a story.

70. Introducing Irrelevant Particulars. In writing narrative of any kind the giving of information which does not tend to the main purpose in the telling of the story should be avoided. The following extract illustrates this fault:

> One time, when we'z at Aunty's house —
> 'Way in the country ! — where
> They's ist but woods — an' pigs, an' cows —
> An' all's outdoors an' air ! —
> An' orchurd-swing ; an' churry-trees —
> An' *churries* in 'em !— Yes, an' these-
> Here redhead birds steal all they please,
> An' tetch 'em ef you dare ! —
> W'y, wunst, one time, when we wuz there,
> *We et out on the porch !*
>
> — James Whitcomb Riley, *At Aunty's House.*

71. Following the Order of Time in Narration. In retrospective narrative that which happened first should be told first. That which happened next should be told next, and so on.

Exercises

I. Arrange the following from the speech of Jacques, in Shakspere's *As You Like It*, in the order of time, beginning with the general statement:

> "All the world's a stage,
> And all the men and women merely players :
> They have their exits and their entrances;
> And one man in his time plays many parts,
> His acts being seven ages."

1. And then the lover, sighing like furnace, with a woeful ballad made to his mistress' eyebrow.

2. And then the whining schoolboy, with his satchel and shining morning face, creeping like snail unwillingly to school.

3. And then the justice, in fair round belly with good capon lined, with eyes severe and beard of formal cut, full of wise saws and modern instances; and so he plays his part.

4. Then a soldier, full of strange oaths and bearded like the pard, jealous in honor, sudden and quick in quarrel, seeking the bubble reputation even in the cannon's mouth.

5 The —— age shifts into the lean and slipper'd pantaloon, with spectacles on nose and pouch on side, his youthful hose, well saved, a world too wide for his shrunk shank; and his big manly voice, turning again toward childish treble, pipes and whistles in his sound.

6. —— scene of all, that ends this strange eventful history, is second childishness and mere oblivion, sans teeth, sans eyes, sans taste, sans every thing.

7 At first the infant, mewling and puking in the nurse's arms.

II.. Observe how clearly the time order is indicated in the selection in section 62. Write a series of events observing the time order.

72. Oral Narration. The following directions have already been given in regard to written composition, but need to be observed with special care in oral work:

1. *Do not use "and" too frequently; that is, subordinate some of your statements instead of coördinating them.*

2. *Avoid unnecessary changes from the active to the passive voice.*

3. *Begin some sentences with phrases or clauses.*

4. *Use the prepositional phrase instead of the participial phrase or the clause whenever it is possible to do so.*

5. *Avoid the "repetition fault."* (See § 42.)

6. *Follow the order of time in narration.* (See § 71.)

7. *Do not introduce irrelevant detail in either description or narration.* (See § 70.)

8. *Use the same theme, paragraph, and sentence models for oral as for written composition.*

9. *Give orally your theme or paragraph before writing it.*

10. *Use the past tense in narration for the reason given in section 37.*

73. Theme-model III. in Reproduction. Austin Dobson's *My Landlady* or the following selection may be reproduced according to Theme-model III.

THE BISHOP'S ISLAND

Situation: "They talk a dale about bishops in our own times, plaze your honor, in regard o' reform, an' things that way; but I heard a story of a bishop that was then long ago, an' I declare if he didn't flog all the bishops in Europe: it's a dhroll thing. Do you see that island out oppozite us in the wather?"

The speaker pointed with his stick to an island standing about fifty yards from one of those stupendous cliffs which look out upon the Atlantic from the western coast of Ireland. It was a singular piece of land, rising from the waters almost to the height of the precipice on whose brink we stood,—that is to say, about three hundred feet. From its contiguity to the cliff, and the similarity of its structure, it might be conjectured that it had at one time formed part of the shore, and was separated from it by the raging of that immense ocean whose overgrown billows meet here their first impediment. The summit of this singular islet was a small tabular plot of ground, on which a few sheep were grazing, though by what means any animal without wings could reach that height seemed enigmatical. Between this lonely rock and the mainland a multitude of sea-fowl mingled their discordant screams with

the roar of the troubled waters that heaved and foamed against the base of the cliff.

Transition: "Do you see that island out frontin' us?" repeated my companion.

"I do."

"Well, an' do you see now a darony stone, with the sea-gull sittin' above upon it, in among the sheep?"

With some difficulty I was able to perceive the stone.

"That stone was onst a statute of a bishop that owned the island, although there's little marks of a stone statute about it now. That's the bishop I'm tellin' you I heard talks of in regard of his doin's, an' I'll tell you the story if you like it."

Perceiving me attentive and curious, he sat at his ease upon the mossy border of the precipice, and commenced his narrative:

Retrospective Narrative: There was a bishop long ago, an' he had a great house upon that island. 'Tis the way he used to go to and fro betune it and the land was be manes of a dhrawbridge, that he could pull ashore afther him either on one side or the other, as he plazed.

"Well, what do you think of this lad of a bishop? He used to keep open house on the island, invitin' all the quality about the country to his house, an' thratin' 'em like a prince; only I'll tell you of a thrick he had, for all the good opinion the people had of him about the place, that wasn't over-seemly for a bishop.

"He'd invite a parcel o' jettlemen an' ladies of a time that he'd know they had plenties o' money, an' he'd give 'em the best of enthertainment for a couple o' days. Well an' good. Afther that, maybe, he'd get up of a mornin' before sunrise, an' he'd ashore with himself, an' he'd dhraw the dhrawbridge after him, an' he'd lave all the company there upon the island without a bit of vittals, maybe for as good or betther than a week or a fortnight, an' they havin' no manes o' comin' ashore. Maintime, himself would

go about the counthry divartin'. Well, when he'd think the company had time to be starved, back he'd go to the cliff, an' lay out the dhrawbridge again, an' step across to the island to see what was the matther there; an', findin' 'em all dead with the hunger, he'd take all their cash an' goods, an' fling the bodies out over the cliff into the say, an' nobody but himself knowin' anythin' about it.

"Well, aisy until I tell you how this janius of a bishop was pinned in the latther end. 'Tis unknown how long he was goin' on with these capers, until of a time one o' them ould chieftains an' his wife, a great haro of a lady, that lived near the village o' New Auburn over, begun talkin' about the business of a day, an' they afther break'ast.

"'Erra, isn't it dhroll,' says the lady, 'that any company that goes to the bishop at all, somehow or another we never any more hear of 'em afther?'

"''Tis, eroo,' says the ould chieftain.

"'I declare to my heart,' says she, 'I'd like to make it out.'

"Hardly the word was out of her mouth, when who should walk in the doore to 'em only the lad himself, an' he comin' to ax 'em to his great house!

"'I'd be happy to accept your lordship's offer,' says the ould chieftain, 'only I've a mort o' money in the house, an' I'd be in dhread to lave it afther me.'

"'Eh, can't you get a big chesht an' bring it with you, man?' says the rogue of a bishop (knowin' well what he was about).

"'Do eroo,' says the wife; 'be said by his lordship,' says she; 'an sure 'twill be safer there than here itself,' says she.

"Well, it was so settled, sir, an' the lady, unknownst to her husband, ordhered a couple more baskets, an' filled one with arms an' the other with provisions, roast an' boiled, eatables an' drinkables, an' away with 'em to the island. When the bishop seen the three cheshts, you'd think his heart would jump into his mouth, although he never pretended anything, only smiled an' welcomed 'em to the place. In they went, an' found a great company

inside before them, ladies and jettlemen, an' they as pleasant as could be, sportin' and talkin.' Well, afther two days' faistin', the ould chieftain got up of a mornin,' an' walkin' out to the hall doore, what should he see only the dhrawbridge dhrawn ashore upon the cliff, and not a sight o' the bishop to be seen high or low, nor one belongin' to the house, an' not a sign o' break'ast? Well, the company were bothered, an' the ould chieftain began scoldin' his wife for biddin' him to be said by the bishop. She said nothin', only let 'em talk away, an' they all wondherin' what made her look so calm. Afther lettin' 'em fast for a couple o' days, she carried the ould chieftain with her into the room where they laid the cheshts, an' then she opened 'em an' showed him the arms and provisions, an' every ha'porth.

"Well, they all gev it up to her that they owed her their lives, an' they *kitchened* with what was in the chesht, until they seen the ould poet of a bishop settlin' his dhrawbridge, cock-sure they were all dead. In he came quite aisy, just like a cat that would be stalin' into an ould garret an' spyin' about for the mice. Well, if he did, my lady had 'em all ranged with their swords an' bagnits in the hall, an' when he put his nose inside the doore they fell upon himself an' his men, an' threated 'em just in the same way he meant to threat themselves, by castin' 'em out over the cliff into the main ocean.

Conclusion: "I think, sir," concluded my informant, with a sagacious nod, "that was a rale poet of a bishop."

— Gerald Griffin.

Exercise

Write and give orally according to Theme-model III., a reproduction of *An Indian Summer Reverie*, by James Russell Lowell (Appendix II., § 3).

74. Theme-model III. in the Description of Pictures. Describe the picture facing page 152 according to Theme-model III. Let the retrospec-

tive narrative deal with what you imagine may have been the life story of the two peasants. What details give place? How do you know what the occasion is? What details in the appearance of the characters show their social rank? Are these people villagers? Is the position of the figures in the picture an unusual one?

75. Theme-model III. in Subjects from Life. Here again it is hoped that the subjects suggested in the following exercise may lead the student to find others of his own.

Exercise

Write a theme on one of the following subjects:

1. The story of an old house.

Give an account of the different families that have occupied some house in your town; or of the changes that have been made in the house by different owners who have altered it to suit their individual tastes.

2. The story of a piece of silverware that has been handed down in your family, or of any other heirloom or curio,—a ring, a sword, a chair.

The retrospective narrative in this theme might afford a glance at the different uses to which the object you select has been put at various times.

3. A rare book which has passed through many hands.

Read in this connection Longfellow's *To an Old Danish Song-Book.*

4. The story of a path or street. The following quotation may suggest something to you:

"Life, death, wedlock, the lingering of lovers, the waywardness of childish feet, the tread of weary toil,

the slow, swaying walk of the mother, with her babe in her arms, the measured steps of the bearer of the dead, the light march of youth and strength and health,— all, all have helped to beat out the strange, wandering line of the old path."

—H. C. Bunner, *Jersey Street and Jersey Lane.*

5. A gift you have had from some friend may serve to recall the life of that friend, or the story of your associations with him.

6. The history of the growth of some business house in the town in which you live.

The sight of the building in which the business is conducted, or an advertisement of the firm in a magazine which one of the characters mentioned in the situation may be represented as reading, may be made the occasion of the telling of the story.

7. Some trinket in a person's possession which he has worn on important occasions in his life may lead him to give the story of his life as connected with the trinket.

8. The history of the growth of the town in which you live.

Imagine for the situation, two travelers, one of whom is familiar with the history of the place, entering the town by railway.

9. The story of a horse or dog owned by you or some of your relatives or friends. This must be a true story.

Suggestion.— For the situations you use in these themes you must invent the four w's.

76. Theme-model III. Repeated. If we repeat Theme-model III. three times, as we did Theme-model II., we shall have another plan for dealing with a long story.

Chapter I. (According to Theme-model III.)

Situation — in the preparation.

Author's retrospective narrative — giving the events of the story before the time of the first situation.

Chapter II. (According to Theme-model III.)

Situation — at the climax.

Author's retrospective narrative — giving the events of the story between the time of the second and that of the first situation.

Chapter III. (According to Theme-model III.)

Situation — in the sequel.

Author's retrospective narrative — giving the events between the time of the third and that of the second situation.

Use in each chapter a transition and a conclusion as called for by Theme-model III. The situation should be written according to Type I., with B omitted when necessary.

Exercises

I. Read Macaulay's *Horatius at the Bridge* rapidly for a general acquaintance with the story. The following questions may be of use in gaining this general acquaintance which we seek:

What is the name and identity of the leading character? Can you draw a map of Italy and locate the places mentioned? What was the reason for Lars Porsena's march on Rome? What notion of the Roman character is given by this poem? of the Etruscan? Can you mention any other piece of literature in which the narrative interest lies in the details of a combat?

II. Reproduce *Horatius at the Bridge* according to the following plan:

Chapter I. (According to Theme-model III.)

Situation — the decision that the bridge must come down. Find material in stanza 19.

Author's retrospective narrative — the declaration of war, the mustering of both armies and the approach of Porsena. Find material in stanzas 1–18.

Chapter II. (According to Theme-model III.)

Situation — Horatius and his companions standing on the bridge. Find material in stanzas 35–37.

Author's retrospective narrative — Find material in stanzas 20–34.

Chapter III. (According to Theme-model III.)

Situation — Horatius on the Roman shores. Find material in stanza 64.

Author's retrospective narrative — Find material in stanzas 38–63.

Do not neglect the transitions and the conclusions.

77. Theme-model IV.—RETROSPECTIVE NARRATIVE IN VISION. We have already seen how certain fixed methods of narration can be derived from colloquial story-telling (see §§ 1 and 48). We shall now study a form derived from the way we sometimes review the past silently, without telling anyone what is passing in our minds, as in dreaming, reverie, and reminiscence. Suppose a man is returning to his native town after an absence of many years. As he comes in sight of the familiar river, or the well-remembered street, will he not naturally think over the story of his early life spent there?

It is this thinking over the story of events which happened previous to the time of the situation, this seeing of the past with the mind's eye, which we call *retrospective narrative in vision.*

It is said that when a person is drowning, the events of his past life flash through his mind with startling rapidity. The pensive state of mind induced by sitting in front of a fireplace in which a fire is burning brightly also leads us to review the past.

"I think the open fireplace," says Charles Dudley Warner, "does not kindle the imagination so much as it awakens the memory. One sees the past in its crumbling embers and ashy grayness, rather than the future. The fireplace is a window into the most charming world I have ever had a glimpse of."

In this reminiscent state of mind a series of pictures comes before us. Retrospective narrative in vision tells us what the person who is thinking sees, hears, and feels in reminiscence.

The poem in section 78 will show the form which such a series of thoughts naturally takes. It makes us fancy that we can look into the mind of the person who is thinking of the past and becomes conscious of his thoughts.

78. Model for Retrospective Narrative in Vision. Read the following poem, which contains retrospective narrative in vision, and observe how the outline of Theme-model IV. in section 79 is derived from it. This poem contains a situation, a transition, retrospective narrative, and a conclusion. Theme-model IV., like the preceding theme-model, does not make use of dialogue.

KING OLAF'S RETURN

Situation

And King Olaf heard the cry,
Saw the red light in the sky,
Laid his hand upon his sword,
As he leaned upon the railing,
And his ships went sailing, sailing
Northward into Drontheim fiord.

Transition

There he stood *as one who dreamed;*
And the red light glanced and gleamed
On the armor that he wore;
And he shouted, as the rifted
Streamers o'er him shook and shifted,
"I accept thy challenge, Thor!"

. . . .

Retrospective Narrative

To his thoughts the sacred name
Of his mother Astrid came,
And the tale she oft had told
Of her flight by secret passes
Through the mountains and morasses,
To the home of Hakon old.

Then strange memories crowded back
Of Queen Gunhild's wrath and wrack,
And a hurried flight by sea;
Of grim Vikings, and the rapture
Of the sea-fight, and the capture,
And the life of slavery.

How a stranger watched his face
In the Esthonian market-place,
Scanned his features one by one,
Saying, "We should know each other;
I am Sigurd, Astrid's brother,
Thou art Olaf, Astrid's son!"

Then as Queen Allogia's page,
Old in honors, young in age,
Chief of all her men-at-arms;
Till vague whispers, and mysterious,
Reached King Valdemar, the imperious,
Filling him with strange alarms.

Then his cruisings o'er the seas,
Westward to the Hebrides,
And to Scilly's rocky shore;
And the hermit's cavern dismal
Christ's great name and rites baptismal
In the ocean's rush and roar.

Conclusion All these thoughts of love and strife
Glimmered through his lurid life,
As the stars' intenser light
Through the red flames o'er him trailing,
As his ships went sailing, sailing
Northward in the summer night.

. . . . . .

— HENRY W. LONGFELLOW, *The Saga of King Olaf.*

SUGGESTION.— Read also Longfellow's *Vittoria Colonna*, *The Slave's Dream*, and *To the Avon*, James Whitcomb Riley's *An Old Sweetheart*, and Wordsworth's *The Reverie of Poor Susan*, all of which contain retrospective narrative in vision.

79. Theme-model IV. in Outline. An analysis of *King Olaf's Return* gives us the following plan for Theme-model IV.:

First paragraph — the situation, which is written according to Situation-type I., with character B and all that pertains to that character omitted.

Second paragraph — the transition, which indicates that the retrospective narrative is to be in vision. In *King Olaf's Return*, the expression, "as one who dreamed," suggests the type of narrative which follows.

Third paragraph — retrospective narrative in vision. This narrative should begin with the characterizing sentence as in Theme-models II. and III., in order that the story may have unity.

The writer should carry out the thought of the characterizing sentence by choosing the incidents which enforce the quality that distinguishes the life or event that is being described. The recollection must be by one of the characters, or by the character if there is but one in the situation.

Fourth paragraph — the conclusion, in which a return to the situation is made by mentioning again some of the situation elements.

> "As his ships went sailing, sailing
> Northward in the summer night."

We have here place and time indicated again. The conclusion is also a kind of summary which repeats the thought of the characterizing sentence, "All these thoughts of *love* and *strife*."

SUGGESTION.—Compare the outline given above with that of Theme-model II. (§ 50).

80. The Verb of Vision. As a matter of training, the writing of narrative in vision is of value chiefly because it affords a good exercise in synonyms for the verb of remembrance or vision. You will recall the list of synonyms for the verb which is used to introduce a direct quotation (§ 55). In *King Olaf's Return* (§ 78) we find the following expressions for the verb of recollection:

> "*To his thoughts* the sacred name
> Of his mother Astrid *came*."

> "Then *strange memories crowded back*
> Of Queen Gunhild's wrath and wrack."

> "*All these thoughts* of love and strife
> *Glimmered through his lurid life*."

The following list may aid the student in varying the expression which introduces vision:

remembered	heard once more
recalled	felt again
thought of	pictured to himself
saw in memory	dreamed of

Various verbs of action, together with the adverbs *again* or *once more*, may be used in this kind of narrative to indicate the act of reminiscence. The following are examples:

"Again the bugle sang."

"Once more the pine trees were sounding in his ears."

CAUTION.—*Do not repeat the verb of vision so frequently that it becomes monotonous. Use it only to remind the reader that the narrative is in vision.*

81. Analysis of Examples of Retrospective Narrative. Through the study of Theme-models II., III., and IV. we have become acquainted with the three principal kinds of retrospective narrative. Let us now see whether we can distinguish these forms when we meet them in other pieces of literature.

Exercises

I. Bring to class examples of retrospective narrative which you have found in your general reading and determine whether the method is that of vision, author's narrative, or dialogue.

II. Compare the transitions to retrospective narrative in these last three theme-models. Study and be able to point out the transitions in the examples you bring to class.

82. Reproduction According to Theme-model IV. The following poem has the plan of Theme-model IV. and may be reproduced according to that model. It will be observed that the poem contains the four divisions: the situation, transition, retrospective narrative, and conclusion.

THE BELFRY OF BRUGES

Situation

In the market-place of Bruges stands the belfry old and brown;
Thrice consumed and thrice rebuilded, still it watches o'er the town.

As the summer morn was breaking, on that lofty tower I stood,
And the world threw off the darkness, like the weeds of widowhood.

. . . .

From their nests beneath the rafters sang the swallows wild and high;
And the world, beneath me sleeping, seemed more distant than the sky.

Transition

Then most musical and solemn, *bringing back the olden times*,
With their strange, unearthly changes rang the melancholy chimes,

Like the psalms from some old cloister, when the nuns sing in the choir;
And the great bell tolled among them, like the chanting of a friar.

Visions of the days departed, shadowy phantoms filled my brain;
They who live in history only seemed to walk the earth again;

From a painting by Jules Munier

THE CATECHISM

(See page 102)

Retrospective Narrative

All the Foresters of Flanders,—mighty Baldwin Bras de Fer,
Lyderick du Bucq and Cressy, Philip, Guy de Dampierre.

I beheld the pageants splendid that adorned those days of old;
Stately dames, like queens attended, knights who bore the Fleece of Gold;

Lombard and Venetian merchants with deep-laden argosies;
Ministers from twenty nations; more than royal pomp and ease.

I beheld proud Maximilian, kneeling humbly on the ground;
I beheld the gentle Mary, hunting with her hawk and hound;

. . . .

I beheld the Flemish weavers, with Namur and Juliers bold,
Marching homeward from the bloody battle of the Spurs of Gold;

Saw the fight at Minnewater, saw the White Hoods moving west,
Saw the great Artevelde victorious scale the Golden Dragon's nest.

And again the whiskered Spaniard all the land with terror smote;
And again the wild alarum sounded from the tocsin's throat;

Till the bell of Ghent responded o'er lagoon and dike of sand,
"I am Roland! I am Roland! there is victory in the land!"

Conclusion Then the sound of drums aroused me. The awakened city's roar
Chased the phantoms I had summoned back into their graves once more.

Hours had passed away like minutes; and, before I was aware,
Lo! the shadow of the belfry crossed the sun-illumined square.

— HENRY W. LONGFELLOW.

[NOTE TO THE TEACHER.— It would be well to furnish the student the historical matter necessary to an understanding of this poem, and not require him to look up the allusions.]

83. Theme-model IV. in the Description of Pictures. From the character and action of the different figures in the boat, in the picture facing page 178, gather details from which you may infer what the life of the person on the shore must have been. Draw upon your own invention for incidents in this life. What details of place do you find? Is the time indicated? How is the occasion given?

Exercise

Give an oral and a written description of this picture according to Theme-model IV.

Remember to use the situation, the transition, retrospective narrative in vision, and the conclusion.

84. Theme-model IV. in Subjects from Life and History. This type of narration is not suited to trivial subjects, and should be used only in giving a series of events remote in time from the situation, and serious in character. As it is much more poetical than either of the other types we have been studying, we should be careful not to choose commonplace subjects to be treated in this way.

Exercise

Write a short theme upon one of the following subjects, being careful to give it the serious tone which such subjects require:

1. Imagine yourself visiting Mount Vernon, and recall in vision the life of Washington.

2. Picture Napoleon on the Island of St. Helena, and let him review his life in vision. Consult the encyclopedia for material.

3. Choose any other historical character and give his life according to Theme-model IV. Represent the character as reviewing his own life.

4. Let an old Indian chief review the aggressions of the white man against his race.

5. Picture an immigrant, newly arrived in New York, recalling the scenes of his life in his native country. Make this a study of real life by learning from some foreigner whom you know the story of his early life in Europe.

6. Represent a poor man in a garret thinking over the disasters which have reduced him from affluence to penury. Choose a person from life if you know any such.

7. Let a laboring man or woman recall a life of hardship. Talk with a laborer and learn something of his life.

Choose other subjects of your own.

85. Theme-model IV. Repeated. If we repeat Theme-model IV. three times we shall have the following model:

Chapter I. (According to Theme-model IV.)

Situation — in the preparation — Situation-type I., with B omitted if the story so requires.

Retrospective narrative in vision—dealing with the events of the story which happened before the time of the first situation.

Chapter II. (According to Theme-model IV.)

Situation—at the climax—Situation-type I., with B omitted if the story so requires.

Retrospective narrative in vision—dealing with events which happened in the story between the time of the first and that of the second situation.

Chapter III. (According to Theme-model IV.)

Situation—in the sequel—Situation-type I., with B omitted if the story so requires.

Retrospective narrative in vision—dealing with the events which happened in the story between the time of the second and that of the third situation.

Exercises

I. Learn the following rule for the spelling of words in *ie* and *ei*:

> *I* before *e*
> Except after *c*,
> Or when sounded like *a*,
> As in *neighbor* and *weigh*.

Apply this rule to:

relieve	conceit	shriek	skein
chieftain	heinous	deign	conceive
pierce	priest	siege	deceive
neighbor	grieve	receipt	rein
weigh	piece	perceive	receive
ceiling	inveigh	reindeer	

Learn these exceptions:

neither	heifer	forfeit	sovereign
weird	height	foreign	surfeit
either	sleight	counterfeit	financier

II. Read Tennyson's *Enoch Arden* merely for general familiarity with the story, and answer the following questions:

Find five characters who are essential to the story. What is the scene of the beginning of the poem? When was Enoch shipwrecked? Why did he not reveal himself upon his return? Should he have told his story to Miriam Lee?

III. Reproduce *Enoch Arden* according to the following plan, that of Theme-model IV. repeated:

Chapter I. (According to Theme-model IV.)

Situation — Enoch on board his ship on the morning of leaving home. Find suggestions in stanza 18. If all the elements are not given, supply them.

Retrospective narrative in vision — Let Enoch as he sails away recall the lives of Annie, Philip, and himself up to this time. Find material in stanzas 1–17.

Chapter II. (According to Theme-model IV.)

Situation — Annie alone, some time after her marriage with Philip. Find suggestions in stanza 38.

Retrospective narrative in vision — Represent Annie as reviewing the life of Philip and herself since Enoch's departure from home. Find material in stanzas 19–38.

Chapter III. (According to Theme-model IV.)

Situation — Enoch alone dying. Find the place element in stanza 50, another element in stanza 59. Supply from your imagination any of the elements that are lacking.

Retrospective narrative in vision — Let Enoch, dying, recall his own life since he left his home; namely, the journey, his life on the island, his return and disappointment, the closing years of his life. Find material in stanzas 39–50; 52–59.

86. Theme-model V.—THIS MODEL A SUMMARY. Theme-model V. is one that combines Theme-models II., III., and IV., and contains three chapters, one written according to Theme-model II. (§ 50); another according to Theme-model III. (§ 69), and a third according to Theme-model IV. (§ 79).

It also makes use of Theme-model I., for the situation in the first chapter is placed in the preparation, as in Theme-model I., that of the second chapter at the climax, and that of the third chapter in the sequel.

We can thus see that this new kind of theme is a summary of all we have learned about composition up to this point.

87. Uses of Theme-model V. Theme-model V. will serve only for imaginative literature, such as the novel, short story, narrative poem, or the play. It should not be used to reproduce a history, a biography, or a narrative essay, models for which will be given later.

The three kinds of retrospective narrative used in Theme-model V.—in dialogue, by the author, and in vision—give variety to the theme, and make this method of telling a story adaptable to almost any material. As in the case of the other narrative models, material for this kind of theme may be drawn from literature, pictures, or life.

88. Theme-model V. in Outline. The following is an outline of this model:

Chapter I.

Situation—in the preparation—that is, generally about one-third through the story.

Retrospective narrative—leading up to Situation I.

Chapter II.

Situation—at the climax, generally about two-thirds through the story.

Retrospective narrative—giving the events which have happened between the time of Situation I. and that of Situation II.

Chapter III.

Situation—in the sequel, near the end of the story

Retrospective narrative—giving the events which have happened between the time of the second situation and that of the third.

89. Different forms of Theme-model V. As each of the situations must be followed by a different kind of narrative, Theme-model V. may take any of the three following forms. In a given case that form should be chosen which is best adapted to the material.

Chapter I. (According to Theme-model II.)
Chapter II. (According to Theme-model III.)
Chapter III. (According to Theme-model IV.)
Or
Chapter I. (According to Theme-model III.)
Chapter II. (According to Theme-model II.)
Chapter III. (According to Theme-model IV.)
Or
Chapter I. (According to Theme-model IV.)
Chapter II. (According to Theme-model II.)
Chapter III. (According to Theme-model III.)

Whatever combination of the three kinds of retrospective narrative is made, all must be used in the one theme.

Exercises

I. The selection which is to furnish material for our next theme is Hawthorne's *The Great Carbuncle*. Read it merely for the story, and write in complete sentences the outline of the action; that is, mention the incidents that advance the story in the order in which Hawthorne presents them. Tell only what people did. Leave out incidents that merely throw light on character or give background.

II. Answer the following questions:

How many characters are there? What are their names? Describe briefly each character. What is the scene of the story? Who discovered the Great Carbuncle? What becomes of each of the characters? What did each intend to do with the stone?

90. Theme-model V. in Reproduction. Following is a plan for the reproduction of *The Great Carbuncle* according to Theme-model V.:

Chapter I. (Use Theme-model II.)

Situation — Find material in paragraphs 1, 2, and 4. Use Situation-type I.

Make Matthew and his wife A of the model, and group the other characters as B.

Transition — providing an occasion for the telling of the previous history of each of the adventurers.

Retrospective narrative in dialogue — Find material in paragraphs 3, 5-22.

Select two or three of the minor characters, and let them through conversation tell:

1. How they came to hear of the Great Carbuncle.
2. Who they are and how they look (through elaboration in the dialogue).
3. What each intends doing with the stone.

4. Group the others and let one of the characters tell in monologue their appearance and aims.

Conclusion—returning to Situation I. and pointing forward to Chapter II.

The story of Matthew and his wife should be given prominence in this theme by introducing these two characters into both the situation and the retrospective narrative in each chapter. The adventures and fortunes of the other characters should be made subsidiary by having these characters appear in the retrospective narrative each time and in the first situation, but not in the second or third situations.

Chapter II. (Use Theme-model III.)

Situation—Find material in paragraphs 32-37. The finding of the Great Carbuncle. Situation-type I.

Transition—by the device of question.

Retrospective narrative by the author—Find material in paragraphs 24-31.

Conclusion—returning to Situation II. and pointing forward to Chapter III.

Chapter III. (Use Theme-model IV.)

Situation—Find material in paragraph 53. Matthew and Hannah in their home. Situation-type I.

Transition.

Retrospective narrative in vision—Let Matthew review in thought (1) his own and his wife's fortunes since they found the Great Carbuncle. Find material in paragraphs 48-50. (2) The ultimate fate of the two or three minor characters who were especially mentioned in the first retrospective narrative. Find material in paragraphs 51-52.

Conclusion—returning to Situation III. and giving us a sense of completeness in regard to the whole story.

Exercises

I. Reproduce *The Great Carbuncle* according to this plan.

II. Write and give orally a reproduction of *Roger Malvin's Burial*, as the theme is outlined in Appendix II., section 5.

91. Theme-model V. and the Description of Pictures. The pictures facing pages 62, 78, and 106 will serve as a basis for a theme on the life of Joan of Arc, to be written in the form of three situations (suggested by the pictures), each followed by a different kind of retrospective narrative, as in Theme-model V.

Before writing, consult the encyclopedia. Let the first situation represent Joan as listening to the heavenly voices, and the first retrospective narrative give her history up to the time of the first appearance of the vision. Let the second situation represent her as the victorious leader of the army, and the retrospective narrative in the second chapter of the theme give the history of events since the time of the first situation. The third situation should represent the death of Joan, and the retrospective narrative of this part give the incidents which happened between the second and third situations.

92. Theme-model V. in Subjects from Life and History. Only a few subjects are here suggested to be treated according to Theme-model V., because the student may select any of those given in section 44, upon which he has not already written. Others of the same nature may be chosen.

Exercises

I. Write a theme upon the following subject:

Antigone was a noble Greek maiden devoted to her father and brothers. When her father blinded himself and was obliged to leave Thebes, Antigone accompanied him and remained with him till his death. One of her brothers was slain by the other in battle. The king forbade any one to bury this brother, but Antigone defied this prohibition, and was in consequence confined by the king in a vault underground, where she killed herself.

This is a mere skeleton of the story. You must invent the material you need for the different situations and the retrospective narrative.

Take as the point for your first situation, Antigone and her father leaving Thebes; for the second, the king announcing that Antigone's brother is to remain unburied; the third, Antigone dead in the vault.

II. Write on the quest of some object similar to the Great Carbuncle.

Use as points for the three situations—the starting out, the finding of the object, and a scene in the subsequent life of the finder. Keep the leading character in the situations as well as in the retrospective narrative. Use as material for the first retrospective narrative, the circumstances which led to the quest, the identity and aims of the seekers; for the second, the circumstances which led to the finding of the object; for the third, the subsequent fate of the characters.

III. Tell the story of a mystery according to the following plan:

Chapter I.

Situation—The mysterious event which forms the motive of this story has just happened.

Retrospective narrative—the history of the persons concerned to the time of the first situation.

Chapter II.

Situation—A person is apprehended who is suspected of doing the deed.

Retrospective narrative—the history of the circumstances which point to the connection of this person with the mystery.

Chapter III.

Situation—A second person is apprehended and it is proved that he, and not the first person suspected, is guilty. The action may have been that of a natural force, as in Sardou's *The Black Pearl*, or of an animal, as in Poe's *The Murders in the Rue Morgue*, in which case the third situation deals with the discovery of the agent of the action, whatever it may be.

Retrospective narrative—the history of the circumstances which led to the discovery of the real culprit or agent of the mysterious action.

Part II.

DESCRIPTION

CHAPTER VII.

THE DESCRIPTIVE PARAGRAPH

In the study of description which follows, we shall concern ourselves primarily with the descriptive paragraph rather than with the descriptive theme, because the basis of our work in the first year is to be the study of narration, the telling of stories — from the simplest tale, that is purely narrative, up to the complex form of the drama, in which narration is embellished by means of the four other kinds of discourse; namely, description, exposition, argument, and persuasion. We are interested in description, therefore, mainly as a subsidiary form, used as a means of adorning narration, and thus making real and interesting the persons and places involved in the action. For the enrichment of a narrative, the descriptive paragraph and not the descriptive theme is used.

93. The Relation Between Narration and Description. If we study the English novel historically we shall find that the early novelists massed their description, giving us sometimes two or three pages of it at once. These extended descriptions interrupt

the story, which is our main interest, and become very tiresome. Later writers, realizing how prone we are to skip the descriptive passages when massed in this way, have broken up this element into shorter paragraphs, or even into sentences, and have scattered it throughout the book, so that it no longer retards the action. The novel is becoming more like the play in this respect. We should be very impatient of an actor who recited two or three pages of pure description while we were anxious to learn what was to happen to the hero, and we are not less intolerant of the writer when he delays the narrative too long in order to give us complete pictures of the persons and places whose story he is telling.

Description, whether in the short story, the novel, or the play, should enrich but not impede the action. A narrative should flow on like a river, but, like the river also, it should be embellished. The surface of the river is made beautiful and various by its waves, by the sunlight which plays upon it, by the graceful steamers and smaller boats which glide so smoothly over its surface. Its banks, too, are interesting to us because of the trees which overhang the water, and the flowers which grow upon its green borders but do not interrupt its flow. In like manner the various descriptive-motives we shall study in this chapter are used to vivify and beautify a narrative.

94. Meaning of the Term Description. Description is the portrayal in words of the qualities or features of anything so as to produce a picture or conception of it in the mind of a reader or hearer.

We have seen how the various types of narration rise out of general narrative forms which we naturally use in conveying to each other in conversation accounts of happenings in the world of action. Besides the mere series of events, which is all that pure story contains, we have in our thoughts pictures of places, men, and objects that we sometimes wish to transfer to the minds of our fellows, either for their pleasure or for the practical ends of everyday life. It is impossible for the larger number of us, in our short lives and with the limitations which our individual circumstances impose upon us, to know at first hand many phases of life, many lands, or classes of men. We must, therefore, depend upon conversation or books for a knowledge of places, persons, and things we cannot know at first hand, if we are to avoid becoming intellectually narrow.

Thus we see that description in both conversation and books grows out of the social need of conveying to or receiving from others pictures of life outside of our own range of experience; and because men described persons and objects in conversation before they did in books we shall first study description in its colloquial form.

95. Colloquial Description. We have all listened to conversations similar to the following.

Two men are talking over an old acquaintance whom one of them has recently met:

"You say you saw Ballard when you were in Detroit last. Has he changed much since he came west?"

"Oh, yes, you would scarcely know him, poor fellow. His figure is badly bent, and his hair almost white. He has grown portly, too, and his step has lost the elasticity

it had when he used to skate with your sister on the old mill-pond. But there is the same kindly expression about his mouth, and his eyes light up at a good story just as they always did." [This is description of personal appearance.]

"I presume he still lives in the old homestead on Bond Street?"

"No, he has bought a new place across the river,—a fine place, too. He has about an acre of ground, all set out with as handsome shrubbery as you would wish to see. His greenhouse is one of the best I have ever visited. One very odd thing about the place, however, is the crude rustic fence that surrounds the entire grounds. It must be six feet high. The architecture of the house, too, seems to me a little eccentric. Some portions of it are in the Colonial style and others suggest a French chateau." [This is place-description.]

"How does he manage to spend his time since he gave up his law practice?"

"He has a farm of three hundred acres about two miles out, which he intends leaving to the city for a park when he is through with it. He drives out there every day, and oversees the improvements that are being made. One of his fads is collecting old china, furniture, and other curios; he has built a kind of museum for these treasures on his farm. Then he is very much interested in the charities of the city, takes an active part in all movements for public improvement, is a member of the library board, a school trustee, and serves on all kinds of committees." [This is description of mode of life.]

"Did you have any opportunity to talk over old times with him?"

"Yes, I had a long talk with him, but his conversation, you know, was always very commonplace. He has never read much and often lacks words as well as original ideas. His voice is even more harsh and inexpressive than when he was younger, and he has never overcome his irritating habit of skipping from subject to subject like a butterfly. In fact, one's nerves are painfully racked by a half-hour's conversation with him." [This is description of a conversation.]

"Yet he has turned out very well for the unpromising youth we used to know. Do you remember how timid he was as a lad?"

"Yes, he would turn pale at the sight of a gun. When we boys wanted him to go along we always hid the gun down the road a piece, knowing of course that he would be ashamed to turn back when he saw it. He was better at reciting verses or playing on the harmonica than at climbing back fences or breaking windows. He could strike a tremendous blow with his fist, however, when we made him angry." [This is character-description.]

This imaginary conversation might be continued by adding description of the mood, at particular times, of the person described, or of an occasion in which he may have had a part, and so on. Enough, however, has been given to show some of the descriptive topics or motives which we frequently use in conversation. Let us now find examples of these various motives in literature.

96. Outline of the Description-motives. The description-motives outlined below are those which occur most commonly in literature and in everyday life. We shall study each of these motives in a typical paragraph. In sections 99–120 will be found a model for each type, with analysis and discussion of its uses.

Description of place.— Motive I.

Description of personal appearance.— Motive II.

Description of character.— Motive III.

Description of mode of life.— Motive IV.

1. Of an individual.
2. Of a community.

Description of an occasion or assemblage.— Motive V.

Description of a conversation, oration, book, etc. — Motive VI.

Description of mood, feeling, or sentiment.— Motive VII.

Description of climate.— Motive VIII.

Description of music or a sound.— Motive IX.

Description of audible thought.— Motive X.

The ten paragraph-models, which embody the description-motives enumerated above, lay stress upon the principles of *unity* and *emphasis* which will be explained in the next two sections.

These description-motives are massed together in sections 99–120 for the following reasons:

1. To show the similarity between them in *paragraph structure.*

2. To show the dissimilarity in the *material* used in each.

97. The Law of Emphasis in Description. The law of emphasis, as applied to the paragraph, is that important sentences should have important places. The important places in a paragraph are the beginning and the end. The sentence of most consequence in a paragraph is that which gives the gist of the whole. In each example of the description-motives which make up this chapter, both the first and the last sentences give the gist of the whole.

98. The Law of Unity in Description. The word unity, as applied to a description, means oneness of effect. It is secured by excluding from a picture details that strike us as out of harmony with the general impression that the object we are describing makes upon us. In the following extract

the word *iron* is the keynote or *fundamental quality* of the object described:

> And Charlemagne appeared;—a Man of Iron!
> His helmet was of iron, and his gloves
> Of iron, and his breastplate and his greaves
> And tassets were of iron, and his shield.
> In his left hand he held an iron spear,
> In his right hand his sword invincible.
> The horse he rode on had the strength of iron,
> And color of iron. All who went before him,
> Beside him and behind him, his whole host,
> Were armed with iron, and their hearts within them
> Were stronger than the armor that they wore.
> The fields and all the roads were filled with iron,
> And points of iron glistened in the sun
> And shed a terror through the city streets.
>
> — Henry W. Longfellow, *Charlemagne.*

A description which produces upon the hearer singleness of impression has unity. The word which characterizes this impression expresses the *fundamental quality* of the description.

99. Description of Place.— Motive I. Unity of effect is secured by assigning to the picture presented in the following quotation a fundamental quality or characteristic which pervades the whole.

Model

"*The village was falling asleep on both sides of the road, tranquil as a child.* You only heard, from time to time, the crowing of some cock, waked too soon. From the great woods hard by came long breaths that passed like caresses over the roofs. The meadows, with their black shadows, put on a mysterious and secluded majesty, while all the running waters that gushed forth into the darkness seemed to be the cool and rhythmic breathing of the sleeping country. At moments, the mill-wheel, fast asleep, seemed to be

dreaming, like those old watchdogs that bark while snoring. It creaked, it talked all by itself, lulled by the falls of the Morelle, whose sheet of water gave forth the sustained and musical note of an organ-pipe. *Never had more widespread peace fallen over a happier corner of the earth.*"

— Emile Zola, *The Attack on the Mill.*

Analysis of the Model

1. *Paragraph structure.*

a. The first sentence states briefly and definitely the fundamental quality of the picture. Such a sentence is called a *Topic Sentence.* This fundamental quality gives unity to the paragraph, "The village was *falling asleep.*"

b. The other sentences enforce this quality. Note the words which express or suggest sleep.

c. The last sentence summarizes; that is, gives the general impression which the description is meant to convey: "Never had more *widespread peace* fallen over a happier world." Such a sentence is called a *Summarizing Sentence.*

2. *The material used to develop the fundamental quality consists of:*

Items of the landscape; of buildings, etc.

In the above model the wind and the water are the items emphasized and are, therefore, put in the main statements. The other items are subordinated by being mentioned in phrases and clauses. Prove this statement by a study of the description.

3. *Devices used in the handling of the material.*

By the term *devices used in the handling of material* we mean devices used for mentioning, with special vividness, certain details that enter into the picture. Many of these devices are what we call figures of speech, which are unusual modes of expression for the sake of greater emphasis, clearness, or beauty. In this description of the village we find two of these devices — personification and simile, both of which are explained in the next section.

Caution.—*It is important that the student remember the meaning of the term* DEVICES USED IN THE HANDLING OF THE MATERIAL, *for we shall use it again and again in our work in Description and Exposition.*

From a painting by Charles Duvent

THE DEPARTURE FOR SAINTE-EVETTE

(*See page 122*)

100. Devices for the Vivifying of Details.—Figures of Speech in Description. We shall notice the various kinds of figures of speech incidentally as they occur in connection with particular models in our work on Description and Exposition. They are the most effective devices for mentioning the items of a picture, as they give strength and beauty as well as variety to a description. The special figures which need explanation here are the two found in the model just given — personification and simile.

1. *Personification.* When we speak of inanimate objects or abstract ideas as if they were living persons, we are using personification.

Examples:

"Ah, Fear! ah, frantic Fear!
I see — I see thee near.
I know thy hurried step, thy haggard eye."

"For winter came: the wind was his whip."

"Echo answered in her sleep
From hollow fields."

"Twilight gray
Had in her sober livery all things clad."

"Sport that wrinkled care derides,
And Laughter holding both his sides."

"The stars, with deep amaze,
Stand fixed in steadfast gaze."

Suggestion.— Find examples of personification in the example of place-description quoted in section 99.

2. *Simile.* When we state that one object is like another in some one particular, we are using a simile. It should be remembered that two objects

thus compared must differ from each other in most of their characteristics. The pleasure derived from the use of this figure is due to the surprise we experience upon perceiving some point of likeness between things essentially dissimilar.

Examples:

"The women sang
Between the rougher voices of the men,
Like linnets in the pauses of the wind."

"And still I wore her picture by my heart,
And one dark tress; and all around them both
Sweet thoughts would swarm as bees about their queen."

"I saw my father's face
Grow long and troubled like a rising moon."

"But all was quiet: from the bastion'd walls
Like threaded spiders, one by one, we dropt."

"There sat along the forms, like morning doves
That sun their milky bosoms on the thatch,
A patient range of pupils."

Suggestion.—Find two similes in the example of Motive I. (Description of place, § 99.)

General Directions for Description

In writing a description upon Motive I., or any of the other motives that follow in this chapter, observe the rules given below:

1. *First determine the fundamental quality you intend to assign to your picture.*

2. *Then consult the dictionary for a list of synonyms for the word which expresses the fundamental quality you have decided upon. Keep this list of words or expressions at hand as you write a paragraph and use them when needed in mentioning the items with which you intend to enforce the fundamental quality.*

3. *Before writing the paragraph make a list of the details you intend to put into the picture.*

4. *Follow the law of paragraph structure in regard to the first, the last, and the intervening sentences.* (§ 99, 1, *a*, *b*, *c*.)

5. *Use the different devices mentioned throughout this chapter, for the handling of material, whenever you can do so without making your work strained and unnatural.*

101. Place-description in Pictures. What details in the picture facing page 196 give the place? the time? What does the title tell you? Who are the characters A, B, and C? What is the place of A? of B? of C? How does the action of A, B, and C differ? What is the occasion? In what continent do you imagine the place to be? In writing the second paragraph can you increase the impression of desolation by adding to the details actually given in the picture others that it merely suggests to you—weird sounds, for instance, or silence, or movement?

Describe this picture, using for the first paragraph a situation; for the second, place-description with *desolation* as a fundamental quality.

Find other pictures of places.

102. Description of Personal Appearance.—MOTIVE II. Unity of effect is secured by assigning a fundamental quality to the following picture of a person:

MODEL

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung

together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, *one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a corn-field.* — WASHINGTON IRVING, *The Sketch-Book.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Description-motive I.* (Description of place, § 99.)

Prove this by studying the first, the last, and the intervening sentences. What is the fundamental quality? What expressions enforce this quality?

2. *The material used to develop the fundamental quality consists of:*

Items of personal appearance — figure, posture, gait, dress, features. In which sentence of the quotation do you find each of the items of personal appearance mentioned above?

3. *In the order of arrangement, the larger or more general items are placed first.*

Figure, posture, and gait are mentioned before details of the face. Prove this from the model. What details are put in phrases and clauses?

4. *The devices used in the handling of detail are:*

a. The giving of the summarizing sentence in the form of a simile instead of a general statement, as in Description-motive I. What is the simile?

b. Find another simile or comparison.

DIRECTIONS FOR DESCRIBING PERSONAL APPEARANCE

In describing personal appearance, observe the following suggestions in addition to the general directions for the writing of the descriptive paragraph given in section 100.

1. *Put the larger or more general details first.*

In the model quoted above, stature is the first item mentioned; the face the last.

2. *Do not use the words "figure," "gait," "form," "posture."*

> It is better to mention, instead, some part of the body, as shoulders, arms, etc., and describe the gait by using expressive verbs; such as, "glide," "bustle." (See § 30.)

3. *Do not use the expressions "He had," "He was," "He wore," too frequently, as the repetition of these words becomes monotonous. (See §§ 30 and 42.)*

4. *Remember to begin some of your sentences with phrases or clauses.*

5. *Do not use the words "betoken," "altogether," "nevertheless," "spoke volumes."*

> This direction is given because these are words students are prone to use *again and again* in the description of personal appearance. It is meant to include any word or phrase that is used too frequently.

6. *Beware of sentimentalism, tawdry adjectives, "fine writing," and slang.*

7. *Take care not to coin words or use those that are obsolete.*

8. *Do not use "the" before an item of personal appearance. Say "his" or "her."*

9. *Do not use two participles after a noun.*

> "The Tory, *frightened*, *thinking* to soften his antagonist."
>
> "The sun, *shining* so brilliantly, *peering* through, witnessed a mortal combat."

10. *Place only adjectives of permanent quality before the noun.*

> "His sunken, cast down eyes gazed at the door." "*Cast down*" is only a temporary condition of the eyes and not a permanent characteristic. It should therefore follow the noun it modifies.
>
> "Her *tossed* hair" is another example of this error.

103. The Portrayal of Personal Appearance in Pictures. Is the time element given in the picture facing page 216? At what seasons of the year is a hoe most likely to be used? What is the man hoeing? Is he working or resting? What does the position of his hands tell? Notice the shape of his hands and feet. What does his general attitude show? What can you say about the expression of his eyes? Are his eyes deep set? Does his forehead indicate much mental development?

Describe this picture, using for the first paragraph a situation; for the second, a description of the personal appearance of the man, with *debasement* as the fundamental quality.

Find other pictures in which personal appearance is the leading motive.

104. The Description of Character.—Motive III. Unity of impression is secured in the following model also by the use of a fundamental quality:

Model

Jot Bascom could always be relied on for the latest and most authentic news. . . . . . He was an attendant at every funeral, and as far as possible every wedding, in the village; at every flag-raising and husking, and town and county fair. When more pressing duties did not hinder, he endeavored to meet the two daily trains that passed through Milliken's Mills, a mile or two from Pleasant River. He accompanied the sheriff on all journeys entailing serving of papers and other embarrassing duties common to the law. . . . . He went with all paupers to the Poor Farm, and never missed a town meeting. . . . . He knew who owed the fish-man and who owed the meat-man, and who could not get trusted by either of them. *In fact, so far*

as the divine attributes of omniscience and omnipresence could be vested in a faulty human creature, they were present in Jot Bascom.

—KATE DOUGLAS WIGGIN, *The Village Watch Tower.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Description-motive I.*

2. *The material used to develop the fundamental quality in character-description consists of:*

The habits of life, tastes, opinions, accomplishments, but not details of the personal appearance, of the person whose character is described; we need this latter material for a separate motive—that of the description of personal appearance (§ 102).

Use incidents chiefly for material in writing character-description.

What is the fundamental quality of the character described above? What details enforce this quality?

105. Character Portrayal in Pictures. Write a description of the picture facing page 242, using for the first paragraph a situation; for the second, a description of the personal appearance of the woman, with *dignity* as a fundamental quality; for the third, description of the character of the woman, with *refinement* as a fundamental quality. In developing this last paragraph employ hints of the person's tastes which you find indicated in her surroundings. Imagine what some of her habits must be. Invent incidents to show her tastes or habits. In studying the personal appearance of this woman, note the attitude of the body, details of dress, the position of the hands, the expression and general contour of the face.

Find other pictures containing the motive of character-description.

106. The Description of Mode of Life.—MOTIVE IV. Unity of effect is gained in the following quotations by making a single quality fundamental to the description:

A. MODE OF LIFE OF AN INDIVIDUAL.

MODEL

No life, my honest scholar! no life so happy and so pleasant, as the life of a well-governed angler; for when the lawyer is swallowed up with business,—and the statesman is preventing, or contriving, plots,—then, we sit on cowslip-banks, hear the birds sing, and possess ourselves in as much quietness as these silent silver streams, which we now see glide so quietly by us. Indeed, my good scholar, we may say of angling—as Dr. Boteler said of strawberries, "Doubtless God could have made a better berry, but doubtless God never did"; and so, if I might be judge,—"*God never did make a more calm, quiet, innocent recreation, than angling.*"

—IZAAK WALTON AND CHARLES COTTON,
The Complete Angler.

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Description-motive I.* Prove this statement.

2. *The materials used to develop the fundamental quality are:*

The customary actions of an individual. What is the fundamental quality? What are the actions mentioned in this model?

3. *The devices used in the handling of the material:*

Find a direct quotation.

B. MODE OF LIFE OF A COMMUNITY.

MODEL

They [the peasants of the Valais] *do not understand so much as the name of beauty, or of knowledge.* They understand dimly that of virtue. Love, patience, hospitality, faith,—these things they know. To glean their meadows side by side, so happier; to bear the burden up the breathless mountain flank, unmurmuringly; to

bid the stranger drink from their vessel of milk; to see at the foot of their low deathbeds a pale figure upon a cross, dying also, patiently;—in this they are different from the cattle and from the stones, but in all this unrewarded so far as concerns the present life. For them, there is neither hope nor passion of spirit; for them neither advance nor exultation. Black bread, rude roof, dark night, laborious day, weary arm at sunset; and life ebbs away. No books, no thoughts, no attainments, no rest; except only sometimes a little sitting in the sun under the church wall, as the bell tolls thin and far in the mountain air; a pattering of a few prayers, not understood, by the altar rails of the dimly gilded chapel, and so *back to the somber home, with the cloud upon them still unbroken*—that cloud of rocky gloom, born out of the wild torrents and ruinous stones, and unlightened, even in their religion, except by the vague promise of some better thing unknown.

—John Ruskin, *Modern Painters, Vol. IV.*

Analysis of the Model

1. *The paragraph structure is the same as that of Description-motive I.*

2. *The materials used are:*

The habits, occupations, or tastes of a community. What is the fundamental quality? What details mentioned enforce this? What are the habits and occupations of this community?

3. *The devices used in the handling of material are:*

a. Enumeration.

b. Metaphor.

These two new devices used in the mentioning of details are explained in the next section.

107. Other Devices for Giving Vividness to Detail. We have found in the last description quoted two new devices for the vivifying of detail—enumeration and metaphor.

1. *Enumeration.* By the term enumeration we mean the mere cataloguing of a number of items, generally with a summarizing word, *these* or *such,*

at the end. The examples of enumeration in the description from Ruskin, in section 106, are:

<table>
<tr><td>love,
patience,
hospitality,
faith —</td><td>} these things they know.</td></tr>
</table>

<table>
<tr><td>to glean their meadows side by side, so happier;
to bear the burden up the breathless mountain flank, unmurmuringly;
to bid the stranger drink from their vessel of milk;
to see at the foot of their low deathbeds a pale figure upon a cross, dying also, patiently;—</td><td>} in this they are different from the cattle and from the stones;</td></tr>
</table>

<table>
<tr><td>black bread,
rude roof,
dark night,
laborious day,
weary arm at sunset;</td><td>} and life ebbs away.</td></tr>
</table>

Suggestion.— Find another example of enumeration in the passage from Ruskin in section 106.

2. *Metaphor.* When we speak of one object in terms of another, we are using the metaphor. When Tennyson says that a certain woman, mentioned in one of his poems, is "a rosebud set with little wilful thorns," he is calling a woman by the name of a flower. When Longfellow calls the stars "the forget-me-nots of the angels," he is speaking of one object as if it were another. The metaphor is a simile (see § 100) with the word of similarity, *like*, *as*, *so*, *similar to*, *resembling*, *compared to*, etc., left out.

Examples:

"And this same *flower that smiles* to-day
To-morrow will be dying."

"I must go seek some dew-drops here,
And *hang a pearl in every cowslip's car*."

"I have no *spur*
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other."

"This is the state of man: to-day *he puts forth*
The tender leaves of hope, to-morrow *blossoms*
And bears his blushing honors thick upon him;
The third day *comes a frost, a killing frost*,
And,—when he thinks, good easy man, full surely
His greatness is a ripening,—*nips his root*,
And then he falls as I do."

SUGGESTIONS.—Find three metaphors in the quotation from Ruskin in section 106. Are they effective?

108. Confusion of Images. In writing metaphors we must be careful not to change the image. We must keep one comparison in mind and be consistent with it throughout the sentence; otherwise, we shall be using *mixed metaphors*, which assign to an object or idea incompatible attributes, and thus confuse the picture in the mind of the reader or listener. The image changes in the following mixed metaphors:

"The chariot of Revolution is rolling and gnashing its teeth as it rolls."

"To take arms against a sea of trouble."

When we speak of Revolution as rolling we make it a chariot, but when we say that it gnashes its teeth, we suggest that it is an animal, and are, therefore, inconsistent in our conception of revolution. When we say of trouble that we will take arms

against it, we make it an army. When we call it a sea, in the same sentence, we have confused our mental image.

109. Pictures Containing Mode of Life. Describe the picture facing page 268, using for the first paragraph a situation; for the second, a description of the mode of life of the shepherdess, with *monotony* as a fundamental quality. Supply details merely suggested to your imagination by the picture. Before writing these paragraphs, answer the following questions: Why does the shepherdess stand with her back to her charge? Is she doing anything besides watching her sheep? Does she seem to be interested in the landscape? Is there anything in the landscape to interest her? What do you imagine her home life to be? How does she spend her evenings? To what class in society does she belong? What is her nationality? Of what country was Jean François Millet? What phases of life did he depict? Can you tell from a list of the titles of his paintings whether he was interested in the labor of the country or of the city?

Find other pictures containing material for a description of the mode of life of an individual.

What situation element is given by the title of the picture facing page 294? Must any of the situation elements be supplied by you? Is the climate warm here? What in the picture shows this? What effect may a warm climate have upon the mode of life of the people? What does the architecture of the buildings show about the life of the inhabitants? Why are the people gathered out of doors in this

way? What do you imagine to be the appearance of the inside of their homes? Is this a village? Are the buildings residences or places of business? Is this a holiday scene? What are the occupations of the people of Algeria? What is their character and history?

The encyclopedia may help you to answer some of these questions.

Write a description of the picture, using for the first paragraph a situation; for the second, a description of the mode of life of this community, with *shiftlessness* as a fundamental quality.

Find other pictures that give the mode of life of a community.

110. The Description of an Occasion or Assemblage.—MOTIVE V. The unity of the following description is secured by the use of a fundamental quality:

MODEL

On a bright October day, when the air is full of golden sunshine, *there is nothing quite so exhilarating as going nutting.* . . . . I like to see a crowd of boys swarm over a chestnut-grove; they leave a desert behind them like the seventeen-years locusts. To climb a tree and shake it, to club it, to strip it of its fruit and pass to the next, is the sport of a brief time. I have seen a legion of boys scamper over our grass-plot under the chestnut-trees, each one as active as if he were a new patent picking-machine, sweeping the ground clean of nuts, and disappear over the hill before I could go to the door and speak to them about it. Indeed, I have noticed that boys don't care much for conversation with the owners of fruit-trees. *They could speedily make their fortunes if they would work as rapidly in cotton-fields.*

—CHARLES DUDLEY WARNER, *Being a Boy.*

Analysis of the Model

1. *The paragraph structure is the same as in Description-motive I.* Prove this statement.

2. *The materials used are:*

The actions, or feelings (given briefly), of several persons. What is the fundamental quality? Do the details selected enforce this quality?

3. *The devices used in the handling of the material:*

Find two similes.

III. Description of Occasions in Pictures. Describe the picture facing page 316. Use for the first paragraph a situation; for the second, a description of an occasion or assemblage, with *excitement* as a fundamental quality. Supply any of the situation elements that are lacking.

It will be necessary to consult the encyclopedia for information in regard to the Circus Maximus and Roman chariot racing. Who took part in these races? What were the prizes offered? On what occasions did chariot racing take place? Where was the Circus Maximus and what is the meaning of its name? How does the painter contrive to express in this picture the intense effort of the horses and drivers?

In order to write an interesting paragraph on this picture, you may find it necessary to individualize some of the charioteers or members of the audience, giving these persons names. It will be helpful also to read other famous descriptions of occasions similar to this, such as the chariot race in *Ben Hur* and the boat race in *Tom Brown at Oxford*. All descriptions of combats, whether between individuals or numbers, may be classed under this heading of occasions. Find other pictures that treat of occasions.

112. The Description of a Conversation, Sermon, Oration, Book, etc.—MOTIVE VI. Unity of effect is secured in each of the three models which follow in this section, by assigning a fundamental quality to the object described.

A. DESCRIPTION OF A SERMON.

MODEL

The sermon was a noisy and rather inconsequential effort. The preacher had little to say, but he roared that little out in a harsh, unmusical voice, accompanied by much slapping of his hands and pounding of the table. Towards the end he lowered his voice and began to play upon the feelings of his willing hearers, and when he had won his meed of sobs and tears, when he had sufficiently probed old wounds and made them bleed afresh, when he had conjured up dead sorrows from the grave, *when he had obscured the sun of heavenly hope with the vapors of earthly grief, he sat down, satisfied.* —PAUL LAWRENCE DUNBAR, *The Uncalled.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Motive I.*

2. *The material used to develop the fundamental quality:*
The manner of the speaker. His style of speech. The effect on his listeners. His subject-matter.

What is the fundamental quality? In what sentence is the manner of the speaker described? His style?

3. *Devices used in the handling of material:*
Three metaphors. Find them.

B. DESCRIPTION OF A CONVERSATION.

MODEL

There is no entertainment so full of quiet pleasure as the hearing a lady of cultivation and refinement relate her day's experience in her daily rounds of calls, charitable visits, shopping, errands of relief and condolence. The evening budget is better than the finance minister's. . . . I don't mean gossip, by any means, or scandal. A woman of culture skims over that like a bird, never

touching it with the tip of a wing. What she brings home is the freshness and brightness of life. She touches everything so daintily, she hits off a character in a sentence, she gives the pith of a dialogue without tediousness, she mimics without vulgarity; her narration sparkles, but it doesn't sting. The picture of her day is full of vivacity, and it gives new value and freshness to common things. *If we could only have on the stage such actresses as we have in the drawing room!*

— Charles Dudley Warner, *Backlog Studies.*

Analysis of the Model

1. *The paragraph structure and the material used in this paragraph are the same as in the above description of a sermon.* Prove this statement. What is the fundamental quality? Do all the details chosen enforce this quality?

2. *Devices used in the handling of material:* Two comparisons, a simile and two metaphors. Find them.

C. Description of an Author's Work.

Sometimes description is used in place of explanation, or exposition (Part IV.), in giving one's impressions of a book or author with which the reader is supposed to be familiar.

Model

The excellence of Burns is, indeed, among the rarest, whether in poetry or prose; but, at the same time, it is plain and easily recognized: his Sincerity, his indisputable air of Truth. Here are no fabulous woes or joys; no hollow, fantastic sentimentalities; no wire-drawn refinings, either in thought or feeling: the passion that is traced before us has glowed in a living heart; the opinion he utters has risen in his own understanding, and been a light to his own steps. He does not write from hearsay, but from sight and experience; it is the scenes that he has lived and labored amidst that he describes: those scenes, rude and humble as they are, have kindled beautiful emotions in his soul, noble thoughts, and definite resolves; and he speaks forth what is in him, not from any outward call of vanity or

interest, but because his heart is too full to be silent. He speaks it with such melody and modulation as he can; "in homely rustic jingle"; but it is his own, and genuine. This is the grand secret for finding readers and retaining them: *let him who would move and convince others, be first moved and convinced himself.*

—THOMAS CARLYLE, *Essay on Burns.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Motive I.*
2. *The material used is:* the author's subject-matter in general; the spirit of his writings; his style.
3. *Devices used in handling of material:* Three metaphors.

113. Pictures Suggesting Motive VI. Describe in the form of a situation the picture facing page 336. Find out who the characters are by reading the life of Milton. As a description of the general character of Milton's work would be too difficult for those who are not very familiar with the subject, the following sonnet may be read instead:

I pace the sounding sea-beach and behold
How the voluminous billows roll and run,
Upheaving and subsiding, while the sun
Shines through their sheeted emerald far unrolled,
And the ninth wave, slow gathering fold by fold
All its loose-flowing garments into one,
Plunges upon the shore, and floods the dun
Pale reach of sands, and changes them to gold.
So in majestic cadence rise and fall
The mighty undulations of thy song,
O sightless bard, England's Mæonides!
And ever and anon, high over all
Uplifted, a ninth wave superb and strong,
Floods all the soul with its melodious seas.

—HENRY W. LONGFELLOW, *Sonnet on Milton.*

SUGGESTIONS.—To what is Milton's poetry here compared? Find three metaphors. Find a situation in this poem.

114. The Description of Mood.—MOTIVE VII. Unity of effect is secured in the following description by the use of a fundamental quality:

MODEL

The more he thought of it *the blacker seemed his ingratitude.* He had actually insulted the man who had saved his life! The blood rushed to his cheeks; his remorse grew keener and keener, and his philosophy was of little comfort. Having eaten his last bunch of raisins, he pushed away his plate angrily, threw his napkin on the table, and went up to his room in a very discontented frame of mind.

"I've behaved abominably," he said to himself. "Why should I have offended him? There was no need of saying what I did. Reflection always comes too late with me."

And striking his head with his hand he paced up and down his room in the growing darkness . . . . and in the silence and darkness *the very tension of his nerves made him more and more remorseful.*

—DEMETRIOS BIKÉLAS, *Tales from the Ægean.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as that of Description-motive I.*

Prove this statement by determining what the fundamental quality is and what details enforce it, and whether the last sentence summarizes the description.

2. *The materials used to develop the fundamental quality are:*

a. The physical effect upon the one who feels the emotion.

b. The effect upon his actions.

c. The effect upon his thought.

Prove this by finding in the above model examples of points *a*, *b*, and *c*.

3. *A device here used in the handling of the material is the direct quotation.*

Find the quotation. Note the paragraphing. Does it follow the laws for paragraphing dialogue? (See § 53.)

115. Mood Description in Pictures. In the picture facing page 358 what are the situation elements? Is the time given or must it be supplied? How do the attitudes and expressions of the children show their feeling? What do you think of the character and appearance of the teacher? Is this an American schoolroom? Do you find any humor in this picture? What special thing is each of the pupils doing? Which child interests you most? What details of place do you notice? What thoughts do you imagine passing through the minds of the children?

Describe the picture, *The Primary School of Boys*, according to the following plan:

First paragraph — a situation (Type I.).

Second paragraph — a description of the mood of the children, making *studiousness* the fundamental quality.

Third paragraph — a description of place, the schoolroom, using as a fundamental quality, *barrenness*.

Bring to class, if possible, other pictures which express mood primarily.

116. The Description of Climate or Season.— MOTIVE VIII. Unity is secured by the use of a fundamental quality in the following description of the winter climate of Normandy:

MODEL

The early part of the winter is not cold in Normandy, especially by the sea. As long as the westerly winds sweep across the Atlantic, the air is soft though damp, with fine mists hanging in it, which shine with rainbow tints in the sunlight. Sometimes Christmas and the

New Year find the air still genial, in spite of the short days and the long rainy nights. Strong gales may blow, but so long as they do not come from the dry east or frosty north *there is no real severity of weather.*

—Hesba Stretton, *Michel Lorio's Cross.*

Analysis of the Model

1. *The paragraph structure is the same as in Description-motive I.*

Prove the above statement. What is the fundamental quality?

2. *The material used is the phenomena of the weather.*

What special phenomena are mentioned?

[Note to Teacher.—Motives 8, 9, and 10 are intended for use in the analysis of Shakspere's *Merchant of Venice*, sections 289 to 297, and other pieces of literature. The student who is beginning the study of composition should not be asked to write upon them.]

117. The Description of Music, Sound, or Odor.—Motive IX. Unity of impression lies in the use of a fundamental quality in the following descriptions of music, sound, and odor:

A. Description of Music.

Model

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulcher vocal! And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-

drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the air is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—*the very soul seems rapt away and floated upwards on this swelling tide of harmony.*

—WASHINGTON IRVING, *The Sketch-Book.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Motive I.*

Prove the above statement, determining first what the fundamental quality is, then where it is stated, how enforced, and whether the last sentence summarizes the whole description.

2. *The material used is:*

The effect produced (*a*) on the senses; (*b*) on the building containing the instrument or singer; (*c*) on the mind. What are the special effects mentioned in the model?

3. *The devices used in the handling of the material are:*

The description of the sounds as *in action.* Find example of this device in the model.

Find examples of the use of the exclamatory sentence. Is it effective? Find three metaphors and a simile.

B. DESCRIPTION OF A SOUND.

MODEL

I find the sound of the mowing-machine and the patent reaper are . . . . in tune with the voices of Nature at this season [the season of summer harvesting]. The characteristic sounds of midsummer are the sharp, whirring crescendo of the cicada or harvest fly, and the rasping, stridulous notes of the nocturnal insects. The mowing-machine repeats and imitates these sounds. 'T is like the hum of a locust or the shuffling of a mighty grasshopper. . . . . The timothy stalk is like a file; the ryestraw is glazed with flint; the grasshoppers snap sharply as they fly up in front of you; the birdsongs have ceased; the ground crackles under foot; the eye of day is brassy and merciless; and *in harmony with all these things is the rattle of the mower and hay-tedder.*

—JOHN BURROUGHS, *Birds and Poets.*

Analysis of the Model

1. *The paragraph structure is the same as in Motive I.*

Prove this statement by determining first what the fundamental quality is, then looking for the characterizing and summarizing sentences at the beginning and the end. Show that each of the other sentences enforces the fundamental quality.

2. *The material used:*

Find a series of comparisons between this and other similar sounds.

3. *Devices used in the handling of material:*

Two similes are used. See if you can find them.

Find also a metaphor.

C. Description of an Odor.

Model

I am thrilled by its [April's] fresh and indescribable odors—the perfume of the bursting sod, of the quickened roots and rootlets, of the mould under the leaves, of the fresh furrows. No other month has odors like it. The west wind the other day came fraught with a perfume that was to the sense of smell what a wild and delicate strain of music is to the ear. It was almost transcendental. I walked across the hill with my nose in the air taking it in. . . . . I imagined it came from the willows of a distant swamp, whose catkins were affording the bees their first pollen; or did it come from much farther,—from beyond the horizon, the accumulated breath of innumerable farms and budding forests? *The main characteristic of these April odors is their uncloying freshness.*

—John Burroughs, *Birds and Poets.*

Analysis of the Model

1. *The paragraph structure is the same as in Description-motive I.*

Prove this statement by determining first the fundamental quality as before.

2. *The material used to develop this motive is:*

a. The effect upon the senses.

b. The effect upon the mind.

Find the sentences above which give the effect on the senses; on the mind.

3. *Devices used in the handling of material:*

Find an instance of the use of the rhetorical question.

118. A Picture Suggesting Music. The picture facing page 390 has for its motive *music*, which is, perhaps, too difficult for students of elementary composition to use except for purposes of analysis, when they find a piece of literature or a picture which contains it.

Write one paragraph on this picture, giving the situation.

What is the time? What element or elements does the title give or imply? Is there anything in the picture to suggest music? to suggest silence? What details of place do you notice?

119. The Description of "Audible Thought."— MOTIVE X. Audible thought is mental debating. It consists in the giving of reasons for or against a course of action.

The unity in this motive lies in a fundamental question of conduct to be decided, as the following quotation will show:

MODEL

But why not ask her advice in confidence? She was a woman of sense and experience, and could probably find some way out of their quandary. Mr. Liakos was on the point of going to his cousin, but he reflected that it would be a grave indiscretion to impart the secret to a third person without his friend's consent, and he felt too that it would be very weak in him not to perform loyally the duty he had undertaken. *Forward, then! Courage!*

— DEMETRIOS BIKÉLAS, *Tales of the Ægean.*

ANALYSIS OF THE MODEL

1. *The paragraph structure is the same as in Description-motive I.*

Prove this statement.

2. *The materials used are:*

The pros and cons of a course of action.

3. *The devices used in the handling of the material:*

   a. The first sentence is in the form of a question.

   b. The last sentence is in the form of a command.

   c. In the arrangement of the paragraph the argument *for* alternates with the argument *against* the proposed action. Prove this statement.

120. Uses of the Description-motives. These motives are to be used in our work for purposes of both analysis and synthesis.

1. They will be combined with the various kinds of narrative we have been studying, and with exposition, argumentation, or persuasion (see Parts V. and VI.), in a series of theme-models extending through the remainder of the book.

2. They are to be used together with the situation and retrospective and forward-moving narrative in analyzing *The Great Stone Face* (§167), which is a series of narrative and descriptive motives.

121. Need of Method in Description. This series of description-motives, all drawn from different authors but constructed on the same plan, must have impressed upon the student the fact that writers use method in their work. The following extract will show how high a value Coleridge puts upon the advantages of order and design in any kind of composition:

What is that which first strikes us, and strikes us at once, in a man of education, and which, among educated men, so instantly distinguishes the man of superior mind,

that (as was observed with eminent propriety of the late Edmund Burke) "we cannot stand under the same archway, during a shower of rain, without finding him out"? Not the weight or novelty of his remarks, not any unusual interest of facts communicated by him; for we may suppose both the one and the other precluded by the shortness of our intercourse, and the triviality of the subjects. The difference will be impressed and felt, though the conversation should be confined to the state of the weather or the pavement. Still less will it arise from any peculiarity in his words and phrases. For if he be, as we now assume, a well-educated man as well as a man of superior powers, he will not fail to follow the golden rule of Julius Cæsar, *insolens verbum, tamquam scopulum, evitare*. Unless where new things necessitate new terms, he will avoid an unusual word as a rock. It must have been among the earliest lessons of his youth that the breach of this precept, at all times hazardous, becomes ridiculous in the topics of ordinary conversation. There remains but one other point of distinction possible; and this must be, and in fact is, the true cause of the impression made on us. It is the unpremeditated and evidently habitual *arrangement* of his words, grounded on the habit of foreseeing, in each integral part, or (more plainly) in every sentence, the whole that he then intends to communicate. However irregular and desultory his talk, there is *method* in the fragments.

Listen, on the other hand, to an ignorant man, though perhaps shrewd and able in his particular calling, whether he be describing or relating. We immediately perceive that his memory alone is called into action; and that the objects and events recur in the narration in the same order, and with the same accompaniments, however accidental or impertinent, in which they had first occurred to the narrator. The necessity of taking breath, the efforts of recollection, and the abrupt rectification of its failures, produce all his pauses; and, with the exception of the "and then," the "and there," and the still less significant "and so," they constitute likewise all his connections.

—Samuel Taylor Coleridge, *The Friend*.

122. Other Types of the Paragraph. Of course, we find in literature paragraphs whose structure differs from that of the type of paragraph used throughout this chapter; namely, that which places the topic sentence at the beginning and a summarizing sentence at the close. We are not attempting, however, to consider here all the possible kinds of paragraph structure. If students master this one type in the time generally allotted to the study of elementary composition, they will be doing all that can reasonably be asked of them. Moreover, this type of paragraph is the one that embodies most clearly the laws of unity and emphasis, which are the great principles not only of literature but also of all the other arts.

EXAMPLES OF THE DESCRIPTION-MOTIVES TO BE CLASSIFIED

[In the study of the various description-motives which are given below, the student should not forget that in doing this analytical work he is preparing himself to write the various theme-models in Parts II., III., V., and VI which involve description.]

123. General Questions on the Following Examples. In the first part of this chapter we became somewhat acquainted with the principal description-motives. We should now be able to distinguish one of these from another whenever we meet them in literature. The following examples are intended to afford practice in this discrimination. The student is to classify them as to motive and structure by answering the following questions:

1. *What is the description-motive?*

2. *What is the fundamental quality which gives unity to the description?*

From a painting by Charles Gabriel Gleyre

LOST ILLUSIONS

(*See page 134*)

3. *Does the first sentence state this quality? Is it stated directly or indirectly?*

4. *Does each of the other sentences enforce this quality?*

5. *Does the last sentence summarize the description or give us a sense of completeness regarding it?*

6. *What is the material used? What items are selected in each paragraph?*

I.

Besides, some of the smaller cities are charming. If they have an old church or two, a few stately mansions of former grandees, here and there an old dwelling with the second story projecting (for the convenience of shooting the Indians knocking at the front-door with tomahawks),—if they have, scattered about, those mighty square houses built something more than half a century ago, and standing like architectural boulders dropped by the former diluvium of wealth, whose refluent wave has left them as its monument,—if they have gardens with elbowed apple-trees that push their branches over the high board-fence and drop their fruit on the side-walk,—if they have a little grass in the side-streets, enough to betoken quiet without proclaiming decay,—I think I could go to pieces, after my life's work were done, in one of those tranquil places, as sweetly as in any cradle that an old man may be rocked to sleep in. I visit such spots always with infinite delight.

— OLIVER WENDELL HOLMES,
The Autocrat of the Breakfast Table.

The example quoted above describes a class instead of an individual. This kind of portrayal we call *description generalized.* It resembles exposition in that it gives us the general characteristics of a class. Can you find any other examples of it in this section?

SUGGESTIONS.— Answer the general questions in section 123. Find three metaphors (§ 107); two similes (§ 100).

II.

The secret of the young man's character was, a high and abstracted ambition. He could have borne to live an undistinguished life, but not to be forgotten in the grave. Yearning desire had been transformed to hope; and hope, long cherished, had become like certainty, that, obscurely as he journeyed now, a glory was to beam on all his pathway,—though not, perhaps, while he was treading it. But, when posterity should gaze back into the gloom of what was now the present, they would trace the brightness of his footsteps, brightening as meaner glories faded, and confess, that a gifted one had passed from his cradle to his tomb, with none to recognize him.

—NATHANIEL HAWTHORNE, *Twice-Told Tales.*

SUGGESTIONS.—Answer the general questions in section 123. Find a metaphor.

III.

And ever, against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linkèd sweetness long drawn out
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony;
That Orpheus' self may heave his head
From golden slumber on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto to have quite set free
His half-regained Eurydice.
These delights if thou canst give,
Mirth, with thee I mean to live.

—JOHN MILTON, *L'Allegro.*

SUGGESTIONS.—Answer the general questions in section 123. Find five metaphors.

IV.

An old man in a lodge within a park;
The chamber walls depicted all around
With portraitures of huntsman, hawk and hound,
And the hurt deer. He listeneth to the lark,
Whose song comes with the sunshine through the dark
Of painted glass in leaden lattice bound;
He listeneth and he laugheth at the sound,
Then writeth in a book like any clerk.
He is the poet of the dawn, who wrote
The Canterbury Tales, and his old age
Made beautiful with song; and as I read
I hear the crowing cock, I hear the note
Of lark and linnet, and from every page
Rise odors of ploughed field or flowery mead.

— HENRY W. LONGFELLOW, *Chaucer.*

SUGGESTIONS.— Answer the general questions in section 123.

V.

But if there was a pleasure in all this, while snugly cuddling in the chimney corner of a chamber that was all of a ruddy glow from the crackling wood-fire, and where, of course, no spectre dared to show his face, it was dearly purchased by the terrors of his subsequent walk homewards. What fearful shapes and shadows beset his path, amidst the dim and ghastly glare of a snowy night!—With what wistful look did he eye every trembling ray of light streaming across the waste fields from some distant window!—How often was he appalled by some shrub covered with snow, which, like a sheeted spectre, beset his very path!—How often did he shrink with curdling awe at the sound of his own steps on a frosty crust beneath his feet; and dread to look over his shoulder, lest he should behold some uncouth being tramping close behind him!—And how often was he thrown into complete dismay by some rushing blast, howling among the trees, in the idea that it was the Galloping Hessian on one of his nightly scourings!

— WASHINGTON IRVING, *The Sketch-Book.*

SUGGESTIONS.— Answer the general questions in section 123. Find a simile; a metaphor. Note the use of exclamation.

VI.

Nothing troubled it. Wars and rumors of war, revolutions and counter-revolutions, empires and insurrections, military and political questions,—these all were for it things unknown and unheard of—mighty winds that arose and blew and swept the lands around it, but never came near enough to harm it, lying there, as it did, in its loneliness like any lark's nest. Even in the great days of the Revolution it had been quiet. It had had a lord whom it loved in the old castle on the hill at whose feet it nestled: it had never tried to harm him, and it had wept bitterly when he had fallen at Jemappes, and left no heir, and the château had crumbled into ivy-hung ruins. The thunder-heats of that dread time had scarcely scorched it. It had seen a few of its best youth march away to the chant of the Marseillaise to fight on the plains of Champagne; and it had been visited by some patriots in *bonnets rouges* and soldiers in blue uniforms, who had given it tricolored cockades and bade it wear them in the holy name of the Republic one and indivisible. But it had not known what these meant, and its harvests had been reaped without the sound of a shot in its fields or any gleam of steel by its innocent hearths, so that the terrors and the tidings of those noble and ghastly years had left no impress on its generations.

—Louise de la Ramée (Ouida), *A Leaf in the Storm.*

Suggestions.—Answer the general questions in section 123. Find three metaphors; a simile.

VII.

These dim eyes have in vain explored for some months past a well-known figure, or part of the figure, of a man, who used to glide his comely upper half over the pavements of London, wheeling along with most ingenious celerity upon a machine of wood. . . . He was of robust make, with a florid, sailor-like complexion, and his head was bare to the storm and sunshine. He was a natural curiosity, a speculation to the scientific, a prodigy to the simple. The infant would stare at the mighty man brought down to his own level. The

common cripple would despise his own pusillanimity, viewing the hale stoutness, and hearty heart, of this half-limbed giant. . . . . He seemed earth-born, an Antæus, and to suck in fresh vigor from the soil which he neighbored. He was a grand fragment; as good as an Elgin marble. The nature, which should have recruited his reft legs and thighs, was not lost, but only retired into his upper parts, and he was half a Hercules. . . . . He was as the man-part of a centaur from which the horse-half had been cloven in some dire Lapithan controversy.

—CHARLES LAMB, *Essays of Elia.*

SUGGESTIONS.— Answer the general questions in section 123. Find three metaphors.

VIII.

The Parson, too, appeared, a man austere,
The instinct of whose nature was to kill;
The wrath of God he preached from year to year,
And read, with fervor, Edwards on the Will;
His favorite pastime was to slay the deer
In Summer on some Adirondac hill;
E'en now, while walking down the rural lane,
He lopped the wayside lilies with his cane.

—HENRY W. LONGFELLOW, *The Birds of Killingworth.*

SUGGESTION.— Answer the general questions in section 123.

IX.

Reader, wouldst thou know what true peace and quiet mean; wouldst thou find a refuge from the noises and clamors of the multitude; wouldst thou enjoy at once solitude and society; wouldst thou possess the depth of thine own spirit in stillness, without being shut out from the consolatory faces of thy species; wouldst thou be alone and yet accompanied; solitary, yet not desolate; singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite:—come with me into a Quakers' meeting.

—CHARLES LAMB, *Essays of Elia.*

SUGGESTIONS.— Answer the general questions in section 123. Find instances of the repetition of the same grammatical construction. (See Chapter X.)

X.

The trouble with the boy's life is that he has no time that he can call his own. He is, like a barrel of beer, always on draft. The men-folks, having worked in the regular hours, lie down and rest, stretch themselves idly in the shade at noon, or lounge about after supper. Then the boy, who has done nothing all day but turn grindstone, and spread hay, and rake after, and run his little legs off at everybody's beck and call, is sent on some errand or some household chore, in order that time shall not hang heavy on his hands. The boy comes nearer to perpetual motion than anything else in nature, only it is not altogether a voluntary motion.

— Charles Dudley Warner, *Being a Boy.*

Suggestions.— Answer the general questions in section 123. Find an example of irony, the figure in which a person says the opposite of what he means.

General Exercises on the Description-motives

I. Bring to class examples of description-motives which you have found in your general reading.

II. Write original paragraphs on each of the description-motives already given in this chapter, except those you are expressly told to omit. Follow the laws of paragraph structure in regard to the first, the last, and the intervening sentences. (See § 99.)

CHAPTER VIII.

ORNAMENTATION IN DESCRIPTION

124. Fundamental and Minor Devices. After we have decided what fundamental quality we wish our picture to possess, and have selected the material we mean to put into it, our next problem is how to vary and make effective the handling of this material. This is the problem of ornamentation. It is the decorative element that gives life, color, richness, and variety to our description. The fundamental device enables us to give unity to the handling of our material by using a single device throughout an entire paragraph of description. The term "fundamental device" will be more fully explained later. The minor devices, such as figures of speech, or allusions, give vividness to certain details. Many of the devices found in this chapter may prove too difficult for use in our own writing, but a study of them will increase our pleasure in reading pieces of literature in which they are employed.

125. Meaning of the Term Minor Devices. By the term "minor devices" we mean the various artifices for the effective handling of detail, of which those already noticed incidentally in Chapter VII. are personification, the simile, the metaphor, enumeration, exclamation, interrogation, and the direct quotation. Other devices which we shall study in the present chapter are allusion, antithesis, the use of the concrete, and onomatopœia.

126. Concrete Words. Concrete words are those that stand for individuals rather than for classes of objects, actions, etc. They appeal more directly to our imagination than do the more general terms which designate classes, and they are, therefore, an effective means of vivifying detail in description. The word "pony," for instance, is easier to picture mentally than the more general word "horse." The word horse is more definite than the more general word "quadruped," and quadruped is more particular than "vertebrate." When we hear the word vertebrate, we picture to our minds animals of so many different forms that our mental image is confused. The word quadruped does not bring to our minds so many different kinds of concepts, and so our picture becomes clearer. With the other two terms, horse and pony, our concepts become still narrower and clearer. If you asked an artist to paint for you a vertebrate, he would immediately ask, "What kind?" If you said "A quadruped," he would again ask, "What kind, a horse, a cow, a dog?" If you answered "A horse," he would ask, "What kind of horse, white or black, large or small, old or young?" If you said, "A pony," he might ask, "An Indian or a Shetland pony?" If you answered, "A Shetland pony," he might ask whether you wished the pony painted lying down or standing, and so the questions would continue until, by compelling you to use more particular terms, the artist would be able to learn just what picture you had in mind.

If in writing descriptions we imagine ourselves to be artists painting pictures of those objects we are portraying in words, we shall form a habit of

making definite pictures of objects and using particular words to describe their attributes. The use of vague, general terms in description always indicates a lack of clearness and precision in our mental images, a "dimness of the mind's eye." In other words, concreteness is the test of excellence in description.

Exercises

I. Increase the concreteness of the following terms:

Insect, vegetable, building, animal, utensil, man, weapon, science, work, education, occupation.

II. Find the concrete terms, especially verbs, in the passage from Ruskin in section 106; in the examples quoted in section 123.

III. In which of the following extracts do concrete terms predominate? In which abstract terms? Select the concrete or the abstract terms in each Which are easier to picture mentally, those containing abstract or those containing concrete words'

I.

We had not lost our balance then, nor grown
Thought's slaves, and dead to every natural joy.
The smallest thing could give us pleasure then —
The sports of country people,
A flute note from the woods,
Sunset over the sea;
Seed-time and harvest,
The reapers in the corn,
The vinedresser in his vineyard,
The village-girl at her wheel.
Fulness of life and power of feeling, ye
Are for the happy, for the souls at ease,
Who dwell on a firm basis of content!

— Matthew Arnold, *Empedocles on Etna*

II.

Perfect happiness doth imply the exercise of all other virtues, which are suitable to so perfect a being, upon all proper and fitting occasions; that is, that so perfect a being do nothing that is contrary to or unbecoming his holiness and righteousness, his truth and faithfulness, which are essential to a perfect being; and for such a being to act contrary to them in any case, would be to create disquiet and disturbance to itself. For this is a certain rule, and never fails, that nothing can act contrary to its own nature without reluctancy and displeasure, which in moral agents is that which we call guilt; for guilt is nothing else but the trouble and disquiet which ariseth in one's mind, from the consciousness of having done something which is contrary to the perfective principles of his being; that is, something that doth not become him, and which, being what he is, he ought not to have done; which we cannot imagine ever to befall so perfect and immutable a being as God is.

—JOHN TILLOTSON, *Happiness in Goodness.*

III.

Immediately a place
Before his eyes appeared, sad, noisome, dark;
A lazar-house it seemed, wherein were laid
Numbers of all diseased — all maladies
Of ghastly spasm, or racking torture, qualms
Of heart-sick agony, all feverous kinds,
Convulsions, epilepsies, fierce catarrhs,
Intestine stone and ulcer, colic pangs,
Demoniac phrenzy, moping melancholy,
And moon-struck madness, pining atrophy,
Marasmus, and wide-wasting pestilence,
Dropsies, and asthmas, and joint-racking rheums.

— JOHN MILTON, *Paradise Lost, xi., 477–488.*

IV.

Nature means the sum of all phenomena, together with the causes which produce them; including not only all that happens, but all that is capable of happening; the unused capabilities of causes being as much a part of the idea of Nature, as those which take effect.

Since all phenomena which have been sufficiently examined are found to take place with regularity, each having certain fixed conditions, positive and negative, on the occurrence of which it invariably happens; mankind have been able to ascertain, either by direct observation or by reasoning processes grounded on it, the conditions of the occurrence of many phenomena; and the progress of science mainly consists in ascertaining those conditions.

—JOHN STUART MILL, *Three Essays on Religion.*

127. Allusion. When, in describing an object, we refer to some other more familiar fact, thing, or person for the purpose of making the reader associate the two, we are using a figure called Allusion. In order to understand the force of allusions we frequently must look them up in the encyclopedia or in the notes of the text we are reading. For this reason poetry containing many allusions appeals especially to scholarly people. In the work of the great poets we are impressed with the beauty and force of the device. We should not fail to look up the allusions in our reading, as it is an excellent exercise in correlating knowledge and acquiring a fund of general information.

I.

Three poets, in three distant ages born,
Greece, Italy, and England, did adorn.
The first, in loftiness of thought surpassed;
The next, in majesty; in both, the last.
The force of nature could no further go;
To make a third, she joined the former two.

—JOHN DRYDEN, *Under Mr. Milton's Picture.*

In order to comprehend this passage we must understand that the allusions are to Homer, Dante, and Milton.

II.

"Why not a summer's as a winter's tale?"

The allusion made here is to Shakspere's *A Winter's Tale.*

III.

To sage Philosophy next lend thine ear,
From heaven descended to the *low-roofed house*
Of *Socrates* — see there his tenement —
Whom, well inspired, *the oracle pronounced*
Wisest of men; from whose mouth issued forth
Mellifluous streams, that watered all the schools
Of *Academics* old and new, with those
Surnamed *Peripatetics*, and the sect
Epicurean, and the *Stoic* severe.

— JOHN MILTON, *Paradise Regained.*

The allusions in the last passage are italicized. Explain them.

Exercise

Find and explain five allusions in the following quotation:

In Attica thy birthplace should have been,
Or the Ionian Isles, or where the seas
Encircle in their arms the Cyclades,
So wholly Greek wast thou in thy serene
And childlike joy of life, O Philhellene!
Around thee would have swarmed the Attic bees;
Homer had been thy friend, or Socrates,
And Plato welcomed thee to his demesne.
For thee old legends breathed historic breath;
Thou sawest Poseidon in the purple sea,
And in the sunset Jason's fleece of gold!
Oh, what hadst thou to do with cruel Death,
Who wast so full of life, or Death with thee,
That thou shouldst die before thou hadst grown old!

— HENRY W. LONGFELLOW, *Three Friends of Mine.*

128. Antithesis. By antithesis we mean the setting of one object or thought over against another. It is the opposite of the simile or metaphor, for it affirms difference instead of similarity. Another name for the figure is contrast.

Exercise

In the following quotations find examples of antithesis, or contrast:

"Though deep, yet clear, though gentle, yet not dull."

"But the gladiators' bloody circus stands,
A noble wreck in ruinous perfection,
While Cæsar's chambers, and the Augustan halls,
Grovel on earth in indistinct decay."

"O Woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made;
When pain and anguish wring the brow,
A ministering angel thou!—"

"Vice is a monster of such frightful mien
That to be hated needs but to be seen,
But seen too oft, familiar with her face,
We first endure, then pity, then embrace."

"My castles are my king's alone,
From turret to foundation stone—
The hand of Douglas is his own."

"On Linden, when the sun was low,
All bloodless lay th' untrodden snow,
And dark as winter was the flow
Of Iser, rolling rapidly.

But Linden saw another sight,
When the drum beat, at dead of night,
Commanding fires of death to light
The darkness of her scenery."

129. Onomatopœia. The figure called onomatopœia consists in the use of words whose sound suggests their meaning.

Exercise

Find examples of onomatopœia in the following quotations:

'T is not enough no harshness gives offence,
The sound must seem an echo to the sense.
Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar:
When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow:
Not so, when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.

—ALEXANDER POPE, *An Essay on Criticism.*

"And my pulses closed their gates with a shock on my heart as I heard
The shrill-edged shriek of a mother divide the shuddering air."

"I heard the ripple washing in the reeds,
And the wild water lapping on the crag."

"Till as when a boat
Tacks, and the slacken'd sail flaps, all her voice
Faltering and fluttering in her throat, she cried
'My brother!'"

"While the great organ almost burst his pipes,
Groaning for power, and rolling thro' the court
A long melodious thunder to the sound
Of solemn psalms and silver litanies."

"And all the plain,—brand, mace, and shaft, and shield
Shocked, like an iron-clanging anvil banged
With hammers."

"And Gareth loosed the stone
From off his neck, then in the mere beside
Tumbled it; oilily bubbled up the mere."

"On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus."

General Exercises on the Minor Devices

I. Write one or more sentences, completing the similes suggested by each of the following expressions: Dull as; bright as; wild as; soft as; swift as.

II. Write one or more sentences containing a metaphor on each of the following subjects: The wind; a river; night; a child; autumn.

III. Write one or more sentences personifying each of the following objects or ideas: The ocean; old age; the locomotive; duty; one's native country.

IV. Write one or more sentences containing allusions to each of the following facts or objects: The Bible; some poem with which you are familiar; some historical incident or personage; some place that has many historical associations; some scientific fact, such as those connected with the growth of plants; some fact in regard to the solar system.

V. Complete each of the following antitheses, contrasting subject with subject or verb with verb, and so on. Remember that in an antithesis the word *but* is expressed or implied:

1. Prosperity brings friends.
2. Ignorance is the parent of vice.
3. The Romans opposed private luxury.
4. The wages of sin is death.
5. The end of a good man is peace.

VI. Write five original sentences, each containing a quotation from some standard author. (See the use of the quotation in Model I., section 106.)

VII. Write five sentences, each asking a question, not for the sake of receiving an answer, but to suggest that there is but one possible answer. This kind of question is merely a device for making a strong statement. The following is an example:

> "Breathes there the man, with soul so dead,
> Who never to himself hath said,
> 'This is my own, my native land'?"

VIII. Write five sentences, each containing an exclamation. This figure, like interrogation, enables one to strengthen a statement, for by it we not only declare a certain thing to be true, but we show our emotion upon realizing that it is so. (See § 117.)

130. General Remarks on Minor Devices. The student, in making use of the minor devices in his own writing, should remember that they must serve other ends than that of mere ornament. They must add clearness and force as well as beauty, or they will seem far-fetched or fantastic.

In conversation we use the various minor devices very frequently. We can tell much about the taste and culture of a person by his use in conversation of figures of speech, especially of the simile and metaphor. Similes, like our physical features, are often handed down from father to son, and it may be said of them as of certain words, that their use sometimes "brands the generations before and after." Let us therefore strive for refinement in the figures we employ in both our oral and written speech.

131. Meaning of the Term Fundamental Devices. We can best gain a notion of what is meant by a "fundamental device" by comparing the two descriptions given below, of which one contains such a device and the other does not.

1. The following selection has no fundamental device:

"It was a singular face, that of the merchant. An immense skull polished like a knee, and surrounded by a thin aureole of white hair, which brought out the clear salmon tint of his complexion all the more strikingly, lent him a false aspect of patriarchal bonhomie, counteracted, however, by the scintillation of two little yellow eyes which trembled in their orbits like louis d'or upon quicksilver. The curve of his nose presented an aquiline silhouette which suggested the Oriental or Jewish type. His hands, thin, slender, full of nerves which projected like strings upon the finger-board of a violin, and armed with claws like those on the terminations of bats' wings — shook with senile trembling. This strange old man had an aspect so thoroughly rabbinical and cabalistic that he would have been burnt on the mere testimony of his face three centuries ago."

SUGGESTIONS. — What is the description-motive of this paragraph? What is the fundamental quality? Prove that there is here no one device used in the handling of the material.

Compare the above paragraph with the following description, which has a fundamental device and keeps our thought fixed on the whole rather than on the details through which the whole is realized. Tell which description is the easier to picture mentally; which seems to you the more artistic.

2. The fundamental device used in the following passage is that of the effect of light. The details are mentioned by showing how the light affects each:

Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast,
As down she knelt for heaven's grace and boon;
Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint:
She seem'd a splendid angel, newly drest,
Save wings, for heaven:— Porphyro grew faint:
She knelt, so pure a thing, so free from mortal taint.
—JOHN KEATS, *The Eve of St. Agnes.*

SUGGESTIONS.—The light is here represented as shining through a stained glass window. What items of Madeline's appearance are mentioned by showing the effect of light upon them?

The second paragraph has not only unity of impression but unity of handling, and thus economizes our attention.

132. Outline of the Fundamental Devices Used. The following is a list of the fundamental devices given in sections 133–150:

1. The cataloguing of the details of what is described. (See § 133.)
2. The localizing of details. (See § 134.)
3. The fundamental image. (See § 135.)
4. The series of images. (See § 136.)
5. The personification of details. (See § 137.)
6. The effect of light, cold, etc., upon the details of a picture. (See § 138.)
7. The effect on the observer or listener. (See § 139.)
8. The giving of directions for getting a conception of a person, place, etc. (See § 140.)
9. Obverse description. (See § 141.)
10. Audible thought as a device. (See § 142.)
11. The use of a general reflection to introduce a description. (See § 143.)

From a painting by Briton Rivière

THE NIGHT-WATCH

(*See page 155*)

12. The single contrast making up the whole description. (See § 144.)

13. The use of a series of contrasts. (See § 145.)

14. The single analogy or comparison making up the whole description. (See § 146.)

15. The series of analogies or comparisons. (See § 147.)

16. Dialogue. (See § 148.)

17. Vision. (See § 149.)

18. Apostrophe. (See § 150.)

133. Fundamental Device I.— THE CATALOGUING OF DETAILS. The simplest method of handling details is that of mere enumeration, of which the following is an example:

A. MODEL.

The whitewashed walls, the little pews where well-known figures entered with a subdued rustling, and where first one well-known voice and then another, pitched in a peculiar key of petition, uttered phrases at once occult and familiar, like the amulet worn on the heart; the pulpit where the minister delivered unquestioned doctrine, and swayed to and fro, and handled the book in a long-accustomed manner; the very pauses between the couplets of the hymn, as it was given out, and the recurrent swell of voices in song; these things had been the channel of divine influences to Marner.

— GEORGE ELIOT, *Silas Marner*.

SUGGESTION. — What are the details catalogued?

Minor devices used. Find a simile; a metaphor.

B. EXAMPLE FOR ANALYSIS.

Ichabod arrived at the castle of the Heer Van Tassel, which he found thronged with the pride and flower of the adjacent country. Old farmers, a spare leathern-faced race, in homespun coats and breeches, blue stockings, huge shoes, and magnificent pewter buckles.

Their brisk withered little dames, in close-crimped caps, long-waisted short gowns, homespun petticoats, with scissors and pin cushions, and gay calico pockets hanging on the outside. Buxom lasses, almost as antiquated as their mothers, excepting where a straw hat, a fine ribbon, or perhaps a white frock, gave symptoms of city innovation. The sons, in short square-skirted coats with rows of stupendous brass buttons, and their hair generally queued in the fashion of the times, especially if they could procure an eelskin for the purpose, it being esteemed, throughout the country, as a potent nourisher and strengthener of the hair.

— WASHINGTON IRVING, *The Sketch-Book*.

SUGGESTIONS.—What are the items catalogued in this example? What is the description-motive and what the fundamental quality?

Minor devices used. Find a metaphor.

Exercise

Write a paragraph describing the appearance of a person and use the device of enumeration. Observe the law in regard to the first, last, and intervening sentences (see § 99) in this and all other paragraphs you are asked to write in this chapter.

134. Fundamental Device II.—LOCALIZING OF DETAILS. This device is perhaps the most common of all. The first impulse of the mind is merely to perceive the details, as in section 133, and the next is to give them "a local habitation."

A. MODEL.

Perhaps there is no more impressive scene on earth than the solitary extent of the Campagna of Rome under evening light. Let the reader imagine himself for a moment withdrawn from the sounds and motion of the living world, and sent forth alone into this wild and wasted plain. The earth yields and crumbles beneath his foot, tread he never so lightly, for its

substance is white, hollow, and carious, like the dusty wreck of the bones of men. The long knotted grass waves and tosses feebly in the evening wind, and the shadows of its motion shake feverishly along the banks of ruin that lift themselves to the sunlight. Hillocks of mouldering earth heave around him, as if the dead beneath were struggling in their sleep; scattered blocks of black stone, four-square, remnants of mighty edifices, not one left upon another, lie upon them to keep them down. A dull purple poisonous haze stretches level along the desert, veiling its spectral wrecks of massy ruins, on whose rents the red light rests, like dying fire on defiled altars. The blue ridge of the Alban Mount lifts itself against a solemn space of green, clear, quiet sky. Watch-towers of dark clouds stand steadfastly along the promontories of the Apennines. From the plain to the mountains, the shattered aqueducts, pier beyond pier, melt into the darkness, like shadowy and countless troops of funeral mourners, passing from a nation's grave.

—John Ruskin,
Modern Painters, *Preface to the Second Edition.*

Suggestions.— Point out the expressions which localize each detail. What details are located with reference to the imagined spectator? What is the description-motive of this paragraph? the fundamental quality?

B. Example for Analysis.

With many variations, suggested by the nature of his building-materials, diversity of climate, and a different mode of social life, Governor Bellingham had planned his new habitation after the residences of gentlemen of fair estate in his native land. Here, then, was a wide and reasonably lofty hall, extending through the whole depth of the house, and forming a medium of general communication, more or less directly, with all the other apartments. At one extremity, this spacious room was lighted by the windows of the two towers, which formed a small recess on either side of the portal. At the other end, though partly muffled by a curtain, it was more powerfully illuminated by one of those embowed hall-windows which we read of in old

books, and which was provided with a deep and cushioned seat. Here, on the cushion, lay a folio tome, probably of the Chronicles of England, or other such substantial literature. . . . . On the table—in token that the sentiment of old English hospitality had not been left behind—stood a large pewter tankard. . . . . On the wall hung a row of portraits, representing the forefathers of the Bellingham lineage, some with armor on their breasts, and others with stately ruffs and robes of peace. . . . . At about the center of the oaken panels, that lined the hall, was suspended a suit of mail, not, like the pictures, an ancestral relic, but of the most modern date; for it had been manufactured by a skilful armorer in London, the same year in which Governor Bellingham came over to New England.

—NATHANIEL HAWTHORNE, *The Scarlet Letter*.

SUGGESTIONS.—What are the items localized? Where is each placed? What description-motive is used in this example? What is the fundamental quality? What expressions carry out the suggestion of the residence of the English gentleman "of fair estate"?

Exercise

Write a description of a place by localizing the details you select. Use also concrete terms where it is possible to do so.

135. Fundamental Device III.—ELABORATION OF A UNIFYING IMAGE. To carry out an image consistently in a description requires more than a mere perception of the details of what we are describing. It calls for an effort of the creative imagination, which enables us to see resemblances between things essentially unlike.

A. MODEL.

M. Gertrais-Gaboreau could hardly be regarded as a man; he was rather a living barometer. He sounded the winds and felt the pulse of the tides. He might be imagined requesting the clouds to show their tongue,—

that is to say, their forked lightnings. He was the physician of the wave, the breeze, and the squall. The ocean was his patient. He had traveled round the world like a doctor going his rounds, examining every kind of climate in its good and bad condition. He was profoundly versed in the pathology of the seasons.

—VICTOR HUGO, *Toilers of the Sea.*

SUGGESTIONS.—What is the fundamental conception of this sailor? Where is it stated? What expressions carry out this conception or image? What description-motive does this quotation contain?

B. EXAMPLE FOR ANALYSIS.

The whole cave represented the interior of a death's head of enormous proportions, and of a strange splendor. The vault was the hollow of the brain, the arch the mouth; the sockets of the eyes were wanting. The cavern, alternately swallowing and rendering up the flow and ebb of the tide through its mouth wide open to the full noonday without, seemed to drink in the light and vomit forth bitterness,—a type of some beings intelligent and evil. . . . . The roof, with its cerebral lobes and its rampant ramifications, like the fibres of nerves, gave out a tender reflection of chrysoprase. . . . . The effect of the scene was singular. . . . . It was a wondrous palace, in which Death sat smiling and content.

—VICTOR HUGO, *Toilers of the Sea.*

SUGGESTIONS.—What is the fundamental image in the above? What details carry out the image? What description-motive is used in this paragraph? What is the fundamental quality of the description?

Minor devices used. Find a general reflection; that is, a statement of a general truth. Find a simile; an instance of personification.

Exercise

Write a paragraph describing the character of a person, and use in the description a fundamental image.

136. Fundamental Device IV.— A Series of Images. It should be noted that this device does not consist in the personification of the details of the thing described. We shall have examples of that later. In a series of images the whole is compared now to one thing and now to another.

A. Model.

White swan of cities, slumbering in thy nest
  So wonderfully built among the reeds
  Of the lagoon, that fences thee and feeds
  As sayeth thy old historian and thy guest!
White water-lily, cradled and caressed
  By ocean streams, and from the silt and weeds
  Lifting thy golden filaments and seeds,
  Thy sun-illumined spires, thy crown and crest!
White phantom city, whose untrodden streets
  Are rivers, and whose pavements are the shifting
  Shadows of palaces and strips of sky;
I wait to see thee vanish like the fleets
  Seen in mirage, or towers of cloud uplifting
  In air their unsubstantial masonry.

— Henry W. Longfellow, *Venice.*

Suggestions.—What details are mentioned to carry out the first image? the second? the third? What description-motive is used in the above model? What is the fundamental quality in the description?

Minor devices used. Find a simile; an allusion.

B. Example for Analysis.

Neal wants balance; he throws his mind always too far,
Whisking out flocks of comets, but never a star;
He has so much muscle, and loves so to show it,
That he strips himself naked to prove he's a poet,
And, to show he could leap Art's wide ditch, if he tried,
Jumps clean o'er it, and into the hedge t'other side.

. . . .

Too hasty to wait till Art's ripe fruit should drop,
He must pelt down an unripe and colicky crop.

. . . .

In letters, too soon is as bad as too late;
Could he only have waited he might have been great;
But he plumped into Helicon up to the waist,
And muddied the stream ere he took his first taste.

—James Russell Lowell, *A Fable for Critics.*

Suggestions.—What is the first image in this example? the second? and so on. How many are there in all? What description-motive is used in this example? What is the fundamental quality in the character here described?

Minor devices used. Find a general reflection; an allusion. Explain the latter.

Exercise

Write a description of the appearance of a person by using the device of a series of images.

[To the Teacher.—This exercise may be too difficult except for more advanced classes.]

137. Fundamental Device V.—Personification of Details. In description, details are sometimes mentioned by personifying them; that is, speaking of them as if they had life. This is a much easier device to use than either of the two preceding. It occurs frequently in ordinary conversation.

A. Model.

On entering the dining-room, by the orders of the individual in gaiters, Rebecca found that apartment not more cheerful than such rooms usually are, when genteel families are out of town. The faithful chambers seem, as it were, to mourn the absence of their masters. The Turkey carpet has rolled itself up, and retired sulkily under the sideboard; the pictures have hidden their faces behind old sheets of brown paper;

the ceiling lamp is muffled up in a dismal sack of brown Holland; the window curtains have disappeared under all sorts of shabby envelopes; the marble bust of Sir Walpole Crawley is looking from its black corner at the bare boards and the oiled fire-irons, and the empty card-racks over the mantelpiece; the cellaret has lurked away behind the carpet; the chairs are turned up heads and tails along the wall.

—WILLIAM MAKEPEACE THACKERAY, *Vanity Fair.*

SUGGESTIONS.—Point out details personified. What description-motive is used in this model? What is the fundamental quality of the place described? Point out the words which contain the personification.

In the device discussed in the preceding section, that of a series of images, the whole is conceived first under one image and then under another, but in the use of the personification of details certain parts only of the picture are personified, not the whole.

B. EXAMPLE FOR ANALYSIS.

There was never a leaf on bush or tree,
The bare boughs rattled shudderingly.
The river was dumb and could not speak,
  For the weaver winter its shroud had spun.
A single crow on the tree-top bleak
  From his shining feathers shed off the cold sun;
Again it was morning, but shrunk and cold,
As if her veins were sapless and old,
And she rose up decrepitly
For a last dim look at earth and sea.

—JAMES RUSSELL LOWELL, *The Vision of Sir Launfal.*

SUGGESTIONS.—What details are personified? What description-motive is used in the above example? What is the fundamental quality of the picture? Point out particular words which are used to personify.

Exercise

Write a paragraph describing a place. Use as a fundamental device the personifying of details.

138. Fundamental Device VI.—EFFECT OF LIGHT, STORM, COLD, ETC., UPON DETAILS. Painting as well as literature makes use of the effect of light and darkness. Some pictures also portray scenes by showing how objects are affected by the wind, rain, and other phenomena attending storms. Landscape painters can give an impression of intense heat or cold by putting into their pictures objects which accompany or are visibly affected by extremes of temperature. The two arts of painting and literature thus approach each other in the use of Fundamental Device VI.

A. MODEL I.—THE EFFECT OF LIGHT OR DARKNESS.

Seen in this light, surrounding objects lose their reality. A spectral glimmer renders them, as it were, transparent. Rocks become no more than outlines. Cables of anchors look like iron bars heated to a white heat. The nets of the fishermen beneath the water seem webs of fire. The half of the oar above the waves is dark as ebony; the rest, in the sea like silver. The drops from the blades uplifted from the water fall in starry showers upon the sea. Every boat leaves a furrow behind it like a comet's tail. The sailors, wet and luminous, seem like men in flames. If you plunge a hand into the water, you withdraw it clothed in flame. The flame is dead and is not felt. Your arm becomes a firebrand. You see the forms of things in the sea roll beneath the waves as in liquid fire. The foam twinkles. The fish are tongues of fire, or fragments of the forked lightning, moving in the pale depths.

—VICTOR HUGO, *Toilers of the Sea.*

SUGGESTIONS.—What description-motive is this? What details are affected by the light? In what way? What is the fundamental quality of the thing described? Note the variety in the choice of verbs. How many verbs of action do you find?

Minor devices used.

1. Almost every item mentioned in the above description is compared to some other object:

> *Cables* like *iron bars.*
> *Nets* so many *webs of fire.*
> *Half of the oar* dark as *ebony*, the rest like *silver.*
> *Drops* fell in *starry showers.*
> *Furrow* like a *comet's tail.*
> *Sailors* seemed like *men in flames.*
> Your *arm* became a *firebrand.*
> The *fish* were *tongues of fire.*

2. The use of the second person in a general statement, "If you plunged." How many such statements do you find?

B. MODEL II.—THE EFFECT OF STORM, RAIN, AND WIND.

It had been wild weather when I left Rome, and all across the Campagna the clouds were sweeping in sulphurous blue, with a clap of thunder or two, and breaking gleams of sun along the Claudian Aqueduct lighting up the infinity of its arches like the bridge of chaos. But as I climbed the long slope of the Alban Mount, the storm swept finally to the north, and the noble outline of the domes of Albano, and graceful darkness of its ilex grove, rose against pure streaks of alternate blue and amber; the upper sky gradually flushing through the last fragments of rain-cloud in deep palpitating azure, half æther and half dew. The noonday sun came slanting down the rocky slopes of La Riccia, and their masses of entangled and tall foliage, whose autumnal tints were mixed with the wet verdure of a thousand evergreens, were penetrated with it as with rain. I cannot call it color, it was conflagration. Purple, and crimson, and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each, as it

turned to reflect or to transmit the sunbeam, first a torch and then an emerald. Far up into the recesses of the valley, the green vistas arched like the hollows of mighty waves of some crystalline sea, with the arbutus flowers dashed along their flanks for foam, and silver flakes of orange spray tossed into the air around them, breaking over the gray walls of rock into a thousand separate stars, fading and kindling alternately as the weak wind lifted and let them fall.

—JOHN RUSKIN, *Modern Painters, Vol. I.*

SUGGESTIONS.—What description-motive is used in Model II.? What is the fundamental quality? What objects in the picture are affected by the rain and wind? Is the contrast between "clouds," "wild weather," and "breaking gleams," of the first sentence, maintained throughout the passage? What are the words that carry out this contrast? What words and images suggest movement?

Minor devices used. Find six metaphors.

C. MODEL III.—THE EFFECT OF COLD.

St. Agnes' Eve.—Ah! bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith.

—JOHN KEATS, *Eve of St. Agnes.*

SUGGESTIONS.—What description-motive is used in Model III.? What is the fundamental quality? What objects in the picture are affected by the cold? How?

Minor devices used. Find an exclamation; a simile.

Exercise

Describe in a paragraph the appearance of a person by showing the effect of light, cold, or rain upon his garments, movements, etc. Use the foregoing fundamental device.

139. Fundamental Device VII.— EFFECT OF DETAILS ON AN OBSERVER. The giving of the effect produced upon an observer, either by the whole, or by the details which make up the whole, is a strong and suggestive way of handling material in description. The following gives a picture of Westminster Abbey by mentioning the various emotions and thoughts its details suggested to an observer:

A. MODEL.

On entering here, the magnitude of the building breaks fully upon the mind, contrasted with the vaults of the cloisters. The eyes gaze with wonder at clustered columns of gigantic dimensions, with arches springing from them to such an amazing height; and man wandering about their bases, shrunk into insignificance in comparison with his own handiwork. The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb; while every footfall whispers along the walls and chatters among the sepulchres, making us more sensible of the quiet we have interrupted. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the great men of past times, who have filled history with their deeds, and the earth with their renown. And yet it almost provokes a smile at the vanity of human ambition, to see how they are crowded together and jostled in the dust.

—WASHINGTON IRVING, *The Sketch-Book.*

SUGGESTIONS.—What description-motive is used in this model? What is the fundamental quality? Are the effects produced on feeling, action, or thought? What details produce these effects? Point out the verbs which seem to you especially strong.

Minor devices used. Find an example of the use of contrast (§ 128); of personification (§ 100).

B. EXAMPLE FOR ANALYSIS.

The eagle is a bird of large ideas, he embraces long distances; the continent is his home. I never look upon one without emotion; I follow him with my eye as long as I can. I think of Canada, of the Great Lakes, of the Rocky Mountains, of the wild and sounding sea-coast. The waters are his, and the woods, and the inaccessible cliffs. He pierces behind the veil of the storm, and his joy is height and depth and vast spaces.

— JOHN BURROUGHS, *An Idyl of the Honey-Bee.*

SUGGESTIONS.—What description-motive is used in this example? What is the fundamental quality? What are the effects described as produced on the observer? Are the effects on mind, feeling, or action?

Minor device used. Find a metaphor (§ 107).

One of the most elaborate examples of description by the effect produced on a listener is Dryden's *Ode to St. Cecilia.* Music of various kinds is there described by the effect it produces upon Alexander. The quotation from Browning's *Saul* (§ 157) is another example of this method of description.

Exercise

Write a paragraph on any motive you choose, using Fundamental Device VII.

140. Fundamental Device VIII.—GIVING OF DIRECTIONS. When we describe an object so as to enable the reader to see it in the process of creation, as it were, we very frequently use the imperative mode and speak as if we were telling the reader how to construct the object or how to paint a picture of it. This method of description is a pleasing one, for it appeals to our instinctive interest in seeing things grow.

A. MODEL.

Imagine a large head upon a lean and feeble body. Surround the throat with lace of dazzling whiteness, worked in meshes like a fish-net. Festoon the black velvet doublet of the old man with a heavy gold chain, and you will have a faint idea of the exterior of this strange individual, to whose appearance the dusky light of the landing lent fantastic coloring. You might have thought that a canvas of Rembrandt without its frame had walked silently up the stairway, bringing with it the dark atmosphere which was the sign-manual of the great master.

SUGGESTIONS.—What description-motive is used in this model? Find the imperatives. What directions are here given?

B. EXAMPLE FOR ANALYSIS.

To a true poet-heart add the fun of Dick Steele,
Throw in all of Addison *minus* the chill.
With the whole of that partnership's stock and good will,
Mix well, and while stirring, hum o'er, as a spell,
The fine *old* English Gentleman, simmer it well,
Sweeten just to your own private liking, then strain,
That only the finest and clearest remain,
Let it stand out of doors till a soul it receives
From the warm lazy sun loitering down through green leaves,
And you'll find a choice nature, not wholly deserving
A name either English or Yankee,—just Irving.

—JAMES RUSSELL LOWELL, *A Fable for Critics*.

SUGGESTIONS.—Find the directions given in this selection. What description-motive is this? What is the fundamental quality? What suggestions do you find of a recipe?

Minor devices used. Explain the allusions. Find a metaphor.

Exercise

Write a paragraph describing a place, and use as a fundamental device, the giving of directions.

141. Fundamental Device IX.—OBVERSE DESCRIPTION. By the term obverse description we mean the mentioning of details that are absent. Thus we may describe a picture by telling what it is not. This is one of the simplest and most effective of devices.

A. MODEL.

Those who are in the habit of remarking such matters, must have noticed the passive quiet of an English landscape on Sunday. The clacking of the mill, the regularly recurring stroke of the flail, the din of the blacksmith's hammer, the whistling of the ploughman, the rattling of the cart, and all other sounds of rural labor are suspended. The very farm dogs bark less frequently, being less disturbed by passing travelers. At such times I have almost fancied the winds sunk into quiet, and that the sunny landscape, with its fresh green tints melting into blue haze, enjoyed the hallowed calm.

—WASHINGTON IRVING, *The Sketch-Book*.

SUGGESTIONS.—What description-motive is used in this model? What details mentioned carry out the fundamental quality? Show that the last sentence and the first sentence give the fundamental quality directly and the intervening sentences obversely. What is the fundamental quality?

Minor devices used. Find instances of onomatopœia (§ 129); a metaphor.

In the following example from Shakspere's *As You Like It*, the heroine Rosalind is describing Orlando by proving that in appearance he is not a typical lover.

In writing a description using the obverse method the third person should be used instead of the second, as here, unless one is describing in dialogue. (See § 148.)

B. Example for Analysis.

Rosalind: A lean cheek, which you have not, a blue eye and sunken, which you have not, an unquestionable spirit, which you have not, a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue: then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and everything about you demonstrating a careless desolation; but you are no such man; you are rather point-device in your accoutrements as loving yourself than seeming the lover of any other.

— William Shakspere, *As You Like It*, *Act III.*, *Sc. 2*.

Suggestions.— In this description, what details are mentioned obversely? Are any details given directly? What description-motive is used in this example? What is the fundamental quality implied?

Minor devices used. Find examples of the repetition of words and constructions. (See Chapter X.)

Exercise

Write a paragraph describing the appearance or character of a person or animal. Use obverse description as a fundamental device.

142. Fundamental Device X.—Use of Audible Thought. By audible thought is meant inward questioning or debating. It is especially effective in describing what is mysterious or perplexing. Audible thought as a descriptive device must not be confused with the description-motive we have already considered in section 119. How do they differ?

A. Model.

Nothing could be more perplexing or enigmatical than the sumptuous beauties of the cavern. Enchantment reigned over all. . . . . Was it daylight which

entered by this casement beneath the sea? Was it indeed water which trembled in this dusky pool? Were not those arched roofs and porches fashioned out of sunset clouds to imitate a cavern to men's eyes? What stone was that beneath the feet? Was not this solid shaft about to melt and pass into thin air? What was that cunning jewelry of glittering shells, half seen beneath the wave? How far away were life, and the green earth, and human faces? What strange enchantment haunted that mystic twilight? What blind emotion, mingling its sympathies with the uneasy restlessness of plants beneath the wave?

—VICTOR HUGO, *Toilers of the Sea.*

SUGGESTIONS.—What description-motive is this? What is the fundamental quality? Where does audible thought appear in the form of question?

B. EXAMPLE FOR ANALYSIS.

Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those her sails that glance in the Sun
Like restless gossameres?

Are those her ribs through which the Sun
Did peer, as through a grate?
And *is that Woman* all her crew?
Is that a Death? and *are there* two?
Is Death that woman's mate?

—SAMUEL TAYLOR COLERIDGE, *The Ancient Mariner.*

SUGGESTIONS.—What description-motive is used in this example? What details are mentioned in the form of audible thought? What is the fundamental quality? Is audible thought here given in the form of questions and exclamations? Is the object described mysterious?

Minor devices used. Find examples of the simile; a metaphor.

Exercise

Write a paragraph describing the character of a person or animal. Use audible thought.

143. Fundamental Device XI. — A GENERAL REFLECTION TO INTRODUCE DESCRIPTION. A general reflection, as we have already learned, is a statement of a general truth. The following paragraph, which is used as a model, consists of two parts — the general statement at the beginning and the application of it at the end to the particular person or object described.

A. MODEL.

It is a great revolution in social and domestic life, and no less so in the life of a secluded student, this almost universal exchange of the open fireplace for the cheerless and ungenial stove. On such a morning as now lowers around our old gray parsonage I miss the bright face of my ancient friend, who was wont to dance upon the hearth and play the part of more familiar sunshine. It is sad to turn from the cloudy sky and sombre landscape; from yonder hill, with its crown of rusty, black pines, the foliage of which is so dismal in the absence of the sun; that bleak pasture-land, and the broken surface of the potato field, with the brown clods partly concealed by the snowfall of last night; the swollen and sluggish river with ice-incrusted borders, dragging its bluish-gray stream along the verge of our orchard like a snake half torpid with the cold, — it is sad to turn from an outward scene of so little comfort and find the same sullen influences brooding within the precincts of my study.

— NATHANIEL HAWTHORNE, *Mosses from an Old Manse*.

SUGGESTIONS. — What description-motive is used in this model? Does the last sentence return to the general reflection at the beginning? What is the fundamental quality?

Minor devices used. Is the point of view given from which the picture is described; *i. e.*, is the observer placed in a particular position? Find a simile.

B. EXAMPLE FOR ANALYSIS.

The life of a good young girl who is in the parental nest as yet, can't have many of those thrilling incidents to which the heroine of romance commonly lays claim. Snares or shot may take off the old birds foraging without — hawks may be abroad, from which they escape or by whom they suffer; but the young ones in the nest have a pretty comfortable, unromantic sort of existence in the down and straw, till it comes to their turn, too, to get on the wing.

While Becky Sharp was on her own wing in the country, hopping on all sorts of twigs, and amid a multiplicity of traps, and pecking up her food quite harmless and successful, Amelia lay snug in her home in Russell Square; if she went into the world, it was under the guidance of the elders; nor did it seem that any evil could befall her or that opulent, cheery, comfortable home in which she was affectionately sheltered. Mamma had her morning duties, and her daily drive, and the delightful round of visits and shopping which forms the amusement, or the profession as you may call it, of the rich London lady. Papa conducted his mysterious operations in the City — a stirring place in those days, when war was raging all over Europe, and empires were being staked. . . . . Meanwhile matters went on in Russell Square, Bloomsbury, just as if matters in Europe were not in the least disorganized. The retreat from Leipsic made no difference in the number of meals Mr. Sambo took in the servants' hall; the allies poured into France, and the dinner bell rang at five o'clock just as usual.

—WILLIAM MAKEPEACE THACKERAY, *Vanity Fair*.

SUGGESTIONS.—What description-motive is used in this example? Find the general reflection and point out its application to what follows. What is the fundamental quality? Does this example portray the mode of life of an individual or a community?

Exercise

Write a paragraph describing an assemblage or occasion. Use a general reflection to introduce the description.

144. Fundamental Device XII.—A SINGLE CONTRAST. The use of contrast is one of the most common and at the same time most effective devices. It is akin to antithesis, which we have already met in section 128. This device is a favorite one with literary critics and historians when they wish to contrast two persons.

A. MODEL.

The character of Milton was peculiarly distinguished by loftiness of thought; that of Dante by intensity of feeling. In every line of the "Divine Comedy" we discern the asperity which is produced by pride struggling with misery. There is perhaps no work in the world so deeply and uniformly sorrowful. The melancholy of Dante was no fantastic caprice. It was not, as far as at this distance of time can be judged, the effect of external circumstances. It was from within. Neither love nor glory, neither the conflicts of earth nor the hope of heaven could dispel it. It turned every consolation and every pleasure into its own nature. It resembled that noxious Sardinian soil of which the intense bitterness is said to have been perceptible even in its honey. His mind was, in the noble language of the Hebrew poet, "a land of darkness, as darkness itself, and where the light was as darkness!" The gloom of his character discolors all the passions of men and all the face of nature, and tinges with its own livid hue the flowers of Paradise and the glories of the eternal throne. No person can look on the features, noble even to ruggedness, the dark furrows of the cheek, the haggard and woeful stare of the eye, the sullen and contemptuous curve of the lip, and doubt that they belong to a man too proud and too sensitive to be happy.

Milton was, like Dante, a statesman and a lover; and, like Dante, he had been unfortunate in ambition and in love. He had survived his health and his sight, the comforts of his home, and the prosperity of his party. . . . . If ever despondency and asperity could be excused in any man, they might have been

From a painting by Jean François Millet

THE MAN WITH THE HOE

(See page 158)

excused in Milton. But the strength of his mind overcame every calamity. Neither blindness, nor gout, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor proscription, nor neglect, had power to disturb his sedate and majestic patience. His spirits do not seem to have been high, but they were singularly equable. His temper was serious, perhaps stern; but it was a temper which no sufferings could render sullen or fretful. Such as it was when, on the eve of great events, he returned from his travels, in the prime of health and manly beauty, loaded with literary distinctions, and glowing with patriotic hopes, such it continued to be when, after having experienced every calamity which is incident to our nature, old, poor, sightless, and disgraced, he retired to his hovel to die.

—THOMAS BABINGTON MACAULAY, *Essay on Milton.*

SUGGESTIONS.—What description-motive is used in this model? Why are the persons contrasted? What is the function of the first paragraph in this model? of the second paragraph? What is the fundamental quality in the character of each of the persons contrasted?

Minor devices used. Find examples of enumeration; of antithesis. (See §§ 107 and 128.)

B. EXAMPLE FOR ANALYSIS.

A confined triangle, perhaps fifty miles its greatest length, and thirty its greatest breadth; two elevated rocky barriers, meeting at an angle; three prominent mountains, commanding the plain,—Parnes, Pentelicus, and Hymettus; an unsatisfactory soil; some streams, not always full;—such is about the report which the agent of a London Company would have made of Attica. He would report that the climate was mild; the hills were limestone; there was plenty of good marble; more pasture land than at first survey might have been expected, sufficient certainly for sheep and goats; fisheries productive; silver mines once, but long since worked out; figs fair; oil first-rate; olives in profusion.

But what he would not think of noting down was, that that olive tree was so choice in nature and so noble

in shape that it excited a religious veneration; and that it took so kindly to the light soil as to expand into woods upon the open plain, and to climb up and fringe the hills. He would not think of writing word to his employers how that clear air, of which I have spoken, brought out, yet blended and subdued, the colors on the marble, till they had a softness and harmony, for all their richness, which in a picture looks exaggerated, yet is, after all, within the truth. He would not tell how that same delicate and brilliant atmosphere freshened up the pale olive till the olive forgot its monotony, and its cheek glowed like the arbutus or beech of the Umbrian hills. He would say nothing of the thyme and thousand fragrant herbs which carpeted Hymettus; he would hear nothing of the hum of its bees; nor take much account of the rare flavor of its honey, since Gozo and Minorca were sufficient for the English demand. He would look over the Ægean from the height he had ascended; he would follow with his eye the chain of islands, which, starting from the Sunian headland, seemed to offer the fabled divinities of Attica, when they would visit their Ionian cousins, a sort of viaduct thereto across the sea: but this thought would not occur to him, nor any admiration of the dark violet billows with their white edges down below, nor of those graceful, fan-like jets of silver upon the rocks, which slowly rise aloft like water spirits from the deep, then shiver, and break, and spread, and shroud themselves, and disappear, in a soft mist of foam; nor of the gentle, incessant heaving and panting of the whole liquid plain; nor of the long waves, keeping steady time, like a line of soldiery, as they resound upon the hollow shore,—he would not deign to notice the restless living element at all, except to bless his stars that he was not upon it. Nor the distinct detail, nor the refined coloring, nor the graceful outline and roseate golden hue of the jutting crags, nor the bold shadows cast from Otus or Laurium by the declining sun;—our agent of a mercantile firm would not value these matters even at a low figure. Rather we must turn for the sympathy we seek to yon pilgrim student, come from a semi-barbarous land to that small corner of the earth, as to a shrine, where he

might take his fill of gazing on those emblems and coruscations of invisible unoriginate perfection. It was the stranger from a remote province, from Britain or from Mauritania, to whom a scene so different from that of his chilly, woody swamps, or of his fiery choking sands, would have shown him in a measure what a real university must be, by holding out to him the sort of country which was its suitable home.

— JOHN HENRY NEWMAN, *The Office and Work of Universities.*

SUGGESTIONS.—What description-motive is used in this quotation? In this example of the use of contrast, which is the prosaic or commonplace, and which the poetic or sentimental point of view? Note the difference in sentence structure in the two descriptions. In which are the sentences longer, more complex in structure, and more rhythmical? In which description do you find ornamentation, *i. e.* similes, etc.? Make a list of the details used in the description from the agent's point of view; from the poetic point of view. Which contains more of the concrete?

Exercise

Write a contrast between two persons' conceptions of the mode of life of a certain community or class of people according to the following plan: Give in the first sentence of the first paragraph the point of view of one person. In the last sentence of that paragraph summarize your description from the first person's point of view. In the first sentence of the second paragraph give the point of view of the second person and summarize in the last sentence, as before, what you have said about his conception of the community.

145. Fundamental Device XIII.—A SERIES OF CONTRASTS.

A. MODEL.

It is difficult to decide on the comparative merit of him [Fox] and Mr. Pitt: the latter had not the vehement reasoning, or argumentative ridicule of Mr. Fox;

but he had more splendor, more imagery, and much more method and discretion. . . . .

Mr. Fox had a captivating earnestness of tone and manner; Mr. Pitt was more dignified than earnest: . . . . it was an observation of the reporters in the gallery, that it required great exertion to follow Mr. Fox while he was speaking, none to remember what he had said; that it was easy and delightful to follow Mr. Pitt, not so easy to recollect what had delighted them.

— CHARLES BUTLER, *Reminiscences, Mr. Fox and Mr. Pitt.*

SUGGESTIONS.— What description-motive is used in this model? How many contrasts do you find in this series? Who are the persons contrasted? In what respects are they compared?

B. EXAMPLE FOR ANALYSIS. Cicero, after contrasting the splendid troops of the Roman state with the wretchedness of the followers of Catiline, the conspirator, goes on to compare the two causes for which he, as the representative of Rome, and Catiline, who is aiming at the overthrow of Rome, respectively stand. He says:

For on the one side is fighting modesty, on the other wantonness; on the one chastity, on the other uncleanness; on the one honesty, on the other fraud; on the one piety, on the other wickedness; on the one firmness, on the other madness; on the one honor, on the other baseness; on the one continence, on the other lust; in short, equity, temperance, fortitude, prudence, all the virtues, contend against iniquity, luxury, indolence, rashness, all the vices.

—MARCUS TULLIUS CICERO,
Against Catiline, Oration II., Ch. XI.

SUGGESTIONS.—In this paragraph what different contrasts do you find? What is the description-motive? the fundamental quality?

Exercise

Write a paragraph describing, by means of a series of contrasts, the appearance of two people.

146. Fundamental Device XIV.—A Single Comparison or Likeness. This device bears the same relation to the fundamental image (see § 135) that the simile does to the metaphor. In the comparison, the likeness is expressly stated by the words *as, so;* in the fundamental image, one object is spoken of as if it were another.

A. Model.

As when some goatherd from the hilltop sees
A cloud that traverses the deep before
A strong west wind,—beholding it afar,
Pitch black it seems, and bringing o'er the waves
A whirlwind with it; he is seized with fear,
And drives his flock to shelter in a cave,—
So with the warriors Ajax to the war
Moved, dense and dark, the phalanxes of youths
Trained for the combat.

—Homer (Bryant's Translation), *The Iliad, Book IV.*

Suggestions.—What description-motive does this model illustrate? What word connects the two members of the comparison?

B. Example for Analysis.

As when the ocean-billows, surge on surge,
Are pushed along to the resounding shore
Before the western wind, and first a wave
Uplifts itself, and then against the land
Dashes and roars, and round the headland peaks
Tosses on high and spouts its spray afar,
So moved the serried phalanxes of Greece
To battle, rank succeeding rank, each chief
Giving command to his own troops.

—Homer (Bryant's Translation), *The Iliad, Book IV.*

Suggestions.—In this example what is the description-motive? the fundamental quality? What word introduces the first member of the comparison? the second?

Exercise

Write a description of the character of a person, using a single comparison or likeness.

147. Fundamental Device XV.— A SERIES OF COMPARISONS OR LIKENESSES. This device differs from that of the series of images (see § 136) as the single comparison differs from the fundamental image. The image, as the term is used in this book, resembles the metaphor; the comparison, the simile. In the image the words *like* or *as* are omitted; in the comparison they are expressed.

A. MODELS.

Like the whistling of birds, like the humming of bees,
Like the sough of the south wind in the trees,
Like the singing of angels, the playing of shawms,
Like Ocean itself with its storms and its calms,
Were the strains of Shon, when with cheeks aflame
He blew a blast thro' the pipes of fame.

. . . .

Like a thousand laverocks singing in tune,
Like countless corn-craiks under the moon,
Like the smack of kisses, like sweet bells ringing,
Like a mermaid's harp, or a kelpie singing,
Blew the pipes of Shon; and the witching strain
Was the gathering song of the Clan Maclean.

—ROBERT BUCHANAN, *The Wedding of Shon Maclean.*

At the first shrill notes of the pipe,
I heard a sound as of scraping tripe
And putting apples wondrous ripe
Into a cider press's gripe;
And a moving away of pickle-tub boards,
And a leaving ajar of conserve cupboards,
And a drawing the corks of train-oil-flasks,
And a breaking the hoops of butter casks.

—ROBERT BROWNING, *The Pied Piper of Hamelin.*

SUGGESTIONS.—What description-motive is used in each model? What is the fundamental quality in each? What is the first comparison? How many comparisons in each?

Minor devices used. Find and explain two allusions.

B. EXAMPLE FOR ANALYSIS.

You may as well go stand upon the beach,
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops and to make no noise,
When they are fretten with the gusts of heaven;
You may as well do any thing most hard,
As seek to soften that—than which what's harder?—
His Jewish heart.

—WILLIAM SHAKSPERE,
Merchant of Venice, Act IV., Sc. 1.

SUGGESTIONS.—In this example of description by the use of a series of comparisons, what is the first comparison? the second? the third? What is the description-motive of this paragraph? What is the fundamental quality? What rule for paragraph structure is not observed in this paragraph?

Minor device used. Find a metaphor.

Exercise

Write a description of a conversation, book, or speech, using a series of comparisons.

148. Fundamental Device XVI. — DIALOGUE. One of the most important devices in description is dialogue. It is perhaps more vivid and informal than any other, and may be used for the portrayal of any of the description-motives enumerated in section 96.

A. MODEL.

"Young man, I am painting a picture of Sinon deceiving old Priam, and I should be glad of your face for my Sinon, if you'd give me a sitting."

Tito Milema started and looked round with pale astonishment in his face, as if at a sudden accusation, but Nello left him no time to feel at a loss for an answer.

"Piero," said the barber, "you are the most extraordinary compound of humors and fancies ever packed into a human skin. What trick wilt thou play with the fine visage of this young scholar to make it suit thy traitor? Ask him rather to turn his eyes upward, and thou mayst make a Saint Sebastian of him that will draw troops of devout women, or if thou art in a classical vein, put myrtle about his curls and make him a young Bacchus, or say rather a Phœbus Apollo, for his face is as warm and bright as a summer morning. It made me his friend in the space of a 'credo.'"

"Ay, Nello," said the painter, speaking with abrupt pauses, "and if thy tongue can leave off its everlasting chirping long enough for thy understanding to consider the matter, thou mayst see that thou hast just shown the reason why the face of Messere will suit my traitor. A perfect traitor should have a face which vice can write no marks on—lips that will lie with a dimpled smile — eyes of such agate-like brightness and depth that no infamy can dull them—cheeks that will rise from a murder and not look haggard. I say not this young man is a traitor. I mean, he has a face that would make him the more perfect traitor if he had the heart of one, which is saying neither more nor less than that he has a beautiful face, informed with rich young blood, that will be nourished enough by food, and keep its rich color without much help of virtue. He may have the heart of a Nero along with it. I aver nothing to the contrary. Ask Domenica there if lapidaries can always tell a gem by sight alone."

— George Eliot, *Romola.*

Suggestions.— What description-motive is used in this model? Does each speaker assign a different fundamental quality to the person described? Are the speakers portraying a person who is present?

Minor devices used. Find allusions; analogies.

B. Example for Analysis.

He then led me to the highest pinnacle of the rock, and placed me on the top of it. Cast thy eyes eastward, said he, and tell me what thou seest. I see, said I, a

huge valley and a prodigious tide of water rolling through it. The valley that thou seest, said he, is the vale of misery, and the tide of water that thou seest is part of the great tide of eternity. What is the reason, said I, that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other? What thou seest, says he, is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine now, said he, this sea that is thus bounded with darkness at both ends, and tell me what thou discoverest in it. I see a bridge, said I, standing in the midst of the tide. The bridge thou seest, said he, is human life; consider it attentively.

—JOSEPH ADDISON, *The Vision of Mirzah.*

SUGGESTIONS.—In this example of description by the use of dialogue, what description-motive is used? What is the fundamental quality of the picture? Show that this quotation contains allegory. Consult the dictionary for the meaning of the term.

Exercise

Write in dialogue a description of a character.

149. Fundamental Device XVII.—VISION. We have found that dialogue may be used in both description and narration; and so also may *vision.* In description, vision is used in portraying somewhat elaborately scenes, people, etc., in our past experiences. Compare its use here with that in narration (see §§ 77 and 78).

A. MODEL.

Situation As one who cons at evening o'er an album all alone
And muses on the faces of the friends that he has known,
So I turn the leaves of fancy till, in shadowy design,
I find the smiling features of an old sweetheart of mine.

The lamplight seems to glimmer with a flicker of surprise,
As I turn it low to rest me of the dazzle in my eyes,
And light my pipe in silence, save a sigh that seems to yoke
Its fate with my tobacco and to vanish with the smoke.

. . . .

Description A face of lily beauty, with a form of airy grace,
Floats out of my tobacco as the genii from the vase;
And I thrill beneath the glances of a pair of azure eyes
As glowing as the summer and as tender as the skies.

I can see the pink sunbonnet and the little checkered dress
She wore when first I kissed her and she answered the caress
With the written declaration that, "as surely as the vine
Grew round the stump," she loved me — that old sweetheart of mine.

. . . .

—JAMES WHITCOMB RILEY, *An Old Sweetheart.*
By permission of The Bowen-Merrill Company.

SUGGESTIONS.— What description-motive is used in this model? What is the fundamental quality of the picture here given? How is the fundamental device carried out? Find the four w's in the situation.

Minor devices used. Find comparisons; a direct quotation.

B. EXAMPLE FOR ANALYSIS.

His old head has dropped on his breast, and he is dreaming. Pictures are passing before his eyes quickly, and a little disorderly. He does not see the house in which he was born, for war had destroyed it; . . . .

but still the village was as if he had left it yesterday,—the line of cottages with lights in the windows, the mound, the mill, and the two ponds opposite each other and thundering all night with a chorus of frogs. . . . The night is calm and cool,—in truth, a Polish night! In the distance the pine-wood is sounding without wind, like the roll of the sea. . . . . Oh, the one land, the one land!

—HENRYK SIENKIEWICZ, *Sielanka.*

SUGGESTIONS.—In this example of description by vision, which expressions carry out the device? What description-motive is used in this example? Has this picture a fundamental quality?

Minor devices used. Find a simile; an exclamation.

Exercise

Write a paragraph describing in vision the mode of life of a person or a community.

150. Fundamental Device XVIII.—APOSTROPHE. Apostrophe is the addressing of the dead or inanimate as if they were living, and the absent as if present. It gives an impassioned tone to a description, and differs from personification in that it takes the form of a direct address.

A. MODEL.

Situated, as thou art, in the very heart of stirring and living commerce—amid the fret and fever of speculation—with the Bank, and the 'Change, and the India House about thee, in the heyday of present prosperity, with their important faces, as it were, insulting thee, their *poor neighbor out of business*—to the idle and merely contemplative—to such as me, old house! there is a charm in thy quiet:—a cessation—a coolness from business—an indolence almost cloistral—which is delightful!

—CHARLES LAMB, *Essays of Elia.*

SUGGESTIONS.—What description-motive is used in this model? What is the fundamental quality of the picture? What words make this description an apostrophe?

B. EXAMPLE FOR ANALYSIS.

Come back into memory, like as thou wert in the dayspring of thy fancies, with hope like a fiery column before thee — the dark pillar not yet turned — Samuel Taylor Coleridge — logician, metaphysician, bard! — How have I seen the casual passer through the cloisters stand still, entranced with admiration (while he weighed the disproportion between the *speech* and the *garb* of the young Mirandula), to hear thee unfold, in thy deep and sweet intonations, the mysteries of Jamblichus, or Plotinus (for even in those days thou waxedst not pale at such philosophic draughts), or reciting Homer in his Greek or Pindar — while the walls of the old Gray Friars re-echoed to the accents of the *inspired charity boy!*

— CHARLES LAMB, *Essays of Elia.*

SUGGESTIONS.— What description-motive is here used? What is the fundamental quality of the picture?

Minor devices used. Find, in the above model, examples of the metaphor, and a comparison. In the example for analysis explain the allusions in the proper names. What is the allusion in the "fiery column"?

EXAMPLES TO BE ANALYZED FOR FUNDAMENTAL AND MINOR DEVICES

151. General Questions. In regard to each of the examples of description-motives given in the remainder of this chapter, which are intended to afford further practice in analysis, answer the following questions as to motives and devices:

1. *What is the fundamental device? How many minor devices are used?*

2. *What is the motive of each description?*

3. *What is the fundamental quality, conception, or image?*

4. *Does the example violate or follow the laws of paragraph structure with regard to the first, the last, and the intervening sentences?*

5. *How do the details selected reënforce the fundamental quality or image?*

6. *What expressions enforce the fundamental quality or image?*

I.

If thou would'st view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day,
Gild, but to flout, the ruins grey.
When the broken arches are black in night,
And each shafted oriel glimmers white;
When the cold light's uncertain shower
Streams on the ruined central tower;
When buttress and buttress, alternately,
Seem framed of ebon and ivory;
When silver edges the imagery,
And the scrolls that teach thee to live and die;
When distant Tweed is heard to rave,
And the owlet to hoot o'er the dead man's grave,
Then go — but go alone the while —
Then view St. David's ruined pile.

— SIR WALTER SCOTT, *The Lay of the Last Minstrel.*

The fundamental quality is not expressed in this description, but it is implied. What is it? In writing paragraphs according to this model, however, the student should express the fundamental quality always in the first sentence, whatever fundamental device is used for the handling of details, and should summarize at the close the general impression.

SUGGESTIONS. — Answer in regard to the above example the general questions in section 151. Find examples of the use of the second person, a device by which the description is addressed to the reader; of the effective repetition of the same construction; of the same word.

II.

ODE TO AUTUMN

Who hath not seen thee oft amid thy store?
  Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
  Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
  Drows'd with the fume of poppies, while thy hook
  Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
  Steady thy laden head across a brook;
  Or by a cyder-press, with patient look,
  Thou watchest the last oozings hours by hours.

— John Keats.

Suggestions.—Answer the general questions in section 151. Under how many aspects is autumn described? What epithets in this description are especially effective?

III.

You may almost fancy that this spectral dwelling, given up to solitude and darkness, might be heard calling aloud for succor. Does it remain silent? Do voices indeed issue from it? What business has it on hand in this lonely place? The mystery of the dark hours rests securely here. Its aspect is disquieting at noonday; what must it be at midnight? . . . . The dreamer asks himself — for dreams have their coherence . . . . what this house may be between the dusk of evening and the twilight of approaching dawn? Has the vast supernatural world some relation with this deserted height, which sometimes compels it to arrest its movements here, and to descend and to become visible? Do the scattered elements of the spirit world whirl around it? Does the impalpable take form and substance here? Insoluble riddles! A holy awe is in the very stones; that dim twilight has surely relations with the infinite Unknown.

— Victor Hugo, *Toilers of the Sea.*

Suggestions.—Answer the general questions in section 151. Find examples of personification; exclamation; a comment.

IV.

Lorenzo: The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Troyan walls
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jessica: In such a night
Did Thisbe fearfully o'ertrip the dew
And saw the lion's shadow ere himself
And ran dismay'd away.

Lorenzo: In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks and waft her love
To come again to Carthage.

Jessica: In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.

—William Shakspere,
Merchant of Venice, Act V., Sc. 1.

Suggestions.—Answer the general questions in section 151. Explain the allusions in Troyan, Grecian tents, Cressid, Thisbe, Dido, Medea, Æson, "to come again to Carthage." Does this description contain two fundamental devices?

V.

I have neither the scholar's melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politic, nor the lady's, which is nice, nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness.

—William Shakspere, *As You Like It, Act IV., Sc. 1.*

Suggestions.—Answer the general questions in section 151. Find a metaphor. Find examples of the use of contrast; of the repetition of the same construction; of the same word.

VI.

There are depths of sorrow that abstract the mind entirely from its fellowship with man. The forms which come and go within your room become confused and indistinct. They pass by, even touch you, but never really come near you. You are unapproachable; they are inaccessible to you. The intensities of joy and despair differ in this: in despair, we take cognizance of the world only as something dim and afar off; we are insensible to the things before our eyes; we lose the feeling of our own existence. It is in vain, at such times, that we are flesh and blood; our consciousness of life is none the more real; we are become, even to ourselves, nothing but a dream.

Mess Lethierry's gaze indicated that he had reached this state of absorption.

—VICTOR HUGO, *Toilers of the Sea.*

SUGGESTIONS.— Answer the general questions in section 151. Why are two paragraphs found in this description? Which paragraph contains the general reflection?

VII.

As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast stores of apples; some hanging in oppressive opulence on the trees; some gathered into baskets and barrels for the market; others heaped up in rich piles for the cider-press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts and holding out the promise of cakes and hasty pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun, and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields, breathing the odor of the bee-hive, and as he beheld them, soft anticipations stole over his mind of dainty slapjacks, well buttered, and garnished with honey or treacle, by the delicate little dimpled hand of Katrina Van Tassel.

—WASHINGTON IRVING, *The Sketch-Book.*

SUGGESTION.—Answer the general questions in section 151.

VIII.

The following is a description of a picture by Edwin Landseer called "The Old Shepherd's Chief Mourner," which represents a dog lying by the coffin of its master, the old shepherd:

The close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head laid, close and motionless, upon its folds, the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion nor change in the trance of agony since the last blow was struck on the coffin-lid, the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life — how unwatched the departure, of him who is now laid solitary in his sleep.

—JOHN RUSKIN, *Modern Painters, Vol. I.*

SUGGESTION.— Answer the general questions in section 151.

IX.

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful
skies.

—ALFRED TENNYSON, *The Lotos-Eaters.*

SUGGESTION.— Answer the general questions in section 151.

X.

Above all, those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension.—Words are something; but to be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched upon a rack of roses; . . . . to pile honey upon sugar, and sugar upon

honey, to an interminable tedious sweetness; to fill up sound with feeling, and strain ideas to keep pace with it; to gaze on empty frames, and be forced to make the pictures for yourself; to read a book, *all stops*, and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime — these are faint shadows of what I have undergone from a series of the ablest executed pieces of this empty *instrumental music*.

— CHARLES LAMB, *Essays of Elia*.

SUGGESTIONS. — Answer the general questions in section 151. Find seven comparisons.

XI.

O Caledonia! stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood,
Land of my sires! what mortal hand
Can e'er untie the filial band,
That knits me to thy rugged strand!
Still, as I view each well-known scene,
Think what is now, and what hath been,
Seems as, to me, of all bereft,
Sole friends thy woods and streams were left;
And thus I love them better still,
Even in extremity of ill.

— SIR WALTER SCOTT.

SUGGESTIONS.— Answer the general questions in section 151. Find examples of the use of interrogation and exclamation; of repetition.

XII.

Of course the perfectly good boy will always prefer to work, and to do "chores" for his father and errands for his mother and sisters, rather than enjoy himself in his own way. I never saw but one such boy. . . . . This boy, whose name was Solomon, before he died would rather split up kindling-wood for his mother than go a-fishing: the consequence was, that he was kept at splitting kindling-wood and such work most of the time, and grew a better and more useful boy day

by day. Solomon would not disobey his parents and eat green apples,—not even when they were ripe enough to knock off with a stick,—but he had such a longing for them that he pined and passed away. If he had eaten the green apples he would have died of them, probably; so that his example is a difficult one to follow. In fact, a boy is a hard subject to get a moral from. . . . .

John was a very different boy from Solomon, not half so good, nor half so dead. He was a farmer's boy, as Solomon was, but he did not take so much interest in the farm. If John could have had his way he would have discovered a cave full of diamonds, and lots of nail-kegs full of gold-pieces and Spanish dollars, with a pretty little girl living in the cave, and two beautifully caparisoned horses, upon which, taking the jewels and money, they would have ridden off together, he did not know where. John had got thus far in his studies, which were apparently arithmetic and geography, but were in reality the Arabian Nights, and other books of high and mighty adventure. He was a simple country boy, and did not know much about the world as it is, but he had one of his own imagination, in which he lived a good deal.

—Charles Dudley Warner, *Being a Boy.*

Suggestion.—Answer the general questions in section 151.

General Exercises on the Fundamental Devices

I. Find in your general reading and bring to class examples of the various description-motives (see outline, § 96) which have a fundamental device for the handling of detail.

II. Find all the descriptions of place which are given in Chapters VII. and VIII. What fundamental device is used in each? Make a summary in your notebook of the different fundamental devices which you find in these examples of place-description. Write several descriptions of place, using in each a

different fundamental device. The teacher will select from the list of fundamental devices those which the class can use most successfully. An abundance of material for these descriptions may be found in everyday life, for instance: "My Neighbor's House," "The Old Swimming Hole," "The Main Street of Our Village."

III. Determine in like manner, from a study of the examples in Chapters VII. and VIII., what fundamental devices may be used in the description of personal appearance; and also in each of the other description-motives (see §96). Keep in your notebook a separate list of the fundamental devices used in each motive. Write several paragraphs on each motive, using a different fundamental device each time as suggested in the descriptions of place which you have just been asked to give.

IV. Write in dialogue a description on each of the first nine motives mentioned in section 96.

V. Examine each of the paragraphs quoted in Chapter VIII. and determine which ones obey the law of paragraph structure in regard to the first, the last, and the intervening sentences.

CHAPTER IX.

THE DESCRIPTIVE THEME

[NOTE TO THE TEACHER.—It may seem advisable to omit this chapter with an elementary class.]

152. General Suggestions. A piece of pure description, like that called for by the following model, becomes very monotonous unless the writer takes care to vary the fundamental qualities used in the different motives. It is sometimes well, for instance, to assign to a person's appearance a quality which makes him contrast oddly with the place in which he lives. Pains should also be taken to vary the devices used in the handling of material, and to see that the sentences differ from one another in grammatical and rhetorical structure and in length.

The following three theme-models will serve for extended descriptions of persons, places, etc.

153. Theme-model VI.—THE DESCRIPTION OF A PERSON. Longfellow's *The Village Blacksmith* combines a number of description-motives to give us a picture of a person. These motives are place-description—the forge; the personal appearance, character, and mode of life of the blacksmith; the description of an occasion in which he takes part—the Sunday service.

The particular motives that will be used in the description of a given person will depend upon who the person is. (For list of description-motives, see §96.)

154. Theme-model VI. in Outline. The following model will show how the outline of the motives to be used will depend upon the subject. In this case the subject is "Our Minister."

First paragraph — place-description — the parsonage. (Use Description-motive I., § 99.)

Second paragraph — his personal appearance. (Use Motive II., § 102.)

Third paragraph — his mode of life. (Use Motive IV., § 106.)

Fourth paragraph — his character. (Use Motive III., § 104.)

Fifth paragraph — his sermons. (Use Motive VI., § 112.)

Sixth paragraph — the prayer-meeting, or at tea at our house, or the donation party. (Use Motive V., § 110.)

Exercise

Select any of the following subjects describing a person. Use the description-motives that the particular subject you choose calls for. The outline must be adapted to the subject, as has been explained.

Be careful to vary the fundamental quality in each paragraph of your theme.

1. Our family physician.
2. One of my four-footed friends.

Write about the animal you choose as a subject as you would if it were a person.

3. A good-natured vagabond.
4. A woman of fashion.
5. A village reformer.

6. A prominent citizen.
7. A mother's boy.
8. The teacher's favorite girl.

155. Theme-model VII. — DESCRIPTION OF A PLACE. Several of the description-motives may be organized with reference to a place. Lamb's *The South-Sea House*, *The Old Benchers of the Inner Temple*, and *Christ's Hospital Five-and-Thirty Years Ago* give us glimpses of several persons who were associated in Lamb's mind with the places mentioned in the above three titles. The outline given below has been suggested by these selections.

156. Theme-model VII. in Outline. The following is an outline for a theme on "The People in Our Street."

First paragraph — Describe the street. (Use Description-motive I., § 99.)

Second paragraph — the personal appearance of some dweller in the street. (Use Motive II., § 102.)

Third paragraph — the mode of life of another. (Use Motive IV., § 106.)

Fourth paragraph — the character of another. (Use Motive III., § 104.)

Fifth paragraph — a familiar occasion or assemblage in the street, such as children gathering and dancing to the music of a hand organ. (Use Motive V., § 110.)

Sixth paragraph — Describe a conversation, perhaps a quarrel, between neighbors. Do not give this in dialogue. (Use Motive VI., § 112.)

Seventh paragraph — the mode of life of the street as a whole. (Use Motive IV., § 106.)

Exercise

Write upon "The People in Our Street," or upon any of the following subjects. As in the preceding exercise the outline must be adapted to the subject. Be careful, however, for the sake of practice in writing description, to use only description-motives, and only one of each kind. If you wish, you may use a situation for your first paragraph.

1. The Italian, German, or other foreign quarter of some city with which you are familiar.
2. A fashionable suburb.
3. Under an umbrella. Represent yourself as walking down a certain street in a rainstorm, and tell what you see of persons, places, etc., using a paragraph for each motive. Emphasize especially the effect of the rain on mood, character, and personal appearance.
4. In Westminster Abbey.
5. In St. Peter's at Rome.
6. In the Alhambra.
7. At the theater.
8. Some noted place you visited in your travels.
9. In a schoolroom.
10. In a street car.

CAUTION.—*Remember to use but one paragraph describing place in your theme. The other paragraphs should deal with persons or occasions associated with the place.*

157. Theme-model VIII.—DESCRIPTION OF SEVERAL MOODS, PLACES, OR SOUNDS. The last two theme-models were organized by gathering around one person or one place, motives of many different kinds. Theme-model VIII. which follows is made by repeating the same motive several times, so as to

describe not one but several places, modes of life, moods, etc. The following selection from Browning's *Saul* shows how the outline for a theme may be made by repeating several times the same description-motive,—in this selection, the description of music. (See Motive IX., § 117.)

The situation in *Saul* represents the king as having withdrawn into his tent in a fit of despondency. David has been summoned to try upon him the effect of his music; and he tells later to a listener of the different kinds of music he tried in order to overcome Saul's depression of mind. This scene is described in I. Samuel xvi., 14–23.

Then I tuned my harp — took off the lilies we twine round its chords
Lest they snap 'neath the stress of the noontide — those sunbeams like swords!
And I first played the tune all our sheep know, as, one after one,
So docile they come to the pen-door till folding be done.
They are white and untorn by the bushes, for lo, they have fed
Where the long grasses stifle the water within the stream's bed;
And now one after one seeks its lodging, as star follows star
Into eve and the blue far above us,—so blue and so far!

— Then the tune, for which quails on the cornland will each leave his mate
To fly after the player; then, what makes the crickets elate
Till for boldness they fight one another: and then, what has weight
To set the quick jerboa a-musing outside his sand house —
There are none such as he for a wonder, half bird and half mouse!

God made all the creatures and gave them our love and our fear,
To give sign, we and they are his children, one family here.

Then I played the help-tune of our reapers, their wine-song, when hand
Grasps at hand, eye lights eye in good friendship, and great hearts expand
And grow one in the sense of this world's life.—And then, the last song
When the dead man is praised on his journey—"Bear, bear him along,
"With his few faults shut up like dead flowerets! Are balm-seeds not here
"To console us? The land has none left such as he on the bier.
"Oh, would we might keep thee, my brother!"—And then, the glad chant
Of the marriage,—first go the young maidens, next, she whom we vaunt
As the beauty, the pride of our dwelling.—And then, the great march
Wherein man runs to man to assist him and buttress an arch
Nought can break; who shall harm them, our friends? Then, the chorus intoned
As the Levites go up to the altar in glory enthroned.
But I stopped here: for here in the darkness Saul groaned.

. . . .

Another poem which repeats the same motive as that used in the above quotation is *Alexander's Feast*, by Dryden. Read the latter poem if you have access to it.

Suggestions.—What is the first kind of music described in *Saul?* What is the second, and so on? What expressions are used for transition from one description to the next? What is the fundamental quality of each kind of music described? Do you notice any fundamental or minor devices in this quotation?

From a painting by James Abbott McNeill Whistler

PORTRAIT OF MY MOTHER

(*See page 159*)

158. Theme-model VIII. in Outline. The number of the paragraphs in the following outline is not fixed. Seven paragraphs are suggested, because, as a rule, we must not make descriptive themes very long.

First paragraph — the situation.

Second paragraph — description of sound, mood, place, character, or any other one motive that the subject calls for.

Paragraphs three to six — repetition of whatever motive is chosen for the second paragraph.

Seventh paragraph — a return to the situation, as in the conclusion of Theme-models II., III., and IV. (§§ 50, 69, and 79).

Exercise

Write according to Theme-model VIII. a description upon any of the following subjects, all of which repeat a motive. Introduce each with a situation in dialogue and return in the last paragraph to the situation, as in the conclusion of Theme-model II. Use a different fundamental device in each of the descriptive paragraphs.

1. Imagine a small child telling some one of the mode of life of his father, of his mother, of an older sister or brother, of himself. A theme on this subject describes for us the mode of life of several people.

Some of Riley's child poems may give suggestions for this theme.

2. Represent a traveler as describing to a listener different places he has visited. If you have not traveled yourself, you must depend upon books or upon what others can tell you of distant places. Your parents can probably give you some account of scenes familiar to them in youth or childhood.

3. Imagine a boy giving another a series of character sketches of the teachers whom he remembers most distinctly.

4. Imagine yourself looking out from a window upon a street in which people are passing. Describe to a person in the room who cannot see the street, the personal appearance of different passers-by. Introduce the theme with a situation in dialogue (Situation-type II., § 34), and use a different fundamental device in each paragraph.

The following quotation from Scott's *Ivanhoe* may show you how to begin such a description:

"And I must lie here like a bedridden monk," exclaimed Ivanhoe, "while the game that gives me freedom or death is played out by the hand of others! —Look from the window once again, kind maiden, but beware that you are not marked by the archers beneath.—Look out once more and tell me if they yet advance to the storm. . . . . What dost thou see, Rebecca?"

CHAPTER X.

PARALLEL CONSTRUCTION

159. Definition of Parallel Construction. By parallel construction is meant the use of a series of words, phrases, clauses, or statements in the same construction. The following quotations will serve to illustrate this use. The elements having the same construction should be pointed out in each of the sentences or paragraphs given below, and the punctuation of such series noted.

1. *In prepositional phrases.*

I thought sometimes I saw the flash of distant spires, the sunny gleam of upland pastures, the soft undulation of purple hills.

— GEORGE WILLIAM CURTIS, *Prue and I.*

2. *In independent statements.*

a. The *declarative* statement.

I breathe (declarative statement) the soft air (noun) of the purple uplands (phrase) which they shall never tread (adjective clause). I hear (declarative statement) the sweet music (noun) of the voices (phrase) they long for in vain (adjective clause).

— GEORGE WILLIAM CURTIS, *Prue and I.*

b. The *exclamatory* statement.

How that long, wistful glance annihilated time and space, how forms and faces, unknown to any other, rose in sudden resurrection around her!

— GEORGE WILLIAM CURTIS, *Prue and I.*

c. The *interrogative* statement.

Another chance was given to our fathers; were they to throw it away as they had thrown away the former?

Were they again to be cozened by *le Roy le veut?* Were they again to advance their money on pledges which had been forfeited over and over again?

— THOMAS BABINGTON MACAULAY, *Essay on Milton.*

d. The *imperative* statement.

If thou hast any sound, or use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me:
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O, speak!

— WILLIAM SHAKSPERE, *Hamlet, Act I., Sc. 1.*

3. *In the participle.*

So Minim goes on through the series, brandishing his ancestors about my head, and incontinently knocking me into admiration.

— GEORGE WILLIAM CURTIS, *Prue and I.*

4. *In the object clause.*

But I knew, as I gazed enchanted, that the hills, so purple-soft of seeming, were hard, and gray, and barren in the wintry twilight; and that in the distance was the magic that made them fair.

— GEORGE WILLIAM CURTIS, *Prue and I.*

5. *In the adverbial clause.*

He finds only praise in the epitaphs, because the human heart is kind; because it yearns with wistful tenderness after all its brethren who have passed into the cloud.

— GEORGE WILLIAM CURTIS, *Prue and I.*

If they were unacquainted with works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life.

— THOMAS BABINGTON MACAULAY, *Essay on Milton.*

6. *In the finite verb.*

But to those who . . . . protected and pitied her, she afterwards revealed herself . . . . accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. —THOMAS BABINGTON MACAULAY, *Essay on Milton.*

7. *In the infinitive.*

To know Him, to serve Him, to enjoy Him, was with them the great end of existence.

—THOMAS BABINGTON MACAULAY, *Essay on Milton.*

8. *In the relative clause.*

Those who roused the people to resistance; who directed their measures through a long series of eventful years; who formed, out of the most unpromising materials, the finest army that Europe had ever seen; . . . . who . . . . made the name of England terrible to every nation on the face of the earth,—were no vulgar fanatics.

—THOMAS BABINGTON MACAULAY, *Essay on Milton.*

[NOTE TO THE TEACHER.—This subject of Parallel Construction furnishes another means of reviewing English syntax from a new point of view—one that connects Grammar with Rhetoric. It may be omitted in part if the class does not need such a review.]

160. Parallel Construction and the Law of Repetition. In our study of the sentence and the paragraph in previous exercises we have emphasized again and again the principle of *variety* or *change.* There is, however, another principle, the opposite of this, that of *monotony*, which we find used effectively not only in the arts but in nature. In a sentence or paragraph, monotony may be secured, when it is desired, by the use of parallel construction, the repetition of the same pattern in structure.

The effect of monotony is to give majesty of tone. Parallel construction is therefore most frequently

found in exalted passages, especially those of oratory. It should not be used in presenting a thought which is commonplace.

Read the following selection from Ruskin which treats of the combination of the law of monotony and the law of change, or variety, in art and nature:

> I believe that the true relations of monotony and change may be most simply understood by observing them in music. We may therein notice, first, that there is a sublimity and majesty in monotony which there is not in rapid or frequent variation. This is true throughout all nature. The greater part of the sublimity of the sea depends on its monotony; so also that of desolate moor and mountain scenery; and especially the sublimity of motion, as in the quiet, unchanged fall and rise of an engine beam. So also there is sublimity in darkness which there is not in light.
>
> Again, monotony after a certain time, or beyond a certain degree, becomes either uninteresting or intolerable, and the musician is obliged to break it in one of two ways: either while the air or passage is perpetually repeated, its notes are variously enriched and harmonized; or else, after a certain number of repeated passages, an entirely new passage is introduced, which is more or less delightful, according to the length of the previous monotony. Nature, of course, uses both these kinds of variation perpetually. The sea-waves, resembling each other in general mass, but none like its brother in minor divisions and curves, are a monotony of the first kind; the great plain, broken by an emergent rock or clump of trees, is a monotony of the second.
>
> — JOHN RUSKIN, *Stones of Venice.*

161. Uses of the Study of Parallel Construction. The study of parallel construction has the following uses:

1. It tends to prevent violent and unnecessary changes in construction.

2. It often assists a student to grasp the thought of a long passage in his reading.

3. It cultivates a feeling for rhythm in sentence structure.

4. It is one means of giving coherence to a sentence or a paragraph.

5. It is an aid to condensation of form on the one hand, and amplification of thought on the other.

The study of parallel construction is useful to the young student in his reading rather than in his writing. He should be able to find and enjoy this construction in a piece of literature, but should not strive for it to any marked extent in his own writing, for fear of making his work forced and artificial. It will be seen that this chapter deals with the coördination of sentence and paragraph elements as Chapter II. dealt with the problem of subordination.

162. Paragraphs Containing Parallel Construction. In each of the following quotations, the expressions that are in parallel construction should be pointed out by the student:

I.

To be honest, to be kind — to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not be embittered, to keep a few friends but these without capitulation — above all, on the same grim condition to keep friends with himself — here is a task for all that a man has of fortitude and delicacy.

— Robert Louis Stevenson, *A Christmas Sermon.*

Suggestion.—Show that the device of enumeration (§ 107) occurs in this quotation.

II.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That 's the way for Billy and me.

—James Hogg, *A Boy's Song.*

III.

Where the heifers browse, where geese nip their food with short jerks;
Where sundown shadows lengthen over the limitless and lonesome prairie;
Where herds of buffalo make a crawling spread of the square miles far and near;
Where the humming-bird shimmers, where the neck of the long-lived swan is curving and winding;
Where the laughing-gull scoots by the shore when she laughs her near-human laugh;
Where bee-hives range on a gray bench in the garden half hid by the high weeds,
Where band-neck'd partridges roost in a ring on the ground with their heads out.

—Walt Whitman, *Leaves of Grass.*

Suggestion.—Are the details of this picture in any way unusual?

IV.

While this book lies on our table, we seem to be contemporaries of the writer [Milton]. We are transported a hundred and fifty years back. We can almost fancy that we are visiting him in his small lodging; that we see him sitting at the old organ beneath the faded green hangings; that we can catch the quick twinkle of his eyes, rolling in vain to find the day; that we are reading in the lines of his noble countenance the proud and mournful history of his glory and his affliction! We image to ourselves the breathless silence in which we should listen to his slightest word; the passionate veneration with which we should kneel to kiss his hand and weep upon it; the earnestness with which we should endeavor to console him, if indeed such a spirit could need consolation, for the neglect of

an age unworthy of his talents and his virtues; the eagerness with which we should contest with his daughters, or with his Quaker friend Ellwood, the privilege of reading Homer to him, or of taking down the immortal accents which flowed from his lips.

—THOMAS BABINGTON MACAULAY, *Essay on Milton.*

SUGGESTIONS.—What fundamental device is used in this description? Explain the allusions. Find a metaphor.

V.

You shall hear how Pau-Puk-Keewis,
How the handsome Yenadizze
Danced at Hiawatha's wedding;
How the gentle Chibiabos,
He the sweetest of musicians,
Sang his songs of love and longing;
How Iagoo, the great boaster,
He the marvelous story-teller,
Told his tales of strange adventure,
That the feast might be more joyous,
That the time might pass more gayly,
And the guests be more contented.

—HENRY W. LONGFELLOW, *Hiawatha.*

SUGGESTION.—Are words as well as constructions here repeated?

163. Amplifying by Means of Parallel Construction. In the following quotation observe that those portions enclosed in parentheses are in parallel construction and are used only to amplify a thought by the addition of one or more coördinate words, phrases, or clauses. The sentence would be complete each time if read with the portions in parentheses omitted.

"Not so long and wide the world is,
(Not so rude and rough the way is,)
But my wrath shall overtake you,
(And my vengeance shall attain you!")

. . . . .

Like an antelope he bounded,
Till he came unto a streamlet
In the middle of the forest,
(To a streamlet still and tranquil,
That had overflowed its margin,)
(To a dam made by the beavers,)
(To a pond of quiet water,)
Where knee-deep the trees were standing,
(Where the water-lilies floated,)
(Where the rushes waved and whispered.)

. . . . .

No one ever shot an arrow
Half so far and high as he had;
(Ever caught so many fishes,)
(Ever killed so many reindeer,)
(Ever trapped so many beaver!)
None could run so fast as he could,
(None could swim so far as he could;)
(None had made so many journeys,)
As this wonderful Iagoo,
(As this marvelous story-teller!)

. . . . .

But she said: "I care not for you,
(Care not for your belts of wampum,)
(Care not for your paint and feathers,)
(Care not for your jests and laughter;)
I am happy with Osseo!"

—Henry W. Longfellow, *Hiawatha.*

Amplifying by means of parallel construction is merely a problem in the addition of coördinate phrases, clauses, etc. Many other examples of this kind of elaboration occur in *Hiawatha.*

Suggestions.—Read the above quotations, omitting the portions within the parentheses. Are the sentences complete?

Exercise

Write five sentences and elaborate each by means of parallel construction.

164. Condensing by Means of Parallel Construction. Parallel construction can be used for condensing as well as for expanding a thought. Bear in mind the following directions when writing the exercises in condensation:

1. *Subordinate statements when you must do so in order to have parallel construction.*

2. *Repeat the preposition, subordinate conjunction, or other connective, when clearness demands a repetition.*

3. *Change the wording when it is necessary to do so in order to make the construction parallel.*

Exercise

Condense into one sentence the sentences in each parenthesis. Do not use coördinate statements. Let the coördination be between words, phrases, and clauses, not between statements:

I.

("Our royalists were not heartless, dangling courtiers. They did not bow at every word. They did not simper at every step.) (They were not mere machines for destruction dressed up in uniform. They were not caned into skill. They were not intoxicated into valor. They did not defend without love. They did not destroy without hatred.) (There was a freedom in their subserviency. There was a nobleness in their very degradation.")

II.

("These fanatics brought to civil and military affairs a coolness of judgment. They brought an immutability of purpose. These qualities some writers have thought inconsistent with their religious zeal. They were in fact the necessary effect of it.) (They went through the world like Sir Artegal's iron man Talus with his flail. Like him they crushed and trampled down oppressors. They mingled with human beings. They had neither part nor lot in human infirmities. They

were insensible to pain. They were insensible to pleasure. They were insensible to fatigue. They were not to be pierced by any weapon. They were not to be withstood by any barrier.")

III.

("The Puritans were no vulgar fanatics. They roused the people to resistance. They directed their measures through a long series of eventful years. They formed the finest army that Europe had ever seen. They formed this army out of the most unpromising material. They trampled down king, church, and aristocracy. They made the name of England terrible to every nation on the face of the earth. They did this in the short intervals of domestic sedition and rebellion.")

IV.

("The very meanest of them was a being to whose fate a mysterious and terrible importance belonged. On his slightest action the spirits of light and darkness looked with anxious interest. He had been destined to enjoy felicity. He was so destined before heaven and earth were created. This felicity would continue, he thought, when heaven and earth should have passed away.")

V.

("Milton labored with zeal for the public good. He endured with fortitude every private calamity. He looked down with disdain on temptation and danger. He bore a deadly hatred to bigots and tyrants. He sternly kept faith with his country and his fame. We envy no man who can study either the life or writings of the great poet and patriot without aspiring to emulate these virtues.")

VI.

("They have found their punishment in their success. Laws have been overturned. Tribunals have been subverted. Their industry has no vigor. Their commerce is expiring. Their revenue has been unpaid. Yet the people are impoverished. Their church has been pillaged, and their state not relieved. Civil and military anarchy have been made the constitution of

the kingdom. Everything human and divine has been sacrificed to the idol of public credit. National bankruptcy is the consequence.) . . . .

Were all these dreadful things necessary? . . . . No! nothing like it. (The fresh ruins of France, which shock our feelings wherever we turn our eyes, are not the devastation of civil war. They are the sad but instructive monuments of rash and ignorant counsel in time of profound peace. They are the display of inconsiderate and presumptuous, because unresisted and irresistible, authority.")

165. Violations of Parallel Construction. The following sentences should be recast so that elements which are parallel in thought shall be parallel in form also:

1. She saw his closed eyes and his body frozen.

2. He awoke to find the church ablaze, and placed on the altar were two candlesticks.

3. I want none of your prayers, but gold only will suffice.

4. Yussouf told him to take thrice the gold and that his dark thought would flee with him across the desert.

5. He found the church illuminated, and to his surprise golden candlesticks were on the altar.

6. I was astonished to hear the rush of winds and at feeling a spray of water in my face.

7. She told the boy to open the Bible, to place his finger on a line, and that line was to determine the culprit's fate.

8. They entered the cottage and there sat the mother.

9. He thought to soften her heart, but not a sign of pity was seen on her face.

10. Her husband entered, severely wounded, but was not dangerously injured.

Directions

In your writing hereafter observe the following rules:

1. *Do not violate the law of parallel construction by violent and unnecessary changes in voice, person, etc.*
2. *See whether or not any passage can be improved by amplifying it through parallel construction.*
3. *See whether or not any passage can be improved by condensing it by means of this construction.*
4. *Be careful not to use this construction in expressing thought which is not exalted. There is a danger here of being bombastic.*

Part III.

NARRATION AND DESCRIPTION COMBINED

CHAPTER XI.

THE SHORT STORY CONTAINING DESCRIPTION

In this chapter we can make use of the things we have learned about Description, by writing a theme of a new kind; that is, one which combines Description and Narration. Although it is possible to write a theme of pure description (see §§ 154, 156, and 158), this kind of composition occurs almost always in connection with Narration, Exposition, Argumentation, or Persuasion; in this chapter we wish to make it subsidiary to Narration.

166. Making a Motive Analysis. Before attempting this new kind of theme containing both Description and Narration, we shall analyze a piece of literature which combines the two, so that we may see how the various narrative and descriptive elements we have been studying are sometimes organized. The selection we shall study in this way is Hawthorne's *The Great Stone Face* (for the volume, see § 68), which contains examples of the following motives:

1. The situation.
2. Retrospective narrative.
3. Forward-moving narrative. (That is, narrative which carries the action forward from the time of the situation.)
4. Anticipatory narrative. (That is, narrative which gives us a hint of events that are coming.)
5. Description of place.
6. Description of personal appearance.
7. Description of character.
8. Description of mood.
9. Description of mode of life.
10. Description of an occasion.

This resolving of a piece of literature into its component motives we call making a motive analysis of it.

Exercise

Read *The Great Stone Face* rapidly for the story only, and be able to answer the following questions:

What was the prophecy? How many times did the people think it about to be fulfilled? How many characters are there in the story? Are they types or mere individuals? Describe each briefly. Was the prophecy fulfilled in an unexpected manner? What is the lesson of the story? Do you find any touches of humor or pathos? Where? Who is the leading character? What is the scene of the story?

167. A Motive Analysis of "The Great Stone Face." Before beginning the analysis of this story, number the paragraphs from 1 to 78. Then reread it and verify the following:

ANALYSIS

Part I.— The Preparation. The story of Ernest. Paragraphs 1–12.

Paragraph 1.

The situation — Find the elements.

Paragraph 2.

Transition — the device of question (§ 69).

Paragraph 3.

Mode of life (§ 106) — that of the people of the village. Which of the situation elements is this connected with? What is the fundamental quality of this description? What minor devices do you find?

Paragraphs 4 and 5.

Physical appearance (§ 102) — that of the Great Stone Face. Which one of the situation elements does this develop? What is the fundamental quality of the appearance of the Great Stone Face? Point out the minor devices used.

Paragraphs 6–9.

A return to the situation (§ 61) — Which of the four w's are used in this return? What fundamental device appears here?

Paragraph 10.

Retrospective narrative (§ 46) — the history of the legend of the Great Stone Face. What kind of retrospective narrative is this? Find an example of parallel construction.

Paragraphs 11 and 12.

A return to the situation — Which of the four elements are mentioned here? What fundamental device is used in these paragraphs?

Part II.— The Gathergold story. Paragraphs 13–23.

Paragraph 13.

Forward-moving narrative — the life of Ernest.

Character-description — that of Ernest.

Mode of life — that of Ernest.

Paragraph 14.

Retrospective narrative — the life of Gathergold previous to his coming to the valley. What kind of retrospective narrative is this? Find four metaphors. Find and explain an allusion.

Paragraph 15.

Forward-moving narrative.

Place-description — Gathergold's house. What is the fundamental quality? What minor devices do you find here?

Paragraphs 16–21.

An occasion — the coming of Gathergold. Show that in this description of an occasion, we have touches of personal appearance, character, and mood. What is the fundamental quality? What minor devices do you find used?

Paragraph 22.

Mood — that of Ernest.

Paragraph 23.

Anticipatory narrative — This kind of narrative gives us a hint of what is coming. All prophecies, curses, threats, and visions, in stories are examples of anticipatory narrative.

Part III.—The General Blood-and-Thunder story. Paragraphs 24–36.

Paragraph 24.

Forward-moving narrative — the life of Ernest.

Character-description — that of Ernest. What is the fundamental quality? What minor devices do you find in this paragraph?

Paragraphs 25 and 26.

Retrospective narrative — the fate of Gathergold. The history of General Blood-and-Thunder before the time of his coming. What kind of narrative is this? Find touches of humor.

Paragraphs 27–33.

An occasion —What is the fundamental quality? What descriptive devices are used in these paragraphs? What material is used in this description of an occasion? Do you find in it a description of personal appearance?

Paragraph 34.

Mood — that of Ernest.

Paragraphs 35 and 36.

Anticipatory narrative — With what does the anticipatory narrative here and in Part II. deal?

Exercises

I. Parts II. and III. have the same general plan. Prove this by noting the motives used and the order in which they occur.

II. Make a motive analysis of the remainder, Part IV. (paragraphs 37-51), Part V. (paragraphs 52-73), and Part VI. (paragraphs 74-78). Does the pattern observed in Parts II. and III. repeat itself? Determine the fundamental quality in each description and the devices used in each paragraph.

III. Prove the following statements:

1. The life of Ernest gives unity to the story—is the main plot.
2. The main plot is told in forward-moving narrative.
3. The underplots, the stories of Gathergold, Blood-and-Thunder, etc., are told in retrospective narrative and in descriptions of occasions which connect them with the main plot.
4. One underplot succeeds another; that is, we have a series of underplots in the order of time.
5. The repetition, in each of the six parts, of the same plan of construction gives a sort of rhythm to the movement of the story.
6. Compare this method of working out a plot with that of *The Great Carbuncle.* In the latter story one underplot is not dropped and another taken up, but they all are carried along simultaneously.

On the side of the plot *The Great Stone Face* is of the *oracular type;* that is, it is based on a prophecy and its fulfillment.

On the side of construction it is a *sequence story:* it is made up of a simple pattern that repeats itself

at regular intervals as do the sections of a Roman border. One man is heralded as about to fulfill the prophecy; he fails to do so. Another is heralded in like manner; he also fails. And so on. In each of these sections of the story almost the same narrative and descriptive motives are used.

168. Theme-model IX.—THE STORY CONTAINING DESCRIPTION. Hawthorne's *The Sister Years* is the model for this new theme. The selection should be read first for a general acquaintance with the story, then reread and the following motives found in it: The situation, description of personal appearance, retrospective and forward-moving narrative.

169. Theme-model IX. in Outline. In order to show the student how one may make minor changes in the plan of a piece of literature which he is using as a pattern and yet follow its general scheme, the outline of Theme-model IX. given below is made to differ slightly from the model itself, *The Sister Years.* The two should be compared and the variations noted. The outline contains:

1. A situation according to Situation-type I. (§25.)

2. Description, according to Description-motive II. (§ 102), of the appearance of character A of the situation.

3. Description of the appearance of character B of the situation. Use Description-motive II.

4. Retrospective narrative in the form of dialogue between the two characters, broken by author's comment, description, or narration. (See § 170.)

5. Forward-moving narrative. (See § 166.)

170. A New Type of Narration Required by Theme-model IX. An additional narrative type is called for by division 4 of the above outline. It is narrative (either retrospective or forward-moving) in dialogue broken by author's narration, comment, or description. We shall study two models for this type of narrative, one dealing with the *paragraphing*, the other with the *thought* of the passages which interrupt the dialogue.

1. *The paragraphing of this kind of narrative.* The portions given directly by the author in the following are printed in italics and interrupt the dialogue:

As Ernest listened to the poet, he imagined that the Great Stone Face was bending forward to listen too. He gazed earnestly into the poet's glowing eyes.

"Who are you, my strangely gifted guest?" he said.

The poet laid his finger on the volume that Ernest had been reading.

"You have read these poems," said he "You know me, then, — for I wrote them."

Again, and still more earnestly than before, Ernest examined the poet's features; then turned towards the Great Stone Face; then back, with an uncertain aspect, to his guest. But his countenance fell; he shook his head, and sighed.

"Wherefore are you sad?" inquired the poet.

"Because," replied Ernest, "all through life I have awaited the fulfillment of a prophecy, and, when I read these poems, I hoped that it might be fulfilled in you."

"You hoped," answered the poet, faintly smiling, "to find in me the likeness of the Great Stone Face. And you are disappointed, as formerly with Mr. Gathergold, and Old Blood-and-Thunder, and Old Stony Phiz."

— Nathaniel Hawthorne,
The Snow Image, and other Twice-Told Tales.

Suggestions.— How are the portions which interrupt the dialogue paragraphed? Prove that the interrupting portions are given by the author and not by the characters of the story.

2. *The thought side of this kind of narrative.* The interrupting passages contain the following:

Narrative—the giving of incidents or actions advancing the story.

Description—of place, personal appearance, character, mood, mode of life.

Author's comment.

Observe the author's narrative and description in the following quotation:

Author's Narrative: Miss Hepzibah Pyncheon sat in the oaken elbow chair, with her hands over her face, giving way to that heavy down-sinking of the heart which most persons have experienced, when the image of hope itself seems ponderously moulded of lead, on the eve of an enterprise at once doubtful and momentous. She was suddenly startled by the tinkling alarum—high, sharp, and irregular—of a little bell. The maiden lady arose upon her feet, as pale as a ghost at cock-crow; for she was an enslaved spirit, and this the talisman to which she owed obedience. This little bell,—to speak in plainer terms,—being fastened over the shop door, was so contrived as to vibrate by means of a steel spring, and thus convey notice to the inner regions of the house when any customer should cross the threshold. Its ugly and spiteful little din (heard now for the first time, perhaps, since Hepzibah's periwigged predecessor had retired from trade) at once set every nerve of her body in responsive and tumultuous vibration. The crisis was upon her! Her first customer was at the door! "Heaven help me!" she groaned mentally "Now is my hour of need!"

Author's Description: The door, which moved with difficulty on its creaking and rusty hinges, being forced quite open, a square and sturdy little urchin became apparent, with cheeks as red as an apple. He was clad rather shabbily (but, as it seemed, more owing to his mother's carelessness than his father's

poverty) in a blue apron, very wide and short trousers, shoes somewhat out at the toes, and a chip hat, with the frizzles of his curly hair sticking through its crevices. A book and a small slate, under his arm, indicated that he was on his way to school. He stared at Hepzibah a moment, as an elder customer than himself would have been likely enough to do, not knowing what to make of the tragic attitude and queer scowl wherewith she regarded him.

Dialogue: "Well, child," said she, taking heart at the sight of a personage so little formidable,—"well, my child, what did you wish for?"

"That Jim Crow there in the window," answered the urchin, holding out a cent, and pointing to the gingerbread figure that had attracted his notice, as he loitered along to school; "the one that has not a broken foot."

Author's Narrative: So Hepzibah put forth her lank arm, and, taking the effigy from the shop window, delivered it to her first customer.

Dialogue: "No matter for the money," said she, giving him a little push toward the door; for her old gentility was contumaciously squeamish at sight of the copper coin, and, besides, it seemed such pitiful meanness to take the child's pocket money in exchange for a bit of stale gingerbread. "No matter for the cent. You are welcome to Jim Crow."

Author's Narrative: The child, staring with round eyes at this instance of liberality, wholly unprecedented in his large experience of cent-shops, took the man of gingerbread and quitted the premises. No sooner had he reached the sidewalk (little cannibal that he was) than Jim Crow's head was in his mouth.

—NATHANIEL HAWTHORNE,
The House of the Seven Gables.

Exercise

Notice the paragraphing of the above selection. With what motive does the description deal? Are the narrative portions retrospective, forward-moving, or anticipatory? Is the situation given?

Direction

When description, narration, or comment by the author interrupts the dialogue, this description, narration, or comment must be put in a separate paragraph and not enclosed in quotation marks.

171. Theme-model IX. in Reproduction. We are now ready to reproduce *The Sister Years* according to Theme-model IX. In the following exercise the paragraphs which contain material for the different motives are indicated.

Exercises

I. Write and give orally a reproduction of *The Sister Years* according to the following plan:

Situation — Find material in paragraphs 1 and 2. Let the New Year be B of the model.

Description of the personal appearance of the New Year (B) — Find material in paragraph 2.

Description of the personal appearance of the Old Year (A) — Find material in paragraphs 1 and 3.

Condense the material in paragraphs 4–12 and tell as author's narrative: *i. e.*, in narrative given directly by the author.

Write paragraph 15 in dialogue.

Write paragraph 16 as author's narrative.

Write paragraph 25 in dialogue.

Write paragraphs 26 and 27 as author's narrative.

Write paragraph 28 as dialogue or monologue.

Suggestions.—In what part of the above outline for reproducing *The Sister Years* is retrospective narrative called for? forward-moving narrative? Consult the text of the story before answering. In the descriptive paragraphs (the second and third) the first sentence should state the fundamental quality, the succeeding sentences enforce this quality, and the last summarize. Use a different fundamental device in each description. Reread the descriptions of personal appearance in Chapters VII. and VIII.

Because the New Year is personified we may use the term "personal appearance" with reference to it. We shall employ this term somewhat loosely in later exercises in speaking of the physical appearance of animals or inanimate objects.

II. Reproduce *The Pied Piper of Hamelin* according to Theme-model IX. Place the situation at the point in the story where the Mayor, let us suppose, refuses to give the Piper his money. Describe the appearance of the Mayor and of the Piper. Tell in retrospective narrative what has happened in the story up to the time of the situation. Give the remainder of the story in forward-moving narrative, broken by author's description or comment.

DIRECTIONS

1. *When the conclusion of a conditional sentence contains "would have" or "should have," "might have," "could have" or "must have," begin the condition with the words "had" or "if . . . had."*

> "Had I heard of your coming I should not have gone."
> "Hadst thou stayed I must have fled."
>
> Are there any conditional sentences in your theme on *The Sister Years?* If so, does the conclusion of any contain the words *should have*, *might have*, *could have*, *would have*, or *must have?*

2. *Do not use "would of" instead of "would have."*

3. *Underscore in your last theme all verbs in the past tense.*

> Would the present perfect or the progressive past be better in any case?

4. *Underscore in your last theme each preposition.*

> Is it correctly used?

5. *See that all participles and relatives refer definitely to some word and stand as near as possible to that word.*

172. Theme-model IX. in Subjects from Life and History. Theme-model IX. is best adapted to the telling of stories in which there is a sudden change of régime. It is not so general a form as Theme-model V., by which, as we have seen (§ 87), any imaginative story whatsoever may be told. It is, therefore, not so well suited to reproduction as to the writing of original stories from life and history, in which we are free to invent our characters, situations, and incidents. When our material is prescribed, as it is in reproduction, we need a more elastic theme-model than the one we are now considering. However, this model is effective in reproducing stories whose main interest for us is in a change of administration which involves the fall of one man and the rise of another.

If the retrospective narrative is made to deal with the history of *both* characters previous to the time of the situation, and the forward-moving narrative with the story of their lives, or some incidents in their lives, after the time of the situation, this theme may be used for other narratives than those which deal merely with a change of régime. This plan is followed in Stevenson's *A Lodging for the Night*.

Exercise

Write a story upon any of the following subjects, using Theme-model IX.:

1. The history of an old and a new lighthouse keeper as related to a particular lighthouse. Represent the old man as discharged by the Government and feeling resentful towards his successor, who tries to soothe his injured feelings.

From a painting by Jean François Millet

THE SHEPHERDESS

(*See page 164*)

2. The career of an old and a new clerk in a commercial house. Represent the old man as about to retire on a pension.

3. The story of two successive presidential administrations.

4. An old clergyman about to resign his charge to a younger man.

5. The story of the fall of Wolsey and the career of his successor, Cromwell. (See Shakspere's *King Henry VIII.*)

6. A country doctor about to give up his practice to a young physician. Use as the situation an interview between the two. Give in retrospective narrative the story of the old doctor and in forward-moving narrative that of the new.

7. A fanciful history of the Indians and the white men in America, showing the falling fortunes of the one and the glorious career of the other.

8. An interview between Warren Hastings and his successor in India. (See Macaulay's essay on Warren Hastings for material.) Invent his successor, if you cannot find out about him in the Histories to which you have access.

Directions Regarding Theme-model IX.

1. *In writing upon any of the subjects suggested in the above exercise, follow Situation-type I.*

2. *Use as a fundamental device in one of the descriptive paragraphs, the effect of light; in the other, obverse description. Assign contrasting fundamental qualities to the persons described.*

3. *Employ also in these descriptions of persons as many of the minor devices pointed out in Chapters VII. and VIII. as you can without making your composition forced and unnatural.*

4. *Interrupt the forward-moving and retrospective narrative in dialogue, by author's description of place, mood, or mode of life, as the story may determine; also by author's narrative and comment.*

5. *Place the situation always at the point where the older incumbent of the position meets his successor, as in "The Sister Years."*

6. *The fundamental qualities used in the two descriptive paragraphs of Theme-model IX. should prepare us for the passing or fall of one of the characters and the rise of the other.*

By inserting in Theme-model VI. (§ 154) the history of the person described, we have another kind of theme combining narration and description. Theme-model VII. (§ 156) may be elaborated in the same way by adding a narrative paragraph dealing with the history of the place or the life of some person connected with it.

PART IV.

EXPOSITION

CHAPTER XII.

EXPOSITORY MOTIVES AND MATERIAL

173. What Exposition Is. In the study of Exposition, as well as in that of Description, our main concern is with the expository paragraph rather than the theme, for we mean to use this form of composition chiefly as another accessory of Narration. It often happens that we wish to pause in the telling of a story and make a general reflection, a remark that will connect the incident we have been relating with life in general or to show that our story illustrates some large principle of life. You have, no doubt, heard people remark rather tritely, after listening to a tragic recital of some kind, "Such is life," "Everyone has his troubles," "Riches do not always bring happiness."

This tendency to philosophize or generalize about human experience seems to be natural with all of us, and we therefore enjoy finding it in literature if it does not become too obtrusive. We are interested in the general conclusions to which other people have come in regard to certain questions, because these sometimes help us to solve problems

of conduct which have arisen in our relations with others. We have seen how description furnishes narration with the element of beauty; we shall learn how exposition adds that of wisdom. One appeals to our imagination, to the picture-making power; the other to the reflective side of our minds.

Exposition deals with the forms and the material which our minds naturally use in explaining the meaning of statements, or of general terms, processes, and methods. The motives of Exposition are therefore:

1. *An abstract idea, or term*—"Truth," "justice."
2. *A proposition or general reflection*—"Art is long and time is fleeting."
3. *A general process or method*—"The manufacture of flour."
4. *A class name*—"Book," "house."

174. Exposition a Familiar Kind of Composition. Your textbook in science, whether you are studying physiography, biology, physics, or chemistry, uses exposition almost exclusively. It consists largely of definitions, classifications, and the explanation of general processes. Your English, Latin, French, or German grammar also contains examples of this kind of discourse which deal with definitions, classifications, and enumerations. The definitions of terms and the explanations of mathematical processes found in your algebra are also examples of exposition. You can now see that this form of composition is not something very new and difficult. It is, in fact, the form you use more frequently than any other in the schoolroom. The

recipes in the family cook-book, and the directions which accompany Butterick's patterns, are homely examples of exposition.

Not only have you studied textbooks which make use of formal exposition, but you have very probably used this type of discourse many, many times informally in conversation with your friends. The following is an example of colloquial exposition:

> "So you have invented another 'scope, have you? Let me see! there is the microscope, telescope, and now what's this new 'scope?"
>
> "The spectroscope is an instrument for forming and examining spectra; particularly those produced by flames in which different substances are volatized so as to determine the composition of the substances."
>
> "Well, that description is just about as clear to me as your 'scope itself," said the dwarf.
>
> "Well, now, you see this prism I hold in my hand, which is made of clear glass, and has three rectangular plain faces, or sides, and two equal triangular ends. Now look at the light through it. What do you see?"
>
> "All the colors of the rainbow," exclaimed the dwarf.
>
> "Just so," said the giant; "a ray of light passed through the prism, and falling on a white screen, will show the seven colors of the rainbow. Now scientists have found that the light from the flames of certain metals, passing through prisms arranged in a certain way, will throw particular colors upon a screen; and putting this in practice they have formed the spectroscope containing several glass prisms, which, combined with a telescope, enables them to catch the rays of light from the planets, and so decompose them as to get different colors reflected; and knowing what colors the flames of certain metals will produce, they thus determine what metals are to be found in those distant worlds."
>
> — LYDIA H. FARMER, *A Story Book of Science.*

This quotation is an example of exposition because it explains a class-name — the spectroscope.

175. Scientific and Literary Exposition. Both science and literature make use of exposition, as the two following illustrations will show. Scientific exposition uses the same motives as literary exposition, but does not employ the minor and fundamental devices which give the æsthetic touch to writing or speaking. These two kinds of exposition may be distinguished in the following examples, which differ in spirit and purpose as well as in treatment:

I.

Few people know how to make a wood fire, but everybody thinks he or she does. You want, first, a large backlog, which does not rest on the andirons. This will keep your fire forward, radiate heat all day, and late in the evening fall into a ruin of glowing coals, like the last days of a good man, whose life is the richest and most beneficent at the close, when the flames of passion and the sap of youth are burned out, and there only remain the solid, bright elements of character. Then you want a forestick on the andirons; and upon these build the fire of lighter stuff. In this way you have at once a cheerful blaze, and the fire gradually eats into the solid mass, sinking down with increasing fervor; coals drop below, and delicate tongues of flame sport along the beautiful grain of the forestick. . . . . Build your fire on top. Let your light shine. —CHARLES DUDLEY WARNER, *Backlog Studies*.

II.

A volcano is an opening in the crust of the earth through which molten rock or lava and other stones, along with great quantities of steam, are thrown out with great violence into the air. This steam is heated far above the boiling point of water; up, indeed, to the melting point of rock, and escapes with such force that it drives the rocks before it, as by an explosion of gun powder. Sometimes these pieces of rock are so pulverized that they are but dust, that floats away in the form of a cloud, and has been known to drift more than a

thousand miles before it falls to earth; but the most of this rock falls near the mouth, and makes a hill called the volcanic cone.

— NATHANIEL SOUTHGATE SHALER, *First Book in Geology.*

SUGGESTIONS.—Which of these examples contains minor devices? What minor devices? How does the tone of the two differ?

176. Expository Motives. In Description we found ten motives that are commonly used in literature; in Exposition there are but four, as we have seen in section 173. The illustrations which follow in sections 177–180 show how these motives,—the abstract idea, the proposition or general reflection, the general process or method, and the class name,—are used in paragraphs.

177. The Abstract Idea.—MOTIVE I. The following paragraph is expository because it deals with an abstract idea; namely, mercy:

The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'T is mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself.

—WILLIAM SHAKSPERE,
The Merchant of Venice, Act IV., Sc. 1.

SUGGESTIONS.—The material used in the above quotation to explain an abstract idea consists of the attributes or manifestations of that idea. Prove this statement.

178. The Proposition or General Reflection.—MOTIVE II. This motive takes the form of a statement to be explained or amplified. In the example quoted below the general statement or proposition is expressed in the first sentence:

The first thing to be required of a building—not, observe, the *highest* thing, but the first—is that it shall answer its purposes completely, permanently, and at the smallest expense. If it is a house, it should be just of the size convenient for its owner, containing exactly the kind and number of rooms that he wants, with exactly the number of windows he wants, put in the places that he wants. If it is a church, it should be just large enough for its congregation, and of such shape and disposition as shall make them comfortable in it and let them hear well in it.

—JOHN RUSKIN, *Architecture and Painting.*

SUGGESTIONS.—The proposition is here developed by the use of illustrations as material:

"If it is a house . . . . that he wants."
"If it is a church . . . . hear well in it."

This use of illustrations is called *exposition by exemplification.* We shall hear more of this method later.

179. The General Process or Method.—MOTIVE III. Either in school or in conversation with your friends you have often doubtless had occasion to explain general methods of doing things. The following example of this kind of exposition gives directions for trapping foxes:

Some trappers employ the following method with good results: The trap is set, in a spring or at the edge of a small shallow brook, and attached by a chain to a stake in the bank, the chain being under water. There should be only about an inch and a half of water over the trap, and its distance from the shore should be about a foot and a half, or even less. In order to induce the fox to place his foot in the trap, it

is necessary to cut a sod of grass, just the size of the inside of the jaws of the trap, and place it over the pan, so that it will project above the water and offer a tempting foot-rest for the animal while he reaches for the bait, which rests in the water just beyond. To accomplish this device without springing the trap by the weight of the sod, it is necessary to brace up the pan from beneath with a small perpendicular stick, sufficiently to neutralize the pressure from above. The bait may be a dead rabbit or bird thrown on the water outside of the trap and about a foot from it, being secured by a string and peg. If the fox spies the bait he will be almost sure to step upon the sod to reach it, and thus get caught.

—WILLIAM HAMILTON GIBSON,
Camp Life and the Tricks of Trapping.

180. The Class Name.—MOTIVE IV. Illustrations of class names are "book," "paper," "island," "coal," "planet," "men." The following quotation explains the class name, "springs":

The traveler's spring is a little cup or saucer-shaped fountain set in the bank by the roadside. The harvester's spring is beneath a wide-spreading tree in the fields. The lover's spring is down a lane under a hill. There is a good screen of rocks and bushes. The hermit's spring is on the margin of a lake in the woods. The fisherman's spring is by the river. The miner finds his spring in the bowels of the mountain. The soldier's spring is wherever he can fill his canteen. The spring where schoolboys go to fill the pail is a long way up or down a hill, and has just been roiled by a frog or muskrat, and the boys have to wait till it settles. There is yet the milkman's spring that never dries, the water of which is milky and opaque. Sometimes it flows out of a chalk cliff. This latter is a hard spring; all the others are soft.

—JOHN BURROUGHS, *Pepacton.*

SUGGESTION.—The method used here is that of *classification*, or the enumeration of different kinds of objects which are included in the general term whose meaning or content is being set forth.

181. Expository Motives Combined in a Theme. We have seen how narrative and descriptive motives have been used in the theme-models thus far studied. The following outline will show how a theme may be made by combining the four expository motives which have been pointed out:

HONESTY

First paragraph — the abstract term, honesty. It may be developed by defining or illustrating it or by an analogy which explains it.

Second paragraph — a proposition or general reflection. "Honesty is the best policy.'

Third paragraph — a general process. How children may be trained to habits of honesty.

Fourth paragraph — a class of objects. Different kinds of honesty.

In studying Description we found that special kinds of *material* are used to develop different motives. The same is true of Exposition. We shall next consider what kinds of material are used to develop the four motives of Exposition.

182. The Material used in Exposition. The material used in amplifying or setting forth the meaning of general terms, processes, etc., is of six principal kinds, illustrations of which are given below.

1. *Definition.* We may explain an idea by defining it.

"History is past politics."

SUGGESTION.—What is the term defined?

2. *Repetition.* We may explain an idea by restating it from a slightly different point of view. It may, for instance, be restated in more general or more particular terms.

"Nature is an endless combination and repetition of a few laws. She hums the well-known air through innumerable variations."

SUGGESTION.— Is the thought repeated in a more general or a more concrete form?

3. *Illustrations or instances.* We may explain an idea by means of illustrations.

"She [Nature] delights in startling us with resemblances in the most unexpected quarters. I have seen the head of an old sachem of the forest which at once reminded the eye of a bald mountain summit, and the furrows of the brow suggested the strata of the rock."

SUGGESTION.— Find the illustration in this quotation.

4. *Analogy or comparison.* One of the most effective ways of explaining an idea is to compare it with something else.

"The Gothic cathedral is a blossoming in stone subdued by the insatiable demand of harmony in man. The mountain of granite blooms into an eternal flower, with the lightness and delicate finish as well as the aërial proportions and perspective of vegetable beauty."

SUGGESTION.— Find the analogy in this extract.

5. *Classification.* (See the paragraph from Burroughs's *Springs*, § 180. We have there a paragraph made up by enumerating the different kinds of springs.)

6. *Narration generalized* is used sometimes in the explanation of general processes or methods. (See Motive III., § 179.) The following account of the

manufacture of flour is an example of narration generalized used in explaining a process:

"After the wheat has been cleaned of what may be called field impurities, including cockle, it passes to graders, which separate the small, shrunken, or imperfect kernels from the plump and sound ones; thus enabling the miller to keep up his higher grades of flour by using only sound wheat, while the inferior quality may be kept separate and reduced to a lower grade flour. This grading is perhaps more generally practised in mills using soft wheat exclusively than in those which use mainly hard wheat, with only a sufficient mixture of soft to expedite its reduction.

The next operation is a radical one, consisting of the passing of the wheat through a machine, known as the scourer and smutter. Crease dirt, while hardly perceptible to the casual observer, is peculiarly abhorrent to the good miller, and must be taken out before pure white flour can be made."

It is in books on science that we most frequently find examples of the exposition of processes. Scientific exposition as well as scientific description does not properly belong to the study of literature as an art, because it aims merely at clearness of statement. Compare the description of a bird in a textbook on ornithology with Shelley's *Skylark* if you wish to understand the difference in method.

183. Expository Paragraphs to be Classified for Material. The material used to develop the fundamental thought in the following extracts should be classified by showing that it is repetition, definition, exemplification, analogy, classification, or narration generalized. The student should find and bring to class other paragraphs that contain these various kinds of material.

I.

Our brains are seventy-year clocks. The Angel of Life winds them up once for all, then closes the case, and gives the key into the hands of the Angel of the Resurrection.

Tic-tac! tic-tac! go the wheels of thought; our will cannot stop them; they cannot stop themselves; sleep cannot still them; madness only makes them go faster; death alone can break into the case, and, seizing the ever-swinging pendulum, which we call the heart, silence at last the clicking of the terrible escapement we have carried so long beneath our wrinkled foreheads.

— OLIVER WENDELL HOLMES,
The Autocrat of the Breakfast Table.

II.

The following conversation between a fisherman and his pupil is taken from Walton and Cotton's *The Complete Angler:*

Piscator: Well, scholar, you see what pains I have taken to recover the lost credit of the poor despised chub [a kind of fish]. And now I will give you some rules how to catch him. . . . .

Go to the same hole in which I caught my chub, where, in most hot days, you will find a dozen or twenty chevens floating near the top of the water. Get two or three grasshoppers as you go over the meadow, and get secretly behind the tree, and stand as free from motion as possible. Then put a grasshopper on your hook, and let your hook hang a quarter of a yard short of the water. . . . . But it is likely the chubs will sink down towards the bottom of the water, at the first shadow of your rod — for the chub is the fearfullest of fishes,— and will do so if but a bird flies over him and makes the least shadow on the water. But they will presently rise up to the top again and there lie soaring till some shadow affrights them again. I say, when they lie on the top of the water, look out the best chub— which you, setting yourself in a fit place, may very easily see,— and move your rod as softly as a snail moves to that chub you intend to catch.

III.

To punish a man because he has committed a crime, or because he is believed, though unjustly, to have committed a crime, is not persecution. To punish a man because we infer from the nature of some doctrine which he holds, or from the conduct of other persons who hold the same doctrines with him, that he will commit a crime, is persecution, and is, in every case, foolish and wicked.

—THOMAS BABINGTON MACAULAY,
Essay on Hallam's Constitutional History.

IV.

The more we study the body and the mind, the more we find both to be governed, not *by*, but *according to* laws, such as we observe in the larger universe.— You think you know all about walking,—don't you, now? Well, how do you suppose your lower limbs are held to your body? They are sucked up by two cupping vessels ("cotyloid"—cuplike—cavities), and held there as long as you live, and longer. At any rate, you think you move them backward and forward at such a rate as your will determines, don't you? On the contrary, they swing just as any other pendulums swing, at a fixed rate determined by their length. You can alter this by muscular power, as you can take hold of the pendulum of a clock and make it move faster or slower; but your ordinary gait is timed by the same mechanism as the movements of the solar system.

—OLIVER WENDELL HOLMES,
The Autocrat of the Breakfast Table.

184. The Next Step in the Study of Exposition. We have thus far studied the motives of Exposition and the different kinds of material which may be used in amplifying these motives. Our next step is to learn how to handle expository motives and material; that is, how to organize the material into paragraphs and the paragraphs into themes.

CHAPTER XIII.

THE EXPOSITORY PARAGRAPH

185. Coherence in the Expository Paragraph. In our study of the descriptive paragraph, we laid stress upon the two great principles of unity and emphasis. In our work on the expository paragraph we shall add to these another fundamental law of composition, that of coherence or the arranging of sentences in a paragraph so as to indicate their logical relation. In exposition this relating of one sentence to another is more of a problem than in narration and description. As statement is related to statement by coördinate conjunctions in the compound sentence, and by subordinate conjunctions in the complex sentence, so the sentences which make up an expository paragraph, though independent in form, must in thought stand to each other in either the coördinate or subordinate relation.

186. Unity and Emphasis in the Expository Paragraph. The law which our descriptive models should have impressed upon us in regard to the first, the last, and the intervening sentences in a paragraph, applies also to this new type of paragraph; that is, the first sentence should express a general truth or make a statement about either a class of objects, an abstract idea, or a general process, the sentences following should explain this statement, and the last sentence should summarize or give the reader a sense of completeness.

187. Types of the Expository Paragraph. From the point of view of coherence there are four types of the expository paragraph, represented by the models and diagrams in sections 188–194:

In Type I. (§ 188) the leading thoughts are coördinate. This type corresponds to the compound sentence.

In Type II. (§ 190) each of the leading thoughts is subordinate to the one immediately preceding. This type corresponds to the complex sentence.

In Type III. (§ 192) some of the leading thoughts are in coördinate and others in subordinate relation. This type corresponds to the compound-complex sentence.

In Type IV. (§ 194) the paragraph consists of a single sentence.

The student will find in his reading that there are other types of the expository paragraph besides the four enumerated here. We shall, however, confine our study to these simple forms because they are most easily understood and used.

The following sections provide examples of each of these types.

188. Type I.—COÖRDINATION IN THE PARAGRAPH. In the first type of the expository paragraph which we shall study, the main thoughts used to amplify the fundamental idea stand to each other in coördinate relation. Each is directly related to the first sentence, but not to the others. The following extract belongs to this type:

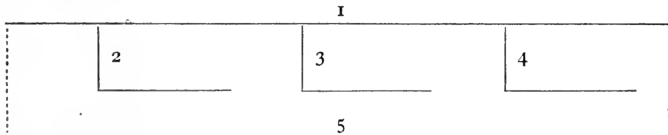
Men often remind me of pears in their way of coming to maturity. Some are ripe at twenty, like human Jargonelles, and must be made the most of, for their day is soon over. Some come into their perfect condition late, like the autumn kinds, and they last better

than the summer fruit. And some that, like the Winter-Nelis, have been hard and uninviting until all the rest have had their season, get their glow and perfume long after the frost and snow have done their worst with the orchards. Beware of rash criticisms, the rough and astringent fruit you condemn may be an autumn or a winter pear, and that which you picked up beneath the same bough in August may have been only its worm-eaten windfalls.

— Oliver Wendell Holmes,
The Autocrat of the Breakfast Table.

Suggestions.— Prove that this paragraph obeys the laws of unity and emphasis (§ 99). Prove also that it makes generous use of parallel construction (Chapter X.).

189. Sentence Relation in Type I. The following diagram shows the sentence relation in the paragraph we call Type I.:



Explanation of the Diagram

The line marked 1 stands for the first sentence and expresses the fundamental idea of the paragraph. What is the idea?

The figure marked 2 stands for the second sentence, which is directly subordinate to the thought of the first. Prove this statement.

The figure marked 3 stands for the third sentence, which is directly subordinate to the thought of the first and not immediately connected with the second sentence. Prove this statement.

The figure marked 4 stands for the fourth sentence, which is directly subordinate to the thought of the first and not connected with the second or the third sentence. Prove this statement.

The figure marked 5 stands for the last sentence, which summarizes the thought of the whole and returns to the first sentence. Prove this statement.

Exercises

I. Write an expository paragraph according to Type I., taking for your subject the causes of the American Revolution. Of course the number of sentences should not be limited to five as in the model. The coördinate relation will remain the same no matter what the number of sentences may be.

II. Write a paragraph upon the benefits derived from out-of-door sports. Follow the first type as before.

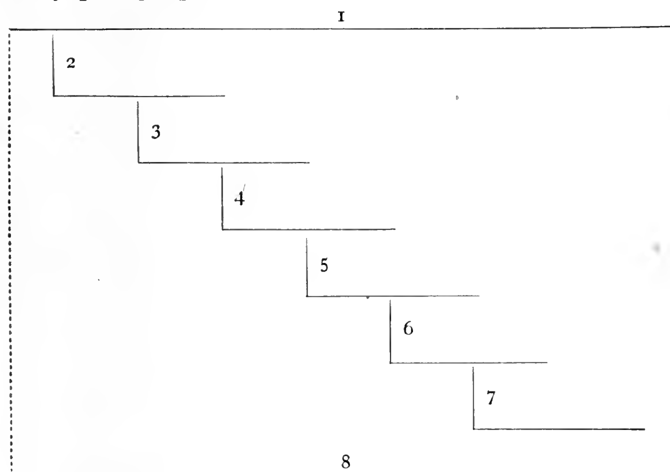
190. Type II.—Subordination in the Paragraph. In the type of paragraph represented by the following quotation each sentence is directly subordinate to the one immediately preceding, but only indirectly to the first sentence:

Still, we do not think that the blame of Burns' failure lies chiefly with the world. The world, it seems to us, treated him with more rather than with less kindness than it usually shows to such men. It has ever, we fear, shown but small favor to its teachers; hunger and nakedness, perils and revilings, the prison, the cross, the poison chalice have, in most times and countries, been the market price it has offered for Wisdom, the welcome with which it has greeted those who have come to enlighten and purify it. Homer and Socrates, and the Christian apostles, belong to old days; but the world's martyrology was not completed with these. Roger Bacon and Galileo languish in priestly dungeons; Tasso pines in the cell of a madhouse, and Camoëns dies begging on the streets of Lisbon. So neglected, so "persecuted" they the prophets, not in Judea only, but in all places where men have been. We reckon that every poet of Burns' order is, or should be, a prophet and teacher to his age; that he has no right to expect great kindness from it, but rather is bound to do it great kindness; that Burns, in particular, experienced fully the

usual proportion of the world's goodness; and that the blame of his failure, as we have said, lies not chiefly with the world. — THOMAS CARLYLE, *Essay on Burns*.

SUGGESTIONS — Prove that the first sentence states the fundamental idea, the last sentence summarizes, and the others develop the thought of the first sentence. Point out the minor devices used in this paragraph.

191. Sentence Relation in Type II. The following is a diagram of the second type of the expository paragraph:



EXPLANATION OF THE DIAGRAM

The line marked 1 stands for the first sentence, which expresses the leading thought. What is the thought?

The figure marked 2 stands for the second sentence, which is subordinate in thought directly to the first. Prove this by showing what expression in the first sentence is developed by the second.

The figure marked 3 stands for the third sentence, which is subordinate in thought directly to the second. Show what expression in the second sentence is developed by the third.

The figure marked 4 stands for the fourth sentence, which is

directly subordinate in thought to the third. Prove this as before by indicating the words developed.

The diagram will show that the same kind of relation continues through sentences 5, 6, and 7. Prove this statement by studying the paragraph itself.

The figure marked 8 stands for the last sentence, which summarizes the whole and returns to the first sentence.

Exercise

Write an expository paragraph of the second type. Choose your own subject and observe the laws of unity, emphasis, and coherence as applied to the paragraph.

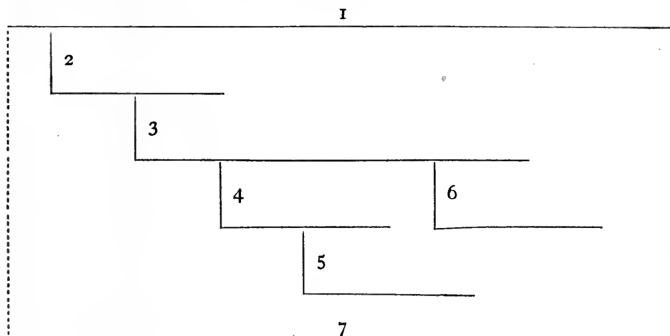
192. Type III.—Coördinate and Subordinate Sentence Relation. The following model is a mixed type, formed by the combination of the two principles embodied in the first and second types of the expository paragraph; namely, coördination and subordination:

People, as a rule, only pay for being amused or being cheated, not for being served. Five thousand a year to your talker, and a shilling a day to your fighter, digger, and thinker, is the rule. None of the best head work in art, literature, or science, is ever paid for. How much do you think Homer got for his Iliad, or Dante for his Paradise? Only bitter bread and salt, and going up and down other people's stairs. In science, the man who discovered the telescope and first saw heaven, was paid with a dungeon; the man who invented the microscope and first saw earth, died of starvation, driven from his home. It is, indeed, very clear that God means all thoroughly good work and talk to be done for nothing.

—John Ruskin, *The Crown of Wild Olive.*

Suggestions.—Prove that the first sentence in the above quotation states the fundamental idea, the last sentence summarizes, and the intervening sentences develop the thought of the first. Find the minor devices used in this extract.

193. Sentence Relation in Type III. The following diagram represents the sentence relation in the third type of the expository paragraph:



EXPLANATION OF THE DIAGRAM

The numbers, as in the two preceding diagrams, indicate the order of the sentences in the paragraph. The first sentence states the leading thought and the last sentence summarizes as in the first and second types. Sentences 4 and 6 are in coördinate relation to each other, both elaborating sentence 3. Sentences 2, 3, 4, and 5 are in subordinate relation, each developing the thought of the preceding. Prove that this diagram represents the sentence relation in the extract quoted by showing what particular thought or word contained in the first sentence is developed by the second, and so on.

CAUTION.—*The student should not be led by the diagram to think that the fourth and sixth sentences must always be coördinate and the others always subordinate. The coördination or subordination may occur anywhere.*

Exercise

Write a paragraph on the following subject:

"The inventor of a useful machine is more likely to receive his proper reward in his own day than is the writer of a great poem."

194. Type IV. — A SINGLE SENTENCE. The fourth type of the expository paragraph, consisting of a single sentence, generally contains an elaborate simile. Point out the words that introduce the two members of the simile in the following:

As some fair female unadorned and plain,
Secure to please while youth confirms her reign,
Slights every borrowed charm that dress supplies,
Nor shares with art the triumph of her eyes;
But when those charms are pass'd, for charms are frail,
When time advances, and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress.
Thus fares the land by luxury betrayed:
In nature's simplest charms at first arrayed —
But verging to decline, its splendors rise,
Its vistas strike, its palaces surprise.

— OLIVER GOLDSMITH, *The Deserted Village.*

Exercise

What are the points of resemblance between the two objects compared in this paragraph? Why is a diagram of the sentence relation in this paragraph unnecessary? Write an expository paragraph belonging to the fourth type.

195. Examples of Paragraph-types I.–IV. for Classification. The sentence relation in each of the following extracts should be studied by making diagrams similar to those in sections 189, 191, and 193, and thus determining to which type each belongs:

I.

Sometimes in history, just as in nature, we are puzzled to find an effect for which we can see no adequate cause. One walks over green hills or across sunny fields

and comes suddenly upon a marked depression in the earth; the ground slopes abruptly downward, then stretches flat and level as a floor; corn grows here as nowhere else; it is the richest and best soil that a farmer can find. It means, of course, that a body of water once stretched across the blossoming expanse. The *effect* is obvious, but who can give any exact details of the *cause;* of the river or the lake that made the land what it is? Who knows anything of its course, of its calms and storms, of the people who lived beside it, paddling about in strange little boats, or living a half-amphibious life in its shining waters? Who can tell the details of its slow subsidence? The cause of the deep hollow among the hills or in the plain has vanished like a mist in the sun; but its effect is as permanent as the world. History has hundreds of lasting effects whose causes we guess at, and wonder about, and believe in entirely without knowledge.

—MARGARET DELAND, *Studies of Great Women.*

II.

How comes it to pass that a captain will die with his passengers, and lean over the gunwale to give the parting boat its course; but that a king will not usually die with, much less *for*, his passengers,—thinks it rather incumbent on his passengers, in any number, to die for *him?* . . . . The sea captain, not captain by divine right, but only by company's appointment;—not a man of royal descent, but only a plebeian who can steer;—not with the eyes of the world upon him, but with feeble chance, depending on one poor boat, of his name being ever heard above the wash of the fatal waves;—not with the cause of a nation resting on his act, but helpless to save so much as a child from among the lost crowd with whom he resolves to be lost,—yet goes down quietly to his grave, rather than break his faith to these few emigrants. But your captain by divine right,—your captain with the hues of a hundred shields of kings upon his breast,—your captain whose every deed, brave or base, will be illuminated or branded forever before unescapable eyes of men,—your captain whose every thought and act are beneficent, or fatal, from sunrising

to setting, blessing as the sunshine, or shadowing as the night,—this captain, as you find him in history, for the most part thinks only how he may tax his passengers, and sit at most ease in his state cabin!

—John Ruskin, *The Crown of Wild Olive.*

III.

There is one very sad thing in old friendships, to every mind that is really moving cnward. It is this: that one cannot help using his early friends as the seaman uses a log, to mark his progress. Every now and then we throw an old schoolmate over the stern with a string of thought tied to him, and look,—I am afraid with a kind of luxurious and sanctimonious comparison,—to see the rate at which the string reels off, while he lies there bobbing up and down, poor fellow! and we are dashing along with the white foam and bright sparkle at our bows;—the ruffled bosom of prosperity and progress, with a sprig of diamonds stuck in it! But this is only the sentimental side of the matter; for grow we must, if we outgrow all that we love.

—Oliver Wendell Holmes,
The Autocrat of the Breakfast Table.

IV.

Scarce any man has the means of knowing a twentieth part of the laws he is bound by. Both sorts of law are kept most happily and carefully from the knowledge of the people: statute law by its shape and bulk; common law by its very essence. It is the judges (as we have seen) that make the common law. Do you know how they make it? Just as a man makes laws for his dog. When your dog does anything you want to break him of, you wait till he does it, and then beat him for it. This is the way you make laws for your dog: and this is the way the judges make laws for you and me. They won't tell a man beforehand what it is he should not do—they won't so much as allow of his being told: they lie by till he has done something which they say he should not have done, and then they hang him for it. What way, then, has any man of coming at this dog-law? Only by watching their proceedings: by

observing in what cases they have hanged a man, in what cases they have sent him to jail, in what cases they have seized his goods, and so forth. These proceedings they won't publish themselves, and if anybody else publishes them, it is what they call a contempt of court, and a man may be sent to jail for it.

—JEREMY BENTHAM, *Works, Vol. V.*

V.

The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman: The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination.

—WILLIAM SHAKSPERE,
A Midsummer Night's Dream, Act V., Sc. 1.

SUGGESTIONS.—Find in the first of the preceding examples of the expository paragraph a rhetorical question; in the second, an antithesis and a simile; in the third, an analogy and an effective use of concrete words; in the fourth, an analogy, and the use of question and answer; in the fifth, a series of comparisons.

DIRECTIONS FOR SECURING COHERENCE

1. *The relation of sentences in a paragraph should be unmistakable.*

2. *Test the coherence* (that is, the sentence relation) *of paragraphs you write or study by making diagrams which show sentence relation.*

3. *Strike out in your composition any sentence which does not find a place in such a diagram.*

4. *Classify the paragraphs you write as belonging to Paragraph-types I., II., III., or IV.*

196. Summary. We have now learned that exposition has four motives, that is, classes of ideas, which it explains. These are the abstract idea, the class name, the general reflection, and the general method or process. We have also been told that the material which is used in setting forth the meaning of these motives is of six kinds: definition, repetition, exemplification, analogy, classification, and narration generalized. The expository paragraph has been shown to be of four types, with sentences in coördinate, subordinate, or mixed relation.

The two problems of material and structure, which have thus far been studied separately, may now be considered together.

197. The Two Ways of Organizing Expository Material. The various kinds of material discussed in section 182 may be organized into paragraphs in two ways. One is the use of material all of one kind, as, for instance, several repetitions of the same idea; the other, the use of material of different kinds. A single paragraph organized according to the second of these methods may contain a definition of some term, an example, an analogy, a repetition of some thought in other terms,—all different varieties of expository material.

When paragraphs are studied for material and not for structure they fall into either of these two classes; that is, the material used is homogeneous (of the same kind) or heterogeneous (of different kinds). In writing a paragraph in exposition the first question is that of material, the nature of which determines the type of structure to be used.

From a painting by Gustave Guillaumet

LAGHOUAT, SAHARA ALGERIEN

(*See page 164*)

198. The Use of Series in Type I. While both of the methods mentioned in the preceding section occur in paragraphs belonging to Type I., the use of material of one kind is the more common. We may thus have a paragraph made up of a series, either of causes or effects, or definitions, and so forth. Sections 199–208 treat of the different kinds of series that the first type of the expository paragraph may employ.

199. A Series of Instances or Examples. The following paragraph belongs to the first type and is made up of a series of instances or examples. Many examples of this type may be found in literature.

> Do you know that in the gradual passage from maturity to helplessness the harshest characters sometimes have a period in which they are gentle and placid as children? I have heard it said, but I cannot be sponsor for its truth, that the famous chieftain, Lochiel, was rocked in a cradle like a baby, in his old age. An old man, whose studies had been of the severest scholastic kind, used to love to hear little nursery-stories read over and over to him. One who saw the Duke of Wellington in his last years describes him as very gentle in his aspect and demeanor. I remember a person of singularly stern and lofty bearing who became remarkably gracious and easy in all his ways in the later period of life.
>
> — Oliver Wendell Holmes, *The Autocrat of the Breakfast Table.*

Exercises

I. How many examples are here given? Make a diagram of this paragraph showing sentence relation.

II. Write an expository paragraph of the first type, using as material a series of instances.

200. A Series of Repetitions. The following quotation is an example of Type I., in which the leading thought is restated in a number of ways:

The habit of too constant intercourse with spirits above you, instead of raising you, keeps you down. Too frequent doses of original thinking from others restrain what lesser portion of that faculty you may possess of your own. You get entangled in another man's mind, even as you lose yourself in another man's grounds. You are walking with a tall varlet, whose strides outpace yours to lassitude. The constant operation of such potent agency would reduce me, I am convinced, to imbecility.

— Charles Lamb, *Essays of Elia.*

Exercises

I. What is the thought repeated? How many times is it repeated? Make a diagram of this paragraph showing sentence relation.

II. Write a paragraph following the above model. Choose your own subject, and obey the laws of unity and emphasis. Prove by a diagram that the paragraph you write belongs to Type I.

201. A Series of Analogies. One of the strongest methods of developing a thought into an expository paragraph is by the use of a series of analogies organized according to the coördinate type. The following is an example:

All lecturers, all professors, all schoolmasters, have ruts and grooves in their minds into which their conversation is perpetually sliding. Did you never, in riding through the woods of a still June evening, suddenly feel that you had passed into a warm stratum of air, and in a minute or two strike the chill layer of atmosphere beyond? Did you never, in cleaving the green waters of the Back Bay . . . . find yourself

in a tepid streak, a narrow, local gulf-stream, ... through which your glistening shoulders soon flashed, to bring you back to the cold realities of full-sea temperature? Just so, in talking with any of the characters above referred to, one not unfrequently finds a sudden change in the style of the conversation.

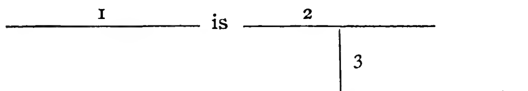
— Oliver Wendell Holmes,
The Autocrat of the Breakfast Table.

Exercises

I. How many analogies are used in this quotation? Make a diagram of this paragraph showing sentence relation. Find examples of parallel construction in the above quotation.

II. Write an expository paragraph according to Type I., composed of a series of analogies. Choose your own subject, and observe the laws of paragraph structure.

202. A Series of Definitions. We define a term by giving first the class to which it belongs; "Man is an *animal*" (here the word animal is the class name); and, secondly, by giving the essential attribute which distinguishes the term defined from others of the class, "Man is a *reasoning* animal." The class name used in the definition is called the *genus*. The attributes are called the *differentia*. A definition may be represented by the following diagram:



Here line 1 represents the term to be defined.
Line 2 represents the genus.
The figure marked 3 represents the attributes or differentia.

We may have a paragraph formed by the enumeration of the different genera to which an object or idea belongs, or by the enumeration of a number of attributes or differentia, or by the use of a series of complete definitions.

A. A Series of Differentia.

The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord; . . . . not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in principles purely pacific.

—Edmund Burke, *Conciliation with America.*

Exercises

I. We have in the last quotation both direct definition and negative or obverse definition. Find in it examples of each. How many differentia are here given for the word peace? Does this quotation contain parallel construction? Make a diagram showing the sentence relation in this quotation.

II. Write a paragraph consisting of a series of differentia. Choose your own subject, and follow the laws of unity and emphasis. (See § 186.)

B. A Series of Complete Definitions.

Filial piety! It is the primal bond of society; it is that instructive principle which, panting for its proper good, soothes, unbidden, each sense and sensibility of man! It is an emanation of that gratitude which, softening under the sense of recollected good, is eager to own the vast countless debt it ne'er, alas! can pay for so many long years of unceasing solicitude, honorable

self-denial, life-preserving cares! It is that part of our practice where duty drops its awe; where reverence refines into love! It is the sacrament of our nature!—not only the duty, but the indulgence of man—it is his first great privilege—it is among his last, most endearing delights.

—RICHARD BRINSLEY SHERIDAN,
Speech against Warren Hastings in Westminster Hall.

Exercises

I. How many times is piety defined in this paragraph? Make a diagram of this paragraph showing sentence relation. How many instances of parallel construction does this quotation contain?

II. Write an expository paragraph, using a series of complete definitions. Choose your own subject and obey the laws of paragraph structure.

III. Develop the following sentence into a paragraph by the method of a series of complete definitions:

"The dandelion has a many-flowered head with achenes oblong-ovate to fusiform, the apex prolonged into a very slender beak, bearing the copious soft and white capillary pappus."

The above sentence can be amplified by defining in the second sentence the word achenes; in the third, oblong-ovate; in the fourth, fusiform; in the fifth, capillary; in the sixth, pappus.

203. A Series of Reasons. The quotation which follows belongs to the first type and develops the leading thought by means of a series of reasons why the fact stated is true:

There are several obvious reasons why the English should be better or more habitual walkers than we are. Taken the year round, their climate is much more favorable to exercise in the open air. Their roads are better,

harder, and smoother, and there is a place for the man and a place for the horse. There country houses and churches and villages are not strung upon the highway as they are with us, but are nestled here and there with reference to other things than convenience in "getting out." Hence the grassy lanes and paths through the fields. Distances are not so great in that country; the population occupies less space. Again, the land has been longer occupied, and is more thoroughly subdued; it is easier to get about the fields; life has flowed in the same channels for centuries.

— JOHN BURROUGHS, *Pepacton.*

Exercises

I. How many reasons are here given? Make a diagram of this paragraph showing sentence relation.

II. Write a paragraph using as material a series of reasons in coördinate relation. Choose your own subject and obey the laws in regard to paragraph structure.

204. A Series of Kinds or Classes. The material of the paragraph quoted below consists of the enumeration of a number of kinds or classes. This paragraph also belongs to Type I.:

Architecture proper, then, naturally arranges itself under five heads: Devotional, including all buildings raised for service or honor; memorial, including both monuments and tombs, civil, including every edifice raised by nations or societies for purposes of common business or pleasure, military, including all private and public architecture of defense; domestic, including every rank and kind of dwelling-place.

— JOHN RUSKIN, *The Seven Lamps of Architecture.*

Exercises

I. How many classes are enumerated in the above quotation? Make a diagram of this quotation

showing sentence relation. Find examples of parallel construction in it.

II. Write a paragraph using a series of kinds or classes. Choose your own subject and observe the laws of unity and emphasis in paragraph structure.

205. A Series of Functions or Uses. We find another illustration of the use of series in the first type of the expository paragraph in the excerpt which follows. The series here used is that of functions or uses:

> Emerson says a weed is a plant whose virtues we have not yet discovered, but the wild creatures discover their virtues, if we do not. The bumblebee has discovered that the hateful toad-flax, which nothing will eat, and which in some soils will run out the grass, has honey at its heart. Narrow-leaved plantain is readily eaten by cattle, and the honey bee gathers much pollen from it. The oxeye daisy makes a fair quality of hay, if cut before it gets ripe. The cows will eat the leaves of the burdock and the stinging nettles of the woods. . . . . Weeds that yield neither pasturage for bee nor herd, yet afford seeds to the fall and winter birds.
>
> —John Burroughs, *Pepacton.*

Exercises

I. How many uses for weeds are mentioned in the above quotation? Make a diagram of this quotation showing sentence relation. Note the position of the subject in each sentence of this extract. Is the sentence structure monotonous?

II. Write a paragraph enumerating the uses or functions of some object. Choose your own subject and observe the law in regard to the first, last, and intervening sentences.

206. A Series of Advantages or Disadvantages. An idea may sometimes be explained by mentioning the advantages or disadvantages connected with it, as in the following exposition of the "discommodities of usury." This kind of series most frequently takes the form of the first type of the expository paragraph:

> The discommodities of usury are: First, that it makes fewer merchants. For were it not for this lazy trade of usury, money would not lie still, but would in great part be employed upon merchandizing, which is the *vena porta* of wealth in a state. The second, that it makes poor merchants. For as a farmer cannot husband his ground so well if he sit at a great rent; so the merchant cannot drive his trade so well if he sit at great usury. The third is incident to the other two; and that is the decay of customs of kings or states, which ebb or flow with merchandizing. The fourth, that it bringeth the treasure of a realm or state into a few hands. For the usurer being at certainties, and others at uncertainties, at the end of the game most of the money will be in the box; and ever a state flourisheth when wealth is more equally spread.
>
> — FRANCIS BACON, *Essays, Civil and Moral.*

Exercises

I. Make a diagram of this quotation from Bacon showing sentence relation. How many members in this series? Find examples of parallel construction in the above quotation.

II. Write a paragraph according to Type I., using as material a series of advantages. Choose your own subject and observe the laws of paragraph structure.

III. Write an expository paragraph of the first type, enumerating the objections sometimes raised against football in the high school.

207. A Series of Contrasts or Antitheses. One of the best ways of explaining a thought difficult to grasp is by the use of a number of contrasts to it. The following paragraph represents such a series organized according to the first type of the expository paragraph:

Among my daily papers which I bestow on the public, there are some which are written with regularity and method, and others that run out into the wildness of those compositions which go by the name of Essays. As for the first, I have the whole scheme of the discourse in my mind before I set pen to paper. In the other kind of writing, it is sufficient that I have several thoughts on a subject, without troubling myself to range them in such order, that they may seem to grow out of one another, and be disposed under the proper heads. . . . . . When I read an author of genius who writes without method, I fancy myself in a wood that abounds with a great many noble objects, rising among one another in the greatest confusion and disorder. When I read a methodical discourse, I am in a regular plantation, and can place myself in its several centers, so as to take a view of all the lines and walks that are struck from them. You may ramble in the one a whole day together, and every moment discover something or other that is new to you; but when you have done, you will find but a confused imperfect notion of the place: in the other, your eye commands the whole prospect, and gives you such an idea of it, as is not easily worn out of the memory.

—Joseph Addison, *The Spectator*.

Exercises

I. How many contrasts are made in the above extract? Make a diagram of this quotation showing sentence relation.

II. Write a paragraph belonging to Type I. and made up of a series of contrasts.

208. A Series of General Directions. In giving directions for the making or doing of anything, we state first what the process is that we mean to explain. The directions which follow this statement are in coördinate relation, as in the quotation below:

The following simple rules will be found, when mastered, to afford a perfect knowledge of small-bird shooting:

1. Use light, narrow-feathered arrows, with very blunt pewter heads. Pointed shafts will stick into the trees and remain out of reach.

2. A birding bow should be light, and of not over fifty pounds drawing power, as it must be handled quickly and under all sorts of difficulties, such as interfering brambles and brushwood, awkward positions, etc.

3. The quiver should be large enough to hold at least a dozen arrows, and should be so well secured to the belt that it will not rattle when you walk.

4. Shoot short distances at first, and pay strict attention to where your arrow goes or it will be lost.

5. Glance over the ground between you and your bird before shooting, and in your mind measure the probable distance in yards. When you have shot, note whether you shot over, under, or beside the bird, so that you may rectify the fault with the next shot.

— Maurice Thompson, *The Witchery of Archery.*

Exercises

I. Make a diagram of the above quotation showing sentence relation. Do you find any sentence that seems to you parenthetical? Note the use of the imperative.

II. Write a paragraph containing a series of general directions for doing or making something. Choose your own subject.

III. Bring to class examples of this kind of paragraph which may be found in books descriptive of sports, in laboratory manuals or cook books.

209. Examples of Type I. to be Classified for the Kind of Series. The following examples of the first type of the expository paragraph should be classified according to the series each represents. The student should be able to tell whether they are series of examples, of definitions, of analogies, of repetitions, and so forth.

I.

Suppose that a man in pouring down a glass of claret could drink the south of France, that he could so disintegrate the wine by the force of imagination as to taste in it all the clustered beauty and bloom of the grape, all the dance and song and sunburnt jollity of the vintage. Or suppose that in eating bread he could transubstantiate it with the tender blade of spring, the gleam-flitted corn ocean of summer, the royal autumn with its golden beard, and the merry funerals of harvest. This is what the great poets do for us, we cannot tell how, with their fatally chosen words crowding the happy veins of language again, with all the life and meaning and music that had been dribbling away from them since Adam.

— James Russell Lowell, *Leaves from my Journal.*

Suggestions.— How many members has the above series? What kind of series is it? Find in it six metaphors; three examples of parallel construction. Prove by means of a diagram that this paragraph belongs to Type I.

II.

The cow has at least four tones or lows. First, there is her alarmed or distressed low when deprived of her calf, or separated from her mates,— her low of affection. Then there is her call of hunger, a petition for food, sometimes full of impatience, or her answer to the farmer's call, full of eagerness. Then there is that peculiar frenzied bawl she utters on smelling blood, which causes every member of the herd to lift its head and hasten to the spot,— the native cry of the clan. When she is gored or in great danger she bawls also,

but that is different. And lastly, there is the long, sonorous volley she lets off on the hills or in the yard, or along the highway, and which seems to be expressive of a kind of unrest and vague longing,— the longing of the imprisoned Io for her lost identity. She sends her voice forth so that every god on Mount Olympus can hear her plaint.

— JOHN BURROUGHS, *Birds and Poets.*

SUGGESTIONS.— How many members has the above series? What kind of series is it? Find and explain the allusions; point out three examples of parallel construction. Prove by means of a diagram that this quotation belongs to Type I.

III.

Humor is the describing the ludicrous as it is in itself; wit is the exposing it, by comparing or contrasting it with something else. Humor is, as it were, the growth of nature and accident; wit is the product of art and fancy. Humor, as it is shown in books, is an imitation of the natural or acquired absurdities of mankind, or of the ludicrous in accident, situation, and character; wit is the illustrating and heightening the sense of that absurdity by some sudden and unexpected likeness or opposition of one thing to another, which sets off the quality we laugh at or despise in a still more contemptible or striking point of view.

—WILLIAM HAZLITT, *Wit and Humor.*

SUGGESTIONS. — How many members has the series quoted above? What kind of series is it? Find in it examples of the use of parallel construction. Prove by means of a diagram that this quotation illustrates the first type of the expository paragraph.

IV.

So all healthily minded people like making money — ought to like it, and to enjoy the sensation of winning it; but the main object of their life is not money; it is something better than money. A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay—very properly so, and justly grumbles when you keep him ten years without it — still, his main notion of life is to win battles, not to be paid for winning them. So of clergymen. They like pew rents and baptismal fees, of course; but yet, if they are brave and

well educated, the pew rent is not the sole object of their lives, and the baptismal fee is not the sole purpose of the baptism; the clergyman's object is essentially to baptize and preach, not to be paid for preaching. So of doctors. They like fees no doubt,—ought to like them; yet if they are brave and well educated, the entire object of their lives is not fees. They, on the whole, desire to cure the sick; and,—if they are good doctors, and the choice were fairly put to them,—would rather cure their patient and lose their fee, than kill him and get it. And so with all other brave and rightly trained men; their work is first, their fee second—very important always, but still *second*.

—JOHN RUSKIN, *The Crown of Wild Olive*.

SUGGESTIONS —How many members has the series quoted above? What kind of series is it? Find in it examples of parallel construction. Are the repetitions which occur in this quotation effective? Does the writer repeat expressions because he lacks words? Can you justify the frequent use of the dash in the above quotation?

V.

Why don't I write a novel? Well, there are several reasons against it. In the first place, I should tell all my secrets, and I maintain that verse is the proper medium for such revelations. . . . . Again, I am terribly afraid I should show up all my friends. . . . . Now I am afraid all my friends would not bear showing up very well; for they have an average share of the common weakness of humanity, which I am pretty certain would come out. . . . . Once more, I have sometimes thought it possible I might be too dull to write such a story as I should wish to write. And finally, I think it very likely I *shall* write a story one of these days.

—OLIVER WENDELL HOLMES,
The Autocrat of the Breakfast Table.

SUGGESTIONS.—What kind of series is quoted above? How many members has it? Point out the touches of humor in this extract. Show by means of a diagram that this quotation belongs to the first type of the expository paragraph. Find in it instances of parallel construction.

210. The Use of Series in Type II. We should remember that in Type II. (§ 190) some thought which occurs in the first sentence is carried forward by the second sentence, and some thought in the second is developed by the third, and so on. In this type, too, material all of one kind may be used. A series of effects may be enumerated in which one effect leads to a second, a second to a third, etc. Series of definitions, of causes, of advantages and disadvantages, are also organized into paragraphs of the second type.

211. A Series of Successive Definitions in Type II. The following quotation will show how one must sometimes proceed in developing a paragraph by successive definition:

"Suppose, for instance, the unlearned, after reading Gray's assertions about a dandelion, turns to his glossary to see what an involucre is. It proves to be a whorl of bracts about a flower. What, then, is a bract? He finds it to be a scale from the axil of a flower. . . . . One has, therefore, to look up axil."

The following is an example of this method:

There is, then, ... only one pure kind of kingship; . . . . the kingship, namely, which consists in a stronger moral state . . . . than that of others. . . . . Observe that word state. . . . . It means literally the standing and stability of a thing; and you have the full force of it in the derived word "statue" —"the immovable thing." A king's majesty or "state," then, and the right of his kingdom to be called a state, depends on the movelessness of both; — without tremor, without quiver of balance; established and enthroned upon a foundation of eternal law which nothing can alter or overthrow.

— John Ruskin, *Sesame and Lilies.*

Exercises

I. What word in the first sentence of the above quotation from Ruskin is defined by the second? What word in the second is defined by the third? How does this kind of paragraph summarize? How does the use of definition here differ from that in section 202? Make a diagram showing the sentence relation in the above example.

II. Write a paragraph according to Type II., with the same kind of material in all the sentences, — definitions, causes, or effects.

212. The Use of Series in Type III. The following paragraph makes use of the same kind of material throughout; it is a series of analogies, some in coördinate and some in subordinate relation to each other. The paragraph therefore belongs to the third type, which was explained in section 192.

I.

Besides, there is another thing about this talking, which you forget. It shapes our thoughts for us; the waves of conversation roll them as the surf rolls the pebbles on the shore. Let me modify the image a little. I rough out my thoughts in talk as an artist models in clay. Spoken language is so plastic,—you can pat and coax, and spread and shave, and rub out, and fill up, and stick on so easily, when you work that soft material, that there is nothing like it for modeling. Out of it come the shapes which you turn into marble or bronze in your immortal books, if you happen to write such. Or, to use another illustration, writing or printing is like shooting with a rifle; you may hit your reader's mind, or miss it;—but talking is like playing at a mark with the pipe of an engine; if it is within reach, and you have time enough, you can't help hitting it.

— Oliver Wendell Holmes,
The Autocrat of the Breakfast Table.

II.

In art, keep the finest models before her [a young girl]. . . . . I say the finest models — that is to say, the truest, simplest, usefullest. . . . . I say the truest, that in which the notes most closely and faithfully express the meaning of the words, or the character of intended emotion; again, the simplest, that in which the meaning and melody are attained with the fewest and most significant notes possible; and, finally, the usefullest, that music which makes the best words most beautiful, which enchants them in our memories, each with its own glory of sound, and which applies them closest to the heart at the moment we need them.

— JOHN RUSKIN, *Sesame and Lilies.*

Exercises

I. What are the three main analogies in Example I.? Show how two of them are developed by carrying out the analogies still farther. Make a diagram showing sentence relation in this quotation. Point out expressions which give a conversational quality to this extract.

II. Write a paragraph using a series organized according to Type III. You need not confine yourself to analogies. Try some of the other kinds of series.

III. Make a diagram of Example II. showing the sentence relation. What is the nature of the material used? Find an example of parallel construction here; of repetition of the same expression.

213. The Use of Series in Type IV. Any of the different kinds of series mentioned in sections 199–208 may be used in the fourth type of the expository paragraph by expressing the reasons, functions, etc., in a series of clauses instead of sentences. The series used in the following is one of definitions:

If by liberty you mean chastisement of the passions, discipline of the intellect, subjection of the will; if you mean the fear of inflicting, the shame of committing, a wrong; if you mean respect for all who are in authority, and consideration for all who are in dependence; veneration for the good, mercy to the evil, sympathy with the weak; if you mean watchfulness over all thoughts, temperance in all pleasures, and perseverance in all toils; if you mean, in a word, that Service which is defined in the liturgy of the English Church to be perfect Freedom, why do you name this by the same word by which the luxurious mean license, and the reckless mean change; by which the rogue means rapine, and the fool equality; by which the proud mean anarchy, and the malignant mean violence?

—JOHN RUSKIN, *Seven Lamps of Architecture.*

Exercises

I. Find examples of parallel construction. How many definitions of liberty occur in this extract?

II. Write a paragraph belonging to the fourth type. Use some other kind of series than that of definitions.

214. The Use of Mixed Material. We have seen in sections 199–213 how all of the four types of paragraph may use homogeneous material. Paragraphs which use material of one kind occur less frequently in conversation and informal writing than those composed of mixed material. The following paragraphs are examples of Types II. and III. made up of miscellaneous subject-matter; such as, definitions and examples.

I

The hills are great sponges that do not and cannot hold the water that is precipitated upon them, but that let it filter through at the bottom. This is the way the sea has robbed the earth of its various salts, its potash,

its lime, its magnesia, and many other mineral elements. It is found that the oldest upheavals, those sections of the country that have been longest exposed to the leeching and washing of the rains, are poorest in those substances that go to the making of the osseous framework of man and of the animals. Wheat does not grow well there, and the men born and reared there are apt to have brittle bones. An important part of those men went down stream, ages before they were born. The water of such sections is now soft and free from mineral substances, but not more wholesome on that account.

—JOHN BURROUGHS, *Pepacton.*

II.

The first of all English games is making money. That is an all-absorbing game; and we knock each other down oftener in playing at that than at football, or any other roughest sport; and it is absolutely without purpose; no one who engages heartily in that game ever knows why. Ask a great moneymaker what he wants to do with his money—he never knows. He doesn't make it to do anything with it. He gets it only that he *may* get it. "What will you make of what you have got?" you ask. "Well, I'll get more," he says. Just as at cricket you get more runs. There's no use in the runs, but to get more of them than other people is the game. And there's no use in the money, but to have more of it than other people is the game.

—JOHN RUSKIN, *The Crown of Wild Olive.*

III.

A brogue is not a fault. It is a beauty, an heirloom, a distinction. A local accent is like a landed inheritance; it marks a man's place in the world, tells where he comes from. Of course it is possible to have too much of it. A man does not need to carry the soil of his whole farm around with him on his boots. But, within limits, the accent of a native region is delightful. 'T is the flavor of heather in the grouse, the taste of wild herbs and evergreen buds in the venison. I like the maple-sugar tang of the Vermonter's sharp-edged

speech; the round, full-waisted r's of Pennsylvania and Ohio; the soft, indolent vowels of the South. One of the best talkers now living is a schoolmaster from Virginia, Colonel Gordon McCabe. I once crossed the ocean with him on a stream of stories that reached from Liverpool to New York. He did not talk in the least like a book. He talked like a Virginian.

—HENRY VAN DYKE, *Fisherman's Luck.*

Exercises

I. What thought in the first sentence of Example I. is developed by the second? What thought in the second is developed by the third? And so on. Does this paragraph belong to the first or the second type of the expository paragraph? Make a diagram of this quotation showing sentence relation. Can you classify the material used here? Find two metaphors. Justify the use of the comma.

II. Prove that the material used to develop the fundamental thought in Example II. is of a mixed character; that is, find instances of the use of example, of analogy or repetition. What word in the first sentence is developed by the second? What word in the second by the third? And so on. Make a diagram of this quotation, showing sentence relation. Is this Type II. or III.?

III. Write a paragraph using Example II. as a model.

IV. Make a diagram of Example III. showing sentence relation. Does this paragraph belong to the second or the third type? Can you classify the material used here? Find several effective epithets.

CHAPTER XIV.

THE EXPOSITORY THEME

215. The Subject-Matter of the Expository Theme. The two forms of the expository theme with which this chapter expressly deals are the Book Review and the Historical Essay. These are specialized forms of the essay that the student may be asked to write in school outside of the English class, and even out of school if he belongs to a literary club. In both the book review and the historical essay narrative material may be used, but it is thrown into the expository form.

216. The Book Review.—THEME-MODELS X. AND XI. Our work in the book review will deal with the novel, the play, the epic, the longer narrative poem, the collection of short stories, essays or poems, and the scientific book. The writing of literary criticism based on definite canons of taste is beyond the scope of the work attempted in this volume; the treatment here given is that of the ordinary brief in the *Dial* and kindred journals, or of the critical introductions to editions of the classics.

217. Theme-model X.—REVIEW OF THE NOVEL OR PLAY. The following outline for the summary of longer narrative books should be studied in connection with the series of models for each paragraph which follows in sections 218–223. These models

have been taken from book reviews found in magazines, or from the introductions to editions of *The Mill on the Floss*, *Silas Marner*, *Middlemarch*, *Romola*, *The Lady of the Lake*, *The House of the Seven Gables*, and *The Lay of the Last Minstrel*.

First paragraph — the setting. (See § 218.)

Second paragraph — the plot. (See § 219.)

Third paragraph — the characters. (See § 220.)

Fourth paragraph — striking occasions. (See § 221.)

Fifth paragraph — the geographical or social background. (See § 222.)

Sixth paragraph — the general impression of the book. (See § 223.)

218. The Setting. A study of the following models will show that there is some resemblance between what is here called the Setting, and the Situation which we learned about in Chapter I. The Setting is a paragraph which states (*a*) the scene of the story; (*b*) the period to which the events narrated belong, whether modern, ancient, mediæval, etc., or whether they are connected with some particular historical event; (*c*) the general theme or purpose of the story.

MODELS

I.

"It was about 1783 that the events narrated in this story happened, and the center of action was New York during the last year of the British occupation. The unity of the narrative is in the matrimonial destiny of the dominie's daughter, Miss Montayne."

II.

"The story deals with a few days only, in the summer of 1862, and with a single episode of the struggle.

The scene of the book is the city of Cincinnati, and its theme the attempted capture of the city by a sudden Confederate raid, abetted by the southern sympathizers who formed a large part of the population of Cincinnati."

III.

"Hostilities with the Indians on the western frontier during the second war of independence against Great Britain give Mr. James Ball Naylor the materials for *The Sign of the Prophet*, General Harrison and Chief Tecumseh both appearing among the characters."

IV.

"There is a humorous side to house-moving, for all Franklin's ranking it among the calamities; and this is brought out to the full by Mr. Albert Bigelow Paine in *The Van Dwellers*. Though concerned with New York, the name is not derived from the Knickerbockers, but signifies those mortals who spend so much time in changing their domicile that they are said to dwell in the furniture vans which convey their chattels."

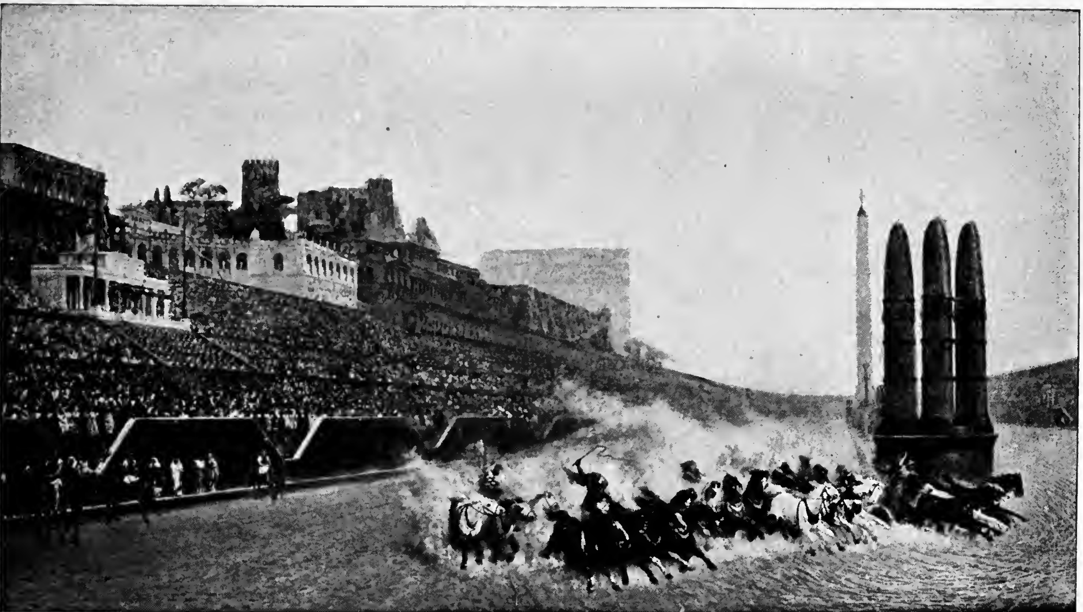
SUGGESTION.— The time element is not directly stated in the last example, but it is implied. Where?

Exercises

I. Find the mention of the theme, the place, and the period in each of the above models for the setting. Find in the *Dial*, or some other magazine which devotes space to book reviewing, examples of the setting. Note any happy expressions or touches of humor in the extracts you make.

II. Write a summary of the setting of some novel or play familiar to you.

III. Write a summary of some imaginary book written ten years hence by one of your schoolmates. Make the scene of the story the town in which you both live at present.



From a painting by Jean Léon Gérôme

THE CIRCUS MAXIMUS

(*See page 166*)

219. Summary of a Plot. The paragraph used to summarize the incidents of a story should not attempt plot criticism, but should be a mere setting forth of the main events in the life of the leading character. There is always danger that the young student will be so interested in the details of the story that he will allow himself, in giving an account of it, to be burdened with details, and so confuse his reader or listener. The story should, therefore, be told very briefly in this summary. The two following models give only the main points in the plots of *Silas Marner* and *Middlemarch.*

MODELS

I.

"*The story is exceedingly simple.* A weaver, falsely accused of theft, is driven from his home and friends in Lantern Yard. The injustice of his fate causes him to revolt in his heart against God and to become a misanthrope. He emigrates to a distant village, lives in a hermit's solitude, and centers his efforts upon the hoarding of gold. Then his money is mysteriously taken from him, and for a time his life is blank. One night in a storm, a waif, a helpless child, comes straying by chance to his door. The lonely man takes her in, cares for her and learns to love her, and this love, taking the place of his former miser's greed, redeems his lost human nature and makes him once more a man. *A psychological study this, for it shows the changes which, under varying conditions, take place in the soul.*"

II.

"*Middlemarch, at bottom, is a criticism on social limitations and conventions.* It shows how the noble aims and ideals of the ardent are crushed and shattered by the sordid facts of reality. Dorothea Brooke is a modern St. Theresa. Lured by a Quixotic sense of duty she weds a marrowless recluse, hoping to make him

happy and to help him in his monumental work of pedantic scholarship. It is a mistake, and the happiness of both is destroyed. *Middlemarch is a laborious but powerful novel. In spite of some defects it possesses an unostentatious solidity which leaves a strong impression on the memory.*"

Exercises

I. Prove that the details of each of the above summaries enforce the thought of the characterizing sentence with which they begin. Are the summarizing sentences at the close satisfactory? Find in magazines or books of criticism other examples of the summary of plot. Bring several of such examples to class.

II. Write a summary of the plot of some play or novel familiar to you, using as a model either of the paragraphs quoted in section 219.

III. Summarize the plot of the imaginary book on which you were asked to write in section 218. Introduce the local element into this paragraph as well as into the setting.

220. Summary of the Characters. The models given below show two methods for writing a brief of the characters in a book; namely, one in which all of the characters are mentioned by dividing them into groups, and the other in which a short account of only the leading characters is given.

MODELS

I.

"*The characters in her* [*George Eliot's*] *books, as we have noted, are not photographs or sketches taken in a single pose or moment of time; they are souls developing and transforming amid the tortures of the inquisitorial*

chamber of experience. In *Silas Marner* we can divide these persons into three groups: first, the upper circle of village gentle folk, the Cass family, the Lammeters, the Gunns,—the people, that is, who give the social standards; then the group of village gossips and wiseacres: the plain folk who haunt the Rainbow Tavern, Mr. Snell, the landlord, Mr. Macey, Mr. Tookey, and Mr. Dowlas; and last of all, Silas Marner, living for the most part by himself, his solitude broken, however, by the coming of Eppie and the religious consolations of Dolly Winthrop. *The reader should study Silas Marner's misanthropy, Nancy Lammeter's prudence, Eppie's sunbeam witchery, Dolly Winthrop's faith in the unseen Providence, and Godfrey's lack of courage when facing the consequences of his own acts.*"

II.

"*The characters of the 'Lay' are, with one or two exceptions, mere lay-figures; with the characters of the 'Lady of the Lake' the case is very different.* The three rivals for Ellen's hand are real men, with individualities which enhance and deepen the picturesqueness of each other by contrast. The easy grace and courtly chivalry of the disguised king, the quick kindling of his fancy at the sight of the mysterious maid of Loch Katrine, his quick generosity in relinquishing his suit when he finds that she loves another, make him one of the most life-like figures of romance. Roderick Dhu, nursing darkly his clannish hatred, his hopeless love, and his bitter jealousy, with a delicate chivalry sending its bright thread through the tissue of his savage nature, is drawn with an equally convincing hand. Against his gloomy figure the boyish magnanimity of Malcolm Graeme, Ellen's brave faithfulness, made human by a surface play of coquetry, and the quiet nobility of the exiled Douglas, stand out in varied relief. *Judged in connection with the more conventional character-types of 'Marmion,' and with the draped automatons of the 'Lay,' the characters of the 'Lady of the Lake' show the gradual growth in Scott of that dramatic imagination which was later to fill the vast scene of his prose romances with unforgettable figures.*"

III.

"'*When a writer calls his work a romance*,' *writes Hawthorne*, '*it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and materials.*' *This fashion is shown by the dimly outlined characters in* '*The House of the Seven Gables.*' The old spinster, full of a dreary family pride, yet preserving in her withered heart a warm devotion to her unfortunate brother, is the spirit of the ancient family in its decay, rather than an actual inhabitant of Salem. All her material surroundings — the aged elm and musty house, with its memories of former stateliness, even the dwarfed hens in the neglected garden — harmonize. Into this atmosphere of dreary decay enters Phoebe, — the spirit of normal health and bloom. Phoebe, also, is no more defined than the faded Hepzibah; she is a beautiful angel of hope and joy. Moreover, Clifford, the delicate, sensitive lover of beauty, who, without the power to resist his awful fate, brings from his imprisonment an enfeebled intellect, is another spirit of decay. Perhaps Jaffrey, the embodiment of the evil characteristics of his race, is more nearly individualized than any other one of the group. Yet his 'sultry' smile, his gross self-satisfaction, which the romancer makes us feel whenever he appears, typify universally the coarse, hard soul of the successful sinner. Of the minor characters, Uncle Vedder is a charming package of humble philosophy, while Holgrave stands apparently for the new democratic ideals in conflict with decaying family pride. *His marriage with Phoebe, the fresh flower from the exhausted race, provides an appropriate conclusion.*"

Exercises

I. In which of the above models are all the leading and minor characters mentioned? In which only the leading ones? Show that the first sentence in each of the above paragraphs describes, if only in a general way, all the characters. Prove that the last sentence summarizes or gives the reader a sense of finality. What expressions in each of the models

enforce the thought of the topic sentence with which each is introduced? Find in the magazines and bring to the class other examples of the summary of the characters in a book. Be able to point out, as before, any clever touches which such paragraphs contain. Do you notice in them any of the minor devices treated of in Chapter VIII.?

II. Write a summary of the characters in some novel or play you have read.

III. Write a summary of the characters in the imaginary novel referred to in section 218. Introduce as some of the characters certain people in the town known to members of the class.

CAUTION.—*Do not use too many adjectives in a paragraph upon the characters in a story.*

221. Summary of Striking Occasions. The parts of a book which we recall with least mental effort long after reading it are particular occasions —sometimes called scenes or situations—which have impressed us because of their intensely dramatic power. These are the portions that a playwright would use if he were dramatizing the book. The following quotations show how to treat these occasions in an expository paragraph. In the first of the models they are merely enumerated; in the second each is briefly described.

MODELS

I.

"*There is in 'Silas Marner' a moderate amount of dramatic incident*, the accusation and casting of lots in Lantern Yard, the quarrel of the Cass brothers, the dispute at the ale-house, the theft of the money, the

New-Year party, the coming of Eppie, the renunciation of her father in Marner's cottage, and the return visit to Lantern Yard. *No one of these incidents is wildly exciting, it is true; but excitement is not one of the author's ambitions.*"

II.

"*But the most significant advance which this poem* ['*The Lady of the Lake*'] *shows over earlier work is in the greater genuineness of the poetic effect.* In the description, for example, of the approach of Roderick Dhu's boats to the island, there is a singular depth of race feeling. There is borne in upon us as we read, the realization of a wild and peculiar civilization; we get a breath of poetry keen and strange, like the shrilling of the bagpipes across the water. Again, in the speeding of the fiery cross, there is a primitive depth of poetry which carries with it a sense of 'old, unhappy, far-off things'; it appeals to latent memories in us which have been handed down from an ancestral past. There is nothing in either *The Lay of the Last Minstrel* or *Marmion* to compare for natural dramatic force with the situation in *The Lady of the Lake* when Roderick Dhu whistles for his clansmen to appear, and the astonished Fitz-James sees the lonely mountain-side suddenly bristle with tartans and spears; and the fight which follows at the ford is a real fight, in a sense not at all to be applied to the tournaments and other conventional encounters of the early poems. . . . *This gain in subtlety of treatment will be made still more apparent by comparing with any supernatural episode in the 'Lay' the account in the 'Lady of the Lake' of the unearthly parentage of Brian the Hermit.*"

Exercises

I. Prove that the first sentence characterizes all the occasions, and that the last sentence summarizes the general impression they make. Point out the expressions that enforce the thought of the topic sentence. Find in the magazines and bring to class other examples of this kind of summary.

II. Write such an account of the dramatic occasions in some book you have read.

III. Give a summary of the occasions in the imaginary book previously referred to.

CAUTION.—*Do not use too many long sentences in writing such a paragraph.*

222. Summary of the Background. Under the term background we may include two things: the scenery, or place-descriptions, in a book,—descriptions of either interior or out-of-door scenes; or we may mean the social background, the general mode of life or customs of the community in which the scene of the story is laid. The following model combines both of these kinds of background, the geographical and the social:

MODEL

"*Descriptions are most effective when they reproduce a real atmosphere, full of local color, local traits, and individual details.* In *Silas Marner* there are faithful pictures of Lantern Yard, Raveloe, the ale-room at the Rainbow, the halls of the Cass House, the Stonepits, and the cottage of Silas Marner. In these the acts of the little drama take place. Social and provincial touches are seen in the village superstitions, the mysterious regard for Marner because of his supposedly unnatural powers over disease, the discussion concerning ghosts, the petty rivalries of the village despots, all of which localize and individualize the place. *In holding us close to fact, the author gives a true portraiture of a provincial English county in the days before railroads covered the kingdom with a cobweb of iron.*"

Exercises

I. Prove that the above model contains topic and summarizing sentences. Prove that it mentions

both the geographical and the social background. Point out the expressions which carry out the thought of the first sentence. Bring to class other examples of this kind of summary. Mention some books in which the background is very interesting.

II. Write a summary of the social background of some book you have read; of the geographical background of another.

III. Summarize the background of the imaginary book on which you have been asked to write in sections 218–221. Use local touches individualizing places known to the class.

CAUTION.—*In writing the paragraph on background do not confuse "place" with "occasion," which is treated of in section 221.*

223. The General Estimate of a Book. Students often resort to vague, unmeaning generalities in giving the effect which a book as a whole has had upon them. They should avoid the hackneyed remarks which they find in critical essays and histories of literature and tell truthfully the impression the book has made upon *them*. The word *truthfully* should be emphasized because students are often more concerned with the question of what they are expected to think about a book than with what they do actually think about it. In writing this kind of paragraph, let the student imagine himself telling a friend the effect some book has had upon him. The following account by Lamb of the impression *The Ancient Mariner* made upon him contains the *personal element* which makes criticism sincere and interesting.

Model

"*For me, I was never so affected by any human tale.* After first reading it I was totally possessed with it for many days. I dislike all the miraculous side of it; but the feelings of the man under the operation of such scenery dragged me along like Tom Pipe's magic whistle. I totally differ from the idea that the *Mariner* should have had a character and profession. This is a beauty in *Gulliver's Travels* where the mind is kept in a placid state of little wonderments; but the *Ancient Mariner* undergoes such trials as overwhelm and bury all individuality or memory of what he was, —like the state of a man in a bad dream."

Exercises

I. Point out in the above model the expressions which enforce the thought of the first sentence. Bring to class other examples of this kind of summary which you will find in books or magazines. Point out in these examples any minor devices or any touches of humor that they may contain.

II. Write a paragraph giving your personal feeling or views about a story you have read; another on an imaginary book.

224. Material for Theme-model X. In writing the following exercise on Theme-model X. an effort should be made to keep the introductory and summarizing sentences of each paragraph from becoming trite. The student should also take pains with his expression and should use the minor devices discussed in Chapter VIII. This kind of composition should stimulate an interest in the reading of literary criticism, not only in the magazines but in critical essays, such as those of Lowell, Matthew Arnold, Birrell, and Mabie.

Exercise

Choose any of the following subjects:

1. Irving's *Rip Van Winkle* or *The Legend of Sleepy Hollow*.

2. Any novel, epic, or play in the list of college entrance requirements.

3. An imaginary novel or play by some well-known person, John D. Rockefeller or Andrew Carnegie, for instance.

4. An imaginary novel, using for the background, the Philippine or Cuban wars, the labor troubles in America, life at a fashionable summer resort, or the Colonial period in America.

5. A review commending an imaginary novel or play, and another severely criticising the same.

General Directions for the Book Review

1. *Do not neglect the time element in "the setting."*

2. *Mention the title of the book in "the setting."*

3. *Do not put into the paragraph on plot, material that properly belongs in the paragraph on character, or vice versa.*

4. *Do not make too frequent use of the expressions, "It deals with," "It gives."*

5. *The present tense may be used throughout this theme.*

6. *The paragraphs should not vary much in length. Special care must be taken not to make that on plot too long.*

7. *The general tone of the book may be indicated in the characterizing sentence of the paragraph on plot. It may be stated that the book is sombre or light, etc.*

8. *Keep the idea of contrast in mind as you write the summary of character.* (See § 220.)

225. Theme-model XI.—THE REVIEW OF A COLLECTION OF STORIES. In the following plan for reviewing a book that consists of a number of stories, the paragraphs should be made expository by introducing each of them with a characterizing sentence and closing it with a summarizing sentence, even when the material used in the paragraph is narrative.

First paragraph — should contain a statement of the type of life with which the stories as a whole deal (New England life, Kentucky sketches, etc.). It should also show what special aspect of this life is contained in each of the four or five most interesting of the stories. This may be done by giving the theme of each. (For the meaning of the term theme, see section 218.) A model for this paragraph follows in section 227.

Paragraphs two to five — should each give a brief account of the plot of one of the stories mentioned in the first paragraph. The characterizing and summarizing sentences in each paragraph should not be forgotten. A model for this series of plot summaries is given in section 228. The number of paragraphs needed here will vary with the book which is being reviewed.

Sixth paragraph—a summary of the characters. Use the model of section 220. Select characters for mention not from a single story, but speak of the leading characters of each story referred to by name in the first paragraph. (See § 227.)

Seventh paragraph — a general estimate of the book, its merits and faults. Use the model of section 223.

A series of short biographies, such as Thackeray's *English Humorists*, James T. Field's *Yesterdays with Authors*, or Thomas Wentworth Higginson's *Contemporaries*, may be treated in the same way as a volume of short stories.

226. New Paragraph-types Required in Theme-model XI. The sixth and seventh paragraphs follow the models given in sections 220 and 223, as we have seen. The introductory paragraph and those dealing with plot (paragraphs 1–5) require new models, which are given in the two following sections. They are but slightly different from the corresponding models in Theme-model X.

227. The Introductory Paragraph. Section 225 stated of what the first paragraph of Theme-model XI. should consist. The following paragraph contains the items mentioned there:

MODEL

"*It was a happy chance which led Mr. Mowbray Morris to writing his 'Tales of the Spanish Main.' Between the covers of a single book he has brought together nearly all the incidents which made Spanish America and the water routes thereto the most interesting part of the world for nearly two centuries.* The voyage of Columbus, with which the volume opens, is well told; but its interest and that of the discovery of the Pacific which succeeds it is soon dimmed by the exploits of that gallant band of South-Britons — Drake, Raleigh, Grenville, and others. The immortal story of The Revenge is told anew, and will be welcome, for all the brilliancy of the writers who have told it before. More than one-third of the book is occupied with the deeds of the buccaneers, ending with Morgan, the greatest of them all. *These are brave stories of brave days and bravely told.*"

Exercises

I. Point out in the above model the characterizing and summarizing sentences, and the expressions which enforce the leading thought. Bring to class examples of the introductory paragraph (§ 227) from magazines or books of criticism.

II. Write a paragraph introducing a review of some collection of stories that you have read, or may read, in preparation for this lesson. Follow the above model.

A volume of Kipling, Hawthorne, Mary E. Wilkins, Sarah Orne Jewett, Bret Harte, or any other writer of short stories, may be read in this connection.

III. Write the introductory paragraph for a review of an imaginary collection of short stories dealing with the life of some town in which you or your parents formerly lived.

228. A Series of Plot Summaries. The following summaries of the story of two of George Eliot's novels will serve as models for paragraphs two to five of the theme-model in section 225:

"'*The Mill on the Floss' is largely autobiographical.* It presents a vivid picture of child life and girlhood and it solves a moral problem. Maggie Tulliver is a real girl; she plays in the mud, rips her dresses, and in her mischievous moments mangles her hair; but when she grows older and reads *The Imitation of Christ* her soul opens and she knows the beauty of moral ideals. A crisis comes. After having given her word to one man she falls passionately in love with another; but he is pledged to her dearest friend. In a moment of weakness Maggie yields to selfish impulse, but before it is too late, repentance comes, and the crisis is followed

by the heroic tragedy of self-renunciation. *Self-renunciation! this is the Christian solution of the unchurched author.*

"'*Romola' is the result, not of observation and experience, but of reading and research.* It takes us to Florence and the golden days of the Renaissance, the court of the Medici, and the convent of Savonarola. . . . . Tito Melema, the central figure, is the author's most profound study in psychology. He is a young man gifted with all the graces and qualities that bring success, but he loves pleasure above all things, and avoids any painful self-sacrifice. One mistake, a slight impulsive act of selfishness, leads to another and then another, and before the man is aware he is caught in the toils of fate and dragged to destruction. The slow, subtle degradation of this brilliant youth is an awful expression of the vindictive power of Nemesis. Once Tito's real character is known, Romola, his pure, noble, yet essentially pagan wife, would flee from him and from the wickedness of Florence, but Savonarola and an awakened conscience christianize her, showing her the path of duty, and by ministering, amid a sinful populace, to the needs of others, her troubled soul finds peace. *'Romola' was a tremendous effort, and it was written under clouds of depression and fears of failure.*"

Exercises

I. Note the characterizing and summarizing sentences in the paragraphs quoted above. Point out the expressions which enforce the leading thought in each paragraph as expressed in the first sentence. Bring to class examples of a series of paragraphs of this kind.

II. Write a number of paragraphs summarizing several short stories, or several novels by the same author.

III. Write a series of paragraphs summarizing the plots in the imaginary collection of stories mentioned in an exercise under section 227.

229. Material for Theme-model XI. Several of Hawthorne's tales, some of which you have already read in connection with Chapters V. and XI., may be reviewed by using Theme-model XI. The narrative poems and prose stories quoted in the first part of this volume may also be treated as a collection of stories and made to furnish material for Theme-model XI. Any book of short stories by a good author will serve here. It lends variety and therefore interest to the recitation to have each member of the class write on a different volume.

Exercise

For original work choose either of the following subjects:

1. A review by an ancient Greek or Egyptian of some imaginary collection of short stories that make mention of the appliances of modern life,—the telephone, telegraph, or locomotive. Bring out the incredulity of the reviewer, who should be made to regard the tales as fabulous.
2. A review of an imaginary collection of animal stories; of Christmas stories; of fairy stories.

230. Review of a Collection of Essays or Poems. The handling of a number of essays is analogous to that of a number of short stories. The first paragraph should give the general subject of the essays as a whole and should enumerate and briefly characterize five or six of the more interesting ones. Each of the succeeding paragraphs should give the gist of one of the essays mentioned in the first paragraph. The theme should close with a paragraph describing the general impression which the essays

as a whole make on the reader. A collection of poems may be reviewed in the same way as the essays, if they are reflective or descriptive; or as a number of stories (§ 225), if they are narrative. In reviewing a book of poems a combination of the two methods of dealing with the story and essay is possible when the subject-matter of the poems is miscellaneous.

A scientific book which treats of one subject, or a book like Thoreau's *Walden*, or Riis's *How the Other Half Lives*, may be reviewed according to the plan for the collection of essays by treating the separate chapters as if they were essays on particular aspects of the general subject of the book.

Exercises

I. Write a review of some book of essays— Burroughs's nature studies will furnish excellent material. Any of the volumes of literary criticism you may have found and read in your earlier study of the book review may be used here. For moral and ethical essays, read Ruskin, Bacon, or Emerson.

II. Write a review of some treatise which discusses, in several chapters, a single social, scientific, political, or art subject. Mention in the first paragraph (see § 230) the several chapters you intend to discuss, and treat these chapters as if they were separate essays. Books of travel also may be handled in this way. Here again each student should write on a different book if possible.

III. Review any of the works on the list of college entrance requirements which consist of a number of poems or essays.

231. Other Suggestions for the Book Review. The treatment suggested in this section is not, strictly speaking, that of the formal book review. The subjects are taken from literature, but the form is less rigidly prescribed than in that of the other themes of this chapter.

Exercise

Write on any of the following subjects:

1. A letter to some living author, telling him what you think of the plot, character, background, etc., of some book of his that you have read.

2. A letter to some dead author similar to that suggested in the preceding subject.

(See in this connection Andrew Lang's *Letters to Dead Authors* and *Letters to Living Authors*.)

3. An imaginary conversation between two authors in regard to a book written by one of them.

(See Walter Savage Landor's *Imaginary Conversations* for the use of this plan in literature.)

4. An account of the books that you have most enjoyed. Use the following plan, beginning with the earliest book that made an impression upon you:

A situation — showing the circumstances under which you read the book.

An account of persons or places connected with your reading of this book.

The qualities of the book that made it attractive to you.

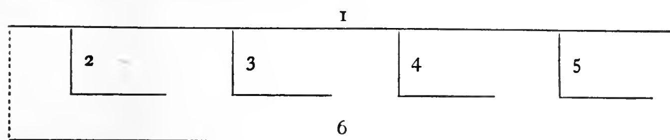
The second and succeeding books may be treated according to the same plan, and the books should be mentioned in the order in which you read them. This theme may be made a kind of autobiography. (See Howells's *My Literary Passions*.)

232. Theme-models XII.–XIV.—THREE TYPES OF THE HISTORICAL ESSAY. Historical matter is so various that it is impossible to suggest in an outline general topics to be discussed as in the case of the book review. The models for the historical essay must, therefore, have their basis in structure rather than material, dealing with the relation of paragraphs rather than with the thought which each should contain.

We have seen that the sentences which develop the fundamental idea in an expository paragraph may stand to each other in coördinate or subordinate relation or in coördinate and subordinate relation combined. A theme is made up of paragraphs as a paragraph is made up of sentences, and these paragraphs may be related to one another in any of the three ways that sentences are related; that is, paragraphs in an expository theme may be in coördinate, subordinate, or mixed relation. In the first theme-model for the historical essay they are in coördinate relation, in the second in subordinate, and in the third in mixed relation.

233. Structure of Theme-model XII. Theme-model XII. belongs to the coördinate type. In this type the first paragraph (that of partition, §§234 and 235) gives the general outline of the entire discussion; the succeeding paragraphs are in coördinate relation to each other, each developing one of the divisions of the subject mentioned in the first paragraph. The last paragraph (that which summarizes, §236) enumerates the main points made in the whole theme.

The following diagram represents the paragraph relation in this theme:



EXPLANATION OF THE DIAGRAM

The numbers indicate the order of the paragraphs.

Paragraph 1 is a paragraph of partition stating the subjects developed by paragraphs 2–5.

Paragraphs 2–5 each develop one of the topics mentioned in the first paragraph.

Paragraph 6 summarizes the main points of the whole.

234. New Types of the Paragraph Required by Theme-model XII. In our study of the paragraphs we have used as models in exposition, we have always found that the *first sentence* states the fundamental proposition or idea, and that the *last sentence* summarizes. In the expository theme we find two types of paragraph analogous to these two sentences: one, whose use is to introduce the theme, states the heads under which the writer proposes to discuss the subject; the other, used at the close of the theme, summarizes the main points of the discussion. The first we shall call the *paragraph of partition* or *distribution* (see § 235), and the last the *summarizing paragraph* (see § 236). Both of these paragraphs are very common in the oration, sermon, lecture, and scientific treatise. They belong either to the coördinate form of structure, Paragraph-type I. (Exposition, § 188), or to the mixed form, Paragraph-type III. (Exposition, § 192).

235. The Paragraph of Partition. The first of the following examples of the paragraph of partition is of the simplest form possible; the second is more elaborate:

I.

Anger must be limited and confined both in race and in time. We will first speak how the natural inclination and habit to be angry may be attempered and calmed. Secondly, how the particular motions of anger may be repressed or at least refrained from doing mischief. Thirdly, how to raise anger or appease anger in another.

— Francis Bacon, *Essays, Civil and Moral.*

The following conversation between a fisherman and a pupil to whom he is teaching his art, gives the outline of a whole chapter in *The Complete Angler:*

II.

Piscator: Why then, sir, to begin methodically, as a master in any art should do — and I will not deny but that I think myself a master in this — I shall divide angling for trout or grayling into these three ways: at the top, at the bottom, and in the middle. Which three ways, though they are all of them, as I shall hereafter endeavor to make it appear, in some sort common to both those kinds of fish, yet are they not so generally and absolutely so but that they will necessarily require a distinction, which in due place I will also give you. That which we call angling at the top is with a fly, at the bottom with a ground-bait, in the middle with a minnow or ground-bait. Angling at the top is of two sorts, with a quick [live] fly or with an artificial fly. That we call angling at the bottom is also of two sorts; by the hand, or with a cork or float. That we call angling in the middle is also of two sorts; with a minnow for a trout, or a ground-bait for a grayling. Of all which several sorts of angling I will, if you can have the patience to hear me, give you the best account I can.

— Izaak Walton and Charles Cotton, *The Complete Angler.*

UNIV. OF CALIFORNIA

From a painting by Mihály Munkacsy

MILTON DICTATING PARADISE LOST

(*See page 169*)

Exercises

I. Make a diagram of each of the above models. To which type of structure does each belong? (See §§ 188, 190, 192, and 194.) How many headings are enumerated in each? What are the headings in each?

II. Write a paragraph of partition outlining a subject of your own choice.

236. The Summarizing Paragraph. In the writing of exposition we must aim constantly to be economical in the amount of attention we demand from our readers. The paragraph which outlines at the beginning of a theme the leading heads of what we are to say is one device for making our thought easy for others to grasp. The paragraph at the close, which puts, in a nutshell, the leading points we have made, is another useful device, for it isolates for the hearer or reader a few important facts around which he can group those of minor importance. The following is an example of the summarizing paragraph:

> These, then, were the two prime characteristics which sum up the tendencies of Burke's age: An enormous development of industry, and the first germs of the substitution of the government of a whole people by itself, for the exploded and tottering system of government by privileged orders.
>
> —John Morley, *Edmund Burke: A Historical Study*.

Exercise

How many points are made in this summary? Write a paragraph summarizing a chapter in some book of science you have read or studied.

237. Material for Theme-model XII. The following historical outline illustrates Theme-model XII. because the main topics are in coördinate relation to each other. The material is given in this section; the way in which it may be organized is shown in the next. The following outline should be read merely for familiarity with the subject-matter which the next section organizes:

THE BARBARIAN INVASIONS

I. *The weakness of Rome at the time of the invasions.*
   - A. Its immoderate greatness led to corruption in the army and the state.
   - B. The division of the Empire and the removal of the capital impaired its strength and caused an emulation in luxury between the East and the West.
   - C. The influence of Christianity.
     - 1. It opposed the military spirit by teaching passive obedience.
     - 2. It caused theological discord which affected politics.
   - D. Rome was ignorant of the extent and danger of her enemies.
   - E. Slavery prevailed and the middle class had been destroyed.

II. *Rome's means of resistance against the invaders.*
   - A. The fear inspired by the Germans made the Romans extend their boundaries to the Rhine and Danube, and this removed immediate danger.
   - B. The warm climate of Rome afforded another means of resistance against the invading barbarians, who were accustomed to a colder one.
   - C. The barbarians were awed at the stately ceremonial of Christianity.
   - D. They were also impressed by the elaborate machinery of government and a mature civilization.
   - E. The barbaric conception of the Roman Empire as universal was a means of defense to Rome.
   - F. The sanctity of the imperial name was also a source of strength to her.

III. *The dissolution of the Empire.*

Those parts of the Empire farthest away and last conquered were the first to break away.

A. Dacia was the last acquisition and the first to be occupied by the Germans, being granted by the Emperor Valens to the Visigoths, 270.
B. Britain was the next to be lost, 410.
C. Then Africa, 430.
D. Then the East.
E. Then the countries bordering on Italy.
F. Last of all, Rome itself, 476.

IV. *The races of invaders.*

A. *Teutons* — including Goths, Franks, Vandals, Saxons, Angles, Jutes, Lombards, Burgundians.
B. *Scythians* — Huns, Bulgarians, Hungarians, Turks, Tartars.
C. *Slavs* — Poles, Bohemians, Pomeranians, Lithuanians.

V. *The Teutons.*

A. Characteristics of the Teuton.
  1. *Physical* — They were large of stature, and able to endure extremes of hunger and intemperance. Their food was meat and milk.
  2. *Moral* — They were vindictive, brutal, brave, and independent; fond of social enjoyment and of gambling; had respect for women and for the domestic virtues; were loyal to their chief.
  3. *Manners and customs.*
    a. They were nomads, going north in summer and south in winter.
    b. Their houses were tents or movable wooden huts.
    c. Their occupations were fishing, hunting, and seafaring. Agriculture was carried on by the women and disabled warriors.
    d. They respected the rights of hospitality.

VI. *A comparison between the Barbarian Invasions and Migrations to the United States.*

A. Purpose — the same, to secure homes.
B. Number of each.
C. What each brought.
D. The character of each.

238. How to Organize this Material. The following paragraphs have been written to show how the material outlined in section 237 may be organized according to Theme-model XII.:

First paragraph—one of partition mentioning the heads marked I.-V. in the outline, is as follows:

In discussing the "Barbarian Invasions" we shall consider five leading topics: First, the weakness of Rome at the time of the invasion [marked I. in the outline]; second, the strength of Rome at this time; that is, the means of resistance she possessed against the invader [marked II. in the outline]; third, the order in which the different parts broke away from the empire [marked III. in the outline]; fourth, the different races of invaders [marked IV. in the outline]; and fifth, a discussion in detail of one of these races, the Teutons.

Second paragraph—develops topics marked A-E under I. of the outline, and reads as follows:

We shall find that the weakness of Rome at the time of the invasions was due to five causes. In the first place its immoderate greatness had led to corruption in the army and in the state. Its strength was also impaired by the division of the empire and the removal of the capital from Rome to Constantinople, circumstances which caused an emulation in luxury between the East and the West. A third reason for the downfall of Rome was the influence of Christianity, causing as it did theological discord which affected politics, and militating against the war spirit by teaching passive obedience. Again, Rome's ignorance of the extent and danger of her enemies weakened her, because she made slight preparations to resist them. The prevalence of slavery also contributed to her ruin, for through this institution the middle class, the mainstay of any nation, was made to disappear. When we consider how deep-seated were the causes of the fall of Rome, we can only wonder how she withstood the enemy so long.

Third paragraph — should develop in the same way the topic marked III. in the outline. It should express the main idea in the first sentence, develop this idea by sentences in coördinate relation with each other, and summarize in the last.

Fourth paragraph — should develop in the same way the topic marked IV. in the outline.

Fifth paragraph — should develop the topic marked V. in the outline.

Sixth paragraph — has been written out below. It summarizes by giving a series of conclusions in regard to these invasions, and thus develops topic VI. of the outline.

We find a modern parallel to the Barbarian Invasions in the migrations to the United States in the last century. There are resemblances in the purposes and the number of the two classes, and differences in their character and in what they have brought to the countries to which they have come. Both the barbarians and the emigrants have had one purpose; namely, to secure homes. As to the comparative numbers which have taken part in these movements, we are told that the barbarians came in hordes. The emigrants have also come in hordes. In the last fifty years over fifteen millions have reached our shores. In character, however, these two classes differ. The foreigners who emigrate to this country are not from the lowest classes in their own countries, while the barbarians were barbarians in nature as well as in name. Again, the foreigners bring to this country both money and labor. The barbarians who descended upon Rome brought nothing. America is richer because of her emigrants; Rome was poorer.

Exercises

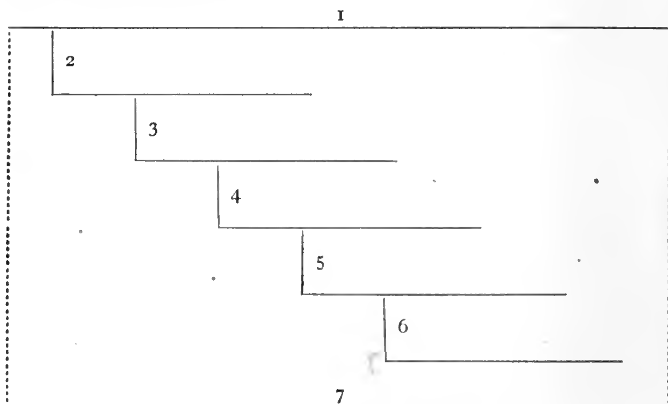
I. Make a diagram of the sentence relation in the summarizing paragraph which will show that it is constructed according to Paragraph-type III. (§ 192).

Prove that the first sentence states the fundamental idea, and the last sentence summarizes.

II. Write paragraphs III.-V., using in each the topic and summarizing sentences.

239. Structure of Theme-model XIII. Theme-model XIII. corresponds to Paragraph-type II. (§ 190). In that type of paragraph, the developing *sentences* are in subordinate relation to one another; in Theme-model XIII. the developing *paragraphs* stand to one another in the subordinate relation.

This kind of theme may be represented by the following diagram:



EXPLANATION OF THE DIAGRAM

The numbers indicate the order of the paragraphs in the theme.

The first paragraph states the general point of view, or the general question under consideration.

The second develops a portion of the first.

The third develops a portion of the second.

The fourth develops a portion of the third, and so on.

The last paragraph summarizes the main points brought out in the other paragraphs and returns to the first.

240. Material for Theme-model XIII. The following outline may be used to illustrate the theme-model diagrammed above. Division A should be subordinate to I.; *a* to A; *a′* to *a*; 1 to *a′*; 1′ to 1.

I. *The barbarian invasions.*
  A. *The races of invaders—Teutons, Scythians, Slavs.*
    a. *The Teutons.*
      a′. *The invasion of the Teutons.*
        1. *Reasons for the invasion.*
          1′. *The practice of hiring the Teutons to serve in the Roman armies enabled the Teutons to learn the Roman arts of war.*

241. How to Organize this Material. The material outlined in the preceding section should be used as follows in developing an historical essay according to Theme-model XIII.:

First paragraph — *The barbarian invasions* (topic marked I. in the outline, § 240). This might be elaborated by defining the meaning of the term or telling of the importance of the movement.

Second paragraph — *The races of invaders* (topic marked A in the outline). This might be developed by telling who they were; where each came from; what were the subdivisions of each; what was the importance of the Teuton.

Third paragraph — *The Teutons* (topic marked *a* in the outline). The material to be used—the physical and moral characteristics, and political ideas which impelled them to invade Rome.

Fourth paragraph — *The invasion of the Teutons* (topic marked *a′* in the outline). This might deal with the different attacks by the invaders.

Fifth paragraph — *Reasons for the invasion* (topic

marked 1 in the outline). The Teutons needed more land because they had increased in population, and were pressed upon by Slavs. They felt able to take what they wanted, for they were already familiar with the Roman arts of war. These thoughts might be further amplified in writing this paragraph.

Sixth paragraph — *The practice of hiring the Teutons, etc.* (topic marked 1′ in the outline). Develop this by examples of the hiring of Teutonic soldiers.

Seventh paragraph — A summary showing that these invasions were a natural outgrowth of the barbarian character and the circumstances of the times.

Exercises

I. Consult the encyclopedia or some work on mediæval history for information in regard to the Barbarian Invasions and write the theme outlined in the preceding section.

II. Make a similar outline upon some other historical subject.

242. The Paragraph Structure in Theme-model XIII. The paragraphs used to develop this kind of theme may belong to Types I., II., III., or IV. (§§ 188, 190, 192, and 194.)

The first sentence of the first paragraph should state the fundamental idea of that paragraph. The first sentence of the second paragraph should refer briefly to the particular thought in the first which the second is to develop, and which is to be the fundamental idea in the second paragraph. The first sentence of the third paragraph should refer backward to the particular thought in the second which

the third is to develop as its fundamental idea. The same should be true of the first sentence in each of the other paragraphs. The last sentence in each should summarize the points made in that paragraph or draw a general conclusion in regard to the subject discussed in it.

243. Structure of Theme-model XIV. Theme-model XIV. is made up of paragraphs in both coördinate and subordinate relation. It corresponds to Paragraph-type III. (§ 192). It has a more intricate plan than the two preceding theme-models, and is therefore harder for the reader to follow. In our study of this kind of theme we shall consider first some historical material which is suited to this form, and shall then see how the relation of the divisions of the material may be indicated by a diagram.

244. Material for Theme-model XIV. Material for such a theme may be found in the following outline, in which divisions A and B are coördinate; 1, 2, 3, and 4 are coördinate with each other and subordinate to A; *a* and *b* are subordinate to 2; *a'* and *b'* to *b*.

TERRITORIAL EXPANSION IN THE UNITED STATES
(1815-1862)

A. *Reasons for it.*
   1. *Increase of population.*
   2. *Removal of danger from the Indian.*
      a. East of the Mississippi. By the victories of Harrison and Jackson.
      b. West of the Mississippi.
         a'. Wars with the Modocs and Sioux. Custer.
         b'. The establishment of an Indian Rights Association during Grant's administration.

3. *Improvement in locomotion.*
   a. Fulton's steamboat in 1807.
      a'. Improvements in the steamboat.
         a''. Anthracite coal began to be used in producing steam.
         b''. The screw propeller invented by Ericsson required less fuel than the paddle wheel.
         c''. Steamships crossed the ocean and increased the influx of European laborers.
   b. George Stevenson invented the locomotive.

4. *The increase in labor-saving machinery drove laborers into new fields.*
   a. The McCormick reaper, 1831.
   b. The Nasmyth steam hammer, 1838.

B. *Problems involved in territorial expansion.*
   1. *Political.*
      a. The keeping of the balance in Congress between the slave and free States in the new territory. This involved—
         a'. The question of the limit of the authority of the central government.
            a''. The question, Has Congress the right to prohibit slavery in the National domain?
            b''. The question, Should internal improvements be made by the National Government or by private enterprise aided by State governments?
            c''. The question, May a State declare an Act of Congress unconstitutional?
               a'''. The Nullification Act.
            d''. The question, Should there be a National bank?

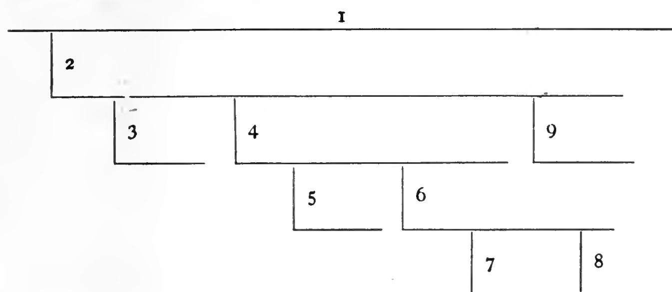
Exercises

I. Point out the coördinate and subordinate elements in the above outline.

II. Make a similar outline on some historical subject of your own choice.

III. Write a theme upon some historical subject, first making an outline of it showing the main and minor headings.

245. Diagram Showing Paragraph Relation in Theme-model XIV. The following diagram indicates by lines instead of by figures and letters some of the relations of the main and subdivisions of the material given in outline in section 244:



EXPLANATION OF THE DIAGRAM

This diagram of nine paragraphs has carried the theme only as far as topic 3 under A — the improvement in locomotion.

The first paragraph is one of partition, mentioning A and B of the outline.

The second gives the reasons briefly, using topics marked 1, 2, 3, 4, of the outline.

The third paragraph develops topic marked 1; the fourth, topic 2.

The fifth amplifies topic *a*; the sixth, topic *b*; the seventh, topic *a'*; the eighth, topic *b'*; the ninth, topic 3.

Exercise

Complete the diagram of this material, using a paragraph for each topic.

246. The Paragraph Structure in Theme-model XIV. The paragraph of partition and the summarizing paragraph should both be used in this kind of theme. The other paragraphs may be of any of the four expository types. (See §§ 187-194.)

There is another kind of paragraph which is very convenient because of the complicated form of this theme. It is the transitional paragraph which is used to recall the mind of the reader, at various points in the course of the theme, to the main topics already discussed, and to point forward to what remains to be done.

The following is an example of this type:

> I have been trying, thus far, to show you what should be the place and what the power of woman. Now, secondly, we ask, What kind of education is to fit her for these?
>
> — JOHN RUSKIN, *Sesame and Lilies.*

> Satis mihi multa verba fecisse videor, qua re esset hoc bellum genere ipso necessarium, magnitudine periculosum. Restat ut de imperatore ad id bellum deligendo ac tantis rebus praeficiendo dicendum esse videatur.
>
> MARCUS TULLIUS CICERO, *For the Manilian Law, Chap. X.*

247. The Scientific, Literary, or Moral Essay. The three types of the expository theme which have here been presented under the historical essay may serve as outlines for themes using other kinds of material — the facts of science or art. These models are general forms that may be used for any expository material in which the divisions of the thought stand in subordinate, coördinate, and mixed relation.

Exercises

I. Read and make an outline of an essay on a literary subject, such as Lowell's *Chaucer;* of a moral essay, such as Emerson's on *Prudence.*

II. Write a theme on some scientific subject which interests you.

248. Subjects for Expository Themes. The following subjects are drawn from history, science, and morals, the great sources of material for composition of an expository nature. The subjects must be narrowed to some special phase, and it should be borne in mind that narration and description are not to enter into this theme. When one is told to write an expository theme on the American navy, for instance, a history of it should not be given, but one should speak of its methods, departments, and other topics of this nature.

Exercise

Write upon any of the following subjects, using Theme-models XII., XIII., or XIV. Some of these topics will require reading and others personal investigation. The student should first make a detailed outline of the subject-matter he intends to use.

1. How to entertain a number of small children on a rainy afternoon.
2. Why some people enjoy fishing.
3. The training of a soldier at West Point.
4. The Weather Bureau.
5. Amateur photography as a recreation.
6. What I should do with an acre of ground.
7. How to furnish a house tastefully on small means.
8. The management of a department store.
9. Ways in which a girl may earn a living.
10. How one may work his way through college.
11. What one may learn about lacemaking.
12. Ways of wasting time.
13. Old-time sports.
14. Some things which I dislike about vacations.
15. How etchings, wood cuts, and half tones are made.

16. The methods of some industry in which you are interested.

17. The work of the college settlement or some other philanthropic movement.

18. The game of golf or other out-of-door sport.

19. Explain how to make a box, how to make hay, how chocolate is made, the cantilever bridge, the game of football, how sugar is made.

20. Explain the following things: An island, the wheelbarrow, the refrigerator car, the threshing machine, the steam engine.

It is suggested that the student choose subjects of his own, the material for which he may get from his own observation and experience rather than from books.

Very often diagrams and pictures are useful in making the meaning clear. Look in your text-books on physics, botany, and geography for examples.

PART V.

NARRATION, DESCRIPTION, AND EXPOSITION COMBINED

CHAPTER XV.

THE TRAVELER'S SKETCH, THE CHARACTER SKETCH, THE NATURE STUDY, AND THE BIOGRAPHICAL ESSAY

249. **Outline of the Chapter.** We shall find in this chapter various theme-models that combine Narration, Description, and Exposition. These are the traveler's sketch, the character sketch, the nature study, and the biographical essay. Each of the first three models contains but one paragraph of Exposition — the general reflection; the last theme contains several.

250. **Theme-model XV.** — THE TRAVELER'S SKETCH. Theme-model XV. is to serve for accounts of visits to places of interest. It may also be used to reproduce portions of books of travel, such as Hawthorne's *Our Old Home*, Winter's *Shakspere's England*, or for imaginary visits to historic places. Theme-model XV. is derived from Hawthorne's *Old Ticonderoga*. The student should become familiar with this selection before he attempts to see how the outline is deduced from it.

251. Theme-model XV. in Outline. It will be noticed that the outline below deviates slightly from the selection used as a model for it. Reread *Old Ticonderoga* with the following motives in mind:

Chapter I.

Situation — the first visit to the place described. (One of the characters is the narrator, "I." This type of story, in which the narrator is one of the actors, is called the "I story.") Use Situation-type I.

Description of place — in a dialogue between the two visitors mentioned in the situation, these visitors feeling different interests in the place. (See §§ 99 and 144.)

Chapter II.

Situation — the second visit to the place described. (The characters are "I" and a different person from the one appearing in the first situation — one who is familiar with the history of the place). Use Situation-type I.

Retrospective narrative — giving the history of the place in a dialogue between "I" and the other visitor or an occupant who is conversant with the history of the place, and who is character B of the second situation. (See § 50.)

Chapter III.

Situation — a third visit to the place. Mention but one character, the narrator. Use Situation-type I. with character B omitted.

Mood of the narrator, "I." (See § 114.)

Retrospective narrative — in the form of vision by the narrator — dealing with the more remote history of the place. (See § 79.)

General reflection — suggested by the place or the narrator's experience in it. (See §§ 173 and 178.)

Point out the narrative, descriptive, and expository motives in the above outline.

252. Theme-model XV. in Reproduction. Before attempting original sketches of travel, we shall reproduce *Old Ticonderoga* in order that we may master the form of this kind of theme before we are obliged to seek for material of our own.

Exercises

I. Reproduce Hawthorne's *Old Ticonderoga* according to the outline below. Use Situation-type I.

Chapter I.

Situation — the first visit to the place described. Find material in paragraphs 1 and 2.

Description of place — in a dialogue between two persons whose interests in the place differ. Find material in paragraph 2.

Chapter II.

Situation — the second visit to the place described. Find material in paragraph 3.

Retrospective narrative — in a dialogue between the person who is telling the story and an old soldier. Find material in paragraph 3.

Chapter III.

Situation — the third visit to the place described. Find material in paragraphs 4 and 5.

Mood of the narrator — dreaminess. Find material in paragraph 5.

Retrospective narrative — in the form of vision. Find material in paragraphs 6–8.

General reflection — Find material in paragraph 9. Use as the thought of the general reflection, "Nature returns, but man returns not" Show that the grass and flowers renew themselves yearly, but that the men who once were there have forever passed away.

II. Reproduce according to the directions in Appendix II., section 6, Hawthorne's *The Old Manse.*

253. Theme-model XV. in Subjects from Life and History. The student should regard the subjects mentioned in the following exercise merely as suggestions. It is hoped that he will find more interesting ones in his own experience.

Exercise

Describe according to the model for the traveler's sketch (§ 251), three visits to any of the following places:

1. Some public building in the town or city in which you live.
2. Some historic building or battlefield of which you have read or heard.
3. The home of some poet or statesman, or great soldier. (If you have not visited any such place, perhaps you can give the description from a picture.)
4. A factory.
5. An interesting piece of natural scenery; such as, Niagara Falls.
6. An exposition; such as, the "World's Fair."
7. An old homestead.

254. Theme-model XVI. — THE CHARACTER SKETCH. Theme-model XVI. combines narration, description, and exposition, and will answer as a model for character sketches from both books and life. This sketch gives more opportunity for action and variety than does the character study in section 153, because it adds to it narration and the general reflection. Any novel or play in the list of college entrance requirements may be made to furnish subject-matter for this theme by selecting from it a character to be discussed according to this plan.

255. The Selection Used as a Model. Theme-model XVI. is derived from Hawthorne's *The Old Apple Dealer*. Before we analyze this selection it should be read rapidly, and the following questions upon it answered: Where did Hawthorne see the Old Apple Dealer? What are the author's conjectures in regard to the past of the Apple Dealer? What general thought is suggested by his life and character?

256. Theme-model XVI. in Outline. *The Old Apple Dealer* should be reread with the following outline in mind. The student will observe that narration is used in the first and fifth paragraphs, description in the second, third, fourth, and sixth, and exposition in the seventh. The paragraph numbers here do not refer to the paragraphs of the selection, but to those of the theme to be written on this model.

First paragraph — the situation.
Second paragraph — the description of place.
Third paragraph — the description of personal appearance.
Fourth paragraph — the description of character.
Fifth paragraph — retrospective narrative.
Sixth paragraph — the description of mode of life.
Seventh paragraph — a general reflection.

257. Theme-model XVI. in Reproduction. Care should be taken to make the descriptions in the following exercises effective by using the minor devices already studied, when this can be done without making one's work seem forced.

Exercises

I. Write and give orally a reproduction of *The Old Apple Dealer* according to Theme-model XVI. (§ 256). Observe that this, like the traveler's sketch in section 251, is an "I story." Number the paragraphs in your text and use Situation-type I.

Situation—Find material in paragraphs 1 and 3.

Description of place—Use Fundamental Device VI. (§ 138), showing the effect of light. Find material in paragraph 3.

Description of personal appearance—Use Fundamental Device IX. (§ 141), obverse description. Find material in paragraph 2.

Description of character—Write two paragraphs, taking for the fundamental quality in one, colorlessness; in the other, restlessness. Find material in paragraphs 1, 4, 10 (first part), and 12. (See § 104.)

Retrospective narrative in dialogue—between the narrator "I" of the story and the Apple Dealer. Invent details merely suggested by what is here given. Find material in paragraphs 2, 8, and 9.

Description of mode of life—Find material in paragraphs 6 and 7. (See § 106.)

General reflection—Find material in paragraph 13. (See §§ 173 and 178.)

II. Reproduce according to the directions given in Appendix II., section 7, Burroughs's *A Taste of Maine Birch.*

Directions

1. *In writing these paragraphs follow the laws in regard to the first, last, and intervening sentences.*

2. *Before handing in your theme underscore the prepositions in it and be sure that they are correctly used.*

3. *Try to make the descriptions in the above exercise effective by using the various devices already studied.*

258. Character Sketches from Life. In selecting subjects for character sketches according to Theme-model XVI., avoid the sentimental, the grotesque, and the sensational. People who have many amiable peculiarities furnish the best material for this kind of study.

Exercise

Write a character sketch upon any one of the following subjects, or upon one of your own choice:

1. The boy down stairs.
2. A poor relation.
3. The oil man.
4. The curio dealer.
5. The professor.
6. The seamstress.
7. The organ grinder.
8. The terror of the neighborhood — a small boy. (Read Aldrich's *A Young Desperado* for suggestions on this subject.)
9. Some member of the composition class.
10. Some member of your family.
11. The postman.

259. Theme-model XVII. — THE BIOGRAPHICAL ESSAY. The biographical essay makes use of narrative material in the exposition of a man's life and work. It contains also descriptions of his character, mode of life, and personal appearance, thus combining the three forms of discourse which the other models of this chapter contain. The material used in this model consists of the facts of the life of a person grouped under a series of topics; such as, parentage, education, travels, and friends.

260. The Selection Used as a Model. The plan for the biographical essay was suggested by portions of Carlyle's *Essay on Burns*. The outline in the next section may be used for short sketches of the lives of authors by developing in a sentence one or more of the topics suggested, instead of giving a paragraph to each as the outline directs.

261. Theme-model XVII. in Outline. For the first six paragraphs of this outline the model which follows in section 262 should be used, for the tenth paragraph the model in section 178, and for the eleventh that in section 223 or 227:

First paragraph — parentage.
Second paragraph — education.
Third paragraph — travels.
Fourth paragraph — friends.
Fifth paragraph — professions.
Sixth paragraph — closing years.
Seventh paragraph — personal appearance.
Eighth paragraph — character.
Ninth paragraph — mode of life.
Tenth paragraph — a general reflection on the person's life.
Eleventh paragraph — his literary works (if he is a man of letters).

262. New Paragraph-type Required in Theme-model XVII. The following paragraph develops the first topic in the outline of Theme-model XVII.; namely, parentage. It makes in the first sentence a general statement about Burns's parentage, explains this statement in the sentences which follow, and

From a painting by Jean Geoffroy

THE PRIMARY SCHOOL OF BOYS

(*See page 171*)

summarizes in the last. Its only new feature is the kind of material used.

MODEL

In his [Burns's] parentage, deducting outward circumstances, he had every reason to reckon himself fortunate. His father was a man of thoughtful, intense, earnest character, as the best of our peasants are; valuing knowledge, possessing some, and what is far better and rarer, open-minded for more; a man with a keen insight and devout heart; reverent toward God, friendly therefore at once, and fearless toward all that God has made; in one word, though but a hard-handed peasant, a complete and fully unfolded man. *Such a father is seldom found in any rank in society, and was worth descending far in society to seek.*

— THOMAS CARLYLE, *Essay on Burns.*

The following quotation illustrates another of the paragraphs of the outline in section 261; namely, the topic, "Friends." It is an account of Burns's Edinburgh patrons in their relation to the poet:

The Edinburgh Learned of that period were in general more noted for clearness of head than for warmth of heart: with the exception of the good old Blacklock, whose help was too ineffectual, scarcely one among them seems to have looked at Burns with any true sympathy, or indeed much otherwise than as at a highly curious *thing*. By the great also he is treated in the customary fashion; entertained at their tables and dismissed: certain modica of pudding and praise are, from time to time, gladly exchanged for the fascination of his presence; which exchange effected, the bargain is finished, and each party goes his several way. . . . . *It reflects credit on the manliness and sound sense of Burns, that he felt so early on what ground he was standing; and preferred self-help, on the humblest scale, to dependence and inaction, though with hope of far more splendid possibilities.*

— THOMAS CARLYLE, *Essay on Burns.*

DIRECTIONS

1. *The first sentence of each paragraph should be short, should characterize, should contain the mention of but one quality, should be interesting—not commonplace.*

2. *The last sentence should point back to the thought of the first; should summarize or give a comment, either general or particular; should be made strong by an image, a comparison, or the use of the concrete, or any of the other minor devices mentioned in the study of description.*

3. *The other sentences elaborate the general statement made regarding the person's parentage, education, etc.*

CAUTIONS.—*Do not use "he had" or "he was" too often in this theme. Do not attempt to make transitions between the successive paragraphs in your first theme.*

263. Subjects for the Biographical Essay. Theme-model XVII. gives us an opportunity to write very fully about those whom we know well either by personal acquaintance or through our reading, as is indicated in the list of suggested subjects given below. Odd, impossible, or merely imaginary characters should not be chosen for the biographical theme.

Exercise

Write a theme upon one of the following subjects or upon any other of the same kind which may interest you:

1. Give a biography of some member of your family, or some friend whose life will furnish abundant material for this outline.

2. Give the life of some American author; some English author.

3. Write your own biography.

4. Give a short biography of an author, one of whose works you have read this year. In this do not devote a paragraph to each topic. Sometimes two or more of the topics given in the outline can be treated in one paragraph.

5. Give the biography of some statesman, soldier, or philanthropist.

6. Write a biographical sketch of some well known character in fiction.

264. Narration, Description, and Exposition in Nature Studies. We have seen how these three kinds of composition — Narration, Description, and Exposition — may be used in writing about places (Theme-model XV.) and persons (Theme-models XVI. and XVII.). From a study of a few of Bryant's poems we shall see how they may also express thought about minor objects in nature — a flower, a bird, a stream. The motives for which we shall find material in the following poems are: The situation; description of personal appearance, character, mood, and place; retrospective and anticipatory narrative, and the general reflection.

Exercises

I. Give a prose reproduction, oral or written, of each of the following selections, according to the outline for each. In the reproduction repeat no expression found in the poem.

I.

ROBERT OF LINCOLN

[This sketch shows character development.]

Chapter I.

Situation. (Stanzas 1 and 5.)
Personal appearance of Robert of Lincoln. (Stanza 2.)

Personal appearance of Robert of Lincoln's wife. (Stanza 2.)

Character of Robert of Lincoln. (Stanzas 2, 3, 4, and 5.)

Character of Robert of Lincoln's wife. (Stanzas 3, 4, and 5.)

Chapter II.

Situation. (Stanza 6.)

Change in the character of Robert of Lincoln. (Stanza 7.)

Chapter III.

Situation. (Stanza 8.)

Change in the character of Robert of Lincoln. (Stanza 8.)

General reflection. (Stanza 8.)

SUGGESTIONS.— Define the following words: Mead, brier, crest, Quaker, broods, chirp, braggart, flecked, frolic, crone. Select any expressions which seem to you especially musical or otherwise effective.

II.

THE WIND AND STREAM

[This narrative contains a change of mood.]

Chapter I.

Situation. (Stanza 1.)

Mood of the stream. (Stanza 1.)

Chapter II.

Situation. (Stanza 2.)

Mood of the stream. (Stanzas 2 and 3.)

Chapter III.

Situation. (Stanza 5.)

Mood of the stream. (Stanza 5.)

Retrospective narrative. (Stanza 4.) The wind forsakes the stream.

SUGGESTIONS.— Define the following words: Placid, unreluctant, simpering. Find in the poem instances of personification; of repetition of the same expression.

III.

TO A FRINGED GENTIAN

Situation — Find out where gentians grow, and make use of this fact in writing the situation. This will make the place element more explicit.

1. *Place.* (Stanza 2.)
2. *Time.* (Stanza 3.)
3. *Characters* — the poet and the flower.

A description of the appearance of the flower. (Stanzas 1 and 4.) See model for the description of personal appearance, section 102.

General reflection — the lesson which the poet learns. (Stanza 5.) Give this thought in monologue by the poet as he returns from his walk.

IV.

TO A WATERFOWL

Situation. (Stanza 1.) Place, time, characters — the bird and the poet.

Occasion.

1. The reason for the poet's being in that particular place. (To be invented by the pupil or taken from the actual circumstances under which the poem was written.)
2. The reason for the bird's being in that place. (Stanza 3.)

Description of place — the sky in which the bird was flying. (Stanzas 1 and 2.)

Retrospective narrative — the past journey of the bird (Stanza 5.)

Anticipatory narrative — the future of the bird. (Stanza 6.)

General reflection — the lesson of the poem. (Stanzas 4, 7, and 8.) Give in monologue by the poet, as he returns from his walk, or continues his journey, or returns to the tasks of life with a new hope.

SUGGESTION. — Define the following words: Fowler, plashy, marge, chafed, desert, illimitable, abyss, boundless.

II. Write an original account of some flower, bird, stream, or other natural object, employing in your theme narration, description, and exposition. For further suggestions in treating the nature study, read some of Burroughs's essays, others of Bryant's poems, Burns's *To a Mountain Daisy* and *To a Mouse*. You can scarcely open a volume of poems by any author and fail to find the nature study. The number of recent books in prose dealing with the same subject is also very large.

Part VI.

ARGUMENTATION, PERSUASION, NARRATION, DESCRIPTION, AND EXPOSITION COMBINED

CHAPTER XVI.

THE DEBATE, THE ORATION, THE DRAMA

265. Argumentation. The following discussion of Argumentation and Persuasion is not so complete as that of the three kinds of discourse previously considered. The treatment is mainly intended to enable the student to recognize these types of composition when he meets them in literature, and is especially designed to aid in the analysis of *The Merchant of Venice*, for which an outline is given in sections 291–297.

266. The Colloquial Origin of Argumentation. Argumentation, like all the other forms of writing, arises out of social life and social needs. Just as narration and description take their origin out of the need of conveying our experiences to others, so argumentation begins when we express our opinions and try to induce others to accept them. But the probabilities are that the persons to whom we are talking have opinions also, and it often

happens that these opinions are different from ours, and so in conversation we often argue. Hence arises Argumentation which has two aspects: first, direct proof, that in which a speaker presents his own views; and, secondly, refutation, that in which he answers the objections or undermines the position of his opponent. The literary form of argument which is nearest the conversational form is debate, the only difference being that in the debate each speaker presents his whole case in an orderly manner, without being interrupted by the other, whereas in a dialogue he must meet his opponent's objections at every step.

The following is an example of Argumentation in dialogue:

Urbs: "You must find it very annoying to be tied to exact hours of trains and boats," says Urbs to Rus, "and it is not the pleasantest thing in the world to be obliged to pick your way through the river streets to the ferry, or wait at stations. However, you probably calculated the waste of time and the trouble before you decided to live in Frogtown."

Rus: "Every choice has its conveniences, undoubtedly, but I concluded that I preferred fresh air for my children to the atmosphere of sewers and gas factories, and I have a prejudice for breakfasting by sunlight rather than by gas. Then my wife enjoys the singing of birds in the morning more than the cry of the milkman, and the silence at night secures a sweeter sleep than the rattle of the horse-cars. It is true that we have no brick block opposite, and no windows of houses behind commanding our own. But to set off such deprivations there are pleasant hills and wooded slopes and gardens. They are not sidewalks, to be sure, but they satisfy us."

Urbs: "Yes, yes; I see," says Urbs. "We are more to be pitied than I thought. If we must go out in the

evening, we don't have the advantage of stumbling over hummocks, and sinking in the mud or dust in the dark; we can only go dry-shod upon clean flagging abundantly lighted. Then we have nothing but Thomas's orchestra and the opera and the bright little theater to console us for the loss of the frog and tree-toad concert and the tent-circus. Instead of plodding everywhere upon our own feet, which is so pleasant after running round upon them all day in town, we have nothing but cars and stages at hand to carry us to our own doors. I see clearly there are great disadvantages in city life. If a friend and his wife drop in suddenly in the evening or to dine, it is monstrously inconvenient to have an oyster shop round the corner whence to improvise a supper or a dinner. It would be much better to have nothing but the village grocery a mile or two away. The advantages are conspicuous. I wonder the entire population of the city doesn't go out to live in Frogtown."

—GEORGE WILLIAM CURTIS, *Essays from the Easy Chair*.

SUGGESTIONS.—For what kind of life is each speaker arguing? How does each answer objections to the other's position?

Tennyson's *The Two Voices* and Plato's *Dialogues* contain examples of argumentation in dialogue.

267. Formal Argumentation. Formal argumentation grows very naturally out of that used in conversation, as the following example will show. This example may be turned into a dialogue between Macaulay and his opponents on the question whether or not the regicides were justified in putting Charles I. to death.

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. . . . We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his

people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defense is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation. — THOMAS BABINGTON MACAULAY, *Essay on Milton.*

This example resembles conversation in the order in which the arguments are presented. In conversation we have direct proof, refutation; direct proof, refutation; and so on. In this quotation, too, the opposing views are presented in sentences, and not in definitely organized paragraphs or series of paragraphs.

268. Direct Proof and Refutation. The next step which we may take in the development of an argumentative theme is to gather all our opponent has to say into one paragraph, and all we have to say in disproof of his position into another paragraph. The following is an example of this method:

The enemies of the Parliament, indeed, rarely choose to take issue on the great points of the question. They content themselves with exposing some of the crimes and follies to which public commotions necessarily give birth. They bewail the unmerited fate of Strafford. They execrate the lawless violence of the army. They laugh at the scriptural names of the preachers. Major-generals fleecing their districts; soldiers reveling on the spoils of a ruined peasantry; upstarts, enriched by the public plunder, taking possession of the hospitable firesides and hereditary trees of the old gentry; boys

smashing the beautiful windows of cathedrals; Quakers riding naked through the market-place; fifth-monarchy-men shouting for King Jesus; agitators lecturing from the tops of tubs on the fate of Agag; all these, they tell us, were the offspring of the Great Rebellion.

Be it so. We are not careful to answer in this matter. These charges, were they infinitely more important, would not alter our opinion of an event which alone has made us to differ from the slaves who crouch beneath despotic scepters. Many evils, no doubt, were produced by the civil war. They were the price of our liberty. Has the acquisition been worth the sacrifice? It is the nature of the Devil of tyranny to tear and rend the body which he leaves. Are the miseries of continued possession less horrible than the struggles of the tremendous exorcism?

— THOMAS BABINGTON MACAULAY, *Essay on Milton.*

SUGGESTIONS.— Prove that the first paragraph deals with direct proof; the second with refutation. Is the refutation made by denial or explanation? Can you find an example of the use of analogy in the refutation?

269. Types of the Argumentative Paragraph. Argumentative paragraphs are of the same types as the expository; that is, the coördinate, the subordinate, the mixed, and the one-sentence types. The only difference in organization between the expository and the argumentative paragraph is that in the latter there is a cementing word expressed or implied which unites the proofs to the proposition which they establish. This is the word *for* or some of its synonyms — *because, as, since.*

270. Argumentative Paragraph-type I. The following outline of a portion of Burke's speech on *Conciliation with America* illustrates the paragraph in which the various proofs are in coördinate relation to one another:

Proposition.—The liberty-loving character of the Americans demands a policy of conciliation:

For (a), The American idea of liberty, derived as it is from the English idea, centers about the principle that taxation must be levied by the representatives of the people.

For (b), In the American form of government the power of the representatives of the people is either supreme or very weighty.

For (c), The spirit of liberty in America is fostered by the Puritan religion which prevails in the North.

For (d), Race pride in the Southern slave owners makes them jealous of their liberty, for wherever slavery prevails freedom is to the slave owner "not only an enjoyment but a kind of rank."

For (e), The study of law in America enables its legislators, the greater number of whom are lawyers, to augur misgovernment at a distance.

The following paragraph also illustrates the coördinate type:

It is vehemently maintained by some writers of the present day that Elizabeth persecuted neither Papists nor Puritans as such, and that the severe measures which she occasionally adopted were dictated, not by religious intolerance, but by political necessity. . . . . The title of the Queen, they say, was annulled by the Pope; her throne was given to another; her subjects were incited to rebellion; her life was menaced; every Catholic was bound in conscience to be a traitor; it was therefore against traitors, not against Catholics, that the penal laws were enacted.

—THOMAS BABINGTON MACAULAY,
Essay on Hallam's Constitutional History.

SUGGESTIONS.—What are the coördinate elements in this paragraph? Prove that the word *for* is implied each time.

Exercises

I. Write, according to the first type of the argumentative paragraph, on any one of the following subjects:

1. Inter-school debates are beneficial.
2. Girls' athletics should be encouraged.
3. Every boy should learn a trade.
4. An editorial for the school paper.

II. Write a paragraph on each of the above subjects refuting every point that you make in your direct proof in the first exercise.

271. Argumentative Paragraph-type II. The following outline of another portion of Burke's speech on *Conciliation with America* illustrates the second or subordinate type of the argumentative paragraph.

Proposition—England should secure peace by conciliation: For

I. Of the three possible methods of dealing with America—removing the causes of the love of freedom, prosecuting it as criminal, or complying with it as necessary—the last is the only one practicable, *for*

  A. It is difficult to remove the causes of the love of freedom, *for*

    1. It is hard to change the conditions which exist in America, *for*

      a. It is impossible to check the growth in population, *for*

        a'. There is plenty of unsettled land.

SUGGESTIONS.—It is, of course, not necessary to express the word *for* every time. The mind can often make the connection between two sentences in causal relation without having the causal word expressed.

272. Argumentative Paragraph-type III. An example of the third or mixed type of the argumentative paragraph, in which the proofs of the proposition stand in both the subordinate and coördinate relation to one another as in the corresponding expository paragraph (§ 192), is given in the following outline:

I. England should yield to the demands of the American colonies, *for*
  A. Conditions in America require this policy, *for*
    1. A narrow policy is unwise in dealing with so large a population.
  B. England's policy in dealing with America, up to this time, has been that of a wise and salutary neglect. This policy is best for America, *for*
    1. She has prospered in commerce.
    2. She has prospered in her agriculture.

II. England should not use force in dealing with America, *for*
  A. The use of force is temporary.
  B. The use of force is uncertain, *for*
    1. Force failing, no hope of conciliation is left.
  C. The use of force is wasteful, *for*
    1. It consumes the strength of both countries.
  D. England has no precedent for the use of force in dealing with her colonies.

Exercises

I. Write a paragraph on each of the following subjects according to the third type discussed above:

1. Commercial courses should be introduced into public high schools.

2. The elective system in secondary schools is to be commended.

II. Write a paragraph on each of the subjects suggested in the first exercise, refuting the first paragraph you wrote.

273. Methods of Stating an Argument. We have learned that an argument consists of a proposition to be proved, together with a statement of the proofs of the proposition. Thus:

John is a mortal — *the proposition.*
For 1. John is a man, and } *the reasons.*
2. All men are mortal, }

There are other ways of stating an argument.

1. The reasons may be given as hypotheses:

If All men are mortal, and } *the reasons.*
If John is a man, }
Then John is mortal — *the proposition.*

2. The reasons may be given as statements and the conclusion drawn from them introduced by the word *therefore:*

All men are mortal, } *the reasons.*
John is a man; }
Therefore John is mortal — *the proposition.*

It can be seen that the last two methods of statement can be reduced to the first, and that what is true of the first type in regard to motives, material, and structure is true also of the other two.

The last two forms which put the conclusion at the close are used both in the paragraph and in the theme when we fear that our listeners will disagree with us in regard to the conclusion if we state it before giving our reasons.

274. The Material of Argumentation. The essentials of an argument are the conclusion that the speaker or writer has reached in his thought, and the reasons for the conclusion.

The materials which may furnish reasons for a conclusion may be derived from:

1. *Narration.* We may argue that a man accused of a crime is innocent, because such a crime would be inconsistent with his past life, the details of which we should give,—the method which Cicero uses in his *Defence of Roscius.* Or we may argue from precedent, and also use narration.

2. *Description.* We may argue that Bacon's character would have made it impossible for him to write Shakspere's plays. Cicero uses this method in *The Manilian Law* where he argues that Pompey's character entitles him to the command of the army against Mithridates.

3. *Exposition.* We may establish a conclusion by using general principles for our material—"John is a mortal, for *all men are mortal*," or by the use of analogy and other kinds of expository material. (See §§ 182–183.) In his speech on *Conciliation*, Burke argues from general principles against the employment of force.

275. Theme-model XVIII.—THE DEBATE. The argumentative portion of the debate does not differ in organization from the expository theme (§§ 233, 239, and 245). It has, however, two parts, direct proof and refutation, each with its own plan of organization. It is, therefore, equivalent in form to two separate themes.

276. Argumentation and Exposition Combined in the Debate. In debates it is often necessary for the speakers to determine, first of all, exactly what they mean by the proposition or subject to be debated. This setting forth of the meaning of the proposition involves exposition. For instance, in a debate on the question, "Resolved, that English rule in foreign lands has been beneficial," the first paragraph should state what is understood by foreign lands, whether the term would include Ireland, Wales, Scotland. It should define also the application of "beneficial," showing whether the speaker means beneficial to England, her colonies, or the world in general.

277. The Debate in Outline. Observe how, in the following outline, the direct proof and refutation may be developed according to the plan of Theme-model XII. (§ 233), that in which the paragraphs amplifying the leading thought are in coördinate relation to one another. The two differ only in material — the argumentative theme using *reasons.*

RESOLVED, *That student government in high schools is beneficial.*

INTRODUCTION OR EXORDIUM

First paragraph — an expository paragraph setting forth the meaning of the term student government, and the application of the word beneficial.

DIRECT PROOF OR CONFIRMATIO

Second paragraph — a paragraph of partition, stating the main reasons for believing that student government in high schools is beneficial.

Student government in high schools is beneficial, *for*

1. It promotes self-control on the part of the student.
2. Relieves the teacher of many disagreeable duties.
3. Is in harmony with our democratic ideas.
4. Makes the student sensitive to public opinion.

Third paragraph — develops the first reason, namely, the promotion of self-control, by giving reasons why self-government makes for self-control.

Fourth paragraph — develops the second reason in the same way.

Fifth paragraph — develops the third reason in the same way.

Sixth paragraph — develops the fourth reason in the same way.

Seventh paragraph—summarizes. (Compare this whole model with Theme-model XII., § 233.)

REFUTATION OR CONFUTATIO

The refutation of an argument may also be organized on the plan of Theme-model XII. by using argumentative instead of expository material. Every statement used in pure argumentation must be of the nature of proof.

First paragraph — a paragraph of partition stating the main reasons for disbelieving in student government in high schools.

Student government is not beneficial, *for*

1. It lessens the student's respect for authority.
2. It requires too elaborate a machinery.
3. It puts too much emphasis upon discipline.
4. It promotes jealousies among students.

Second paragraph — must show either of two things:

Student government does *not* undermine authority, or, it is not desirable that students should have respect for authority.

Third paragraph — must show either:

That the machinery required by student government is not necessarily elaborate, or at any rate no more so than government by a faculty; or, that this elaborateness is not objectionable.

Seventh paragraph — should summarize the main points of the affirmative as well as those of the negative side.

Of course the subordinate and mixed forms of Theme-models XIII. and XIV. may be used for direct proof. The refutation will generally, however, have the coördinate form indicated above.

278. Subjects for Debates. In writing upon any of the subjects suggested in this section the student should remember that all the material used should give reasons for the main or minor propositions, or conclusions.

Exercise

Write an argumentative theme on any of the following subjects, giving direct proof and refutation. The direct proof may be of the coördinate, subordinate, or mixed types:

1. In education, the study of books is more important than the study of things.
2. A college education is undesirable for a business career.

3. One should read the latest novels.

4. Phonetic spelling is desirable.

5. School buildings should not be thrown open as social centers for the people.

6. The Rhodes bequest to American students will be of great advantage to our country.

7. The State should provide free textbooks.

SUGGESTION.—See Baker's *Argumentation* and Brookings & Ringwalt's *Briefs for Debate*, for a full treatment of argumentation and for a list of subjects for debate.

279. Persuasion. The following discussion of persuasion deals only with the paragraph and does not attempt to organize the complete theme. It is with persuasion only as it enters into narration that we are concerned. Persuasion is used as an aid to narration when the writer wishes us to see how one character in a story can determine the action of another by persuading him to do a thing to which he may be naturally disinclined.

280. Informal Persuasion. That form of composition which aims directly or indirectly to affect the feelings or the will of another is called persuasion. Like the other four forms of discourse, it has its origin in dialogue. The following extract contains persuasion in dialogue:

Situation: Within a squirrel's leap of it [the wood] an old woman was standing at the door of a mud house, listening for the approach of the trap that was to take her to the poorhouse. . . . . [It was Nanny Webster.] Nanny was not crying. She had redd up her house for the last time and put on her black merino. Her mouth was wide open while she listened. If you had addressed her you would have thought her polite and stupid. . . . . That is

all the story save that when Nanny heard the dog-cart she screamed. . . . .

Place-description: The door stood open, and Nanny was crouching against the opposite wall of the room, such a poor, dull kitchen, that you would have thought the furniture had still to be brought into it. The blanket and the piece of old carpet that was Nanny's coverlet were already packed in her box. The plate rack was empty. Only the round table and the two chairs, and the stool and some pans were being left behind.

Persuasion: "Well, Nanny," the Doctor [McQueen] said, trying to bluster, "I have come, and you see Mr. Dishart is with me."

Nanny rose bravely. She knew the doctor was good to her, and she wanted to thank him. . . . . "Thank you kindly, sirs," she said; and then two pairs of eyes dropped before hers. "Please to take a chair." . . . . Both men sat down. . .

The doctor thought it best that they should depart at once. He rose.

"Oh, no, doctor," cried Nanny in alarm.

"But you are ready?"

"Ay," she said. "I have been ready this twa hours, but you micht wait a minute. Hendry Munn and Andrew Allardyce is coming yont the road, and they would see me."

"Wait, doctor," Gavin said.

"Thank you kindly, sir," answered Nanny.

"But Nanny," the doctor said, "you must remember what I told you about the poor—, about the place you are going to. It is a fine house, and you will be very happy in it."

"Ay, I'll be happy in 't," Nanny faltered, "but, doctor, if I could just hae bidden on here though I wasna happy!"

"Think of the food you will get; broth nearly every day."

"It—it'll be terrible enjoyable," Nanny said.

"And there will be pleasant company for you always," continued the doctor, "and a nice room to

sit in. Why, after you have been there a week, you won't be the same woman."

"That's it," cried Nanny with sudden passion. "Na, na; I'll be a woman on the poor's rates. Oh, mither, mither, you little thocht when you bore me that I would come to this!"

"Nanny," the doctor said, rising again, "I am ashamed of you."

"I humbly speir your forgiveness, sir," she said, "and you micht bide just a wee yet. I've bin ready to gang these twa hours, but now that the machine is at the gate, I dinna ken how it is, but I'm terrible sweer to come awa'. Oh, Mr Dishart, it's richt true what the doctor says about the — the place, but I canna just take it in. I'm — I'm gey auld."

"You will often get out to see your friends," was all Gavin could say.

"Na, na, na," she cried, "dinna say that; I'll gang, but you mauna bid me ever come out, except in a hearse. Dinna let onybody in Thrums look on my face again."

"We must go," said the doctor firmly. "Put on your mutch, Nanny." . . . .

She took the bonnet from her bed, and put it on slowly. —James M. Barrie, *The Little Minister*.

Suggestions.—Who is being persuaded in this quotation? Who are persuading? What is the result? What do those who are persuading Nanny desire?

281. Formal Persuasion. The dialogue quoted above is informal or colloquial persuasion which we use in ordinary conversation and find in the novel and the play. In the oration occurs a more formal kind of persuasion, which is of two classes:

1. Direct persuasion — by means of exhortation.
2. Indirect persuasion—making use of narrative, descriptive, expository, or argumentative material.

The following sections treat of the direct and indirect types of persuasion.

282. Paragraph Illustrating Direct Persuasion or Exhortation. This form of composition is used in prayers, petitions, and in the peroration or close of the oration. It is a direct appeal to the will. The materials used to develop a hortatory paragraph are commands, wishes, adjurations, warnings, threats. In structure the hortatory paragraph is generally of the coördinate type already discussed under Exposition and Argumentation.

A. A Series of Commands.

Quam ob rem, ut saepe jam dixi, proficiscere; ac, si mihi inimico (ut praedicas) tuo conflare vis invidiam, recta perge in exsilium: vix feram sermones hominum si id feceris; vix molem istius invidiae, si in exsilium jussu consulis ieris, sustinebo. Sin autem servire meae laudi et gloriae mavis, egredere cum importuna sceleratorum manu: confer te ad Manlium, concita perditos civis, secerne te a bonis, infer patriae bellum, exsulta impio latrocinio, ut a me non ejectus ad alienos, sed invitatus ad tuos isse videaris.

—Marcus Tullius Cicero,
Against Catiline, Oration I., Ch. X.

B. A Series of Wishes.

Note that the appeal is here not to the will but to the feelings.

Daniel Webster uses in his oration on the occasion of the laying of the corner-stone of the Bunker Hill Monument the following appeal:

"Let it not be supposed that our object is to perpetuate national hostility, or even to cherish a mere military spirit. It is higher, purer, nobler. We consecrate our work to the spirit of national independence, and we wish that the light of peace may rest upon it forever. . . . . We wish that whosoever, in all coming time, shall turn his eye hither, may behold that the

place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event to every class and every age. We wish that infancy may learn the purpose of its erection from maternal lips, and that weary and withered age may behold it, and be solaced by the recollections which it suggests. We wish that labor may look up here, and be proud, in the midst of its toil. We wish that, in those days of disaster, which, as they come upon all nations, must be expected to come upon us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power are still strong."

C. A Series of Adjurations.

After showing that the Union cannot be dissolved without a terrible war, Henry Clay concludes one of his speeches with the following appeal:

"Can you lightly contemplate the consequences? Can you yield yourself to a torrent of passion, amidst dangers which I have depicted in colors far short of what would be in reality if the event should ever happen? I conjure gentlemen, whether from the South or the North, by all they hold dear in the world — by all their love of liberty — by all their veneration for their ancestors — by all their regard for posterity — by all their gratitude to him who has bestowed upon them such unnumbered blessings — by all the duties that they owe to mankind, and all the duties which they owe to themselves — by all these considerations I implore them to pause — solemnly to pause — at the edge of the precipice, before the fearful and disastrous leap is taken in the yawning abyss below, which will inevitably lead to certain and irretrievable destruction."

D. A Prayer.

O Thou! who pour'd the patriotic tide
That stream'd through Wallace's undaunted heart;
Who dar'd to nobly stem tyrannic pride,
Or nobly die, the second glorious part:

(The patriot's God peculiarly thou art,
His friend, inspirer, guardian, and reward!)
O, never, never, Scotia's realm desert;
But still the patriot, and the patriot-bard,
In bright succession raise, her ornament and guard!

— ROBERT BURNS, *The Cotter's Saturday Night.*

283. Paragraphs Illustrating Indirect Persuasion. The paragraph structure here follows the laws of the descriptive, narrative, and expository paragraph in regard to the first, last, and intervening sentences:

A. PERSUASION INVOLVING DESCRIPTION.

Ireland! Poor first love of the Celtic race! So far from France, yet its sister whom it cannot succor across the waves! The Isle of Saints, the Emerald Isle — so fruitful in men, so bright in genius! The country of Buckley and Joland, of Moore and O'Connell! The land of bright thoughts and the rapid sword, which preserves, amidst the old age of this world, its poetic inspiration. Let the English smile when passing some hovel in their towns, they hear the Irish widow chant the coronach for her husband. Weep! mournful country; and let France weep too, for degradation which she cannot prevent — calamities which she cannot avert.

— JULES MICHELET.

B. PERSUASION INVOLVING NARRATION.

Note that the appeal here is rather to the feelings than to the will. That is, the will is appealed to through the feelings:

There is in the fate of these unfortunate beings [the Indians] much to awaken our sympathy, and much to disturb the sobriety of our judgment; much that may be urged to excuse their atrocities. What can be more melancholy than their history? By a law of their nature, they seem destined to a slow but sure extinction. Everywhere at the approach of the white man, they

fade away. We hear the rustling of their footsteps, like that of the withered leaves of autumn, and they are gone forever. They pass mournfully by us, and return no more. Two centuries ago the smoke of their wigwams and the fires of their councils rose in every valley, from Hudson's Bay to the farthest Florida, from the ocean to the Mississippi and the lakes. The shouts of victory and the war dance rang through the mountains and the glades. The thick arrows and the deadly tomahawk whistled through the forests; and the hunter's trace and the dark encampment startled the wild beasts in their lairs. The warriors stood forth in their glory. The young listened to the songs of other days. The mothers played with their infants, and gazed on the sun with warm hopes of the future. The aged sat down, but they wept not. They should soon be at rest in fairer regions where the Great Spirit dwelt in a home prepared for the brave beyond the western skies. Braver men never lived. Truer men never drew bow. . . . . But where are they? Where are the villages and warriors, and youth; the sachems and their tribes; the hunters and their families? They have perished. They are consumed. . . . . The winds of the Atlantic fan not a single region which they may now call their own. Already the last feeble remnant of the race are preparing for their journey beyond the Mississippi. . . . The ashes are cold on their native hearths.

— JOSEPH STORY.

C. PERSUASION INVOLVING EXPOSITION.

Do you know how empires find their end? Yes, the great states eat up the little. As with fish, so with nations. Aye, but how do the great states come to an end? By their own injustice, and no other cause. . . . . Come with me into the inferno of the nations, with such poor guidance as my lamp can lend. Let us disquiet and bring up the awful shadows of empires buried long ago, and learn a lesson from the tomb.

Come, old Assyria, with the Ninevitish dove upon thy emerald crown! What laid thee low?

"I fell by my own injustice. Thereby Nineveh and Babylon came with me also to the ground."

Oh, queenly Persia, flame of the nations! wherefore art thou so fallen, who troddest the people under thee, bridgedst the Hellespont with ships, and pouredst thy temple-wasting millions on the Western world?

"Because I trod the people under me and bridged the Hellespont with ships, and poured my temple-wasting millions on the Western world. I fell by my own misdeeds!"

Thou muse-like, Grecian queen, fairest of all thy classic sisterhood of states, enchanting yet the world with thy sweet witchery, speaking in art and most seductive song, why liest thou there with the beauteous yet dishonored brow, reposing on thy broken harp?

"I scorned the law of God; banished and poisoned wisest, justest men; I loved the loveliness of flesh, embalmed it in Parian stone; I loved the loveliness of thought, and treasured that in more than Parian speech. But the beauty of justice, the loveliness of love, I trod them down to earth! Lo, therefore have I become as those barbarian states — as one of them!"

—Theodore Parker.

D. Persuasion Involving Argumentation.

It was as the founder of an empire, which threatened for a time to comprehend the world, and which demanded other talents besides that of war, that he [Napoleon] challenged unrivaled fame. And here we question his claim — here we cannot award him supremacy. The project of universal empire, however imposing, was not original. The revolutionary governments of France had adopted it before; nor can we consider it as a sure indication of greatness, when we remember that the weak and vain mind of Louis the Fourteenth was large enough to cherish it. The question is: Did Napoleon bring to this design the capacity of advancing it by bold and original conceptions, adapted to an age of civilization, and of singular intellectual and moral excitement? Did he discover new foundations of form? Did he frame new bonds of union for subjugated nations? Did he breathe a spirit which could supplant the old national attachments, or

did he invent any substitutes for those vulgar instruments of force and corruption which any and every usurper would have used? Never in the records of time did the world furnish such material to work with, such means of modeling nations afresh, of building up a new power, of introducing a new era, as did Europe at the period of the French Revolution. Never was the human mind so capable of new impulses. And did Napoleon prove himself equal to the condition of the world? Do we detect one original conception in his means of universal empire? Did he seize on the enthusiasm of his age, that powerful principle, more efficient than aims or policy, and bend it to his purpose?

He did nothing but follow the beaten track, but apply force and fraud in their coarsest forms. With the sword in one hand and bribes in the other, he imagined himself absolute master of the human mind.

—WILLIAM ELLERY CHANNING.

Exercise

Study the above examples as models for imitation in your own writing and speaking, whenever you have occasion to make use of persuasion. Find other examples and notice the special means by which persuasion is effected in each example.

284. Theme-model XIX.—THE ORATION. The oration may make use of all the forms of persuasion that have been pointed out; namely, pure persuasion or exhortation, and those involving narration, description, exposition, and argumentation. All orations are not so elaborate as to employ all of these forms. Bruce's address in Burns's *Bannockburn* contains only exhortation; Lincoln's *Gettysburg Address*, only narration and exposition used with a persuasive purpose. The deliberative oration is the one that most frequently combines all of the five forms of

discourse — narration, description, exposition, argumentation, and persuasion. Perhaps the most systematically planned deliberative oration of antiquity is Cicero's speech, *For the Manilian Law;* one of the best modern representatives, Burke's speech on *Conciliation with America.*

285. The Deliberative Oration in Outline. We shall confine our study of the oration to the deliberative type because it is the most complex and it is closely allied to the debate. The outline for such an oration in its complete form is as follows:

1. *The Exordium* or Introduction (see § 287). This gives, as in the debate, any explanations that may be necessary in regard to the nature of the subject, the presence of the speaker, the speaker's attitude to the subject, etc. In the introduction the orator must contrive to create prejudice against his opponent, win favor for himself, and make the audience believe the subject being discussed is important.
2. *The Narratio.* This gives a history of the case that is being considered or of the speaker's experience with or relation to the case. In pleading for the citizenship of Archias, Cicero takes occasion to sketch briefly the life of his client. The narrative used in this division is of course retrospective.
3. *The Partitio* (see § 235). This enumerates as in the debate the main headings of the direct proof which is to follow.
4. *The Confirmatio* or Direct Proof is the same as the corresponding division of the debate. (See § 277.)
5. *The Confutatio* or Refutation also is identical with the corresponding part of the debate. (See § 277.)
6. *The Peroratio* or Conclusion. This part of the speech consists generally of pure exhortation or appeal (see § 282) for action, in view of what is presented in the speech.

286. The Deliberative Oration Combines Narration, Description, Exposition, Argumentation, and Persuasion. It will be seen from the above analysis that the deliberative type of the oration is derived from the debate by adding two new motives, the *Narratio* and the *Peroratio*. The *Exordium* is expository; the *Narratio* of course narrative; the *Partitio* expository. The *Confirmatio* and *Confutatio* are argumentative, and in them descriptive, narrative, or expository material may be used as proofs. The *Peroratio* belongs to Persuasion. It is evident, therefore, that this type of the oration employs all of the five forms of discourse.

287. The Exordium. We may gain some notion of the explanatory nature of the first paragraph of the kind of oration we have been studying, from the following statement of the introductions to a number of Cicero's orations as summarized by Allen and Greenough. Cicero begins his speech on the Manilian law by explaining why this is his first appearance before a political assembly; his speech in defense of Archias by setting forth the claim of Archias to his services, both for personal reasons and because he is a man of letters; his defense of Roscius by stating his reasons for undertaking the case and showing the political aspect of the trial.

Burke introduces his speech on *Conciliation with America* by showing (1) that the political situation with reference to America calls for a speech on the subject of England's policy; (2) that Burke is qualified to speak; (3) that the plan he is about to propose has advantages over that of his opponent.

288. Subjects for the Deliberative Oration. Questions which are proper subjects for the deliberative oration are those which have two sides and therefore provoke an answer whether the position taken by a speaker on the question is affirmative or negative.

Exercises

Write on any of the following subjects or choose one of your own:

1. Some aspect of tariff legislation that is being now or has recently been discussed in the Congress of the United States.
2. An answer to Burke's speech on *Conciliation with America.*
3. An imaginary speech by Nathan Hale, on the occasion of his trial, in vindication of the American cause and his part in the conflict.
4. A speech in defense of some municipal measure in which you are interested.

289. A Drama Combining Narration, Description, Exposition, Argumentation, and Persuasion.— STUDY OF "THE MERCHANT OF VENICE." The following study of a Shaksperean play will show that the drama is a very complex form, making use of all of the five kinds of discourse. The suggestions for themes based on *The Merchant of Venice* may be made use of according to the degree of skill the class has attained. The method of literary analysis here outlined is the same as that for the study of *The Great Stone Face* in section 167; namely, the method which requires the student to separate each scene into its component motives.

290. The Motives Used in the Themes on "The Merchant of Venice," and in the Analysis of the Play. The theme-models on *The Merchant of Venice* in the study in sections 291–297 combine the following motives: The situation, the general reflection, retrospective narrative, forward-moving narrative, place-description, description of personal appearance, of character, of mood, of mode of life, of audible thought, of an assemblage, and of a speech. In addition to these motives the following will be found by analysis in *The Merchant of Venice:* Description of climate, argumentation in dialogue, persuasion in dialogue.

291. Study of Scenes in "The Merchant of Venice." In the analysis of the various scenes (§§ 292-297) the first topic is the reproduction of the scene according to the following outline:

Situation — The situation should be so placed that part of the scene may be given in retrospective and the remainder in forward-moving narrative.

Retrospective narrative — of the earlier part of the scene or of events which have transpired between the scene that is being reproduced and some previous scene.

Forward-moving narrative — dealing with the events following the time of the situation.

DIRECTIONS

1. *In the descriptions of personal appearance, etc., which you select, note whether :*

a. The person describes himself.

b. The person is described by one to whom he is talking.

c. The person described is present.

From a painting by Albert Thomas

HYMN TO SILENCE

(*See page 175*)

2. *Determine for each description:*

   a. The fundamental quality.
   b. The devices Shakspere uses to make his descriptions effective.

3. *Preserve all the paragraphs you are asked to write until the study of the play is finished.*

4. *In writing paragraphs on character consider:*

   a. What the person does.
   b. What he says.
   c. What others say about him.
   d. How others treat him.

5. *When in a paraphrase you are asked to use both narrative in dialogue and by the author, put into the "elaboration of the dialogue," and into the portions which interrupt the dialogue (see §§ 59 and 170), your ideas of the way the play is presented on the stage, as you imagine it. Tell what tones, gestures, and facial expressions the actors use as they say their lines; what the scenery is, etc.*

6. *Analyze the humorous passages.*

   Determine in each case whether the humor lies in the use of irony, a pun, repartee, ridicule, stupidity, naïveté.

7. *In all forward-moving narrative in the theme outlines, break the narrative occasionally by dialogue.*

8. *Note the alternation of the scenes in the play— Belmont, Venice; Belmont, Venice.*

   There are in this play two main plots — the Portia story and the Shylock-Antonio story. The scene of the first is Belmont; of the second, Venice. The main plots are woven together by the transference of certain minor characters from Venice to Belmont (Bassanio and his friends), and the transference from Belmont to Venice of the Portia circle. At the close of the play all the characters are at Belmont except Shylock. Through Bassanio and Jessica, Portia is brought into relation with Antonio and Shylock. The two main plots are brought together in the trial scene

292. Study of Act I.

Scene I. The Shylock-Antonio Story

1. See general suggestions, section 291.

2. Find examples of the description of mood, personal appearance; of general reflection, persuasion, retrospective narrative, anticipation.

3. Write a paragraph on Antonio's character, using as a fundamental quality, prudence blinded by affection.

4. Write another paragraph on Antonio's character, using as a fundamental quality, melancholy, and connect the two by a transitional sentence.

5. Find examples of humor.

[NOTE TO THE TEACHER.— It is recommended that the teacher select a certain number of words and expressions in each scene to be defined or explained.]

Scene II. The Portia Story

1. See general suggestions, section 291.

2. Find examples of the description of character; of the general reflection; of retrospective narrative.

3. What speech connects the plots of Scene I. and Scene II.?

4. What character connects the Portia story with the Shylock-Antonio story?

5. Write a paragraph on the character of Portia, using as a fundamental quality the ability to read character.

6. Write another paragraph on the character of Portia, using as a fundamental quality, satirical.

7. Find examples of humor.

Scene III. The Shylock-Antonio Story

1. See general suggestions, section 291.

2. Find examples of the description of feeling; of retrospective narrative; of persuasion; of the general reflection.

3. Write paragraphs on the character of Shylock, using as a fundamental quality in one, sharpness in business; in another, patience under persecution; in another, untruthfulness; in another, faithfulness to his religion. Connect these paragraphs by transitional sentences.

4. Find examples of humor.

5. Write a paragraph on the character of Antonio, using as a fundamental quality, frankness. Join this by a transitional sentence to the paragraphs already written on Antonio's character.

293. Study of Act II.

Scene I. The Portia Story

1. See general suggestions, section 291.

2. Find examples of the description of character; of feeling; of retrospective narrative; of forward-moving narrative; of persuasion.

3. How did Scene II., Act I., prepare for this scene?

Scene II.

Scene II. connects the Portia and Shylock-Antonio stories by the transference of Gobbo from Shylock to Bassanio.

1. See general suggestions, section 291.

2. Find examples of "audible thought", of persuasion; of the description of character.

3. What passage connects this scene with Scene I., Act II.?

4. Write a paragraph on the character of Launcelot Gobbo, using for a fundamental quality his liking for fine language. Write also a paragraph on old Gobbo, with senility as a fundamental quality.

5. Find examples of humor.

Scene III. The Jessica Story — Venice

(Connecting the main plots.)

1. See general suggestions, section 291.

2. Write a paragraph on Jessica as a type of the undutiful daughter.

3. Paraphrase this scene according to the general plan, section 291.

Scene IV. The Jessica Story — Venice

(Connecting the main plots.)

1. See general suggestions, section 291.

2. Find examples of anticipation; of forward-moving narrative. This whole scene is anticipatory of Scene VI. Why?

Scene V.

(Main plot and under plots meet.)

1. See general suggestions, section 291.

2. Find examples of anticipation; of forward-moving narrative; of description of character.

3. Write a paragraph on the character of Shylock, using as a fundamental quality, austerity.

4. Find examples of humor.

5. Show in what way the main and under plots are brought together in this scene.

Scene VI. The Jessica Story

1. See general suggestions, section 291.
2. Find examples of backward reference; of the general reflection; of forward-moving narrative.

Scene VII. The Portia Story

1. See general suggestions, section 291.
2. Find examples of "audible thought"; of the general reflection; of backward reference; of anticipation; of forward-moving narrative.
3. Reproduce Act I., Scene II.; Act II., Scene I.; and Act II., Scene VII., according to the following plan:

Theme-Outline for the Portia Story

Chapter I.

Situation — Find material in Act II., Scene VII.—The opening of the scene between Portia and Morocco.

Retrospective narrative — Give in an imaginary dialogue between Portia and Morocco, the identity of Portia; the story of the caskets and Portia's experience with them before the opening of this scene. Find material in Act I., Scene II.; Act II., Scene I.

Description of personal appearance — that of Portia. Represent Morocco as telling in monologue how fair Portia is. Find material in Act I., Scene I.; Act II., Scene VII.

Description of character — that of Portia. Use the paragraphs already written. (See § 292.)

Description of character — that of Morocco. Use as a transition the fact that he is not more pleasing to Portia than her other suitors. Make the fundamental quality of his character Oriental ardor. Find material in Act II., Scene I.

Forward-moving narrative — Find material in Act II., Scene VII.

Conclusion — Portia's fate still undecided.

Chapters two to five you will write later. Preserve Chapter I. till the theme is complete.

Scene VIII. The Jessica Story — Antonio Story

1. See general suggestions, section 291.

2. Find examples of the report of a speech; of anticipation; of retrospective narrative; of forward-moving narrative; of the description of character.

Scene IX. The Portia Story

1. See general suggestions, section 291.

2. Find examples of "audible thought"; of the general reflection; of anticipation; of forward-moving narrative.

3. Find examples of humor.

4. Add to the first chapter of the Portia story which you have already written a reproduction of Act II., Scene IX., according to the plan which is given below:

Theme-Outline for the Portia Story. (Continued from p. 395.)

Chapter II.

Situation — Portia and Arragon.

Audible thought — that of Arragon in regard to the casket he will choose.

Forward-moving narrative — Arragon's failure and departure.

Anticipation — of the coming of Bassanio.

294. Study of Act III.

Scene I. The Shylock-Antonio Story

1. See general suggestions, section 291.

2. Find examples of retrospective narrative; of the description of mood — the change of mood; of humor.

3. Reproduce this scene according to the following plan:

Theme-Outline for the Jessica Story

Chapter I.

Situation — Shylock and Tubal discussing Jessica's flight. Find material in Act III., Scene I.

Mood of Shylock — his feeling toward Jessica. Find material in Act III., Scene I.

Retrospective narrative — Tell the story of:

a. The theft.
b. The elopement.
c. Its effect on Shylock.
d. The spending of the money. Find material in Act II., Scenes III., IV., VI., and VIII., and Act III., Scene I.

Transition.

Mode of life — of Shylock's household. Find material in Act II., Scene III., Scene V.

Character of Jessica — Act II., Scene III. and Scene V. Add a second paragraph to what you already have written on the character of Jessica. (See § 293.)

Character of Shylock — Show how he was one who would not attract Jessica. Write two paragraphs, one on his avariciousness; the other on his austerity. Find material in Act II., Scene II., Scene V.; Act III., Scene I.

Conclusion — return to the situation. Use as a general reflection: Shylock's indignation as expressed in his words in the situation, is justifiable.

Chapter II. of the Jessica story you will write later. (See § 296.) Preserve Chapter I. of this story until you have written the second chapter.

Scene II. The Portia Story

1. See general suggestions, section 291.

2. Find examples of "audible thought"; of retrospective narrative; of forward-moving narrative; of description of mood; of character; of personal appearance; of humor.

3. Reproduce Act III., Scene II., according to the following outline:

Theme-Outline for the Portia Story. (Continued from § 293.)

Chapter III.

Situation — Portia and Bassanio.

Mood of Portia.

Mood of Bassanio.

Audible thought — that of Bassanio in regard to the different caskets.

Forward-moving narrative —

a. The choice.
b. The ring.
c. The betrothal of Nerissa and Gratiano.
d. News from Antonio.
e. Portia's offer.

Scene III. The Shylock-Antonio Story

1. See general suggestions, section 291.

2. Find examples of forward-moving narrative; of the description of character.

Scene IV. The Portia Story

1. See general suggestions, section 291.

2. Find examples of forward-moving narrative; of the description of character; of personal appearance.

3. Find examples of humor.

Scene V. The Jessica Story

1. See general suggestions, section 291.

2. Find an example of the description of character.

3. Find examples of humor.

4. Write a paragraph on the character of Launcelot, using as a fundamental quality, wit. Find material in all the scenes in which Launcelot appears.

295. Study of Act IV.

(The Portia story and Shylock story are fused in this act.)

Scene I.

1. See general suggestions, section 291.

2. Find examples of persuasion; of argumentation; a general truth; of description of character; of feeling.

3. Find examples of humor.

4. Reproduce the Shylock-Antonio story according to the following plan:

Theme-Outline for the Shylock Story

Chapter I.

Situation — the signing of the bond at the notary's. Find material in Act I., Scene III.

Retrospective narrative — the identity of Shylock and Antonio; their relations before this situation. Find material in Act I., Scene I., and Scene III.

Mode of life — in Venice. The antipathy between Jews and Christians. Find material in Act I., Scene III.; Act II., Scene II., Scene III., Scene V., Scene VIII.; Act III., Scene I., Scene II.

In giving mode of life generalize; *i. e.*, do not mention particular names (Shylock, Antonio), but speak of the Jews as a class and likewise of the Christians.

Chapter II.

Situation — the trial before the Duke preceding the coming of Portia. Find material in Act IV., Scene I.

Mood of Antonio — quiet despair. Find material in Act IV., Scene I. Use dialogue.

The character of Antonio — a good friend. Find material in Act I., Scene I., Scene III.; Act II., Scene III., Scene VI., Scene VIII.; Act III., Scene II., Scene III.; Act IV., Scene I.

The character of Shylock — a good hater. Find material in Act I., Scene III.; Act II., Scene VIII.; Act III., Scene I., Scene II., Scene III.; Act IV., Scene I.

Retrospective narrative — the misfortunes of Antonio. Find material in Act II., Scene VIII.; Act III., Scene I., Scene II., Scene III., Scene IV.

Conclusion — return to the situation — announcement of the arrival of Balthasar.

Chapter III. Find material in Act IV.

Situation — Shylock alone in his house after the trial, after having signed the deed.

Retrospective narrative — the results of the trial given in monologue by Shylock.

Description of an assembly — the trial scene given in vision by Shylock.

Description of mood — Shylock's despair.

Description of personal appearance — that of Shylock. Compare with his appearance in earlier scenes.

General reflection — Might Shylock have been a hero if, instead of bowing his head and submitting, he had defied his opponents?

Suggestion.— Remember in writing this chapter that Shylock supposes Portia to be a judge, and knows nothing of the real Portia.

Theme-Outline for the Portia Story. (Continued from §§ 293 and 294.)

Chapter IV.

Situation — the court scene — Shylock prepares to take the pound of flesh. Find material in Act IV., Scene I., Scene II.

Retrospective narrative — (1) Portia's disguise. Find material in Act III., Scene IV. (2) The progress of the trial to the time of the situation. Find material in Act IV., Scene I.

Forward-moving narrative — from the time of the situation to the close of Act IV.

296. Study of Act V.

1. See general suggestions, section 291.

2. Find examples of description of place; of music; of mood; of anticipation; of persuasion; of the general reflection.

3. Find examples of humor.

Theme-Outline for the Portia Story. (Continued from § 295.)

Chapter V. Find material in Act V.

Description of place — Belmont by moonlight, music in the air.
Situation — Portia and Nerissa welcome home Bassanio, Gratiano, and Antonio.
Forward-moving narrative — the ring episode; the revelation of Portia's disguise; the return of the argosy.
Conclusion — a return to the situation.

Theme-Outline for the Jessica Story. (Continued from § 294.)

Chapter II.

Situation — Lorenzo and Jessica sitting in the moonlight at Belmont. Find material in Act V., Scene I.
Description of personal appearance — that of Jessica as you imagine her in the moonlight.
Retrospective narrative in dialogue —

a. Portia's supposed retirement. Find material in Act III., Scene IV.

b. Bassanio's departure. Find material in Act III., Scene IV.

c. Jessica's view of Shylock's conduct toward Antonio.

Transition — the music and the moonlight (Act V., Scene I.) brings to Jessica's mind thoughts of the past.
Description of place by vision — Shylock's house.
Retrospective narrative in vision — Jessica's arrival in Belmont and her subsequent life there. Find material in Act III., Scene II., Scene IV., Scene V.
Audible thought — Jessica seeks to justify to herself her desertion of her father and his religion, and her lack of sympathy with his actions. Find material in Act III., Scene II., Scene IV., Scene V.
Forward-moving narrative — Find material in Act V., Scene I. The arrival of Portia and Bassanio; the explanation of Portia's absence; the report to Jessica of the proceedings at the trial; the gift to Jessica. (Give part of this in dialogue.)
Conclusion — return to the situation — Jessica enters the house with the others, apparently with no feeling of pity for her father, who is left alone in Venice. Find material in Act V., Scene I.
General reflection — the lesson of the play.

297. Reproduction of "The Merchant of Venice" as a Whole.

Chapter I.

Situation—Portia and Nerissa talking about the caskets.

Transition in dialogue.

Forward-moving narrative—the story of the caskets as far as Portia's resolution to go in disguise to the trial.

Chapter II.

Situation—court scene.

Transition in dialogue—Shylock and Portia.

Forward-moving narrative—to close of trial.

Chapter III.

Situation—the return to Belmont.

Transition in dialogue—Portia and Jessica.

Forward-moving narrative—the question of the rings.

THE APPENDIX

The Appendix has two divisions, Part I. dealing with the rules for punctuation, and Part II. with pieces of literature that may be used as alternates for the selections in the body of the book, which furnish material for the more important theme-models.

I.

RULES FOR PUNCTUATION

In connection with the study of the sentence it will be necessary for us to make use of the chief rules for English punctuation.

1. **The Comma.** Its leading uses are:

1. To separate from each other the clauses in a compound sentence, when the connection is so close that a semicolon would indicate too great a break.

> *Example:* "He was known throughout the country as a charitable man, and we are certain that his reputation was deserved."

2. To separate words, phrases, and clauses in parallel construction, unless the connecting coördinate conjunctions are expressed.

> *Example:* "But to those who protected and pitied her, she afterwards revealed herself, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war." (For other examples of parallel construction, see Chapter X.)

3. To separate the members of a series when no conjunction is used.

Example: *a*, *b*, *c*, and *d*.

In the case where the last member of a series is connected to the others by *and*, usage differs. Thus: *a*, *b*, *c*, and *d*; or, *a*, *b*, *c* and *d*. Logically, the first way is best, as it shows clearly that there are four members in the series. According to the second method of punctuation, we cannot be certain whether there are three or four members.

4. In a complex sentence to set off the dependent clause when it precedes the independent one.

Example: "If she went into the world, it was under the guidance of elders."

5. To indicate that a clause is merely modifying, not restrictive; that is, that it is not required to identify the thing spoken of.

Examples: (*a*) The Americans, who are very progressive, succeed in foreign markets; and,

(*b*) The Americans who are very progressive succeed in foreign markets.

Note that in the first form *all* Americans are spoken of. The clause only adds a fact. In the second, only the progressive Americans are spoken of. The clause tells us *what* Americans succeed in foreign markets.

6. To set off adverb phrases when they open a sentence or are not closely connected with the context. When the phrases are short the comma is frequently omitted.

Example: Upon his coming of age, he was given full freedom of action.

7. To set off adverbs and adverb phrases which have a connective force.

Examples: This, then, is why I have come.

In the first place, Shakspere is the greatest of our poets.

8. To indicate that certain words form a distinct group in the sentence and are to be regarded as one member.

Example: "I took down this dwelling the same morning, drawing the nails, and removed it to the pond-side by small cartloads, spreading the boards on the grass there to bleach and warp back again in the sun."

This rule is similar to Rule 3, section 2, page 406.

9. To introduce a direct quotation.

Example: He said, "Give me the book, John."

A long formal quotation is generally introduced by a colon.

10. To separate the parts of dates and addresses.

Example: October 18, 1901. Mr. James Jones, Chicago, Illinois.

When the address is written on an envelope the punctuation is frequently omitted.

CAUTION.—*Do not use too many commas. Always omit the comma when it is not necessary to make your meaning clear.*

2. The Semicolon. The chief uses of the semicolon are:

1. To separate the principal clauses in a compound sentence, when no conjunction is used.

Example: "We beggars are the very fondlings of Nature; the rich she treats like an arrant stepmother; they are pleased with nothing."

2. The semicolon is used with the conjunction when commas occur in either or both of the clauses, and when the break is too great to be indicated by a comma.

> *Example:* "It was a contest, not between engineers, but between nations; and the victory remained with the nation which, though inferior in number, was superior in civilization, in capacity for self-government, and in stubbornness of resolution."

3. To separate a series of similar phrases or subordinate clauses, when commas would not suffice to set off the members of the series from one another.

> *Example:* "We hold these truths to be self-evident:—That all men are created equal; that they are endowed by their Creator with inherent and inalienable rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundations on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness."

3. **The Colon.** Its chief uses are:

1. To separate the clauses of a compound sentence when they are not strictly coördinate, but are not wholly independent.

> *Example:* The banker would not consent to lend him the money: the nature of the speculation made the risk too great.

2. To introduce a long quotation or series. This is more formal than the comma. (See Rule 9 for the Comma, and Rule 3 for the Semicolon.)

3. In letters, after Dear Sir, Dear Mr. Jones, etc.

It is more formal than the comma, or the comma and dash. Sometimes the colon is followed by a dash.

Examples: My dear Sir,—; My dear Sir:—; *or*, My dear Sir:

4. **The Period.** Its chief uses are:

1. To mark the end of a sentence.

2. To indicate that the form of a word or expression is abbreviated. (See section 16 of this Appendix for a list of the most common abbreviations.)

5. **The Interrogation Point.** The interrogation point stands at the end of every question. For this reason it is often called the question mark.

6. **The Exclamation Point.** The exclamation point stands at the end of exclamatory words, phrases, and sentences.

Examples: "To arms! To arms!"
"Behold the man!"

7. **Parentheses.** Marks of parenthesis enclose that which is of an explanatory nature, and which is put in, as it were, by the way.

Example: "I assume (and all my hearers will also take it for granted) that the law of gravitation holds."

8. **Brackets.** Brackets enclose matter which is introduced into the narrative by a second person, as by an editor.

Example: "It was now the 22d [of August]. He [Mr. McKay] came to me early in the morning [4 a. m.] and addressed me in the following words [here the account breaks off]."

9. **The Dash.** The dash indicates a sudden change of thought. Two dashes are frequently used as marks of parenthesis.

Example: "I shall now tell you at some length—but there is the dinner-bell."

The dash is also used to denote a summary.

Example: "Saints, heroes, warriors, statesmen—all are here."

10. **The Apostrophe.** The chief uses of the apostrophe are:

1. To mark the omission of a letter or letters within a word.

Examples: Ch'go, o'er.

2. As a mark of the possessive case.

Examples: Man's, men's, writer's, writers'.

All nouns (including those ending in *s* in the singular) add the apostrophe and *s* to form the possessive singular. When the plural ends in *s* the apostrophe only is added to form the possessive.

3. To form with *s* the plural in certain cases.

Example: Cross your t's and dot your i's.

11. **Quotation Marks.** These marks indicate:

1. That the words they enclose are a direct quotation.

Example: Peter said, "I go a-fishing."

See section 54 for the "broken quotation," with examples.

2. They are used with the names of books or magazines.

Examples: "Scribner's Magazine," "The Dial," "The Spectator."

12. Italics. Italics denote:

1. Emphasis.

Examples: He is *very* old.
I am *so* sorry.

2. Foreign words.

Examples: fête, dénouement, raison d'être.

3. The name of a book or magazine instead of quotation marks.

Example: Harper's Monthly.

13. Hyphen. The hyphen is used:

1. To connect the members of a compound word. The tendency now is to use as few hyphens for this purpose as possible.

2. It is used to divide a word at the end of a line. The rules for such division will be found in Webster's *International Dictionary*, page lxxii, and in Teall's *English Compound Words and Phrases.*

3. To separate two similar vowels which are to be pronounced separately.

Examples: Co-ordinate, pre-eminent.

14. The Diæresis. The diæresis is often used to indicate the separate pronunciation of two vowels, and is most often used when the vowels to be separated are different.

Examples: Coördinate, preëminent, aërial.

15. Capital letters. The rules for the use of capital letters are:

1. The first word of a sentence, of a line of poetry, or of a direct quotation, begins with a capital.

2. The pronoun I and the interjection O are always capitals.

3. The names of the Deity, and pronouns and possessive adjectives which refer to Him.

> *Example:* God, the Almighty, in His name.

4. Proper nouns, and usually adjectives derived from proper nouns, begin with capital letters.

> *Examples:* John Jones, Chicago, January, Republican, Methodist, English.

Note that the names of the seasons are not capitalized.

5. Titles which have the value of proper names.

> *Example:* The Ambassador is a great favorite with the King.

6. The important words in the title of a book or theme should have capitals.

> *Example:* The Worst Boy in the Town.

7. Personified nouns.

> *Examples:* "Let not Ambition mock their useful toil." "Fair Science frowned not on his humble birth."

16. Abbreviations. The following are some of the abbreviations in common use:

A. B. or *B. A.* (Latin, *Artium Baccalaureus*), Bachelor of Arts.
A. D. (Latin, *Anno Domini*), In the year of our Lord.
A. M. or *M. A.* (Latin, *Artium Magister*), Master of Arts.
aet. (Latin, *aetate*), aged.
a. m. (Latin, *ante meridiem*), before noon.
B. C., Before Christ.
B. S. or *B. Sc.*, Bachelor of Science.
C. E., Civil Engineer.
cf. (Latin, *confer*), compare.

C. O. D., collect on delivery.
D. C. L., Doctor of Civil Law.
D. D., Doctor of Divinity.
del. (Latin, *dele*), remove (used in proofreading).
D. V. (Latin, *Deo Volente*), God willing.
e. g. (Latin, *exempli gratia*), for example.
etc. (Latin, *et cetera*), and so forth.
fec. (Latin, *fecit*), he (or she) made it. (Used on paintings and sculptures.)
H. M., His (or Her) Majesty (or Majesty's).
H. R. H., His (or Her) Royal Highness.
i. e. (Latin, *id est*), that is.
inst. (Latin, (*mense*) *instante*), in the present month.
LL. B. (Latin, *Legum Baccalaureus*), Bachelor of Laws.
LL. D. (Latin, *Legum Doctor*), Doctor of Laws.
loc. cit. or *l. c.* (Latin, *loco citato*), in the place (or work) before cited.
M. (Latin, *meridies*), noon.
M. (French, *Monsieur*), Mr.
M. D. (Latin, *Medicinæ Doctor*), Doctor of Medicine.
Mgr. (French, *Monseigneur*), a title used in the Roman Catholic Church.
Mlle. (French, *Mademoiselle*), Miss.
MM. (French, *Messieurs*), plural of M. (*Monsieur*).
Mme. (French, *Madame*), Mrs.
M. P., Member of Parliament.
MS., Manuscript.
MSS., Manuscripts.
N. B. (Latin, *Nota Bene*), Note well.
Ph.D. (Latin, *Philosophiæ Doctor*), Doctor of Philosophy.
pinx. (Latin, *pinxit*), he (or she) painted it.
p. m. (Latin, *post meridiem*), after noon.
p. p. c. (French, *pour prendre congé*), to take leave.
pro tem. (Latin, *pro tempore*), for the time being.
prox. (Latin, (*mense*) *proximo*), in the next month.
P. S. (Latin, *post scriptum*), postscript.
q. v. (Latin, *quod vide*), which see.
R. S. V. P. (French, *Répondez, s'il vous plaît*), Answer, if you please.
sculp. (Latin, *sculpsit*), he (or she) sculptured, or engraved it. (Used on sculptures or engravings.)

S. P. Q. R. (Latin, *Senatus Populusque Romanus*), The Senate and the Roman people.
vid. (Latin, *vide*), see.
viz. (Latin, *videlicet*), namely.
vs. (Latin, *versus*), against.

II.

SELECTIONS FOR REPRODUCTION

Read each of the selections referred to in the following before looking for material in it to elaborate the outline:

1. *According to Theme-model I., section 5.*

The Wreck of the Hesperus, Longfellow.

Situation I. The starting out.
Situation II. The storm.
Situation III. The morning following the storm.

2. *According to Theme-model II., section 50.*

Among the Hills, Whittier.

Situation — Find material in stanzas 1–27. Do not elaborate the place element more than the others, and do not attempt to use all the material these stanzas contain. Take only what you need,— the situation elements.

Retrospective narrative in dialogue — Find material in stanzas 28–55. Let the farmer's wife tell the story in answer to the visitor's questions. The return to the situation is made in the last seven stanzas of the poem.

3. *According to Theme-model III., section 69.*

An Indian Summer Reverie, Lowell.

Situation — Find material in stanzas 1–31. Supply any of the elements that are lacking, and do not elaborate the place element more than the others.

Author's retrospective narrative—Find material in stanzas 33–35; 38–40. (Incidents in Lowell's life.)

4. *According to Theme-model IV., section 79.*

The Prisoner of Chillon, Byron.

Situation—Find material in the first and last stanzas. Supply the elements that are lacking.

Retrospective narrative in vision—the life of the prisoners. Find material in the remainder of the poem.

5. *According to Theme-model V., sections 88 and 89.*

Roger Malvin's Burial, Hawthorne.

Chapter I.

Situation—the parting of Roger and Reuben. Find material in paragraphs 2, 29–32.

Retrospective narrative in vision—As Reuben journeys through the forest, let him review his relations with Roger, which led up to the situation. Find material in paragraphs 1, 3–28.

Chapter II.

Situation—the sick-bed of Reuben. Find material in paragraph 36.

Retrospective narrative in dialogue—between Dorcas and Reuben. Find material in paragraphs 33–35, 37–42.

Chapter III.

Situation—the death of Cyrus. Find material in paragraphs 61–63, 65, 66, 68. Be careful to mention only one place.

Author's retrospective narrative—Find material in paragraphs 43–61, 67.

6. *According to Theme-model XV., section 251.*

The Old Manse, Hawthorne.

In this theme the narrator visits three different places instead of visiting the same place three times. Retrospective narrative is added to Chapter I., and mood-description is transferred from Chapter III. to Chapter II.

Chapter I.

Situation—the visit to the first place. Place the narrator and the poet Lowell on the river brink near Concord Bridge. Give as the occasion a visit to the battlefield. Supply the time element. Find material in paragraph 5.

Place-description in dialogue — Describe the appearance of the river, letting the narrator speak against and Lowell for the river. Find material in paragraphs 5–7.

Retrospective narrative — the history of the place (author's narrative).

Give an account of the battle on the Concord River. Find material in paragraphs 4, 8–11.

Conclusion — a return to the situation.

Chapter II.

Situation — the visit to the second place. Place the narrator and Emerson in the garret of the Old Manse. Find material in paragraph 20.

Mood of the narrator — pensiveness due to the rain. Find material in paragraphs 18, 19.

Retrospective narrative in dialogue — the history of the second place. Let Emerson and Hawthorne give the history of the Old Manse in a discussion of the following: The saint's chamber, the library, the ghost, Emerson's own residence there, the portrait of the clergyman. Use other topics connected with the history of the house. Find material in paragraphs 1–3, 20–24.

Conclusion — a return to the situation.

Chapter III.

Situation — the visit to the third place. Place the narrator in the Indian Village. Find material in paragraph 12. Supply the time element from paragraphs 33–35.

Retrospective narrative in vision — by the narrator ("I"). The history of the third place. Let this be suggested by the error. Find material in paragraph 12. Add to this from your own imagination or information.

General reflection — a summary of the impressions made by the three places visited.

7. *According to Theme-model XVI., section 256.*

A Taste of Maine Birch, Burroughs.

A character sketch of Uncle Nathan. (The "I story" again.)

Situation — Use as characters Uncle Nathan and the narrator ("I"). Find material in paragraphs 11, 15.

Place-description—the camp in the evening. Use as a fundamental device the effect the campfire had on the details of the picture. Find materials in portions of paragraphs 11 and 28, and add details enough from your own imagination to make the picture complete.

Description of personal appearance—that of Uncle Nathan. Find material in paragraphs 3, 10, 14.

Retrospective narrative—Uncle Nathan's experiences. Find material in paragraphs 10, 14–20, 22, 23.

General reflection—the influence of environment on character. Supply material from your own thought.

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The College Entrance Requirements

As the list of college entrance requirements is a variable one, the treatment of these books in this volume is general, intended to furnish a method for handling certain types of books which may be selected as material for composition. An outline for reviewing the novel, play, or the epic is suggested on page 314; of the collection of short stories, on page 327; of miscellaneous essays and poems, on page 331.

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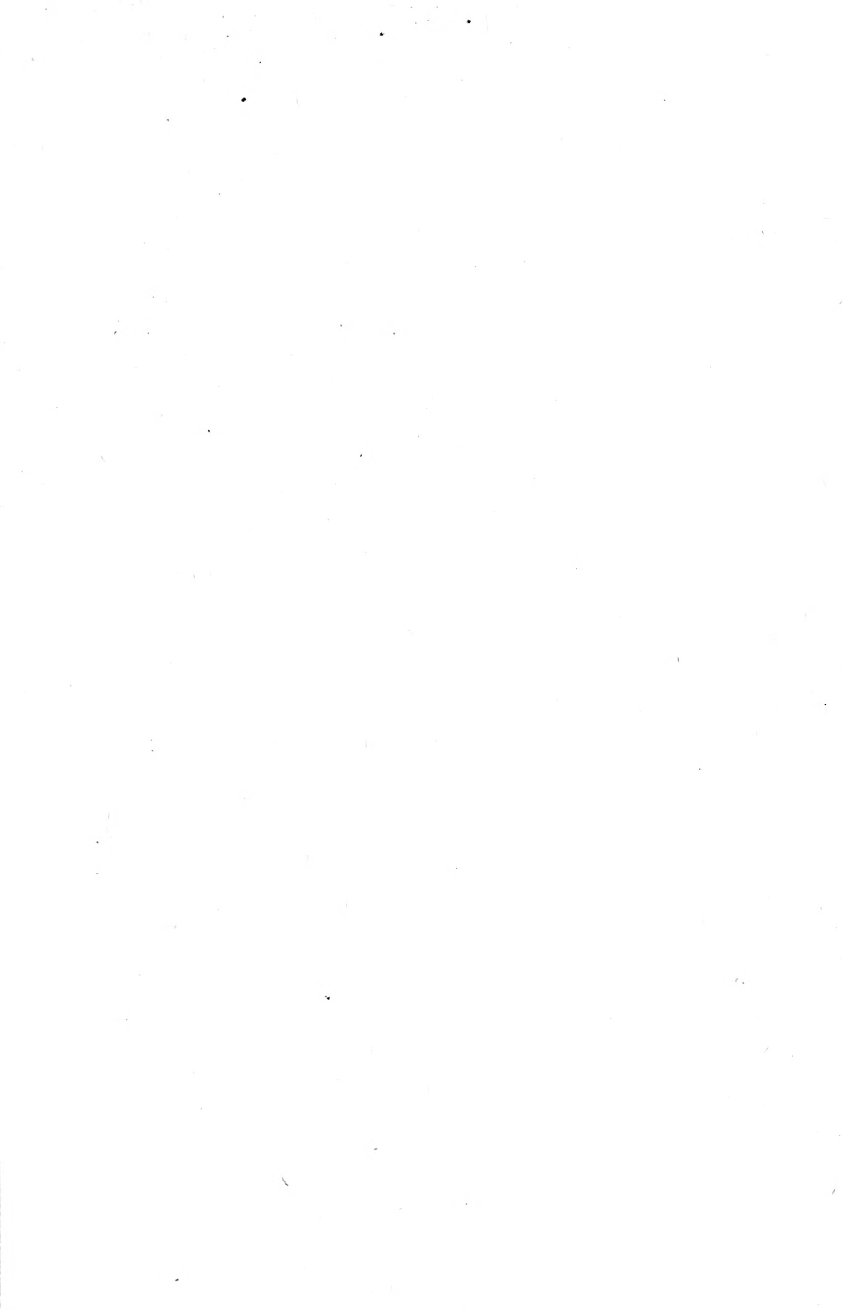

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