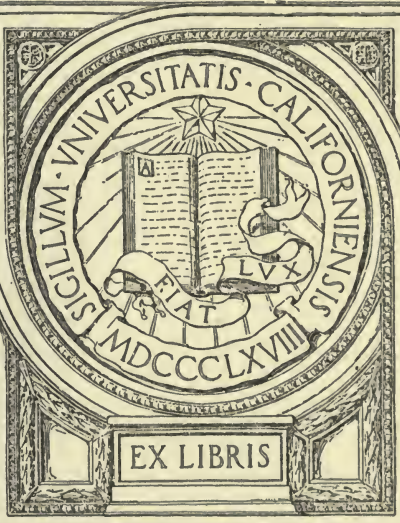




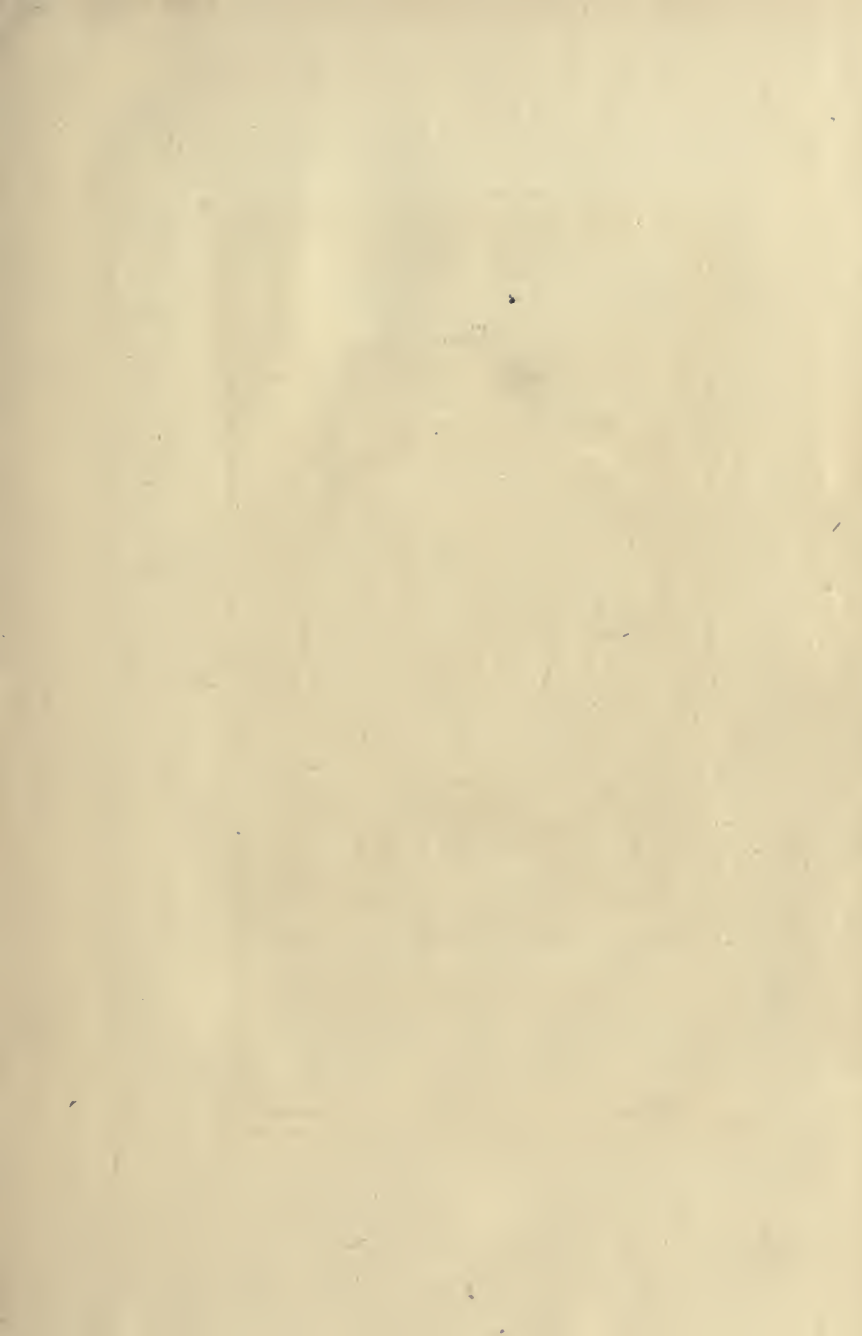
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AN AMERICAN USER OF EFFECTIVE ENGLISH.

# EFFECTIVE ENGLISH

BY

PHILANDER P. CLAXTON

AND

JAMES MCGINNISS



ALLYN AND BACON

BOSTON

NEW YORK

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## ADVERTISEMENT

**Effective English** is a complete textbook in composition and rhetoric. The authors have produced a volume more *practical* and more *attractive* than others in this field.

It is generally recognized that English is the most *practical* study in the schools, since it is constantly in use in every walk of life. The present volume goes further than other books in shaping the study of composition and rhetoric so that they will be an asset to the pupil on leaving school.

This utilitarian aim is revealed throughout. The best literary models are used, but the work is essentially practical. Training in newspaper writing finds a place. There is a chapter on English to Sell. Letter writing, punctuation, and grammar are subjects which receive much attention. Oral English has the important place it deserves. The authors are not afraid of the term Business English, but recognize it as existing and as having a right to exist.

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The authors have given careful attention to what is

demanding of teachers of English by those representative bodies which are foremost in voicing present-day requirements. Numerous references will be found in the book to the recommendations of the Board of Regents of New York, the State Board of New Jersey, the Illinois Association of Teachers of English, and the Joint Commission on the Reorganization of High School English, representing the National Educational Association and the National Council of Teachers of English.

No book has a better set of literary models than **Effective English** or gives more attention to the canons of good rhetorical usage. In wealth of material, in attractiveness, in number of practical exercises, in literary quality, and, above all, in recognition of the practical advantage of good English in daily life, **Effective English** sets a new standard for books in composition and rhetoric.

The Publishers.

AUGUST, 1917.

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# EFFECTIVE ENGLISH

## PART ONE

### ELEMENTS OF EFFECTIVENESS

#### CHAPTER I

#### EFFECTIVE EXPRESSION

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*True ease in writing comes by art, not chance.* — POPE.

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**Effective English.** — The study of *English* deals with the expression of thought in words. To render English *effective*, you must make the expression fit the thought.

Note the connection between *thought* and *expression*. Thought is, and should be, first. But thought and expression react the one upon the other. "I must *feel* the thing first," says Burroughs, "and then I can *say* it." On the other hand, if you strive to say a thing well, one of the results will be increased power to think effectively.

**Talking, Speaking, and Writing.** — There are three things that you, as a student of effective English, should do. You should *talk clearly*, *speak persuasively*, and *write forcibly*. Even in conversation, you should use English in such a way as to *make yourself easily understood*. You

are sure to do some speaking, as distinguished from mere talking, in school societies and other organizations. Here you should *make your words felt*. And finally, you should know how to write so that you will say what you intend to say. You must *make your writing forcible*.

Not to be able to do this, puts you at a disadvantage, without any good excuse on your part. The ability to speak or write is not so much a gift as it is the result of intelligent and painstaking practice, rightly directed. This *practice* and this *direction* are furnished by the study of *Effective English*.

**Effective English as Preparation for Life.** — Important as this is to you now, it is still more so in later life, when you come to make your way in the world. One who expects to rise at all above his fellows must know how to talk, speak, and write acceptably. If you cannot do so, you will be seriously handicapped.

**Rhetoric and Composition.** — You study *rhetoric* for two reasons: first, that you may be able to speak and write effectively; and second, that you may be able to know literary beauty when you hear it or read it, and be able to enjoy it.<sup>1</sup>

The practical side of rhetoric is called *composition*. It teaches the art of arranging and expressing your thoughts with propriety and good taste, so that they may be understood without undue effort, and may produce the intended effect upon the mind of the hearer or reader.

As you are to devote both thought and effort to this

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<sup>1</sup> The study of English as a training for efficient work should be distinguished from the study of it as a preparation for the wholesome enjoyment of leisure.

study, it is well to note the following definition of rhetoric, as stated by Blair, a distinguished authority upon this subject. Read it over until you have made it your own. It is so well said that it would be difficult to improve upon it.

Rhetoric is the art of expressing thought effectively in words. The study implies an investigation of the principles that underlie the accepted rules of cultured speaking and writing, together with the application of those rules in practical discourse. In other words, it makes known the secrets of literary effect, and teaches us so to present our thoughts as to influence in any desired manner the intellects, the feelings, and the actions of our fellow men.

— *Lectures on Rhetoric*, Hugh Blair.



ATALANTA'S RACE. — Poynter.

#### EXERCISES BASED ON PICTURES <sup>1</sup>

**Atalanta's Race.** — Study the picture, and tell the following story orally as if you had seen the race.

Atalanta, a maiden of Arcadia, imposed upon her suitors a strange condition. To have her hand in marriage they must conquer her in a footrace; if they failed, they must forfeit their lives. Hippomenes won by throwing three golden apples,

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<sup>1</sup> The instructor is free to use or to omit this and the succeeding exercises based on pictures; or he may pass them by now, and come back to them later. Their use is suggested rather than required, in order to afford abundant and varying material for composition work.

as he ran. Atalanta stooped to gather them one after another, and thus lost the race.

**Motivation or Incentive.** — Expressing thought effectively in words is greatly aided by what is called *motivation*<sup>1</sup> or *incentive*, which includes three things,

(1) the purpose you have in mind — for instance, to tell a good story.

(2) your point of view — that is, the reason why you desire to tell it; and

(3) your audience — that is, those to whom you wish to tell it.

Some high school girls are on their way to school. One of the number recalls a laughable incident which happened at church the day before. Her *purpose* is to tell how a well-dressed gentleman in the pew just in front of her accidentally sat down on his new silk hat. Her *point of view* is the pure fun of the thing, and her *audience* is the group of laughing girls who hear the story.

Was her story told effectively? — The only way to answer that would be to know how her schoolmates enjoyed her picture of the man's dismay.

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<sup>1</sup> *Motivation.* To be understood is the primary purpose of all writing; to be interesting is a close second. Since either purpose presupposes *something to convey* and *some one to receive*, an adequate motive should be created or imagined for every assignment; for example,

#### OUR CITY STREETS

Purpose — to show why the streets should be improved.

Point of view — that of a resident.

Audience — the taxpayer.

Without incentive, writing is strained and unnatural. A real incentive is best; an imagined incentive is better than none.

— From the new *English Syllabus*, Board of Regents, New York.



READING FROM HOMER. — Tadema.

## EXERCISES BASED ON PICTURES

**Reading from Homer.** — This might be called *effective Greek!* With the open scroll before him, one of the group is reading a tale from Homer, while his listeners hang on every word of the story. Does he tell of the deeds of Grecian Achilles or Trojan Hector? Or does he trace the wanderings of Ulysses?

Describe the picture and weave into your description some Homeric story. You may do this orally, or in writing.

**Important Cautions.** — Before beginning work on the following exercises, let the class name three members, chosen for their fitness, as a *permanent editorial committee*, whose duty it shall be to enforce correctness as to the following seven items.<sup>1</sup> The instructor in English will be a member, *ex officio*, of the editorial committee, and will see to it that the members are not overcrowded by this extra work. *Let the work be done a little at a time.*

- I. See that there is a period at the end of each sentence, except in a direct question, where the question mark is to be used.
- II. See that there is a period after all abbreviations.
- III. See that each sentence begins with a capital.

<sup>1</sup> From *Requirements in Form*, Illinois Association of Teachers of English.

IV. See that all proper names begin with a capital.

V. See that the names of the months, and of the days of the week, begin with a capital.

VI. See that the names of the seasons, when personified, and the points of the compass, when referring to sections of the country, begin with a capital.

VII. See that each paragraph is properly indented.

**Spelling List.** — This editorial committee should keep a *list of words misspelled by pupils in their daily exercises.*

*When the number of words reaches fifty, the list should be used in spelling drill.*



THE BOYHOOD OF RALEIGH. — Millais.

#### EXERCISES BASED ON PICTURES

**The Boyhood of Raleigh.** — The picture above is a copy of a painting by the English painter, Millais. His two sons were models for the boys in the picture. It represents Sir Walter

Raleigh and his half-brother, Sir Humphrey Gilbert, two of England's most famous navigators and explorers, in their boyhood, listening to tales of the sea. The two young dreamers are far away on the wings of their fancy, as the sailor tells of deeds upon the Spanish Main.

1. *What story is he telling?* Put your imagination to work, and think out some tale. You may give it as if told by this seaman, or you may tell it as happening to yourself.

2. *Raleigh and Queen Elizabeth.*— Refer to Sir Walter Scott's *Kenilworth*, and relate the romantic deed by which Raleigh won the favor of his Queen.

#### EXERCISES IN EFFECTIVE EXPRESSION<sup>1</sup>

Ida M. Tarbell gives the following account in Abraham Lincoln's own words, of how he earned his first dollar, and of the impression this made upon his boyish heart. In 1826 he was engaged as a ferryman on the Ohio, and that put it into his head to go as a flatboatman to New Orleans, as the custom then was among the farmers along the Ohio River in order to dispose of products raised on their farms. It is told as he gave it to Mr. Seward.

#### LINCOLN'S FIRST DOLLAR

"Seward," he said, "you never heard, did you, how I earned my first dollar?"

"No," said Mr. Seward.

"Well," replied he, "I was about eighteen years of age. We had succeeded in raising, chiefly by my labor, sufficient produce, as I thought, to justify me in taking it down the river to sell. After much persuasion I had got the consent of my mother to go, and had constructed a flatboat large enough to take the few barrels of things we had gathered, down to New Orleans.

A steamer was going down the river, and the custom was, if passengers were at any of the landings, they were to go out in

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<sup>1</sup> The abundance of exercises provided here and throughout the book is for the sake of variety of choice on the part of the pupils. Pupils should be encouraged to write or speak on what most appeals to each. No one student is expected to attempt all or even a large part of these exercises.

a boat, the steamer stopping and taking them on board. I was contemplating my new boat, and wondering whether I could make it stronger or improve it in any part, when two men with trunks came down to the shore in carriages, and looking at the different boats, singled out mine and asked: 'Who owns this?' I answered modestly, 'I do.' 'Will you,' said one of them, 'take us and our trunks out to the steamer?' 'Certainly,' said I.

I was very glad to have the chance of earning something, and supposed that each of them would give me a couple of bits. The trunks were put in my boat, the passengers seated themselves on them, and I sculled them out to the steamer. They got on board, and I lifted the trunks and put them on the deck. The steamer was about to put on steam again, when I called out, 'You have forgotten to pay me.' Each of them took from his pocket a silver half-dollar, and threw it on the bottom of my boat. I could scarcely believe my eyes as I picked up the money.

You may think it was a very little thing, and in these days it seems to me like a trifle, but it was a most important incident in my life. I could scarcely credit that I, the poor boy, had earned a dollar in less than a day; that by honest work I had earned a dollar. The world seemed wider and fairer before me. I was a more hopeful and thoughtful boy from that time."

— Slightly adapted from Ida M. Tarbell.

(a) *Unity, Coherence, and Emphasis.*— For your first effort in expressing thought effectively in words, you are to try the story told above. Before you start to write this story, let us ask three questions about it.

First.— Is everything else subordinated to the development of one leading idea, that of telling how Lincoln earned his first dollar? Does Lincoln stick to his subject? If so, the story has *unity*.

Second.— Does he tell things in the right order, or does he get the cart before the horse? Is there a proper sequence in his relation of this story? Does his use of words, of sentences,



and of paragraphs, all help to carry forward the story? In the play of *Julius Cæsar*, where Marc Antony's eloquence carries all before him he says of his own speaking, "I only speak right on." Does Lincoln do this? If so, the story has *coherence*.

Third. — Does Lincoln reach the point he is after? Does he lay stress on the most important part of the story? The way to tell in this case is to ask if Mr. Seward caught the point of Lincoln's narrative, and if the reader gets the point of Miss Tarbell's anecdote. If so, the story is told with *emphasis*.

You will no doubt agree that both Lincoln and Miss Tarbell meet these tests in this case. Lincoln is considered one of the world's best story-tellers. And with her stories of men and events Miss Tarbell has caught the ear of the people who read.

Continue to ask these three questions about whatever you hear or read. Put every conversation, speech, or piece of writing to this test. Watch carefully your own speaking and writing in this regard.

(b) *Testing Your Own Work for Unity, Coherence, and Emphasis.* — Let each student write the first item below, and take at least one of the remaining items, orally or in writing. Test it carefully.

1. Get Lincoln's story in mind by reading it over carefully. Frame a slight outline, mental or written, omitting no important feature of the incident. Then write it as it comes to you, with your outline in mind. When it is written, test it as to its unity, coherence, and emphasis. If necessary, rewrite it.

2. Try to tell the substance of the story in about twenty-five words. Omit details. *You thus get the gist of the story.*

3. Drop the conversation from Miss Tarbell's story, and tell it in the third person.

4. *Vocational.* — Tell how you earned your first money. Or give a brief account of any transaction in which you made money.

5. Discuss this topic: How I could make my living if I had to leave school now.

6. Answer this question: How can a girl make a living in my town?

7. *Dramatization.*—Let several students represent the members of an office force: employer, chief clerk, clerks, stenographers, the office boy. A boy or girl comes into the office to ask for work. Deal with it in a business way. Use good English. Time, five minutes.

8. *Answering an Advertisement.*—Let there be written on the blackboard an advertisement asking for students who will devote part of their time to work in an office. Several students will volunteer to write a reply, asking for the position. Let one competent student criticize these replies as to what to say, how to say it, and form.

9. *Three-minute Talk.*—Discuss in whole or in part the topic, How high school pupils may pay their own way.

(c) *Class Criticism on Unity, Coherence, and Emphasis.*—Out of the papers submitted, the teacher, without naming the writers, will read several papers or designate one or more pupils to read them. The class are to listen carefully for the following points, and express their views regarding them.

1. Would it have been better, in the case of any paper thus read, to omit any point? If so, the paper lacks *unity*.

2. Did all parts of each paper hold together, and did the story go straight to the point? Was everything in its right order? Did the paper read as if a good outline had been made at the outset, and as if the writer had referred to it in preparing his paper, as the builder refers to the architect's plans? If not, it lacks *coherence*.

3. Did the story accomplish what it started out to do? Was the material out of which the writer made his story so expressed as to make a better effect than usual? If not, it lacks the proper *emphasis*.

If any pupil chooses to give his story orally, the teacher may select some pupil to criticize it, with regard to the questions given above. This criticism must be courteous. In all criticisms, personalities must be avoided.

*Note.* — Where the high school possesses a *reflectoscope*, it may be used to advantage here. Throw upon the screen one of the papers written in class, and discuss such items as indention of paragraphs, punctuation, capitalization, and other points coming under the supervision of *the permanent editorial committee*. Let a member of this committee conduct this discussion.

(*d*) *Effective Narration.* — The stories which follow are all easily told. They should be assigned to different members of the class, each student taking one. An outline should be prepared in each case. After writing your story for the first time, study what you have written to see if (1) you have told your story flowingly, that is, without interruption; (2) everything is in its proper order; (3) you make the things that are important seem important. Then rewrite the story to correct any faults or mistakes you have made. When some of the work is read to the class, listen to see how your classmates have succeeded in doing what you have been trying to do.

Refer to John Harrington Cox's *Knighthood in Germ and Flower*, for several tales, simply told. Any of the following will do.

1. Christmas at Arthur's Court.
2. The Passing Year.
3. The Green Girdle.
4. The Adventure at the Green Chapel.

*Christmas at Arthur's Court.* — This is a story of true chivalry. At a feast, the king had taken a pledge not to dine that day until some brave knight should lay in jeopardy life for life, and trust to Fortune for success. The first course is hardly served when into that hall there rides a terrible knight, the tallest on earth. In one hand he holds a holly branch, and in the other a battle-ax, forged of green steel and gold. He issues challenge.

At first the king, and then in his stead good Gawain, takes up the challenge. "If he is so hardy as to give a stiff blow, and accept one in return, let him seize this battle-ax, and the Green Knight will bare his neck to the stroke. Within a year and a day, however, Gawain if he be not afraid, must seek out the Green Knight and take a blow in return." Gawain is not afraid, and the blow is delivered. That proud head rolls off, falling to the floor. The Green Knight stoops and catches up his severed head, filling the hall with terror.

The rest of the story is worth the reading: how Gawain passed the year; how he left Camelot to ride to meet the knight; how he met the lord of a certain castle, and the compact he made. The adventure of the Green Girdle tells how at the Green Chapel he took the blow he had bargained for; and what then happened.<sup>1</sup>

(e) *Effective Description.* — Read the account of Nausicaa's (Nausica-a) Washing of the Garments, in *The Odyssey*, book vi, lines 1 to 137, William Cullen Bryant's translation, or any good translation within the pupil's reach. Here is a beautiful bit of descriptive story, where a fair young princess of the olden times, attended by her maidens, goes to the river to wash her raiment. Describe the scene.

(f) *Narration and Description.* — Read the account of Siegfried's Coming to Burgundy in *The Story of the Nibelungs*, Lettson's translation; or that of the *Norroena Romances and Epics*; or William Morris's *Nibelung Stories*. Tell the story, giving a description of Siegfried.

Young Siegfried, king of the Nibelungs, the pride of German epic story, hearing of the beauty and loveliness of Kriemhild, comes to Burgundy with but eleven companions. His flashing armor and glittering vestments, added to his knightly bearing, attract the attention of Gunther, king of Burgundy, and the king invites him to remain at his court. For love of Kriemhild he enters Gunther's service and abides there a year without seeing his lady love. She, in secret, speaks kindly of him, looking often upon him when he is unaware. He distinguishes himself in various adventures, and wins the admiration and then the love of Kriemhild. He overthrows Hagan in a friendly wrestling match. Hagan turns against Siegfried forever after.

(g) *Vocational Guidance.* — With the underlying thought of Lincoln's story in mind, that is, the joy he felt in money honestly earned,

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<sup>1</sup>This may be assigned to a group of students, to bring in the stories one a day, for four days. Or all may be assigned at once to different pupils. Have the best one or two of each set read aloud, without mentioning who wrote it. *If the instructor prefers, Exercises (d), (e), and (f) may be omitted at this time, and taken later in the course.*

let some one in the class who had quit school to go to work, but who found that he needed the preparation the high school affords, and has come back, discuss the first topic below, orally.

An oral discussion of the second topic, summarized by some one of the class chosen beforehand, will bring out important points.

The third topic may be assigned to two students for oral discussion, one boy telling what he thinks of the work of the *traveling salesman*, as an occupation; and one girl discussing the *profession of trained nurse* as a means of livelihood. Let a committee of three criticize this exercise.

1. Why I quit school, and why I returned to school.

2. What should I consider besides pay in accepting a position?

3. My chosen vocation.

(a) the traveling salesman; (b) the trained nurse.

(h) *Making an Outline*. — Make an outline, covering the points so far brought out. Recite from your outline, if called upon.

(i) *Definition*. — Learn Blair's definition of rhetoric.



GREEK GIRLS PLAYING BALL. — Leighton.

#### EXERCISES BASED ON PICTURES

*Nausicaa Playing Ball*. — The artist's title for this picture is *Greek Girls Playing Ball*, but the beautiful little story of Nausicaa at play with her companions after completing her

task of washing the garments, as told by Homer in the *Odyssey*, naturally presents itself to the mind. While thus playing, she discovers Ulysses asleep after his shipwreck on the shores of her father's kingdom of Phæacia.

*The Finding of Moses.* — Refer to *Exodus*, chapter ii, and tell the story of the finding of the Hebrew babe, Moses, by the daughter of Pharaoh, as the child lay asleep on the bank of the Nile.

**Summary.** — The high school student should know how to talk, using English correctly and effectively in his ordinary conversation.

He should be able to speak in such a way as to persuade, convince, and move his hearers to think and act as he would have them do.

And he should be able to write so as to say what he intends to say, and impress his meaning upon his hearers.

Skill in composition, whether spoken or written, is important now, but it will be increasingly important in later life.

The ability to talk, speak, and write effectively is not a gift, but the result of painstaking practice, rightly directed.

You study rhetoric for two main reasons: in order (1) to be able to talk, speak, and write effectively; and (2) to be able to discover and enjoy literary beauty in what you hear and read.

One of the first essentials in making your English effective is having the right *motivation* or *incentive*. This includes (1) a *purpose*, or knowing what you want to say; (2) a *point of view*, or knowing why you want to say it; and (3) an *audience*, to hear what you have to say.

As a means of success in dealing with other audiences, learn to consider your own sound common sense and your best critical judgment as an audience that you must win



*Photograph by Elmer L. Foote.*

INTO THE WOODS.

and please. Ask of your own judgment such questions as the following, concerning *unity*, *coherence*, and *emphasis* :

1. Does what I say or write go straight to the mark?
2. Do I say the right thing at the right time?
3. Do I lay most stress on the most important things?

#### EXERCISES BASED ON PICTURES

**Into the Woods.**—Who could resist the invitation offered in the picture on the preceding page? What a place for playing Indian, or for a picnic lunch! No neighbors but the squirrels and the birds! Imagination can easily people it with a crowd of high school boys and girls, scattering to explore its mysteries.

(a) *Botanizing.*—On the invitation of the Botany class, the Freshmen go to the woods. Sketch the plan of arrangements for the trip. Where shall you meet, what car line shall you take, and at what hour? And what flowers do you expect to get?

(b) *An Accurate List.*—Make an accurate list of the flowers that are in bloom at the time you write this. Make such a list several times during the school year, and save the lists for future reference.

(c) *A Corner of Your City Park.*—Describe a favorite spot in the park, if you live in the city. If you live near the woods, tell about some bit of woodland. Do you know where there is a wild grapevine swing?

(d) *A Snapshot on an Automobile Trip.*—You took your camera along on your trip. Have you a snapshot of some stopping place, or roadside view, perhaps a bit of mountain road, or a glimpse of some little lake? Attach it to your paper, and tell about it.

(e) *Bird Record.*—Sit down for an hour or so in some such spot as this, and make a careful record of every bird you see or hear. Give an account of this, for the benefit of the class.

(f) *Who Owns the Mountains?* Henry Van Dyke, in *Fisherman's Luck*, tells that his little son asked him, "Daddy, who



owns the mountains?" The father started to name some of the men he happened to know who owned the mountains round about them. The lad said, "Well, I don't see that it makes much difference. Everybody can *look* at them." Perhaps you own some mountain, or lake, or sunset that way. Tell about it.

## CHAPTER II

### THE PRINCIPLES OF EFFECTIVE ENGLISH

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*The difficulty is not to write, but to write what you mean.*

— ROBERT LOUIS STEVENSON.

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**Unity.** — Unity is that quality which requires that the leading idea have the right of way. You must subordinate everything else to the development of this chief thought.

In arranging your notes for the article you are writing, or the speech you are preparing, there may be some item which you cannot fit in without distracting attention from the main thought running through your article or speech. There is but one thing to do, and that is to cut this item out altogether.

This is perhaps what one writer<sup>1</sup> means when he says that genius consists not so much in knowing what to use, as in being certain what to leave out.

**Coherence.** — Coherence is the principle by which you arrange logically the items you have left after discarding all that hinder the expression of your main thought. It implies *consecutiveness*. It requires that all the parts follow in proper order. The use of a good outline tends to strengthen the coherence of a piece of composition of any kind.

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<sup>1</sup> “The artist,” says Schiller, “may be known rather by what he omits”; and in writing, too, the true artist may be best recognized by his tact of omission.

— *Style*, by Walter Pater.

In some instances *the time order*, in others *the logical order*, or *any natural order* of events or things, will give the proper sequence of items.

**Emphasis.** — Emphasis is that mode of expression which tends to produce a clearer, livelier, or weightier meaning than would otherwise result from the words employed. Among the many methods of producing emphasis three are most often used, *emphasis by position*, *emphasis by proportion*, and *emphasis by repetition*.

When we *emphasize by position*, we call attention to the thought by an unusual order of words. A good example of this is shown where the lame man at the gate of the temple, as related in *Acts* iii, 6, asked alms of Peter and John. Peter said to him, "Silver and gold have I none, but such as I have give I thee." He emphasized his words by the *unusual position* he thus employed.

When we say much about important points, and little about unimportant points, we *emphasize by proportion*. Emphasis by proportion is often accomplished by a skillful massing of important details.

In Patrick Henry's Speech before the Virginia Convention, which is full of weighty emphasis, there is a sentence which is remarkably emphatic. And it is not hard to see how the orator builds up his emphasis. He has just stated that the colonists are not weak. He desires now to say that the American people are invincible. We may state it this way:

our people  
are  
invincible

He takes the word *people*, and adds to the thought several ideas: first, their number; second, the fact that

they are armed, and armed in a just cause; and third, that the country in which they dwell is unusually well adapted for defense against an enemy. Here is what he says, and it would be hard to find a finer example of *emphasis by proportion*.

three millions of people  
armed in the holy cause of liberty,  
and in such a country as that which we possess,  
are  
invincible  
by any force  
which our enemy can send against us.

*Repetition* has much to do with emphasis. We are told that the Roman orator Cato, bent on the absolute destruction of Carthage, closed every statement he made, and every speech he uttered, with the ominous words, *Delenda est Carthago*, "Carthage must be destroyed."



PARTING OF HECTOR AND ANDROMACHE. — Maignon.

## EXERCISES ON THE PRINCIPLES OF EFFECTIVE ENGLISH

(a) *Testing for Effect.* — Read how Hector lays aside his helmet, Homer's *Iliad*, book vi, line 505 to line 633, William Cullen Bryant's translation.<sup>1</sup>

Hector, parting from Andromache, lays aside his helmet to take his little child. It would be hard to find anything in literature more beautiful, or more true to human nature than this. Read it over until you get the story, then forget everything else. Put the book aside and ponder over it. Picture the scene, — the great warrior, the loving wife, and the tender child, "a babe too young to speak," afraid of his father's crested helmet. The hero lays it aside to play with his little child, and then passes out to battle.

1. Tell the story, making it as *effective* as you can. Do not attempt to tell it in Bryant's style; he writes in poetry, and you are writing in prose. Catch something of the dignity and beauty of the story, then tell it as the words come to you.

2. Examine your story to see if you have secured the right effect. Try to anticipate and forestall the criticisms of your classmates. Test it with regard to the following points.

*Unity.* — Is the current of your story hindered at any point? If so, cut out any detail that is in the way.

*Coherence.* — Did you get ahead of your story anywhere, or is everything in its proper order?

*Emphasis.* — Did you do what you set out to do, and are the striking things put in an emphatic way? If your story fails in any of these respects, rewrite it with more care.

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<sup>1</sup> If on account of difficulty in obtaining the books here referred to, or for any good cause, the instructor prefers to postpone this and similar exercises until later in the high school course, there is no reason why it should not be done. The aim of *Effective English* is to encourage freedom of choice in composition material for both teacher and pupil. No exercises in this book are offered as *required*; they are *suggested*. The freer the teacher feels as to what to use, and what to omit, or when to use anything suggested, the better.

(b) *Drill in Unity.*—Tell how to plan a vegetable garden. Consult any boys who have “made good” the past summer, working in gardens, orchards, or on farms, for themselves or for hire. Tell when, where, and what to plant, and why. Group your points about one central idea. Test your work for unity; if it lacks unity, rewrite it.

(c) *Drill in Coherence.*—Refer to the *Odyssey*, book viii, lines 120 to 291, Bryant’s translation, and tell the story of Ulysses’ prowess in the games of Antinous. Test your story for unity and coherence. Do not use any word, and especially any incident, that will not materially advance the story.

Antinous, king of Phæacia, proposes a series of games in honor of Ulysses, his guest. During the progress of these games Ulysses is taunted by one of the Phæacians, who provokes him to throw the discus. Ulysses easily distances all competitors.

(d) *Drill in Emphasis.*—Dogs play an important part in modern warfare. They ferret out the wounded, carry dispatches across shell-swept fields, accompany sentinels on lonesome outposts, serve as couriers and patrols, and drag heavy loads over snow-covered mountains. Think out a story, orally or in writing, of how such a dog, Airedale, Eskimo, or shepherd, helped a member of his regiment in time of need. Put emphasis into it. One minute, or one hundred words.

(e) *Class Criticism.*—1. When selected papers are read in class, let the pupils judge of but two things,—

Was the story interesting?

Did it sound as if the speaker or writer had used an outline, so as to keep his story well in hand?

2. As several stories are told or read in class, based on “Ulysses Throwing the Discus,” let some one student, chosen beforehand, watch the story part of this exercise and report on how it was handled, with a view to (1) unity, (2) coherence, and (3) emphasis.

3. In telling any story, let three students report on the paragraphing; that is, how the pupils handled the different parts of the story, as based on the items of the outline by which they worked.

(f) *Vocational Guidance.*—A High School Project.<sup>1</sup>—Tell how to

<sup>1</sup> The best results will flow from encouraging each pupil to form a specific project or point of view with regard to a limited subject to be presented to a particular audience, to observe how well he succeeds in

prepare, plant, and care for an old-fashioned garden. This should be in charge of (1) a committee of girls who have succeeded in a project of this kind; or (2) a group of girls who have decided to have such a garden as part of their school duties. The idea is to have a garden to which one may go at any time in the late spring, and during the summer and autumn, and be able to cut a generous supply of flowers. Interviews should be sought and reported as to views and suggestions of flower lovers in the community. The flowers may be utilized for decoration of the schoolrooms, or sent to the homes of those without gardens.

(g) *Business Letters*.<sup>1</sup>—1. *Reply to an actual business letter.* A letter selected by the teacher is read to the class. Any points in doubt may be explained. The name and address of the firm is written on the blackboard. Each pupil will compose a letter in reply. These letters will then be submitted for suggestion and criticism to a committee of three, who will study them for a few minutes and make such comments as the committee think necessary. The letters will then be handed back to the writers, and a new letter written, keeping in mind all that has been said. One third of the class will be put in charge of corrections, each member of this committee receiving three letters, to be corrected by him and returned to the writer with his criticisms. All the pupils will rewrite the letter in the English notebook.

2. *Business letter written by entire class.*—Suppose that a piece of statuary, ordered by the high school, is found on its arrival to be badly cracked. The shipper must be informed of its receipt, its condition, and the supposed cause of the defect. A claim for damages from the railroad may have to be filed. All these matters, as brought out by oral discussion, are to be noted on the blackboard. The pupils will then compose sentences dealing with each phase of the situation. These sentences are to be criticized by the entire class. Each pupil is

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his purpose, and to learn from the successes and failures of himself and his classmates what the most effective methods of communication are. —From the *Report of the National Joint Committee on the Reorganization of High School English*.

<sup>1</sup>Suggested by *The Teaching of High School English*, State of New Jersey, and quoted by the new *English Syllabus*, Board of Regents, State of New York. While this anticipates the definite study of business letters in Chapter XI, it may prove profitable here. Its use at this time, however, is optional.

then to write for himself the proposed letter. A committee of three will correct these letters. After correction, these letters are to be copied into the English notebook.

(h) *Making an Outline.* — Keeping in mind all the points that have been brought out in class in dealing with this chapter, make an outline that shall omit no important point. Prepare to recite from it.

**Important Cautions.** - The *permanent editorial committee* heretofore suggested, which is to watch all class or individual work with reference to the seven points already mentioned (page 5) should note the following important items<sup>1</sup> in addition.

VIII. Do not write parts of sentences, such as clauses or phrases, with a period as though they were complete sentences.

IX. Do not suffer gross disagreement between a verb and its subject. As, for instance, He *don't* (*does not* or *doesn't*) know any better.

X. Do not misspell any of the following twenty words: *to, too, two, their, there, all right, already, until, develop, separate, lose, loose, chose, choose, which, dining, whether, together, quite, quiet.*

*Spelling List.* — The editorial committee may by this time have a second list of fifty *words misspelled by pupils in their daily exercise.* If so, let it be used for a drill in spelling.

**Summary of the Principles of Effective English.** — Get these points clearly in mind.

1. To attain *unity*, you must eliminate everything that is not subordinate to the main thought.

2. To get *coherence*, you must see that all the parts follow in proper order of time, thought, or logical arrangement. Coherence is best obtained by following an outline.

3. To secure *emphasis*, you must call attention to the emphatic part by position, proportion, or repetition.

<sup>1</sup> From *Requirements in Form*, the Illinois Association of Teachers of English.





FRESHMEN VERSUS SENIORS.

## EXERCISES BASED ON PICTURES

**Freshmen versus Seniors.** — Did ever anybody have as hard a time as freshmen have? At least that is the way it looks to a freshman. Sophomores, juniors and seniors tell it another way. In this picture, two seniors are evidently planning some mischief against the freshmen, and they have the freshmen puzzled. The battle, however, is not always to the strong.

1. Tell this story to suit yourself, according to your grade in school.

2. Surely as a freshman you can think of a good story where the freshmen beat the seniors at their own game. What the seniors write will be another story, as Kipling says. Juniors and sophomores may take whichever side they please; there is room for a good high school story here. It is probably in a high school camp, on the seashore, or on the lakes, or by the riverside. Place it where you choose. Tell it in as few words as possible.

## CHAPTER III

### ENGLISH TO SELL

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*Say what you have to say in the simplest, the most direct and exact manner.*

— WALTER PATER.

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**Writing a News Story.** — In an article in *The Saturday Evening Post*, Mr. James Keeley, formerly publisher of the *Chicago Tribune*, now editor of the *Chicago Herald*, tells how a great daily newspaper “covers” a wreck occurring during the night, so as to present the story to its readers the next morning. He quotes the startling headlines that announce the wreck and notes the fact that two columns of telegraphic news in the most prominent part of the first page gives the details of what proves to be the worst wreck that has occurred in the West for years.

This wreck is supposed to occur at 6:30 P.M., although the *Chicago* newspaper does not hear of it until 8:30, when the boy who handles the Associated Press dispatches, as they come in through the pneumatic tube, comes across the following, dated from the point where the C., B. & Q. Ry. has its headquarters.

A passenger train is reported wrecked at Smithville and twenty passengers killed. A special train has been sent out to the scene.

The boy is quick to see the importance of the news item, and he calls out the contents of the telegram. Two men jump for the dispatch, the night editor and the telegraph

editor. On the importance of this wreck as a news story depends the whole make-up of the next morning's paper. If important, it will have first place, and items that would otherwise be quite important will have to stand aside. With the map before him, the telegraph editor studies his list of correspondents and their locations, but no one is available. He now bombards the telegraph offices near the wreck with this message:

Rush thousand words wreck C., B. & Q. Ry. Smithville. Query this office. Tribune. Miller.

In requiring them to "query," he can choose the best man out of those who reply. In this case, however, there is no response and he now turns to the telephone and keeps the long-distance lines hot for a while, but as "Central" aptly expresses it, "Smithville is ten miles from nowhere," and unless some one should unexpectedly volunteer, there is but one thing left to do.

Meanwhile the city editor has been talking over the telephone to the superintendent of the Road in the Chicago office. Of course, the latter claims to know nothing of any loss of life. He admits a little shaking up, with several injured, mostly trainmen, none severely. Part of a railroad man's training is to keep his mouth shut, especially to newspaper men. All that is gained in this instance is the admission that there was a wreck.

Correspondents at varying distances now begin to send in queries as to the disaster. The following are samples:

#### QUERIES

Headon collision on C., B. & Q. at Smithville. Thirty killed. How much?<sup>1</sup>

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<sup>1</sup> The question "How much?" refers to the number of words the newspaper wants. The words *head on* are written as one word, *headon*, to save telegraph expense.

Frightful loss of life at Smithville. Headon collision. Forty killed. Hundred injured. How much?

Collision Smithville. Both trains burning. Heavy loss. How much?

Headon at Smithville. Fifty killed. How much?

It has been an anxious time at the office and it is now evident that the story is a big one, and just as evident that there is only one thing to do and that is to send out a "special," who in this case happens to be Brown, an old hand, and one who knows his business. He takes with him a telegraph operator, who carries the necessary equipment for establishing a quick service station at the scene of the wreck. Brown is furnished the necessary transportation and expense money, for which he will account later.

Brown hurries to the train. He is to reach his point at 10:50. But his train happens to stop for water at a station twenty miles from the scene of the wreck, so he jumps off and begins to "dig" for news. He finds enough to show him that he is on the track of a good story, from the newspaper point of view, and wires a preliminary message as follows:

Good yarn. Twelve to fifteen dead, twenty-five injured. Three cars burned. Headon collision between Pacific Coast flyer and East-bound freight. Brown.

When that message reaches the *Tribune* office, the air is cleared. The two editors concerned now know what to do. The night editor arranges his other work, assigning two columns for Brown's report, while the telegraph editor puts in his time profitably on other work until Brown begins to wire in his story.

Brown will start to write at 11:15, and has at the very latest until 12:15. He will write about fifteen hundred

words, which may be expanded to seventeen hundred or two thousand, by the addition of matter gleaned at the office. The receiving telegrapher will "take" the message on the typewriter, and it will be put into shape by a sub-editor, who will arrange the sub-heads and make it readable. The headlines are the work of a special editor.

Brown is now at Smithville. He goes at things with vim, interviewing officials, talking with train hands, getting a definite statement from the engineers and conductors, questioning survivors, listening to bystanders, cross-questioning the section boss and the keeper of the little station, and sifting the truth little by little, getting in twenty minutes a clear statement of just what happened.

While doing this, his mind is shaping the form the story will take, when he comes to write. His facts gathered, he gets down to his writing, moving along smoothly and rapidly. And the very men who have given him his information will scan his account next morning and recognize the truth of what he has written. This ability to get at the facts is not merely a gift, although it appears so, but is the result of long training in news gathering.

He starts his story with the statement that two trains met, head on, giving if possible the causes of the collision, stating how many were killed and injured, giving the list alphabetically, and arranged according to those killed, seriously wounded, and slightly injured, with special note of any celebrities killed or hurt. Then follows a carefully detailed and circumstantial account of the disaster.

While he is getting things into shape, his assistant has rigged his wires, ready for telegraphing. As fast as Brown writes a slip, it is wired to the office and is put into shape by the sub-editor. It is set up on the linotype as fast as it comes through.



ENTRANCE OF JOAN OF ARC INTO ORLEANS.—Sherrer.

#### EXERCISES BASED ON PICTURES

**Joan of Arc.** — France possesses a wonderful legacy in the romantic patriotism of the maid of Orleans. Tending her humble flocks at Domremy, in the darkest hour of her country's history, she seemed to hear voices that called on her to deliver her prince and her country from foreign oppression. This is a copy of the picture that hangs in the museum of Orleans.

Take time to get the story of this national heroine, and tell it in a manner befitting the theme. It may be told in three parts :

1. *The Maid of Domremy.* Her country's enslavement; the voices that called to her as she watched her flocks. Difficulties in the way.
2. *The Maid of Orleans.* How she came to lead the forces of France; how she entered Orleans; her work as a military leader.
3. *The Maid as Martyr.* The circumstances of her martyrdom; her courage in trial and distress; her death as a martyr for God and country.



Photograph by Frank C. Sage.

THEY'RE OFF!

A fine start in the 440.

**They're Off!** — You never saw a finer start on any track. Every nerve and muscle is strained to win. Who will come in first? There is a companion picture on page 78 showing the winner crossing the line in this same run.

What do they get out of it? Ask them later, when as American business, mechanical, or professional men, they strain every nerve to win. They will tell you that their training here is invaluable.

Write a short paper discussing the value of athletics in later life.

#### EXERCISES ON THE NEWS STORY

(a) *Retelling and Condensing.* — 1. Retell Mr. Keeley's story of how a news story is written, in two hundred words. Omit nothing that is really important.

2. Take your statement just written and boil it down to twenty-five words. This will be a little hard to do at first, but it can be done, and it is well worth doing.

3. Retell Mr. Keeley's story in two hundred and fifty words. Tell it in your own way. If you so desire, tell it in as many words as come to you, and then put it in the number required.

(b) *Arranging and Sifting.*—Arrange the following facts in an orderly way, combining and boiling down with special reference to unity, coherence, and emphasis. Write three hundred words.

Suppose a wreck at Norris station, C. H. & D. R. R., a circus train. Just about daylight, say at 5:13 A.M., in a heavy fog. Tramps supposed to have built a fire, which spread to the leaves and set the woodwork of the bridge on fire, weakening the trestles. Train ran on to the bridge before danger was noticed. Engine fell into the river, killing fireman and severely injuring engineer. Cars overturned on the bank of the stream, killing several trainmen and three circus hands. Treasurer of the company, L. T. Byers, of the Cummings & Byers Co., owners of the show, badly injured, may die. Some of the finest animals also killed, and others injured so that they had to be shot. A lioness, with two half-grown cubs, at large. Fine performing bear missing, supposed to be in woods near by. Neighborhood terrorized, although circus men anticipate no difficulty in recapturing the animals. Armed bands organizing to hunt down wild beasts. Circus managers offering large rewards for return of wild animals, if uninjured. Three tramps arrested, suspected of having camped near the bridge; they deny any connection with the matter. Relief train dispatched to scene of wreck, with corps of physicians on board.

Later.—P. L. Brown, injured engineer, died at noon. Michael McCarty, track walker, reports having driven three tramps from camp last night. Thinks they may have returned later.

Later.—Charley Williams, farmer's son, claims reward for capture of lioness. Found her in coal shed, and locked door, preventing her escape.

(c) *Getting the Vocabulary Ready.*—Reporters and news writers, as well as others who have to write hurriedly, often make a list of usable words for convenience in reference, before beginning to write. This is especially the case where the subject or topic is new to them. In most cases, experienced newspaper men make this list mentally and almost unconsciously. From the moment they are assigned to certain



work, the subconscious mind is at work formulating the outline, and preparing the vocabulary.

To get at the items of information required below, the class may be divided into three or four groups, each group taking its share of the lists, getting the information or reporting on points in doubt. It may be necessary to interview railway employees on some of the points.

1. Make a list of ten words relating strictly to the railway train, selecting such words as may prove useful in writing up the wreck.

2. Make a list of the officers and employees of a train, passenger and freight.

3. Make a list of ten words, adjectives or nouns, relating in any way to the rails, ties, ballast, roadbed, right of way, and the fields near by. This is to be used in describing what occurred in the wreck.

4. Make a list of twenty words referring to or describing accidents of any nature, such as might befall passengers on a train caught in a wreck.

5. Select ten words descriptive of the engineer and fireman, or helper on an engine. This may include descriptions of their appearance, clothing, duties, characteristics, and especially their courage and devotion to duty.

6. Make a list of ten words useful in describing accidents to the locomotive or its tender.

7. Explain the precautions necessary to be taken by trainmen and nearest railway telegraphers in case of a wreck, in order to guard against further accident.

8. What signals are given by the conductor for starting and stopping his train? What answers are made, and by whom?

9. If you discover a broken rail, a burning bridge, or some obstruction on the track, how would you stop the train in daylight or at night?

10. Make a list of "first aid to the injured," for use in case of accident or wreck.

11. What kinds of cars make up the large passenger train or "flyer"? Name the kinds of cars found in a large freight train.

(d) *Vocational Guidance*.—A glance at the list below, which indicates a few of the many vocations dependent upon the use of effective English, will show how *English to Sell* concerns the making of your living.<sup>1</sup>

*Talking*.—Clerks, salesmen, students, teachers, library workers, insurance and real estate men, land agents, contractors, purchasing agents, recruiting agents, promoters, stock and bond salesmen, information and employment bureau workers, book agents, representatives, and traveling salesmen.

*Speaking*.—Officers and members of literary and social societies in high school and elsewhere, in the young people's societies of the various churches, Y. W. and Y. M. C. A., members of *Greek Letter* fraternities at college, workers in the federated and other women's clubs, politicians, actors, public speakers and lecturers, physicians, lawyers, teachers, and ministers.

*Writing*.—Civil service employees, clerks, private secretaries, stenographers, stenotypists, employees in railroad and business offices, reporters, news writers, editors, advertising writers, short story and magazine writers, play writers, politicians, physicians, teachers, lawyers, and ministers.

(e) *Selling Your English*.—In the following exercises, you are to show how you can make money by the use of effective English.

I. *Talking*.—1. *How a cartoonist makes money*. Let some boy or girl who expects to take up cartooning answer, and illustrate by drawings on the blackboard. Explain the uses of cartoons for newspaper and magazine work; for street car and window advertising, and for sign writing. Three minutes.

2. *Let me show you some of the features of our new reaper*. Let two students who have looked up the facts, and have rehearsed the scene, represent an up-to-date farmer and the salesman of an agricultural implement house. One of the boys ought to

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<sup>1</sup> Composition teaching involves guidance in gathering, selecting, organizing, and presenting ideas for the sake of informing, persuading, entertaining, or inspiring others. — From the *Report of the National Joint Committee on the Reorganization of High School English*.

know something about farming, and the other ought to be a salesman. If you have two girls who can do it better, let them try it. Four minutes.

3. *Let me sell you a year's subscription to The Literary Digest or The Saturday Evening Post.* Let two girls represent a well-to-do housekeeper and a student who is paying her way through high school. Demonstrate by using this week's issue of the paper. Get the subscription by deserving it. Go through all the steps that a first class agent takes, including signing up the subscriber.

4. *Let me sell you a set of O. Henry's short stories.* Get your facts from the publishers. Study the interesting career of this writer, and learn something about at least one of his stories. Make a telling talk, such as ought to win a sale. Five minutes.

5. *Allow me to show you the importance of being a subscriber to the telephone.* Prepare yourself so well that it will be worth while for the telephone company to secure your services as a representative. Three minutes.

6. *I wish to offer some good reasons why I think the high school should give a play for the benefit of the school treasury.* Four minutes.

7. *Let me sell you a five-acre farm.* This may be either a piece of suburban property, subdivided in this manner as an attractive proposition for resident purposes, or it may be Florida land. Let arrangements be made with some company making such an offer, and make it an actual business proposition. After trying it on the class, go out and make actual sales. Five minutes.

II. *Speaking.*—1. Stand before the class and tell *How to play basket ball, according to this year's rules.* Four minutes. Put this into an article of four hundred words. This is to be written after you have spoken.<sup>1</sup>

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<sup>1</sup> Subjects for oral and written compositions should be drawn mainly from the pupil's own life and experience in the home, the school, and the community. The individual should be encouraged to draw upon his

2. *I won a dollar from my father yesterday. He said I couldn't make old-fashioned gingerbread.*—Offer the gingerbread to prove your assertion. Tell the story, giving the recipe, in three minutes. Spice your story, as well as your gingerbread. Write it in three hundred words.

3. *A school-made fireless cooker.*—Let either the manual training, or the domestic arts department make a fireless cooker out of materials within your reach. Demonstrate its success by opening it after your speech, letting the class sample your cooking. Four minutes. Write it in four hundred words. Append a photograph.

4. *Overcoming a handicap.*—In a five minutes' speech show how this is done by citing such cases as you find in the life of Helen Keller, Mary Antin, Jacob Riis, Theodore Roosevelt, Abraham Lincoln, O. Henry, and especially of those whom you know personally. Put it afterwards into a five hundred word article.

5. *How my grandfather used his knowledge of skating to good advantage.*—Tell this, or some such story, in three minutes. Was he pursued on the ice by wolves; or did he seek aid against an Indian attack; or did he carry important news to the Americans in some campaign, using his skates for greater speed? After your talk, put your story into a three hundred word article.

III. *Writing.*—1. *How to market short and well-written articles.*—If you know some literary worker, seek an interview, and get your facts. Go to the library, state your topic, and get all the help that offers there. Ask for up-to-date magazine articles dealing with the subject. No matter how much material you have, boil it down to four hundred words brimful of interest and information.

2. *Shall a girl study stenography, or prepare herself for teaching?*—Get what facts you can that in your judgment

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peculiar resources and to exploit his dominant interests.—From the *Report of the National Joint Committee on the Reorganization of High School English.*

bear on the question relating to advantages, opportunities, salary, social status, and whatever else suggests itself to you. Treat both sides of the question fairly, and let your readers decide. Three hundred and fifty words.

3. *The mother's club and school lunches.* — If you have this plan, explain it. If not, visit some school where it is in successful operation, and get the facts. Include any suggestions of your own as to betterment of service. Four hundred words.

4. *Paying their own way.* — Look up the cases of one boy and one girl who pay their way through high school. Avoid giving offense by your statement. Write in a vein calculated to inspire others, and show how pupils with some initiative may get an education. Five hundred words.

5. *Making the printing department of the high school self-supporting.* — Let a committee of five of the most practical and energetic students of the English class endeavor to solve this problem, and bring in a report in a five hundred word article. Each of the five may make a five minute speech, but the report should reflect the views of a majority of the committee.

(f) *Important Suggestions on English to Sell.* — Any manuscript written with the idea of offering it for sale should be in perfect shape, both as to its English and its appearance. To offer anything less than excellent material is an insult to the intelligence of those to whom it is offered.

*Remember that the topics here offered are suggestive.* — Do a little thinking, and with these suggestions in mind, find some striking title or theme of your own on which to write. Get out of the beaten path if you have any ambition to sell your English. But do not go too far afield. The very first step out of the beaten path may discover to you something for which some editor is eagerly waiting.

Watch a skilled workman as he turns out some finished product. Work as patiently and intelligently at your work as he does at his. Let the best workman you know teach you how to work.

1. *How I Came to Sell My English.* — It will be well worth while for you to arrange to have some successful news or magazine writer address the English class and their invited guests on how he happened to choose his present line of work, that is,

on how he came to sell the product of his pen. This same topic would be of interest in the case of a good advertising writer.

Arrange the date far enough ahead to admit of sending out invitations to the parents and friends of the members of the class, to the faculty, and to the members of the high school. These invitations should be the work of the English class, and should be prepared in correct form. This will afford good practice for the class.

2. *Putting English in Shape to Sell.*— This can be made a practical talk of great value to the class, if you can secure some one who is doing newspaper work, for instance, some former member of your high school. What is wanted is the modern requirements of newspaper and magazine work so far as the preparation of manuscript for publication is concerned.

3. *The Truth about an Author.*— Let one or more pupils bring in a report on Arnold Bennett's book on this subject. He tells how he was led to adopt writing as a profession, and gives valuable hints as to his work. Of course, his experience was in England, and allowance must be made for this. Opportunities for the young writer, however, are better here than in England.

4. *Impersonation.*— Let several pupils *impersonate* prominent and interesting characters in English literature, past and present. Say, for example, Shakespeare, Dr. Johnson, Goldsmith, Pope, Lord Byron, Sir Walter Scott, or Robert Burns, in the past; and Mark Twain, Bret Harte, O. Henry, Jack London, James Whitcomb Riley, or Poe, Longfellow, Emerson, Whittier, or others of our poets.

It will be interesting to read the history of each, and see just how he came to write. Study the costume, and endeavor to make up so as to resemble the character chosen for impersonation. Let each character tell how he sold his English. To make this effective as a dramatization, let a committee prepare it as a school play, and let this committee drill for the presentation.



“YOU'RE TOO SLOW!”

#### EXERCISES BASED ON PICTURES

“**You're Too Slow!**” — A jolly party of high school boys and girls, with their chaperones, are out for a canter over a mountain road in Old Virginia. Some one proposes a race, and away they scamper. This girl, a fine horsewoman with a speedy animal, seems to have outdistanced the rest. As she will gleefully tell it when they get back home, “They also ran!” Just now, she is waiting for them to catch up with her, and laughing at their discomfiture.

1. Tell this or some other story of a delightful morning ride.
2. If you care to do so, dramatize the story. Tell it in conversational style, and as if it were a part of the school play. If you do this, do not forget how to arrange your paragraphs.

**Important Cautions.** — The *permanent editorial committee* whose function is to watch for correctness in form will do well to note the following additional items<sup>1</sup>:

XI. Do not forget that a margin is required at the left of the paper. There may be a margin at the right, if desired, but this is not imperative.

<sup>1</sup> From *Requirements in Form*, Illinois Association of Teachers of English.

XII. Avoid leaving open spaces at the right. Write as near the end of the line as possible, without crowding.

XIII. See that there is a proper division of words at the end of the line. Allow no words of one syllable to be divided.

**Division of Words.** — Note the following suggestions with regard to the division of words.

1. Avoid the unnecessary division of a word. Never divide proper names, or words like *ar-range*.

2. Never carry over two letters only. That is, in cases like *divided*, *correctly*, *fortify*, do not carry over the last syllable, *-ed*, *-ly*, *-fy*.

3. Do not divide *flower*, *power*, *prayer*, *toward*, and *voyage*.

4. In words compounded with prefixes, divide on the prefix. As, *dis-content*, *dis-appear*, *sub-divide*, *contra-dict*, *un-usual*.

5. Note how these words are written: *consider-able*, *fashion-able*, *reprehen-sible*, *diri-gible*. This does not apply to *a-me-na-ble* and *char-i-ta-ble*.

6. Remember these divisions: *atmos-phere*, *hemi-sphere*, *knowl-edge*, *twin-kling*, *chuc-kling*.

7. Carry over the *t* in words like *adven-ture*, *fea-ture*, *for-tune*, *pic-ture*, *presump-tuous*.

8. In present participles, ordinarily, carry over the *-ing*; as *teach-ing*, *forg-ing*, *mak-ing*, *driv-ing*, *charg-ing*.

9. If a word already has a hyphen, do not use an additional hyphen; as, *self-inflicted*, *long-suffering*. Do not divide the word after the hyphen.

10. Note the following: *prepo-sition*, *conta-gion*, *deri-sion*, *provi-sion*, *reli-gion*.

**Notes on Spelling.** — It is time for the *editorial committee* to take stock of the class in the matter of spelling. In so doing, your instructor in English will act *ex officio* as a member of your committee.

If the suggestions heretofore made have been carried out, you have three carefully prepared lists of words misspelled



by the class, or by members of the class. You have doubtless noted that the members of the English class are divided into something like the following divisions.

1. One or more students who make practically no mistakes in spelling.

2. A fair proportion of students who average high in spelling, but who make a mistake now and then.

3. Several students who do fairly well, but who are never quite certain about their spelling. They may, perhaps, do pretty well in words recently used, or that have been lately acquired, but they make mistakes in the spelling of the little words that serve to bind the sentences together. It will not be hard, to bring the members of this class, or most of them, up to Class 2.

4. A number of students who are habitually poor in spelling.

You will have accomplished much if you succeed in recognizing these four classes, and in giving your instructor accurate information with regard thereto.

**Important Cautions.**—In the care that the *editorial committee* continues to exercise, pay special attention to the following points:

XIV. The spelling of proper names occurring in the literature read by the class in English ;

XV. Words misspelled in compositions ; and

XVI. In general, all words in the pupils' vocabulary.

**Outline and Summary.**—Prepare an outline, and be prepared to recite from it if called upon. Let the outline cover the important points brought out in this chapter.

#### EXERCISE ON SPELLING

*Conference on Spelling.*<sup>1</sup>—It may be well to hold a class conference on spelling, acquainting the class as a whole with the method of dividing the students into the respective classes. Do not name the

<sup>1</sup> Suggested by the *English Syllabus*, Board of Regents, New York.

students composing these divisions before the class, but deal with them individually, or in groups of two or three. Seek to impress upon all the importance of good spelling.

(a) Call on the individual members of the English class to state what words now give them most trouble. As these *troublesome words* are indicated, let them be written neatly and correctly on the blackboard, say to the number of one hundred, and then copied carefully into the English notebooks for reference, practice, and review.

(b) Call on each member of the class to indicate one or more words that formerly gave him trouble, but which no longer do so. Let him tell how he remembers the correct spelling of words of this kind. As for instance, separate = sep-*a*-rate; singeing = singe-*ing*; ascertain = as-*cer*-tain. Keep a careful list of these words, to be written in the English notebooks. See that every member of the class can spell the words of this list.

(c) Let some pupil, or several pupils, state how to remember the correct spelling of words like *believe*, *conceive*, *deceive*, *receive*, and *retrieve*. There are several rules which may be used, one of them being that usually *ei* follows *s* or *c*, and that elsewhere the combination is *ie*. *Siege*, *sieve*, and *leisure* are exceptions.

#### EXERCISES BASED ON PICTURES

**On the Lookout!** — What are these red men watching? Keen eyed, they evidently are studying something that interests them deeply. It may be a deer swimming across the lake, or a canoe full of Indians, or they may be watching a bear on the other side of the lake, as he comes down to drink. These are members of the Blackfeet tribe.

1. Think out a story that shall include these watchers, and tell it in your own way. You may be in camp near here, or see them as you pass. Make the story reasonably true to life, and prepare it "to sell."

2. *An Indian Story.*— Refer to one of Cooper's *Leather Stocking Tales*, or to some story in United States history, having to do with Indians, and tell it, orally or in writing. If there are Indian traditions connected with your own neighborhood, give a good account of them, watching your spelling especially.



INDIANS.

On Two Medicine Lake, Glacier National Park.

### Preparation of Manuscript for "English to Sell"

It is impossible to overestimate the importance of *effective manuscript*, where your English is offered for sale. Note the following suggestions:

1. Use sermon note, or theme paper, usually cut eight inches wide and ten and a half inches long. Use black ink, but as soon as it is possible for you to do so, use the typewriter, with either a black or a clear blue ribbon.

2. *Write on only one side of the sheet.* You will waste time and postage if you neglect this imperative rule.

3. Leave a margin of one inch at the left of the paper for corrections. If the paper is not ruled for this margin, you may rule it lightly in pencil and erase it later, if you choose. Before long, however, it will not be necessary to depend on ruled lines. At the right of the paper, leave a margin of half an inch.

4. Begin each paragraph an inch from the margin, or five spaces on the typewriter. This is called *indenting*. Do not indent where no paragraph is intended.

Write the title so as to occupy the center of the first line. Use capitals for the most important words of the title. The last word of the title is always capitalized. If more than one line is needed for the title, and there is not enough to fill the second line, arrange it so as to leave an equal space on each side. This is called *centering*. Begin the body of the theme on the second line below.

5. Except at the end of a paragraph, avoid leaving too much space at the end of a line. Do not divide a word in the middle of a syllable, and do not carry over less than three letters.

6. *Count your words.* At the end of each page, indicate in parenthesis the number of words. Show the entire number of words, in parenthesis, at the close of your article or story. Count *a*, *an*, and *the*, as words.

7. Keep the sheets flat. Never roll a manuscript. You may arrange the sheets carefully, and fold together once lengthwise, writing the title, your name, the date, and the number of words, each upon one line, in the upper left-hand corner. In writing your name, include your post-office address.

8. Do not be afraid to rewrite your manuscript. Do not mail anything but perfect manuscript.

9. Inclose return postage. Do not fasten this to the sheet, but put it in a small envelope, and clip it to the sheet. With the postage, include your name and post-office address.

## CHAPTER IV

### EFFECTIVE PARAGRAPHING

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*There is some one order more effective than any other.*

— HERBERT SPENCER.

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**The Paragraph.** — A paragraph is a sentence or group of sentences developing a complete thought. In most writing and speaking the paragraph is the unit of thought. The *topic sentence* contains the main idea, and this is elaborated in various ways, as by repetition or by giving details.

Suppose you have decided upon the following outline for an account of the wreck mentioned on page 32. It will make three divisions, or paragraphs. The first will give a rapid sketch of the whole story to attract attention and interest. The next paragraph will deal with the points that are suggested in the second item of the outline, carefully avoiding any points that are to be touched upon in the third item. Emphasis will be added by a skillful handling of the third paragraph.

The whole secret of successful paragraphing is to be found in this one thing, that *each paragraph deals with one full thought.*

#### EXERCISES ON PARAGRAPHING

(a) Write a paragraph on each topic of the following outline. Test your paragraphs for unity, coherence, and emphasis.

## Outline

1. General statement, and cause of wreck; one hundred words.

2. Loss of life, property, and animals; two hundred and fifty words.

3. Excitement caused by escape of wild animals; one hundred and fifty words.

(b) Query in ten words the *Chicago Tribune* as to the wreck. That is, state in ten words enough about the wreck to let them know whether they want the full story. Refer, if necessary, to the sample queries given heretofore.

(c) Wire one paragraph of one hundred words about the above story. Most newspapers will take an item of not more than one hundred words without querying, that is, without your asking permission to send it. In such case, however, the telegram must come from a regular correspondent. In most newspaper offices, any one may query in an important happening, whether a correspondent or not. The editor will answer if he wants the story. If he does not answer, the story must not be wired.

(d) Wire the above story in two hundred words. Arrange it in two paragraphs.

(e) Prepare in brief memorandum form an outline, such as you think the reporter would prepare while gathering his facts, before writing his story. This sketch, or memorandum, will tell briefly all that he will later expand into the full story, for the morning paper.

(f) Study the outline in (e). Cut out anything that hinders the flow of the story. This will preserve its unity. Then arrange the items remaining, so as to have everything in its time order, after your introductory statement. This will maintain its coherence. The story itself, if well told, will furnish its own emphasis. In a news story, the emphasis often comes in the opening paragraph, so as to fix the attention at once. This reverses the usual order, which requires the most emphatic statement near the close.

(g) Write the story of the wreck, as above given, from your outline. Let it have at least three paragraphs, carefully arranged.

**Development of the Paragraph.** — It frequently happens that the most readable story in the morning paper came

to the telegraph editor the night before in the shape of a few words in a cablegram. His quick sense of what constitutes an interesting news item enabled him to use the fact thus given as the foundation for a story which was the pride of his own paper, and the envy of all his competitors.

In thus working out his story he may have had to draw on many sources of information. He may have used encyclopedias, books of travel, or atlases with descriptive reading matter, telling about the city in which the event occurred. Newspaper offices maintain a file system of photographs of all kinds, both of men and places, and of steamships and war-ships.

At the first suggestion of a great steamship disaster, for instance, everything that can possibly throw any light on the subject is brought within reach of the editor. The editor has to work quickly, when he does begin, after waiting until the last minute for fuller detail. He adapts it all so skillfully that when we come to read it, we cannot tell that any part of it differs from any other part. It all reads as if the whole story "came in over the wire," that is, as if it had all been received by telegraph or cable.

**Methods of Paragraph Development.** — In elaborating the paragraphs the editor usually makes use of three methods: (1) repetition; (2) comparison; or (3) detail. In the first case he repeats the substance of the topic sentence in a variety of ways. In the second, he compares or contrasts the idea of the topic sentence with other ideas. In the third, he enumerates details. These details may be (*a*) particulars; (*b*) specific examples; or (*c*) effects of which the topic sentence is the cause. Owing to his practical skill in writing, the editor does this work subconsciously.



ROUGET DE LISLE.

Singing the "Marseillaise" for the first time.

#### EXERCISES BASED ON PICTURES

**The "Marseillaise."**—Here is pictured the birth of a national hymn, the terrible yet glorious cry of a people determined to be free. De Lisle, a young French officer, is singing the *Marseillaise* for the first time. Some of those who listen are struck by its beauty, some by the terror of it, while some spring to their feet aroused by its call to the French heart. Never since that day has it been heard in France without quickening the hearts of its hearers.

1. Tell the story of the picture, developing your paragraphs in any of the three ways suggested above.

2. *The March of the Marseillaise.*—Refer to the dictionary or to some encyclopedia and tell how the *Marseillaise* got its name and became the national song of France at the outset of the French Revolution.

3. *The Star Spangled Banner.*—Look up the story of how Francis Scott Key, held as a prisoner by the British, wrote *The Star Spangled Banner* in the bombardment of Baltimore. Tell it. Develop your paragraphs carefully.



EXERCISES IN PARAGRAPH DEVELOPMENT

THE WRECK OF THE "TITANIC"

The story of the loss of the *Titanic*, the greatest ship of modern times, is given here. She was launched May 31st, 1911, at Belfast. She was 175 feet in height, 882 feet long, and capable of carrying 5800 passengers and crew. She cost about \$10,000,000. She was regarded as a triumph of modern naval architecture, and on account of automatic, self-closing bulkheads, was considered unsinkable.

April 10, 1912, Noon. Starts on her maiden trip from Southampton to New York, via Cherbourg.

April 14. Sends a wireless warning of the presence of icebergs off the 50.14 west. Receives wireless warning from other vessels of dangerous icebergs in her vicinity. Maintains unusually high rate of speed.

April 14, Midnight. *Titanic* strikes iceberg. Jar of impact scarcely noticed by passengers, but whole side of ship ripped open. Engine room and dynamos flooded.

*Carpathia* and other vessels hear the *Titanic's* call for help.

April 15, 12:27 A.M. *Titanic's* wireless is put out of commission by the rising water, but flashes with its last flash that the ship is sinking by the head, and that the women and children are being put off in boats.

"Then for hours, while the great world waited for a crumb of news as to the safety of the *Titanic's* people, not one thing was known save that she was drifting, broken and helpless and alone in the midst of a waste of ice."

Cablegram, Scripps-McRae League, Newspapers.

April 15, 2:22 A.M. *Titanic* sinks.

April 15, 3 A.M. Wireless from Cape Race station, directed to the Associated Press, gives the world its first information of serious disaster.

April 15, 5 A.M. Survivors picked up by Steamer *Carpathia*. She rescues 705 people, mostly women and children,

from lifeboats and several life rafts. Appalling loss of crew and passengers, including many of international prominence. The combined wealth of seven of these thus perishing totaled more than \$450,000,000.

April 18, 9:30 P.M. Rescue boat docks at New York. Death list totals 1635, making it the record maritime disaster to that date.

#### FACTS GLEANED FROM THE TESTIMONY OF SURVIVORS

1. There was the greatest heroism on the part of the men, both crew and passengers. The cry was "Women and Children First," and with but few exceptions, no man entered the boats until commanded so to do. The captain died at his post.

2. The lifeboat equipment was woefully insufficient.

3. The ship's musicians showed unusual bravery, playing from the time she struck until she went down, although the order, "Men, save yourselves," applied to them. The last thing they were heard to play was, *Nearer, My God, to Thee*.

"The wireless operator on the *Carpathia* was just on the point of removing the receivers from his ears just after midnight on Sunday night, when he decided to remain at his apparatus a moment or two longer to see if he could catch any 'Good night' calls from his brother operators on other lines. As he expressed it, he took 'one last listen.'

"He took up his receiver and faintly at first, then stronger, he heard the click, click, zip, zip, of an appeal for aid. All thought of sleep was then instantly abandoned. He tuned his instrument again and heard the cry coming stronger.

"This time he caught the name of the vessel, the *Titanic*, and then a moment afterward came her position. She was in 41.46 north latitude; 50.14 west longitude. She gave the 'C. Q. D.,' generally read as 'Come quick. Danger,' and later, the 'S. O. S.,' of the international call for help. Hastily flashing a reassuring message to the *Titanic*, he telephoned to

the bridge and at once electrified the whole complement of the *Carpathia*, officers and crew, to instant action."

— From the Cincinnati *Enquirer*, slightly adapted.

"We drifted off easily as the oars were got out, and headed directly away from the ship. The crew of the lifeboat seemed to me to be mostly cooks in white jackets, two to an oar, with a stoker at the tiller. The stoker was elected captain. We decided to keep close to the other boats. It was now about 1 A.M.; a beautiful starlight night, with no moon, and so not very light.

"The sea was calm. Just a gentle heave as the boat dipped up and down in the swell; an ideal night, except for the bitter cold, for any one who had to be out in the middle of the Atlantic in an open boat. If ever such a night was needed it was now, with hundreds of people, mostly women and children, hundreds of miles from land.

"As we rowed away from the *Titanic* we looked back from time to time to watch her, and a more striking spectacle could not well be imagined. In the distance, she looked an enormous length, her great bulk outlined in black against the starry sky, every porthole and saloon blazing with light. It was impossible to think that anything could be wrong with such a leviathan, were it not for that enormous tilt downward in the bows, where the water was by now up to the lowest row of portholes.

"At about 2 o'clock, she settled rapidly, then slowly tilted, every light going out. Her machinery, thus loosened from its place, fell with a roar forward. Finally, with a slanting dive, she plunged to her grave in the Atlantic. Then fell on our ears the most awful cry that human ears ever listened to, the death wail of the many hundreds struggling in the water."

— From the Cincinnati *Enquirer*, slightly adapted.

(a) *Preliminary Outline.*— Put yourself in the place of the telegraph editor on the night when the telegrams begin to come in, detailing the story of the loss of the *Titanic*, as given above. Prepare an outline describing the wreck and the scenes attendant upon it.

The story is full of interest, and you will find no difficulty in making your account interesting.

(b) *Testing*.—Test your outline for unity, coherence, and emphasis. Change it if necessary, or discard it entirely, making a new one. Do not make the mistake of attempting too many items in your outline. Three or four will be all you can handle to advantage. Eliminate anything that seems to hinder unity, or to mar the coherence.

(c) *Paragraphing*.—1. In deciding upon your outline, remember that *each item stands for one paragraph*, or should do so. Keep an eye upon your paragraphing. Do not be afraid to use space. The details of this shipwreck filled the front pages of the leading newspapers for ten days or more, and the interest was intense.

2. After having thus carefully decided upon your outline, which will indicate the paragraphs you are to use, write your account, developing your paragraphs in any of the three ways described on page 47. Let five papers, selected for variety in treatment, be read aloud.

(d) *Class Criticism*.—Let the class criticize these five papers with special reference to the suggestions below.

1. Listen carefully for any lack of unity.

2. Watch for any carelessness in arrangement. Such carelessness, as you know, will mar the coherence of your story.

3. Listen for emphasis, and for interest in all that is read before the class. How did each story, read or spoken, deal with these important points?

4. Did any writer or speaker attempt too much? If so, it was a fault against which each student had been warned.

5. How about the paragraphing? Was each paragraph a unit in itself? Were the paragraphs too long, or too short? Were they logically developed?

6. Which paper or oral effort was the best, so far as the use of imagination is concerned? How about originality?

7. Forgetting now all imperfections or defects, what did you most admire in what has been offered on this story? Name some minor excellences that caught your attention.

(e) *Rival Newspaper Staffs*.—Let the teacher of English name three students who shall act as managing editors of rival newspapers, say *The News*, *The Journal*, and *The Times*. At the same time let one

capable student be named as representative of the Associated Press, whose duty it shall be to gather information and put it into usable shape for all three papers. The managing editors shall choose, turn about, from the members of the class until all are chosen. The pupils thus chosen are to constitute the respective staffs of the rival papers, to be assigned to duty by the managing editors. Appoint an assistant editor; a telegraph editor, to handle and put in shape everything in the way of news, including what comes from the Associated Press; a sporting editor, news writers, a headline editor, a proof reader, reporters, and a sub-editor who shall be responsible for *correct paragraphing*.

*Features.* — Each paper is to feature two events, with three thousand words as the limit for each event, making six thousand words as the limit for the entire issue. For the first event, each paper is to deal with the sinking of the *Titanic*, as though it had happened the night before. For the second event, each paper may choose for itself. Any important item of athletic news of interest to the school, the closing game of an exciting series of baseball, football, or basket ball; or an interscholastic field-day contest.

Each managing editor shall decide for his own paper the number and kind of articles the issue shall contain. The list may include editorials, Associated Press dispatches, cablegrams, telegrams, wireless messages, statements of survivors, or of officers or passengers on other ships, in case of the wreck; and accounts of the contest, the line-up, sketches of the winning team, estimates of the importance of the game, notes and comments, special plays, interviews, and whatever else is found on the sporting page of a good paper.

There should be no objection if the writers on athletic events indulge in sprightly English. A certain breeziness of treatment is to be expected on the sporting page.

*Time for Preparation.* — Ample time should be allowed for drill in writing headlines, and for all distinctively newspaper work. If the managing editors can inspire their respective staffs to work on the project outside of school hours, so much the better.

*Publication.* — Perhaps the best method of publication will be to have the three issues read aloud before the high school. — In such case, choose the best readers in the high school.

*Other Methods of Publication.* — If you have a printing department, here is an opportunity for it to demonstrate its value to the school. If not, and you have a commercial department, it could use to advantage its skill in manifolded copies.

*Interesting the Press.* — Except in large cities, the local press might, if the project is properly presented, lend its help. How this could be done would depend on circumstances in each case. For instance, the paper might give half a page, arranging your three "issues" side by side. You could arrange to take a certain number of copies, or guarantee certain advertising, to pay for the space. The "issues" should be published just as they come from the respective staffs, without any retouching by professional newspaper writers.

*Judging the Work.* — Let three practical newspaper men or women be chosen as judges. These should decide upon and announce the points on which they expect to base their decision, before the competing students begin to write.

*The Required Standard.*<sup>1</sup> — Expression in writing includes the ability to write a paragraph or article with special adaptation to purpose and class of readers, such as a news account of some occurrence within the immediate experience of the class, in a form acceptable to the city editor of a daily newspaper of good standing.

**Paragraphing in Conversation.** — In reporting conversation, it is well to note that each speech, whether short or long, is to be paragraphed separately. The following is an example :

I met him as I turned towards the door.  
"Hello, when did you get in?" I asked.

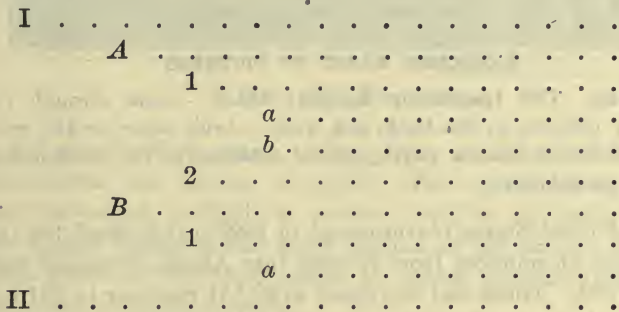
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<sup>1</sup> From the *English Syllabus*, Board of Regents, New York.

“I am just in,” he answered. “Look here, Jennings, didn’t you receive my wire from Boston?”

“I haven’t heard a word from you,” I replied. “Not a word.”

**Suggestions for Topical Outlines.**<sup>1</sup>—As a powerful aid toward sticking to the point (unity) in an orderly manner (coherence) *the use of the topical outline should be emphasized.* By its use thought is organized and made effective. It should be employed from the beginning to the end of the high school course. In preparing an outline it is well to use a conventional form. The following is a convenient graphic representation:



THE PAPER DOLLS OF MY CHILDHOOD

- I. My first recollection of paper dolls
  - A. In the nursery
  - B. In the sewing room
- II. My later delight
  - A. When I could make dresses for the dolls
    - 1. To earn money
    - 2. To please my sister.

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<sup>1</sup> *The Teaching of High School English*, State Board, New Jersey.



THE IPANEE OR ANCIENT MEN.

#### EXERCISES BASED ON PICTURES

**Alaska. The Ipanee or Ancient Men.** — Look through the reindeer pictures in this book, and write a brief paper on the reindeer industry in Alaska, paying special attention to the development of your paragraphs.

The United States Government in 1892 inaugurated the importation of reindeer from Siberia into Alaska, bringing over in all 1200. These had increased to 82,151 reindeer in 1916.

The reindeer are not given to the natives. These serve an apprenticeship of four years, receiving a substantial number at the end of each year. The apprentice is allowed to kill his surplus male deer, and use or sell the meat. He uses the skins in making clothing. He is encouraged to use his sled deer in carrying mails, freight, and passengers. At the end of his service, he assumes charge of his herd, and must then train other natives, rewarding his apprentices according to the regulations.

Here is shown a group of original reindeer men, now leaders in the industry, which is under the charge of the United States Bureau of Education.





Photograph by Elmer L. Foote.

#### A KENTUCKY HORSE SHOW.

**A Kentucky Horse Show.**—One class of animals has just been shown, and another is called. Two saddle horses stand near the judges, probably to receive the blue and red ribbons, the former denoting the finest animal of its class. Buyers come from all over the world to select animals from the pedigreed stock here shown.

1. *A Thoroughbred.*—What is the difference between a thoroughbred and another animal, so far as horses are concerned? Answer from your own knowledge, or read up on the subject in the encyclopedia.

2. *Ancestry.*—Tell how the Kentucky thoroughbred is related to the Arabian horses. This is an interesting story and is worth looking up.

3. *Life Story of an Animal Purchased Here.*—Trace the life of some fine animal bought for the personal use of some general, or of some one of royal blood. Intelligent beyond the ordinary, and loyal to the death, such a horse offers material for a romantic story.

4. *Your Own Pet Animal.*—Some of the students who are to

write on this picture may have owned or may now possess a fine animal, whether pedigreed or not. Tell something of its intelligence and faithfulness.

5. *Saddle Horses.*—What are the special qualities a saddler should have? Show why it is that their owners so often become attached to them. Relate several instances of this, whether historical or within your own knowledge.

6. *Breaking a Colt.*—Relate your own experience, or that of some one known to you.

7. *Man's Best Friends.*—Prepare a speech on the theme, *Man's Two Best Friends, the Horse and the Dog.*

## CHAPTER V

### EFFECTIVE SEEING

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*Imagination is the eye of the soul.* — JOUBERT.

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**Imagination** plays an important part in all effective speaking and writing. Many a dull passage may be brightened by the use of what Wordsworth terms the "inward eye." If the student will endeavor to bring before his *mind's eye* the scenes which he wishes to tell about, he will readily learn to do what Coleridge describes in his *Day Dreams* where he says,

"My eyes make pictures when they 're shut."

The power of the mind to see things in fancy is called *visualizing*. The ability to visualize is a great help in securing a good imaginative effect, and in seeing clearly those things which the imagination is to enliven and develop.

#### EXERCISES IN VISUALIZING

(a) Visualize the continent of North America. Think of yourself at some high point where you can sweep the continent with the eye of your fancy, better than any human instrument yet devised. See it all stretching out under you.

To the east, the Appalachian system. To the west, the Rocky Mountains and the Pacific, then the great plains of the Mississippi Valley. To the north, the hills that separate the rivers of the Hudson Bay country from the rivers of the United States. See the Great Lakes and valley of the St. Lawrence. Far to the south, view the wide alluvial plains and the

Gulf, encircling the southern border. Last of all, let your glance sweep over Mexico.

(b) Glance back over this same stretch of country, and view the people at their amusements. How do they enjoy themselves? With the "inward eye" of your imagination, see and detail what you see on some great holiday.

(c) Visualize a pretty church wedding. Put everything else out of your mind, and picture it as happening while you write. Hold your mind to it until you see it. Make your account consistent. Make it brief. Make it interesting. See it all as happening in some church with which you are familiar, and which is worth describing. Use the following outline if you wish.

#### A PRETTY CHURCH WEDDING

(1) The time; (2) the church decorations; (3) the crowd waiting for the coming of the wedding party; (4) "They're coming!" (5) the wedding march; (6) the ceremony, including a description of the bride; (7) the recessional.

(d) Using the selection below as suggestive, picture a rescue by the Life Saving Crew on the Atlantic Coast, during a storm in winter. Do not write until you have clearly in mind what you intend to say. Then write rapidly.

The element of danger cuts little figure in the minds of the men. The excitement of the wreck, the launching of the boat, the tough, long pull to the vessel, the battle with the seas, the careful work in approaching the wreck, and all the incidents in connection, are life and action to them. The danger is part of the day's work.

— *With the Life-savers*, Chas. T. Gwynne.

(e) *Visualize the voyage of the Titanic.* — See her from the time she lay at the busy docks of Southampton, with eager crowds hurrying aboard. She has left the land, the finest ship afloat; and is in mid-ocean, a thousand miles from shore. The air is touched with sudden chill. Icebergs are near. But still she steams ahead, for she is making a record. See her in the midst of floating mountains of ice. She has struck an iceberg. She is sinking by the head.

Shut your eyes and see the wreck, the icy waters of the North At-

lantic covered with wreckage, and dotted with men struggling for life. Many men are still on board the *Titanic*. She is pointed head down just ready for the plunge. Boats and life rafts are pulling away from the ship, some of them already quite a distance away.

Your imagination will suggest something in keeping with such a scene. See it for yourself, and describe it as you see it.

(f) *Visualize a glimpse of kingly hospitality.*—In the *Odyssey*, book iv, Bryant's translation, lines 49–380, there occurs a bit of word painting detailing the visit of Telemachus, son of Ulysses, to the palace of King Menelaus and his wife Helen, once of Troy. Their conversation is a fine example of table talk. During this conversation, the king tells Telemachus the story of the Wooden Horse, and his own part and that of Ulysses in that dire stratagem. The passage affords as excellent a picture of ancient life and hospitality as exists in literature.

Read the story over until you have it well in mind. Then picture it and tell it. Do not allow anything to hinder the story.

**Word Pictures.** — *Word pictures* are vivid bits of description. The object or scene to be described should be visualized and its striking features noted. The effect of a word picture is greatly enhanced by judicious use of the imagination.

#### EXERCISES ON WORD PICTURES

(a) Select any two or more of the following. Picture the scene suggested, and when it is clear in your mind, tell about it, as you see it. Aim to make your hearer or reader see it as you do.

1. Sheep feeding on the hillside in the early morning, or at sunset. Picture it as in summer time.

2. Cattle standing in the pools at midday, under the trees.

3. A glimpse of a waterfall, showing through the forest. If you have seen a waterfall, recall it and describe it. If not, look up a picture of the Yosemite Falls. Study it, then tell it as you see it.

4. "On behind!" The streets are covered with snow. Boys and girls are out with their sleds. They are catching on behind wagons and sleighs, and stealing rides. See the children in your mind's eye, then tell the story as you see it.

(b) Try to paint a word picture of any two of the following scenes.

1. Picture a road, winding its way by the side of a river, seen now and then through the trees.

2. Picture the scene on Christmas eve, with the family gathered about the Christmas tree. Tell about it.

3. There has been an accident at a crowded corner of your city. The "Red Cross" ambulance comes at a gallop, and the police patrol auto swings around the corner. Picture it, then describe it.

4. You are passing the doors of an engine house of the city fire department, when the alarm rings. The doors fly open, and the firemen are off to the scene of the fire. See it mentally, then tell it.

5. You are out in a blinding snowstorm. You see a little newsboy on the corner, trying to shelter himself from the blizzard. Picture him.



TOMB OF THE "BLACK PRINCE", CANTERBURY CATHEDRAL.

## EXERCISES BASED ON PICTURES

**The Black Prince.** — Refer to Charles Dickens' *Child's History of England*, chapter xviii, or any other history of England, and tell the story of this favorite hero of the English people.

Edward, eldest son of Edward III of England, was called the Black Prince from the color of his armor. He led the most gallant division of the English forces in the battle of Crécy, 1346. Ten years later he won the battle of Poitiers against overwhelming odds, and captured the French king, John II. His tomb in Canterbury Cathedral is shown at the right in the picture on page 62.

**Important Cautions.** — The *permanent editorial committee* should note the following items<sup>1</sup> and add them to the lists on previous pages.

XVII. Make careful inquiry into the use of the period at the end of sentences in continuous composition, on the part of all students of the English class in their daily written exercises.

Make a list of such pupils as are careless in this regard. Watch their daily work with increasing care. Students who in speaking begin too many of their sentences with *and*, or still worse, with *and-ah*, are most likely to have no regard for sentence-forming. They multiply the use of the comma, using it even at the end of sentences. In speaking, this is called the *running-on fault*. In writing, it is referred to as the *comma fault*.

In general, it is advisable that no pupil should be promoted to second year who still has the *comma fault*, that is, the so-called "running-on" fault.

XVIII. Be careful to require the use of the comma in at least such cases as the following.

(a) To set off words of address:

Charles, where are you going? Mr. Chairman, I second the motion.

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<sup>1</sup> From the *English Syllabus*, Board of Regents, New York, and the *Requirements in Form*, Illinois Association of Teachers of English.

(b) To set off a geographical name explaining a preceding name:

Ottawa, Canada; Washington, District of Columbia; Columbia, S. C.

(c) To set off an appositive:

Washington, the first president of the United States, was a native of Virginia.

(d) To separate the words of a series:

That fellow can not read, write, or figure.

XIX. Let the *editorial committee* guard against the use of *dangling participles*. Where a participle is used without the noun which it should modify, it is called a *dangling* participle. Such use tends to produce confusion. Note the following instances.

1. Before using machinery, shoes were made by hand.  
(Can shoes use machinery?)

2 After taking our seats, the secretary read the minutes of the previous meeting. (How could the secretary take our seats?)

3. While standing on our front porch, the procession marched by. (Could the procession *stand on the porch* and *march by*, at one and the same time?)

**Spelling List.** — Let the *editorial committee*, after consulting with the instructor in English, prepare a list of one hundred words that are habitually misspelled by the class, or by members of the class. *This list is to be copied into the notebooks*, and special drill is to be given on this list. It may include words already noted.



## CHAPTER VI

### GETTING EFFECTIVE MATERIAL

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*Invention is the talent of youth, as judgment is of age.*

— SWIFT.

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**Invention.** — *Invention* is that part of the study of rhetoric and composition which tries to answer the question, "What shall I say?"

The *International Dictionary* defines invention as the exercise of the imagination in selecting a theme, or more commonly in contriving the arrangement of a piece, or the method of presenting the parts of a composition.

While you may sometimes be able to express yourself in a satisfactory manner without effort and without much preparation, yet it is not wise to rely upon what is termed the spur of the moment. Nothing can take the place of preparation.

**Collecting Materials.** — There is a right way and there is a wrong way of beginning to write. To sit pen in hand, cudgeling your brain for what to write next, is not the right way. What Sir Joshua Reynolds says of the art of painting applies with equal force to writing. He says :

"A great part of every man's life must be employed in *collecting materials*. Invention is little more than a new combination of those images which have been previously gathered and deposited in the memory. Nothing can be made of nothing. He who has laid up no materials can produce no combination."



DR. JOHNSON IN THE ANTEROOM OF LORD CHESTERFIELD.—Ward.

#### EXERCISES BASED ON PICTURES

**Dr. Samuel Johnson.** — Catch the spirit of this story as told by the picture, and tell it as you see it. A summary of your material is given below.

Lord Chesterfield, a wealthy patron of literature, encouraged Samuel Johnson to expect his assistance when Johnson undertook the colossal task of writing a "Dictionary of the English Language." Johnson waited in vain for the expected aid. For seven years he struggled unassisted. Then when the work was about to appear, Chesterfield wrote a flattering notice of the *Dictionary*, willing enough now to be known as its patron. Johnson refused his patronage in what is rightly considered one of the great letters of all literature. The picture by Ward shows the wrathful Doctor, staff in hand, just about reaching the limit of his patience.

**The Notebook.** — A *notebook* is indispensable. Thoughts will come to you to-day which may never come to you again. These should be saved. The plan or scheme of a

paragraph or theme, the plot or outline of a sketch or of a story, the suggestion of an interesting article, will flash upon your mind, and this, if not instantly seized and written down, may, and most probably will, flash away from you and be lost.

*Write it down.* An apt expression in your own peculiar phrase, or a bright saying of some one else, if not written down at once, is often lost. Some sentence or quotation, some excellent paragraph, or some article that puts the case better than it may ever be put again, is either saved now or perhaps lost forever. Put such things down.

**The Scrapbook.** — You should own a *scrapbook*. Not a large one of the old-fashioned kind, but one that you can carry with you. The same memorandum may serve both as notebook and scrapbook. Clip whatever impresses you at the time, but do not paste all your clippings into your scrapbook. Keep them awhile in an envelope or loose in your scrapbook, sort them over from time to time, and paste in only those which seem worth while.

Use library paste, but not too much of it. Touch the top of the clipping with the paste. This facilitates the drying of the clipping and enables you to discard the clipping when you are through with it. Some of the clippings you may desire to keep permanently.

Where space is important, five- or six-column articles may, by folding them back, be included on a single page of a small memorandum book. In case of shorter clippings, several may be pasted on a page, being folded back when not in use, to be unfolded as occasion may require.

**What to Keep.** — In this way fugitive poems, good stories and anecdotes, bits of description, well written accounts of scenes and events, quotations from favorite authors, important speeches and addresses, and informa-

tion of interest may be saved. Your scrapbook will prove a treasure-house of suggestion and illustration.

**Preserve Your Own Work.** — If you are writing on some topic, preserve every scrap of your writing bearing in any way upon it. A page of matter otherwise useless, may contain one excellent sentence, or one good usable paragraph. Until the article you are at work on is finished, all you attempt on that theme should be kept.

*Your own thought is your best source of material.* Experience, observation, and imagination are your servants and may be trained to obey the call of your mind. As a general thing, those thoughts that come unbidden when the subject is first presented to you are valuable. Set such thoughts down, but not before the mind has had time to develop as fully as possible the manner in which you are to handle the theme.

**Be Resolute.** — You must learn to acquire a certain resoluteness of thought, refusing to be dismayed if at first you may seem to have no ideas at all upon the proposed theme. Your mind will do what you compel it to do, and will suggest something ere long, if held to the task.

**When Thoughts Come.** — As suggestions present themselves, jot them down on paper. As soon as possible, make an outline by the card plan, as this admits of a greater flexibility in the arrangement of the items.

**The Public Library.** — Learn to take advantage of what is offered by the public library. Use the dictionaries, encyclopedias, works of reference, and helps of all kinds. The trained attendants are at your service and glad to be of use. Yet the sooner you learn to find your own way the better.

*Important Note.* — One caution is to be observed. Do not take the material found in the public library or

elsewhere, no matter how well it may be adapted to your needs, and use it bodily. This would effectually kill invention. What you make your own is valuable. Nothing else is.

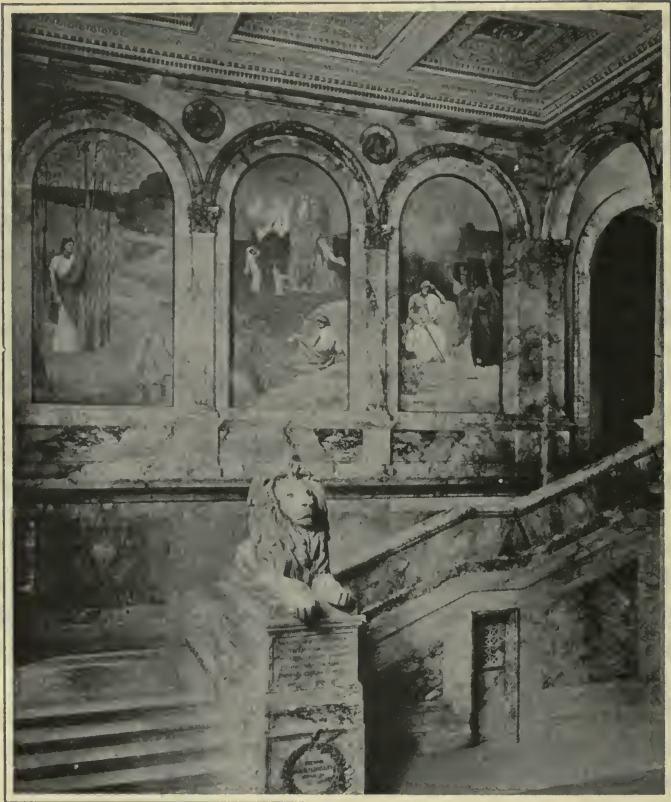
**The Card Catalogue.** — First of all, learn to use *the card catalogue*. Each book in the library is listed at least three times for convenience in finding, its chief listing being under the head of its author. Take for instance, Bryce's *American Commonwealth*. This is listed under "B" for Bryce, the author's name; then under "A" for *American Commonwealth, The*, its title; and finally, under "U" for *U. S. Political History and Affairs*, the general subject under which it falls.

As you search through the library, you read along until you find what you seek, or what promises to be of help to you. Or else you come to the conclusion that the topic you are in search of is not discussed in any of the books of the library. Right here, the attendants may help you. They may suggest something you had not thought of in connection with your topic, and this may help you out.

In thus requiring attention from the attendants of the library, do not forget to exercise unfailing courtesy towards them. This is their due.

**Magazine and Periodical Literature.** — But suppose all efforts prove in vain. Card index and attendants fail to give what you want. There is still another field, that of *periodical and magazine literature*. Ask the attendants for Poole's *Index*, or the *Reader's Guide*, or any one of the many publications for finding material in periodicals.

These indexes are arranged alphabetically, so that by turning to the heading sought, you find everything that has been written in the periodical press.



STAIRWAY, BOSTON PUBLIC LIBRARY.

#### EXERCISES BASED ON PICTURES

**Boston Public Library.** — This shows a stairway of the Boston Public Library. This library divides honors with the Library of Congress at Washington, D. C., for the beauty of its architecture and its mural decorations, as well as for its books.

1. *A Visit to the Boston Library.* — If you live near enough, plan a visit to the library. Arrange for an opportunity to study its architecture, its wall paintings, and its resources in literature and art.

2. If you are in easy reach of a good public library, let the English class visit this library, arranging to have a demonstration of how to use it.

It should be part of your plan in making a visit to any city of importance, to visit and study the public library and its facilities.

*References for an Article on the Boston Library.* — The following books and magazines may be consulted. Granger's "Life of Charles McKim," on its architecture; King's "American Mural Paintings," on its mural paintings and decorations.

"The Grand Doors of the Boston Library," in the *Outlook*, No. 78, pp. 586-7; Nov., 1904; same article, *Scribner's*, No. 36, pp. 765-8, Dec., 1904; same, *International Studio*, No. 24, pp. 32-6, Dec., 1904.

"Recent Mural Decorations at Boston," *International Studio*, No. 17, pp. 79-81, July, 1902.

"Sargent's New Wall Paintings," *Scribner's*, No. 34, pp. 764-8, Dec., 1903.

#### EXERCISES IN GETTING MATERIAL

(a) *Invention*.<sup>1</sup> — Try one or more of the following.

1. Tell the story of some important event connected with *the history of your home town*. Make it short and interesting. If told orally, give it in four minutes. If written, use four hundred words.

2. Think out a little story of adventure whose setting shall be in *the Arctic regions*. Let it be in one scene and tell of but one happening.

3. Think out a *detective story* in which your hero, while taking a snapshot and later developing it, finds that he has "snapped" the secret of a notable crime, which is just then baffling the regular detective force. Give it a taking title. Make it interesting and short. If written, use eight hundred words. If oral, use eight minutes. Or you may make it shorter, if you so desire.

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<sup>1</sup> By *invention* is meant, so far as this exercise is concerned, *the finding of usable material for speaking and writing*.

4. Choose a committee of three or four boys to ascertain and report the facts about *the policeman's dog*, if there is one in your city. Learn (a) what are his duties, self-appointed or assigned; (b) how he came to attach himself to the police department; and (c) something of his actual history.

5. Let three or four girls get at the facts, and take steps to provide for giving some one or more worthy families a *substantial Thanksgiving dinner*. Here is an opportunity for effective speech. Let each girl make her appeal to some one or more classes of the high school. Be careful not to wound the feelings of those whom you seek to aid.

(b) *Getting Material*. — Choose one or more of the following exercises, or substitute one of your own.

1. Read the story of Ali Cogia in the *Arabian Nights*, where the Caliph overhears the children playing in the moonlight and conducting a mimic trial, in which one of the boys pronounces a judgment which the Caliph sees is the only decision possible in the case he is to try the next day. Shape the story as you please. Make it modern, if you choose.

2. Read the story of George Sand's *Fanchon the Cricket*, and put it into scenario form, for a photo-drama play.

In this sense, a *scenario* is a sketch of the plot or main incidents of a moving-picture play. Each scene is described in twenty words or less; and there may be any number of scenes.

3. Give orally the account of *How they hunted the buffalo*, as told in Parkman's *California and the Oregon Trail*.

4. Outline Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* in not more than one thousand words, or the equivalent, a ten-minute talk.

5. Let a group of the best story-tellers in the class study and reproduce in scenario form for a moving-picture play, de Maupassant's short-story, *The Necklace*. Refer to *The Saturday Evening Post* for an exposition of the moving-picture scenario. The attendants at the library will have no difficulty in finding this for you. Use not more than from twenty-two to twenty-five scenes.



6. Make a scenario for the "movies" of Oliver Goldsmith's play, *She Stoops to Conquer*.

7. Tell orally Rudyard Kipling's story of *An Unsavory Interlude*, found in *Stalky & Co.* Omit the schoolboy slang, or use as little as possible. Give it in good colloquial English.

8. Tell the story of Tennyson's *Enoch Arden* in not more than twenty-five scenes, each told in not more than twenty words. You may give it as a scenario. Put it on the blackboard for class criticism. Rewrite it.

(c) Refer to Hawthorne's *Tanglewood Tales* and read carefully one of the following stories. Make a memorandum of the points that strike you in the story. Do not attempt to tell it until you have in mind a plan or simple outline of the story, so as to bring out clearly what you have in mind to tell.

(1) The Minotaur. (2) The Dragon's Teeth. (3) The Pomegranate Seeds. (4) The Golden Fleece.

*Theseus and the Minotaur.*—The hero, Theseus, son of a great king of Athens, goes to seek his father whom he had never known. After many an adventure, he takes his place at his father's side. On a day when seven youths and seven maidens must be drawn by lot to be sent from Athens to Minos, king of Crete, to be devoured by the Minotaur, Theseus offers himself as one of these seven youths, proposing to seek and slay the Minotaur.

Arrived at Crete, his noble bearing wins the interest and pity of Ariadne, daughter of Minos. Appealing to her father in vain, she goes with Theseus to the Labyrinth, where dwells the Minotaur. She opens a secret door and enters with Theseus. As he turns to seek the Minotaur, she warns him of the inscrutable Labyrinth, and puts into his hand one end of a silken thread, the other end of which she will hold until his return, thus guiding him through the maze.

With the silken thread in his left hand and his gold-hilted sword in his right hand, he seeks the Minotaur, attacks, and after dire conflict, slays him. Guided by the clew, he retraces his steps to find Ariadne awaiting his coming. (208)

(d) Refer to Mabie's *Norse Stories* and select one of the stories from the list below. Make your outline mentally or in writing, and tell your story in your own way.

(1) Odin's Search for Wisdom. (2) The Making of Thor's Hammer. (3) The Apples of Idun. (4) Thor Goes Fishing. (5) How Thor Fought the Giant Hhrungner.

*Odin's Search for Wisdom.*—In the old Norse days the giants were both older and wiser than the gods. After a time the gods became wiser than the giants, or they would have ceased to be gods. Odin in his thirst for wisdom came to a deep well whose keeper was Mimer, or Memory. For a draft of this clear water Odin paid the price, and gave one of his eyes. Even the gods could not be wise without struggle and sacrifice.

Odin became wise, but ever yearned for greater wisdom. At last he journeys in disguise to Vafthrudner, the wisest of the giants. On pain of death if he should fail, Odin answers all the questions the giant propounds. Then drawing from the giant all the secrets of the future, he finally vanquishes him with a question the answer to which none but Odin himself could know. "I have brought my doom upon myself," said the giant, "for in my ignorance, I have contended with wisdom itself." (164)

(e) *Using the Library.*—Consult the public library for a good adventure in aviation by a venturesome aviator. Tell it orally in your own words. After some record flight, you may find a good account in the newspapers. See also Lewis's *Trail of the Hawk*.

(f) *Vocational Guidance.*—Try one or both of the following.

1. *Special Exercise in English for Manual Training Students.*—Let a subject connected with the practical work of the manual training department,<sup>1</sup> for instance, *The Use of the Engine Lathe*, be assigned a day or two beforehand. Let a group of students, one of them selected as spokesman, study

<sup>1</sup> For an excellent discussion of this sort of English work, see in the *English Journal*, September, 1913, an article by Miss May McKittrick, East Technical High School, Cleveland, Ohio.

the lathe so as to explain its use, its construction, how it works, precautions to be taken, what to do in case of accident to the machine, etc. Let working drawings be put on the blackboard, unless enough blue prints have been provided for distribution among the class.

The spokesman considers himself as foreman of the shop, and some three or four students from the manual training department as new workmen, who have never seen the lathe. His problem is so to present the subject as to give them a working knowledge of it.

If he can illustrate his points by the actual use of the lathe, so much the better. The class is divided into sections, — one to watch for *unity*, one for *clearness*, another for *mechanical accuracy*, and still another for *paragraph structure*.

2. *Salesmanship*. — One of the students who inclines to salesmanship may select some manual training student of ability to represent the possible buyer, and after rehearsing the scene, go through the steps of a successful presentation of the lathe, and sell it.

(g) *Oral Work, Impromptu*. — Speak without previous preparation on one of the following subjects.

1. Discuss orally your favorite cartoonist, and describe one of his cartoons. Two minutes.

2. State orally how high school manuscript should be prepared. Two or three minutes.

3. Give orally a favorite recipe for making candy.

4. Give orally some reasons why you think that pupils in high school should speak and write good English. Two minutes.

5. Tell orally how you would direct a stranger standing at the railroad station to find the room you now recite in, at the high school. Two minutes.

6. Give a three-minute talk, using this as your topic sentence: *I think that a proper courtesy on the part of the employees of a store is one of its strongest advertising features.*

(h) *Dictating a Letter*. — Try one of these exercises in dictation.

1. Let the student be handed a business letter dealing with but one point. After glancing at its contents let him dictate the reply thereto, one of the class writing on the blackboard the letter thus dictated. Before the class criticizes this letter, the student dictating it is to have one minute to look it over, and make any changes in matter, punctuation, spelling, etc., that he may desire.

2. Dictate a reply to an advertisement for "Help Wanted." The advertisement which is to be answered is to be written neatly on the board. As the student dictates his reply, another member of the class will write it on the blackboard.

3. Dictate a letter, using this as your topic sentence: *I herewith return at your expense the article you sent me.*

(i) *Oral Report.* — Make a short oral report on one of the following subjects.

1. Look up your facts and report orally on the relative advantages of the Parcel Post or of some Express Company, in sending a package of twenty pounds from your city to a point (a) fifty miles, (b) three hundred miles, and (c) one thousand miles distant.

2. Read up on the topic and report orally on *How and where a Ten Cent Store buys its goods.*

3. Ascertain your facts and report orally on *How some high school pupils use their spare time to advantage.*

(j) *Outline Material.* — Collect the material presented in this chapter, outline it, and be prepared to recite from this outline.

#### EXERCISES BASED ON PICTURES

**St. Louis of France in Palestine.** — Study the picture, put your own interpretation upon it, and tell some story of chivalric times which will be worthy of this scene.

This picture by A. Cabanel is in the Pantheon at Paris. The artist has embodied the spirit of chivalry in the bearing of this true knight. He looks a king. The days of chivalry



ST. LOUIS OF FRANCE IN PALESTINE.

have gone, but the spirit of chivalry is a heritage left us from those days, and it will never die.

*High Chivalry in a Humble Soul.*—Tell some deed of devotion in which some plain everyday man or woman does some really chivalric thing. Do not be in too great haste to write. Think interest and beauty into your tale, and tell it.

**Important Cautions.**—It will be well for the *editorial committee*, after careful consultation with the English instructor, to note the following suggestions, relating to spelling.

XX. *Request from one of the large business houses of your city or community a list of commonly misspelled words,*<sup>1</sup> either

<sup>1</sup> Suggested by the Department of Public Instruction, State of New Jersey, in *The Teaching of High School English*, 1914.

from their own office experiences, or from the letters of correspondents. Such words are to be added to the working vocabulary of the class, and should be listed in the English notebooks.

XXI. *Call attention to the following items,*<sup>1</sup> and lay careful stress on drill on such words as are referred to.

1. Doubling final consonants before a suffix beginning with a vowel, in words ending in a consonant preceded by a single vowel, if the word is a monosyllable or is accented on the last syllable.

2. Dropping unaccented *e* in such cases.

3. Plural of nouns ending in *y* preceded by a consonant.

4. Third singular indicative of words ending in *y* preceded by a consonant.



*Photograph by Frank C. Sage.*

CROSSING THE LINE IN THE 440!

#### EXERCISES BASED ON PICTURES

**Crossing the Line.** — Tell the story of an exciting race, or describe the one here shown.

<sup>1</sup> From *Requirements in Form*, Illinois Association of Teachers of English.

Such a race quickens the pulse of every lover of athletics. Each fellow is putting his every ounce of muscle and sinew into the effort.

*How about the Loser?* — Not every fellow can win. What does the loser get? He may get experience for another race. Write a story, showing how the fellow who lost so studied his losing as to snatch victory out of defeat the next time.

### EXERCISES IN SPELLING

(a) *Try a written spelling match.* — Take certain lists from the notebook and give the class several days for study. Choose sides, and give out fifty to one hundred words to be written by all the pupils of the class. Let the captain of each side name one, these two to name a third student, and these three to check the results. The student named by one captain will check the papers of the other side, and *vice versa*. The third student selected will look over all papers, and place the final marks. Average the two sides, and declare the result. A series of three matches may thus be made, the best two out of three to win.

(b) *An old-fashioned spelling match.* — Announce certain lists to be studied, as found in the English notebook. Choose sides. Let all pupils stand. Let some teacher, or some clear-voiced student from another class, give out the words to be spelled, first to one side, then to the other. When a word is missed by one side, pass it to the pupil next in order on the other side. Pupils who miss must sit down.

Give out the whole set, but not necessarily in the order in which they come in the list. If the time is limited, for instance to a period of forty or forty-five minutes, stop two minutes before the last bell rings, but see that each side has had the same number of students called on to spell. Each pupil should have a time limit of ten seconds in which to spell his word. If he fails to do so within that time, let it count a miss for his side. When a contestant spells a word, let that spelling stand as right or wrong. After the word is spelled in full, allow no changes in spelling.

The number of pupils left standing at the close of the match is to decide which side is winner. If it is a tie, do not give out any additional words, but let it go as a tie.

Let a referee be chosen by the two captains. The decision of the referee is to be respected with regard to all disputes arising during the spelling match. For instance, if a contestant claims not to understand the word given out, the referee may pronounce it. The contestant must then spell the word.

(c) *At the blackboard.*—Send eight or ten pupils to the blackboard. Give out ten words. Any pupil who spells the set of ten words correctly will take his seat. Pupils who fail in one or more words will remain at the board until one complete set has been correctly spelled. Select the words from the lists in the notebook.

**Suggestion as to Conferences.**—It is often worth while for the instructor in English to arrange *individual conferences* with pupils who have special difficulties: punctuation, with one; spelling, with another; how to take hold in writing or in preparing to speak, with a third. These conferences will prove helpful in promoting a better mutual understanding.<sup>1</sup>

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<sup>1</sup> Provision should be made for conference between the teacher and each individual pupil. — From the *Report of the National Joint Committee on the Reorganization of High School English*.



## CHAPTER VII

### THE EFFECTIVE USE OF MATERIAL

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*Method will teach you to win.* — GOETHE.

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**An Effective Plan.** — In attempting to speak or write on the exercises thus far given, you have perhaps found yourself perplexed to know just how to express what you have to say. Your mind may have suggested abundant material, but how are you to use it most effectively?

Barrett Wendell, a writer on rhetoric, makes a valuable suggestion. He says that any story must naturally fall into parts, and then asks, What shall those parts be? In what order shall they be arranged?

The simplest way to answer these questions, says Wendell, is to take slips of paper, or blank cards if you can get them, and write down the separate headings that occur to you, in what appears to you the most natural order. Then when your little pack of cards is complete, — in other words, when you have a card for every heading that you think you can use, — study them and sort them almost as deliberately as a good player does a hand at cards.

**Advantages of the Card Plan.** — Wendell states that it has rarely been his experience to find that a shift or change of arrangement will not decidedly improve the original order. He says that a few minutes' shuffling of these little cards has often revealed more to him than he would have learned by hours of unaided pondering over his story. The great advantage of the cards is that they

enable the writer by this simple act of rearrangement to make any number of fresh plans.

You will recognize that you yourself have been doing something like this. You have been testing your work, first, to see if there is anything you can leave out to advantage. And then, after discarding any unnecessary point, or any hindering detail, you have sought to get the best order possible to bring out your meaning. And finally, you have been trying by proper arrangement to secure the strongest emphasis of which your story is capable. This card plan will enable you to do all this a little better and a little more easily than before.<sup>1</sup>

#### EXERCISES BASED ON PICTURES

**Palazzo Vecchio.** — This title means "The Old Palace." This was at first the seat of republican government at Florence, and later the official residence of the Medici, that famous family which gave eight dukes to Tuscany, two queens to France, and four popes to the Vatican.

Here was also the prison of Savonarola, who was burned at the stake at a corner of the palace. The pavement of this court yard was for centuries covered once each year with violets in memory of the good Savonarola had done, and in token of repentance for his cruel death.

Write a description of the palace, or if you prefer, give a short account of its history.

**Other Plans.** — The card plan has other advantages. It helps clear your mind and arrange your ideas on the topic of which you have to speak or write. Of course, this is not the only way to do this. (1) Some writers sit down

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<sup>1</sup> Good writing demands a large vocabulary, a clear and vigorous style, and firmness and *flexibility* in the construction of sentences and paragraphs; also correctness as to details of form. — From the *Report of the National Joint Committee on the Reorganization of High School English*.

and think the thing out. (2) Others ask some one to listen to what they have written, to see if its meaning is clear. If it is not clear, they rewrite it until it is clear. (3) Others do best when walking in the open air.



PALAZZO VECCHIO AT FLORENCE.

(4) Some writers and speakers state to themselves the questions or problems they wish to solve, so as to get them clearly in mind, and then trust to what they call "unconscious cerebration." That is, they rely on the *unconscious processes* of the mind to work it out, step by step. But of all schemes for securing unity, coherence, and emphasis, *the card plan* is the most effective.

It is worth your while to master this plan of Wendell's, and to use it until you find a better one. Write out suggestive headings on each of a series of five or six cards or slips. These you can arrange and rearrange, discarding any that need to be set aside, until the order of arrangement suits you. You can then write your story rapidly.

**Planning for Paragraphs.** — The card plan has another advantage, for it will always afford a satisfactory basis for paragraphing. If the outline is properly framed, *each item of the list will represent a separate paragraph.*

Edward Everett, a distinguished American writer and orator, in preparing an address on the *Uses of Astronomy*, used the following outline, or something like it. Just what he discarded from his original outline in order to bring it to this shape, we do not know.

#### Outline

The appearance of the sky,  
 as I entered the train;  
 as we proceeded;  
 as the day broke.

Conclusion.

A careful reading of this illustration, quoted below, will show that there is not a word too much, and not an item of any kind that hinders the flow of thought. Everett evidently tells it all in the very order in which it occurred. There is, if you will note it, a fine emphasis at the close.

A GLORIOUS SPECTACLE

I had occasion a few weeks since to take the early train from Providence to Boston; and for this purpose rose at two o'clock in the morning. Every thing around was wrapped in darkness and hushed in silence, broken only by what seemed at that hour the unearthly clank and rush of the train. It was a mild, serene midsummer's night; the sky was without a cloud, the winds were whist. The moon, then in her last quarter, had just risen and the stars shone with a spectral luster but little affected by her presence. Jupiter, two hours high, was the herald of the day; the Pleiades, just above the horizon, shed their sweet influence in the east; Lyra sparkled near the zenith; Andromeda veiled her newly discovered glories from the naked eye in the south; the steady Pointers, far beneath the pole, looked meekly up from the depths of the north to their sovereign.

The appearance of the sky, as I entered the train.

Such was the glorious spectacle as I entered the train. As we proceeded, the timid approach of the twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest; the sister-beams of the Pleiades soon melted together; but the bright constellations of the north and west remained unchanged. Steadily the wondrous transfiguration went on. Hands of angels, hidden from mortal eyes, shifted the scenery of the heavens; the glories of night dissolved into the glories of the dawn.

As we proceeded.

The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle. Faint streaks of purple soon blushed along the sky; the whole celestial concave was filled with the inflowing tides of the morning light, which came pouring down from above in one great ocean of radiance; till at length, as we reached the Blue Hills, a flash of purple fire blazed out from above the horizon and turned the dewy teardrops of flower and leaf into rubies and diamonds. In a few seconds the everlast-

As the day broke

ing gates of the morning were thrown wide open and the lord of day, arrayed in glories too severe for the gaze of man, began his course.

I do not wonder at the superstition of the ancient Magians, who in the morning of the world went up to the hilltops of

Conclusion. Central Asia, and, ignorant of the true God, adored the most glorious work of his hand. But I am filled with amazement, when I am told that in this enlightened age, and in the heart of the Christian world, there are persons who can witness this daily manifestation of the power and wisdom of the Creator and yet say in their hearts, "There is no God."

—Edward Everett, in the *Uses of Astronomy*, first delivered at the inauguration of the Dudley Observatory, at Albany, N. Y.

Each of the four paragraphs of which this extract is composed has one main topic, which is indicated by the insets at the side of the page. You will note that each paragraph is distinct and clear, and that when Everett has completed one item of his outline, he does not go back to it, but goes on to discuss some point not yet touched upon.

**The Independent Paragraph.** — When what is to be stated is expressed in a single paragraph, as is often the case, it is called an *independent paragraph*.

The Lord's prayer is given in an independent paragraph. Another striking example is afforded in Lincoln's Gettysburg address. Almost all brief editorial comment in newspaper and magazine work is in the form of the independent paragraph.

**Related Paragraphs.** — If the thought is expressed in two paragraphs, the first paragraph is usually introductory, while the second paragraph is more fully explanatory.

Where several paragraphs are used, the *transitional paragraph* is found. Its purpose is twofold. It is used either

to do away with monotony by introducing another and newer method of handling the subject, or to introduce an argument or an illustration not before hinted at.

Where the whole subject is briefly restated, the paragraph is called a *summarizing paragraph*. This generally occurs at the end of the article or story, but in newspaper work, in order to call attention at the very outset to the value of the article following, it is often found at the beginning.

**The Topic Statement.**—A clear, concise statement of the main thought contained in a paragraph is called the *topic statement*. This does not often occur in continuous statements and narratives, but is frequent in writings which follow a careful outline, and in arguments.



READY TO START.

Reindeer and Sled, and Eskimo Dog.

EXERCISES BASED ON PICTURES

**Alaska. Ready to Start.**—Tell the story of this start as if you were the driver. Make it an independent paragraph with a definite topic statement.

The reindeer is a wonderful gift to the Eskimos. He is hardy, strong, and docile, and fully capable of taking care of himself. He feeds chiefly upon an Arctic moss, growing plentifully in Alaska. While the Eskimos gather and store quantities of this for winter use, the reindeer can find it for himself even under heavy snows. Formerly, when the natives depended upon dogs for their sleds, the immense packs of dogs ate a large proportion of the supply of dried fish put up for winter use, often reducing their masters to the verge of starvation. Now, the reindeer herds increase rapidly, affording skins for clothing and harness, and ample supplies of fresh meat for food and for sale.

Here is shown a driver ready to start for the Igloo Fair, over a hundred miles away. The sled is carefully packed and carries everything for the journey, including snowshoes, rifles, and food for both man and deer. A companion reindeer is bellowing farewell, and to the right is seen an Eskimo dog. The forest in the background is highly valued for the sake of fuel, and logs for building.

**Collecting and Organizing Material.** — In preparing to speak or write, the first thing to do is *to collect material*. Next to this in the order of preparation, but equally important so far as effectiveness is concerned, is *the proper arrangement or organization of your material*. “Expression in speech (and of course in writing) includes *ability to collect and organize material* for oral discourse on subjects of common interest.”<sup>1</sup>

#### EXERCISE IN THE EFFECTIVE USE OF MATERIAL

(a) *Outline Work. Arranging Your Material.* — Collect your material, and then proceed to arrange or organize it. Take one or more of the exercises given on the following pages. They are designed for practice in arranging an outline to the best advantage.

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<sup>1</sup> From the *Report of the Committee on English*, N. E. A. Commission on Reorganization of High Schools.



Take a number of slips of paper, or blank cards. As you read the story from Homer, or that of Roland, or of Siegfried, given in this exercise, jot down suggestive headings for them. Be careful not to put down any heading unless it represents a complete thought not previously noted. After you have thus made your headings, look them over to see if there is anything you can get along without. If there is, it will spoil the unity, and must be cut out.

Then arrange the remaining items or headings so as to bring out the story more clearly, if possible. This will give it proper coherence. Then if it admits of emphasis, try to secure this by the arrangement of your concluding paragraph.

*What naturally falls under an item or heading will constitute a separate paragraph.*—Look over each paragraph carefully, testing it for unity, coherence, and emphasis, just as you did your outline.

While you are to exercise care in preparing your notes, and in writing from them, it is still more important that you throw off all restraint. Write unreservedly, and tell in a straightforward way what you have to say. Let corrections come later.

(b) *Paragraphing.*—1. Refer to the *Iliad*, book x, Bryant's translation, lines 262 to the end of the book; or read Butcher and Lang's translation of the passage. Get the story well in mind before you start to write, then write it as the story comes to you, paying special attention to paragraphing. Make a memorandum of important names.

Diomed and Ulysses, while the contending hosts lie sleeping, go forth together from the Grecian camp. They come upon Dolon, a Trojan sent out by Hector to spy upon the Grecian camps. Dolon, trusting to save his miserable neck, basely directs them where to find such of the Trojan leaders and their allies as lie most exposed; and especially some Thracians newly arrived, with their King Rhesus. Diomed fitly rewards his treachery by slaying Dolon. Then coming upon the unguarded camp of Rhesus, Diomed slays twelve of the Thracians, and Rhesus for the thirteenth. Ulysses meanwhile drives the famous horses of Rhesus out of the encampment, and the two return in triumph to the camp of the Greeks.

2. This is a special test in easy-flowing story. Refer to *The Death of Roland*, by Gautier, cantos clxx to clxxviii.

Roland is left by Charlemagne in charge of a little valley in the Pyrenees, still bearing the name of Roncesvalles, where he is treacherously attacked and slain by the Gascons. His brave defense and knightly death are well told.

Get the story in mind; arrange your topics on slips of paper or cards; put them in the order which you finally decide upon, and let each topic thus used be the basis of one paragraph. Make at least three paragraphs.

3. Refer to the *Norroena Romances and Epics*; or to William Morris's translation. Read and tell the story of Siegfried's youth.

At first, as he began to feel his marvelous strength, it seemed that he would be headstrong and unmanageable; but later, repenting at sight of his mother's grief over his misdeeds, Siegfried was ever after true and dutiful. He slew the dragon, and bathed himself in the dragon's blood, thereby becoming invulnerable, but one spot remained untouched, and therefore vulnerable. He found a wonderful "hiding cap," which made him invisible.

Relate such of Siegfried's adventures as will bring out his character, making him as Queen Brunhild later says of him, "a hero to whom the world belongs." Tell how he became king of the Nibelungs. This story should be told in four or five paragraphs.

(c) *Vocational Guidance*.—Some of the best work in English may be done where the students, often on their own initiative, go through some kind of work, and tell about it as they do it. This kind of exercise is termed *dramatization*. It is generally oral, but if written, what each student says will constitute a separate paragraph. Take one or other of the following.

1. *A practical poultry problem*.—To build an open-front laying house for one hundred hens. This problem should be submitted to a committee chosen for its ability in handling real questions. The committee should have ample, but definite, time for reading up on the problem, and interviewing poultrymen and others capable of advising what to do. After informing itself, it should think out a plan, and furnish working drawings, true to scale. The committee may select a spokes-

man, familiar with all details and thoroughly up on the project. This spokesman may consider himself the contractor, explaining the design adopted to the rest of the committee, who may consider themselves as the builders. These latter may ask such questions as will bring out the idea of the plan more fully. At the conclusion, any member of the class may ask practical questions, to be answered by any of the committee.

2. *An hour in a millinery shop.*—This is an example of dramatization in English work, taken from the domestic science department. Let the front of the room be arranged as a millinery shop. Two girls are to act as milliners. Five or six girls from the class, selected so as to afford a variety of complexion, style, and type, take the part of customers. While this may be impromptu, it would be well to have it rehearsed once or twice.

One of the milliners explains the making of a hat, talking as she works, suiting the trimming to what she considers the best taste for the customer for whom she is making the hat. The other tries one hat after another on a customer, explaining the principles that guide her in her selection of the hat best suited to the customer. This she does with each customer. She tries this, that, and the other effect, showing what hats are becoming and what are not becoming to each. The customers give their own views too.

#### EXERCISES BASED ON PICTURES

**Fishing.**—Tell about a day when you went fishing. When, and where, and how? What luck? Hungry? Oh, no! Describe the contents of your lunch basket in such a way as to make your hearer's mouth water.

*Fishing for Bass.*—Shall we not envy the sportsman in the picture on the next page? He is "up to the minute" in his outfit and equipment. Is that rod steel or bamboo? It is evidently a fine casting rod. And then as to his luck! He has a fine fish there, and by the way he plays him, will doubt-



FISHING IN CRATER LAKE.

less land a four or five pounder. But think of his fishing-ground! Search the world over, you will not find a finer fishing place. No wonder fishing has such a hold on the men and women who love the open air, and the beauty of land and water that spreads out so temptingly before them. Have you ever had a taste of this alluring sport?

## CHAPTER VIII

### EFFECTIVE SPEAKING

---

*Speak the speech, I pray you, trippingly on the tongue.*

—SHAKESPEARE.

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**The Floor Talk.** — When you report orally on some assigned topic, this report is called a *floor talk*. Stand squarely on both feet and speak clearly, bearing in mind the principles of unity, coherence, and emphasis which you have learned.

**Determine to Learn to Speak.** — Make up your mind to learn to speak effectively. Say to yourself, as Abraham Lincoln said to himself, “I will study and prepare myself, and then some day my chance will come.”

The floor talk will be most effective if a mental outline is followed. This outline should be so simple that you can recall it readily and the class can follow it with ease.

After you are through, the class may criticize the talk, making note of the good points rather than of the errors or weak points in the delivery. At first, it may be found advantageous to have the class write this criticism, which the instructor may hand to the speaker; or at least such of these criticisms as may be deemed helpful.

The floor talk may take almost any shape or form. It may be a recital of facts, a statement of current events, a scientific discussion, or a book review. It may in-

clude the telling of a story, one side of a discussion, or debate.<sup>1</sup>

**Rules for the Floor Talk.** — No one set of rules or suggestions will fit all cases, but the student may note with profit the utterances of the distinguished speakers quoted below.

Professor Brander Matthews, in an excellent article in the *Cosmopolitan*, July, 1898, on "Four Ways of Making an Address," says: —

"When a man has something to say and when he has an opportunity to say it, there are four methods of making a speech for him to select from.

1. He may write out his address and read it from a manuscript boldly held in his hand.

2. He may write out his remarks and commit them to memory.

3. He may write out his opening words, his closing sentences and such other salient passages as he wishes to make sure of, while extemporizing the rest.

4. He may extemporize the whole, appearing before the audience with no visible manuscript and apparently talking out of the fullness of his heart."

In the latter case, where he seemingly extemporizes his address, Matthews says that there must be a firm skeleton or outline holding closely together all that he says. The sequence of points to be made, illustrated, and enforced, should be so obvious in his mind that they will float on the surface of his memory, to be seized without effort, one after another, in regular order.

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<sup>1</sup> Good speech demands a sense for established idiom, distinct and natural articulation, correct pronunciation, and the use of an agreeable and well-managed voice.

— From the *Report of the National Joint Committee on the Reorganization of High School English*.

One statement of this writer is especially worth noting. He says that *the proper sequence or outline* is so important to the speaker that a man who has no gift for oratory, no enthusiasm, no fervor, no magnetism, as it is called, can make a presentable figure on the platform if he rises knowing exactly what he wants to say, if he says that and no more, and if he sits down as soon as he has said it.

Among other authorities, Professor Matthews quotes from a noted French lecturer, M. Francisque Sarcey, who says that the way to insure the success of a speech in public is to have made that speech many times in private. You must be full of your subject, full to overflowing. And having planned what you want to say, you must say it to yourself again and again, trying it this way and that, getting yourself familiar and intimate with it. But you must make no effort to polish your periods, and must resolutely refrain from all attempts to memorize what you have arranged. This leaves the mind energized and keenly alert, free to use the best of which it is capable, under the spur of the moment.

In connection with extemporaneous work, Thomas Wentworth Higginson in "Hints on Writing and Speech Making," thus gives his rules for making an address. The student may modify them to suit his own preferences.

1. Have something definite in mind on which you are to speak. Or better still, have something that you desire very much to say.

2. Always speak in a natural key, and in a conversational manner.

3. Never carry a scrap of paper before an audience.

4. Plan out a series of a few points, as simple and as orderly as possible.

5. Plan beforehand for one good point and one good illustration under each head of your speech.

6. Do not trouble yourself about your speech, but give your mind a rest after you have thought out your points, before you speak.

Of course, the third rule above cannot apply if you decide to use notes.



IT IS THERE!

Columbus before Ferdinand and Isabella.

#### EXERCISES BASED ON PICTURES

**It is There!**—Catch the spirit of the picture. Acquaint yourself with the historical facts, and prepare a talk, using the story of the picture as the climax or closing point in your address.

*Columbus before Ferdinand and Isabella.*—Some one has said that there are single moments in history which, like rudders, steer us into new seas of discovery. Is there not here pictured a moment like that? The great navigator is pleading for the idea that has taken hold of his soul. All the splendid culture and intelligence of the courts of Castile and Leon is there. But who could expect men to believe a theory that would



upset every view they had ever held? And men did not believe. If they forbore to scoff, they slowly shook their heads in doubt. It is a critical time. In the picture, Columbus seems to speak to but one, and that one his queen. Isabella bends eagerly forward, listening to the man who ere long will lay at her feet a new world. She pledged her crown jewels for the undertaking, and next to Columbus, Isabella must be remembered in connection with this great discovery.

**Attitude and Gesture.** — The following points regarding *attitude and gesture* are worth noting.

1. *Stand erect and firm*, in a posture which allows *the chest to expand*, and gives full play to the organs of respiration and utterance.

2. *Let your attitude be such that it may be shifted easily and gracefully.* Let your hands hang naturally at your side.

3. *Avoid much gesture.* As to embarrassment arising from natural timidity or self-consciousness, a thorough preparation upon your theme, and a reliance upon that preparation, will best help you here. You may count upon the friendliness of your audience as a general rule.

4. *Keep your eye upon your audience.* Do not look up at the ceiling, or let your eye rove over the heads of your hearers. Pick out some one whose face shows interest, and address much of what you have to say to him or her. But do not make the mistake of talking altogether to this one person. Let your glance fall on one side, and then direct it to the other side of the room, and so on.

#### EXERCISES IN THE FLOOR TALK

(a) *The Monroe Doctrine.* — This topic is well worth while. The extracts here given comprise the original statement of the Monroe Doctrine, and its later restatement on the part of those who have been called upon by virtue of their official position to formulate the attitude of America on this question. Make any additional notes you

please, and use as much or as little as you think best of what is here presented. Your public library will afford much excellent material in the way of books written on the subject, and especially of its discussion in the leading magazines.

*Use an Outline.* — In order to make what you write or speak effective, it will be well to *prepare a topical outline*. This will insure your sticking to your subject, and do away with aimlessness and incoherence in what you say. Test your work carefully for unity, coherence, and emphasis.

### The Monroe Doctrine, Originally Stated

We owe it, therefore, to candor and to the amicable relations existing between the United States and those powers (any European powers) to declare that we should consider any attempt on their part to extend their system to any portion of this hemisphere as dangerous to our peace and safety. With the existing colonies or dependencies of any European power we have not interfered and shall not interfere. But with the governments which have declared their independence and maintained it, and whose independence we have, on great consideration and on just principles acknowledged, we could not view any interception for the purpose of oppressing them, or controlling in any other manner their destiny, by any European power in any other light than as the manifestation of an unfriendly disposition toward the United States. (130)

— From the Message to Congress of President James Monroe, on December 2, 1824.

### The Doctrine Reaffirmed

It may not be amiss to suggest that the doctrine upon which we stand is strong and sound because its enforcement is important to our peace and safety as a nation, and is essential to the integrity of our free institutions and the tranquil maintenance of our distinctive form of government. It was intended to apply to every stage of our national life, and cannot become obsolete while the Republic endures. If the balance

of power is justly a cause for jealous anxiety among the governments of the old world, and a subject for our absolute non-interference, none the less is an observance of the Monroe Doctrine of vital concern to our people and their Government. (120)

—From the Message to Congress of President Grover Cleveland, on December 17, 1895.

### Its Purpose and Object

That America is in no part open to colonization, though the proposition was not universally admitted at the time of its first enunciation, has long been universally conceded. We are now concerned, therefore, only with that other practical application of the Monroe Doctrine, the disregard of which by any European power is to be deemed an act of unfriendliness toward the United States. The precise scope and limitations of this rule cannot be too clearly apprehended. It does not establish any general protectorate by the United States over other American states. It does not relieve any American state from its obligations as fixed by international law, nor prevent any European power directly interested from enforcing such obligations, or from inflicting merited punishment for the breach of them. It does not contemplate any interference in the internal affairs of any American state, or in the relations between it and other American states. It does not justify any attempt on our part to change the established form of government of any American state, or to prevent the people of such state from altering that form according to their own will and pleasure.

The rule in question has but one single object and purpose. It is that no European powers or combination of European powers shall forcibly deprive an American state of the right and power of self-government, and of shaping for itself its own political fortune and destinies. (237)

—From the Letter of Secretary Richard Olney to Mr. Bayard at London on July 20, 1895.

**America not Colonizing Ground for European Powers**

The Monroe Doctrine is simply a statement of our very firm belief that the nations now existing on this continent must be left to work out their own destinies among themselves, and that this continent is no longer to be regarded as the colonizing ground of any European Power. The one power on the continent that can make the Doctrine effective is, of course, ourselves; for in the world as it now is, a nation which advances a given doctrine, likely to interfere in any way with the nations, must possess the power to back it up if it wishes the doctrine to be respected. We stand firmly by the Monroe Doctrine. (112)

—President Theodore Roosevelt, in a speech reported in *The London Times*, August 28, 1902.

**The United States Will Never Again Seek One Additional Foot of Ground by Conquest**

I want to take this occasion to say that the United States will never again seek one additional foot of territory by conquest. She will devote herself to showing that she knows how to make honorable and fruitful use of the territory she has, and she must regard it as one of the duties of friendship to see that from no possible quarter are material interests made superior to human liberty and national opportunity. (74)

—President Woodrow Wilson, in an Address at the Southern Commercial Congress, Mobile, Alabama, October 27, 1913.

**What the Monroe Doctrine Does**

The Monroe Doctrine halts conquest, not commerce; it stops seizure, not trade; it prevents war and insures peace. (18)

—Editorial, *The Cincinnati Enquirer*, November 11, 1909.

(b) *Additional Exercises on the Monroe Doctrine.*—Try one of the following orally.

1. Restate the Monroe Doctrine in fifty words. Write it, and then speak it.

2. Discuss the Monroe Doctrine in a carefully prepared speech of from two to three minutes. Write this out and learn it.

*Short Themes for Oral Work.* — Endeavor to put life and vigor into the exercises suggested below. Get the story well in mind. Tell it over and over, mentally, until you catch the spirit of it. When this is done, let the story tell itself. Four to five minutes.

(c) *Five Stories About Girls, from the Bible.* — All of these stories are worth knowing, and especially worth telling.

1. Pharaoh's Daughter. Exodus ii, 4 to 19.
2. Jephthah's Daughter. Judges xi, 29 to 40.
3. The Story of Ruth. Ruth ii; or the entire book.
4. Naaman's Mayservant. 2 Kings v, 1 to 14.
5. Rebecca at the Well. Genesis xxiv.

(d) *Five Stories About Boys, from the Bible.* — These stories are well worth while as a matter of general information. They lend themselves to story-telling unusually well.

1. Joseph and His Brethren. Genesis xxxvii, 1 to 36.
2. Joseph as a Prince of Egypt. Genesis xli, 37 to end; and also chapters xlii to end of xliiv.
3. David and Goliath. 1 Samuel xvii.
4. Little Samuel. 1 Samuel iii.
5. Jacob and Esau. Genesis xxvii, 1 to 40.

(e) *Story of an Unusual Experience. Oral.* — If you have had some such experience as here suggested, tell about it. Put force into your telling of it. If you have not had such an experience, think one out and tell it as if it had occurred. Five minutes.

1. My experience on a burning ship.
2. How I felt in an automobile collision.
3. What happened to me in a hotel fire.
4. What I know about a railroad wreck.
5. Landing from a wrecked aeroplane.

(f) *Getting the Gist or Substance of the Story.*—Take any one of the stories above referred to, and *get the gist or substance of it.* This will take careful practice, but it is well worth while. Tell any one of the above stories in not more than one hundred words. Oral, one minute.

(g) *Applying the Rules.*—In preparing to speak on one of the following stories, *review carefully the rules* suggested on pages 94, 95 by Matthews, Sarcey, and Higginson.

1. Refer to the *Odyssey*, book xxi, entire, Bryant's translation. Or refer to the translation of Butcher and Lang, or that of William Morris. This story is full of breathless interest.

*Ulysses Bends the Bow.*—Telemachus has brought his father Ulysses, disguised as an aged beggar, to his home. Ulysses' wife, Penelope, driven to desperation by the persistency of the shameless suitors, who think Ulysses dead, goes up to the treasure room of the palace and taking down a certain famous bow that had once belonged to Ulysses, she weeps over it. Then coming down to the banquet hall, she proposes a contest. Whoever shall bend this bow and send an arrow through each of the twelve rings she shows them, shall have Penelope to wife.

Some oppose the contest, but it is finally agreed to. Certain of the suitors try their strength and fail. It is then suggested to postpone the trial to another day.

Telemachus bids his mother and the women depart, Penelope being still unaware of the presence of Ulysses. At the bidding of Telemachus, some of the faithful servants of the palace lock and bar the outer doors, with all the shameless band still within, and suspecting nothing.

The strange beggar, who is Ulysses, now manages to get the bow in his own hands. Trying it to see if it holds its ancient strength, he easily bends the mighty bow, and sends with unerring aim the arrows through the rings. Then he nods to his son Telemachus who, girding on his sword and taking his spear in his hand, comes and stands by the side of Ulysses.

2. Refer to the Fifth Adventure, Lettsom's translation, or that of William Morris; also to the *Norroena Romances and Epics.*

*How Siegfried First Saw Kriemhild.*—The young king of the Nibelungs has performed a number of feats of knightly courage in the service of Gunther, and a high tourney is to be held in his honor. To this tournament come five thousand knights or more, and all the ladies of the court attend, many of them sighing for Siegfried, for, as they deemed, eye had not seen a pattern of such manliness. But as the full moon dims the stars, so Kriemhild dimmed every beauty there. Their glances meet by stealth, and bind the knight and maid together. Siegfried openly pays court to Kriemhild.

3. Refer to Earle's translation of *The Deeds of Beowulf*, sections vi and xi. They tell of the coming of Beowulf to the Hall, and of his promise to remove the scourge. Grendel's last meal is described. The battle between Grendel and Beowulf begins. Write the story of it in about three hundred words, or give it orally, in not more than three minutes.

(h) *Longer Themes.*—It is well now and then to prepare *longer themes*. In order to do this, you may have to do some outside work, at home or at the library, but you will find it interesting.<sup>1</sup> If you take hold of this *as a class project*, and arrange a program for a class meeting, including readings and recitations prepared for the occasion, with a good speech or two by your most capable boys or girls, it will be found thoroughly enjoyable. Your instructor in English is always to be consulted, of course. Use five hundred or one thousand words for your theme.

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<sup>1</sup> With regard to an occasional composition or speech of more than ordinary length, the following recommendation is worth noting.

“This production should be the final measure of the pupils' ability to write. For the purpose of leading pupils to write for recreation, *publication days* may be regularly announced as a part of the English classroom procedure. Programs for these days may often be arranged by the pupils themselves for presentation on these publication days. Many pupils will thus be led to feel pleasure in using recreation time in advance of the class meeting for the purpose of making an enjoyable program for their classmates. The pupils should have perfect freedom in the choice of literary forms and should be expected to express themselves correctly and forcibly in clear, idiomatic English.”—From the *English Syllabus*, Board of Regents, New York.

Get used to appearing in public. It is not as hard as it may at first appear. But whether hard or not, it is worth while. You will regret nothing more in later life than that you failed to avail yourself of advantages that might have been yours at high school.

You are not limited to this plan. If you prefer something else, go to work on whatever you like best. But let every student prepare a longer theme at suitable intervals throughout the year.



PRESIDENT WILSON REVIEWING WEST POINT CADETS.

#### EXERCISES BASED ON PICTURES

**West Point Cadets.**—Here is shown President Wilson reviewing the West Point cadets, soon to become officers in the United States Army. Nowhere in the world are there military or naval colleges ranking higher than West Point and Annapolis.

1. Look up the facts and prepare a paper on America's training of her future officers in army and navy.

2. *How to enter West Point or Annapolis.*—Get the facts and make a statement of how to obtain an appointment at one or the other of these schools.

3. *Federal Reserve Training Camps.*—Show how the United States Government trains officers in training camps in case of emergency. If you have no information on this topic, look it up. The public library will afford the necessary material.





Photograph by Elmer L. Foote.

THE PRINGLE HOUSE.

A Colonial Home, Charleston, S. C.

The Pringle House, Charleston, S. C. — This is one of the historical houses of America. Built before the Revolution, it was a home of culture and refinement in Colonial days. It served as headquarters for Cornwallis, and was a rallying place for the younger members of the English nobility who were with him. Later, it was Washington's headquarters, and Lafayette's, and the young men of the French aristocracy were welcome guests, meeting and mingling here with the American officers and their friends. On Lafayette's return to America in 1825, when a grateful people received him so heartily, he was a guest at this house. Aaron Burr was a frequent visitor here. During the Civil War, U. S. Grant at one time, and Robert E. Lee at another made this their headquarters. Donald G. Mitchell (Ik Marvel) was a connection of the Pringle family, and wrote his *Reveries of a Bachelor* here. Owen Wister, also a relative, wrote *The Virginian* here.

1. *A Picture in Words.*—Study the Pringle House until you can see it, as distinct from any other house. Then picture it in words, so that others may see it.

2. *Some Other Historical House.*—Tell the story of some historical house or public building known to you. Be accurate and interesting.

3. *A Problem.*—Select some building in your vicinity. It need not be an imposing structure. An old mill, some picturesque cottage, an old mansion back among the trees, or the old church by the wayside. Do not mention it by name. So picture it in words that your classmates will be able to identify it. If you can attach a good snapshot to your paper, to be shown to the class later, so much the better.

4. *Neighborhood Tradition.*—Tell the story of some house in your neighborhood with which some tradition is connected. Make it a story worth telling. Write it, then give it orally, if called upon so to do.

**Effective Appeal.**—You have already been called upon to speak on certain topics, for the most part in simple, easy-flowing narrative. This is as it should be, for the narrative style is the basis of all other styles in speech or writing. But you are now called upon to use everything within your reach anywhere, as materials for *persuasion* and *appeal*.

*Oratory* is the art of speaking in public eloquently or effectively. Oratory uses every faculty of the human mind in order to secure entrance to the human heart.

*Persuasion* is defined by Webster's International Dictionary as *the art or act of influencing the mind by arguments or reasons offered, or by anything that moves the mind or passions, or inclines the will to a determination.*

In a case recently reported in the newspapers, argument had failed to free a man charged with an offense against the postal laws. The federal judge in sentencing him said:

“I feel that this man is not actually a criminal, although he has committed a criminal act. I shall not sentence him to

the penitentiary. The sentence of this court shall be that you shall serve three months in the M—— County Jail.”

Then came the plea that saved the accused. Stepping up close to the rail and bending forward toward the bench, his voice trembling with emotion, the little attorney in a low voice began :

“Your Honor, I realize that you have been exceedingly lenient. I know that the Court has just pronounced a sentence that is very light considering the offense charged, but, Your Honor, what about that little girl who is about to graduate? Shall she appear before her friends upon this occasion, disgraced because her father is occupying a prison cell? Shall she? Suspend that sentence, Your Honor, and have her eternal gratitude. I say suspend it!”

With tears in his eyes, his face working with emotion, the Judge held up his hand.

“Enough. Let that be the order.”

Here the attorney for the prisoner spoke eloquently and effectively. The force of persuasion, appealing to the fatherly heart of the stern judge, did what no power of argument, and no influence of friendship could have done in behalf of the condemned man. It found its way to the heart, and won freedom for the father for the sake of the girl.

One of the best examples of oratory and persuasion is in *Julius Cæsar*, where Marc Antony moves the hearts of the Romans against Brutus. Refer to it, Act iii, scene ii, and have it read aloud in class by some good reader. For further examples of the best in oratory, refer to Lincoln's *Address at Gettysburg*; Robert Emmett's *Speech* in reply to the judge who sentenced him to death; Patrick Henry's *Speech Before the Virginia Convention*; St. Paul's *Speech*

on *Mars' Hill* at Athens; as well as more modern examples, chosen from some collection of great orations.

President Woodrow Wilson's peace speech before the Senate, January 22, 1917, is an illustration of the presentation of the very highest theme in the simplest form.

Let some of these be read in the hearing of the class, and let criticisms be made, bringing out the points that appeal to the students as possessing the power of real oratory, with their reasons for so thinking.

*Prepare a topical outline* covering all the important points in this chapter, and be prepared to recite from it.

#### EXERCISES IN EFFECTIVE APPEAL

(a) *Woman Suffrage*. — Write a paragraph of from one hundred and fifty to two hundred and fifty words, that shall contain an appeal for the rights of women. After putting it in proper form, commit it to memory for a speech before the class.

(b) *High School Athletics*. — Take some subject in connection with athletics in your high school. Get at the facts, and make a good talk, in which you appeal for the support of the class. Make it a three-minute speech.

(c) *The North American Indian*. — If you feel that the North American Indian has not been fairly treated, espouse his cause. Try to make your audience feel the points you thus make in his behalf.

(d) *The Mountaineers*. — Acquaint yourself with the facts, and make an appeal for better educational facilities in the mountainous sections of our country. Try to make a telling speech.

(e) *Appeal for Good English in the High School*. — Without limiting yourself as to the number of words, think out a defense of *Good English in Everyday Speech in the High School*. After putting it into proper form, learn it, and give it before the class.

(f) *The Immigrant*. — Get your facts well in hand, and make an appeal for those who come to our shores, calling your appeal *What America Owes to Those Who Come to Our Shores*.

(g) *Don't Kill the Birds*. — Read up on the value of birds to the farmer, and to us all. Make an appeal which shall put the facts before your hearers.

(h) *Domestic Science*. — Acquaint yourself with the facts which

demonstrate the importance of the teaching of domestic science in the high school, and make an appeal for the teaching of domestic science.

(i) *A High School Printing Department.*— Study carefully the arguments for the establishment and maintenance of a well-equipped printing department for your high school. Make it a good speech.

(j) *Vox Populi, Vox Dei.*— Make a strong appeal for our system of government. Show that the people are capable of deciding the great questions of our times, and that they will, in spite of occasional error, come to right conclusions. Write it and learn it. Give it as a speech before your class.



TRADE DRESSMAKING—PRATT INSTITUTE.

#### EXERCISES BASED ON PICTURES

**Trade Dressmaking.**— Here is a class at work on practical dressmaking at the Pratt Institute. A study of the picture shows each student at work with some definite task before her, with apparently not a moment wasted. Well directed skill is the secret of successful effort. This is an example of the right kind of vocational training.

1. Describe the scene. Detail the making of a simple dress from beginning to end.

2. *Vocational Training in Your School.* — Tell what kind of vocational work is attempted in your high school, either in domestic science or in manual training. Has your school a printing outfit?

## CHAPTER IX

### EFFECTIVE STORY-TELLING

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LEAR. *Mend your speed a little.* — SHAKESPEARE.

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**Swift-flowing Story.** — The *movement* of a story should harmonize with its spirit. Sadness and slow movement go together, while joy and eagerness quicken the pace of the narrative. Milton well illustrates this in his companion poems “L’Allegro” and “Il Penseroso,” *Mirth* and *Sadness*. The current of the one flows trippingly, while the movement of the other is grave and slow.

Where the story quickens into action, it will be noted that verbs, which represent the very soul of action, predominate.<sup>1</sup> For example, in the parable of “The Prodigal Son,” Luke xv, you may count over eighty verbs in a total of about five hundred words. This story is remarkable for its vividness and swift-moving narrative, and this number of verbs is far above the average.

In the play of *Hamlet*, unusually rapid in its movement, this eagerness of narrative is well shown in the opening scene of the first act. The play is in full movement from the opening sentence. Everything is eliminated but the stirring essentials of the drama.

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<sup>1</sup> In vivid description, not only do verbs predominate, but other parts of speech change to verbs. “On with the dance!” is a familiar example from Byron’s *Waterloo*.



CHARGE OF THE SCOTCH GRAYS AT WATERLOO.

#### EXERCISES BASED ON PICTURES

**Charge of the Scotch Greys at Waterloo.** — This noted painting by Thompson shows the Scotch Greys in a mad charge at Waterloo. Hurlled forward like a mighty projectile, men and horses obey the word of command.

1. Study this picture until you catch some of the eagerness that characterizes it. Painting and writing are both forms of expression. You can see how much force is shown in the picture. Put some of the same force into your account of the charge, which you may write as if you were a member of the Scotch Greys.

2. Think out some one incident in the charge until you not only see it clearly, but feel the onrush. If you wish to make your hearer feel some emotion, you must first of all feel it yourself. Feel it, then, and make your hearers feel it. Make it a swift-flowing story.

**Vigorous Action.** — Where the action is roused to storm and tempest, or battle, the swiftness of the story imparts velocity to the telling of it. This is well illustrated in Byron's "Storm on Mt. Jura," and in his "Battle of Waterloo;" in Ruskin's "Birth of a Storm Cloud," in his *Truth of Clouds*; and in Victor Hugo's "Escape of the Carronade," in his *Ninety-three*.

This impetuosity of description shows all through Car-



lyle's *French Revolution*, but especially in his account of the storming of the Bastille. In *A Tale of Two Cities*, when Dickens describes the taking of the Bastille, and in Victor Hugo's *Les Miserables*, as he tells the story of the battle of Waterloo, the movement quickens with the story.

Refer also to the "Conflict between Christian and Apollyon," in Bunyan's *Pilgrim's Progress*, and to R. D. Blackmore's description of the fight between John Ridd and Carver Doone in *Lorna Doone*, for a study of this perceptible quickening of the current as the action of the story increases.

Study some or all of these examples just quoted. You will also find the following account of the defeat of the Turkish army at Lule Burgas by the Bulgarians, well worth your study. It is a cabled account by Martin H. Donahoe, war correspondent of the London *Chronicle*, under date of November 4, 1912.

#### The Turkish Defeat at Lule Burgas

Irrevocable disaster has befallen the Turkish army. It has suffered an appalling defeat. This has been followed by confusion and a rout for which there is scarcely a parallel in history,—a rout which in its later stages degenerated into a wild panic, a stampede, which communicated itself into the whole fighting force.

As I am writing this dispatch the army corps forming Abdullah Pasha's splendid army lie battered and decimated, and the defensive lines have fled pell-mell before the advancing Bulgarians.

It has been the most complete military disaster since Mukden, the greatest debacle since Sedan.

Forty thousand men, the flower of the Turkish troops, have fallen, while Abdullah Pasha himself narrowly escaped their fate. Seventy-five per cent of his artillery was captured. His men seemed to melt away like snow before the summer. The

disintegration once begun soon became general. Brigades dissolved into regiments, regiments into companies, and companies became small groups until all cohesion disappeared and the demoralization became complete. By handfuls the remnants of the army have found their way back to Chortu, the Bulgarian artillery cruelly harassing them, mowing them down in thousands. For a like disaster one is compelled to turn to Napoleon's memorable retreat from Moscow.

In addition to the swift current of this newspaper story, the student will note the writer's discriminating and effective use of a fine working vocabulary. He uses words nearly synonymous in such a way as to bring out a cumulative emphasis.

#### EXERCISES IN EFFECTIVE STORY-TELLING<sup>1</sup>

(a) *The Elements of Effectiveness.* — To get at the secret of Donahoe's effectiveness in "The Turkish Defeat," try these four exercises.

1. Count the words used by this correspondent to denote *rout*, *disaster*, and *defeat*.

2. Without repeating himself, in how many ways does this writer say that the Turkish army was defeated?

3. Make a special study, in your own way, of the methods employed to bring out the story of this great disaster.

4. Note how short his sentences are. Study his paragraphs, noting how brief and pointed they are. He was, he states, caught in the wild stampede of the fleeing army, for two days without food or drink, and yet he had not lost sight for a moment of his work as a war correspondent. He was seeing for all Europe and for the whole world, what was going on about him. He had been in other wars; so while he fled for his life, the sentences and paragraphs were forming in his

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<sup>1</sup> Do not require or allow any one pupil to take all of these Exercises. They are given for the sake of variety, and to suit varying tastes. What one pupil will reject, another may delight in. The teacher may feel free to omit any exercise, or to postpone it until later in the course.

brain. He does not use an unnecessary word. This report was written off with lightning-like rapidity at the telegraph office, though composed, as we have said, with the shot and shell of the pursuing army falling everywhere about him, in his two days of wild retreat.

(b) *Swift-flowing Story*.—Try two or more of the following, being careful to make your story flow swiftly.

1. Read Kipling's *The Drums of the Fore and Aft* and tell orally how the two little drummer-boys shamed a regiment into bravery.

2. Get into the spirit of Victor Hugo's account of the charge of the Cuirassiers across the hollow road of Ohain, at Waterloo, as given in *Les Misérables*. Tell it orally in your own words.

3. Count the number of words in Tennyson's "Charge of the Light Brigade," at Balaklava. Get the story well in mind, and write an account of that charge.

4. If you have seen a great fire down town in a large city, think it over until you see it again, and describe a great conflagration.

5. Write or give orally an account of how they crossed the line in an exciting boat race; or describe an exciting finish in a half-mile run.

6. Refer to the *Odyssey*, book vii, lines 285-357, where Ulysses relates the story of his sufferings. This is sometimes said to be the one best piece of narrative in all the world of literature. It is an example of the best condensed, terse style of story-telling.

You will do well to note the qualities that distinguish it. First of all, in dealing with anything that is worth telling, you must have the story thoroughly in mind before telling it. Mark the characteristic words that Ulysses uses, and see if you can use them to advantage.

It would be worth while to count the number of words in Ulysses' account, and seek to keep within that number, in your telling of the story. More than anything else, in this

narrative, study how swiftly the story goes. In telling the story, catch something of this eagerness of recital, if you can.

7. Refer to Earle's translation of *The Deeds of Beowulf*, sections xii and xix. After the combat Grendel flees, but his arm remains behind with Beowulf. It is hung up as a trophy in the Hall. In the night, the old Water-hag comes, seizes one of the sleepers and fetches away Grendel's arm.

Tell the story in your own words, and go straight to the point. As Earle has translated Beowulf, so you will have to translate Earle. Do this, rendering the story in pure, simple, and everyday English.

(c) *Vigorous Action*. — Read the *Odyssey*, book xxii, entire, translation of William Cullen Bryant. Or you may use the translation of William Morris, or that of Butcher and Lang.

Get the story well in mind, and write it rapidly. Go over it as many times as may be necessary, to remove any hindering word, phrase, sentence, or paragraph. The vigorous action is here, if you can but put it into your story.

*Ulysses Casts Aside His Rags*. This is the story of the slaying of the shameless suitors by Ulysses. There is not a dull line from the moment that the hero throws off his disguise, and with Telemachus and a few faithful servants standing by him, turns his death-dealing arrows upon first one and then another of the suitor train. Recovering from their first surprise, the survivors turn to the wall where their weapons had hung, only to find them all removed. The arrows giving out, Ulysses sends Telemachus to the armor room for swords and spears, but he in his haste leaves the door of the armory ajar, and Melanthius, a traitor goatberd, brings down weapons for the suitors, who, fighting for their lives, make a desperate stand against Ulysses. Pallas Athene, disguised, urges on the slaughter. All but two are slain. Let the story end at line 535, Bryant's translation.

(d) *A High School Project*. — How to Build a Shower-bath for the Gymnasium. Given, water from the city waterworks system, piped to the gymnasium room. Problem, how to heat it; and to provide

warm and cold showers, and proper drainage. Plan must be practical, and within reach of the high school, financially. Work to be done by manual training department. Spokesman of committee in charge to have necessary plans, blue prints, etc., and is to present the project in good, straightforward, business-like English.

(e) *Some Effective Stories.*—All the stories here suggested are strong in possibilities at the hands of an effective story-teller. They may be written or oral. If you attempt any of the stories, do it justice. Do not slight it.

1. *A New-crowned Queen of the Air.* — *Literary Digest*, Dec. 2, 1916, page 1485. Give it in five to seven hundred words.

2. *The Story of the Deutschland*, the first transatlantic submarine. Five hundred words or more.

3. *The Death of Absalom.* 2 Samuel xviii.

4. *The Handwriting on the Wall.* Daniel v.

5. *Elijah on Mt. Carmel.* 1 Kings xviii, 17 to 40.

6. *The Crossing of the Red Sea.* Exodus xiv.

7. *Joseph Makes Himself Known.* Genesis xlv. Tell this in five hundred words or more.

8. *Noah Sends Out the Dove.* Genesis viii, 1 to 12. Tell the entire story, in from one hundred and fifty to two hundred words.

9. *A Stranger in New York City.* Tell the story as if you had visited this city. You may have done so, or you may live in New York, or vicinity. Tell as much or as little as you please of the city itself, or of any of the following.

(a) Grant's tomb; (b) Ellis Island; (c) Liberty Enlightening the World; (d) the Skyscraper District; (e) The Zoo; (f) Cleopatra's Needle; (g) The Metropolitan Museum.

(f) *Class Letter.*—Let the pupils composing the English class prepare a letter from their own high school to the English class of some high school to be selected. Request a reply. In this letter, deal with the prominent points of interest in your own city. Place on the blackboard the points you desire to touch upon. Let a committee of from one to three write the letter, to be submitted to the class for correction and adoption. Mail it to the instructor in English, naming the high school, and city.



STREET SCENE, CAIRO.

One of the Great Capitals of Islam.

## EXERCISES BASED ON PICTURES

**Street Scene, Cairo.** — Cairo, the capital of Egypt, is the largest city of Africa. Its Arab quarters retain their Oriental character. The streets are narrow and crooked, and very few of them are paved. Its mosques are among the best specimens of Arabic architecture, and it is one of the great capitals of Islam. Life within these walls represents a blend of buoyant European civilization with the dreamy mysticism of the Oriental world.

Study the scene. Consider yourself a young American traveler, boy or girl, and think out a story of original adventure suited to the scene. Let all that happens in your tale occur on the street here shown, and let it be such as could easily happen. Here is a good test for your ingenuity. Tell your story as effectively as you can.

## CHAPTER X

### EFFECTIVE REVISION

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*The young writer can solidly pack his meaning within manageable compass and get an audience for it, or he can spread it thinly over a vast area and let it go unread.*

— Editorial, July 19, 1913, *The Saturday Evening Post*.

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**What to Omit.** — So far you have studied effective expression; you are now to take up *effective suppression*. You secure effectiveness fully as often by what you omit as by what you say. Walter Pater sums up this fact in a few words when he says that *all art consists simply in the removal of surplusage*, and that the writer dreads surplusage in his work as the runner dreads it in his muscles.<sup>1</sup>

You have seen throughout your English work that you should omit everything that interferes with unity or coherence. But emphasis especially is best secured by the judicious suppression of unimportant matter.

**Revising.** — There is no practical English work more constantly applied in the business world than *restating or reshaping material*.

Nearly all successful writers of English have perfected their style by constant revision. Many of them have told how they went to work, and you will find their statements in the following pages. Read them carefully; they contain rules of rhetoric written by men who know.

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<sup>1</sup> Compare this with the statement of Schiller, p. 18.



**William Cowper**

To touch and retouch is the secret of almost all good writing. I never suffer a line to pass until I have made it as good as I can. (29)

**Robert Louis Stevenson**

All through my boyhood and youth, I was known and pointed out for a pattern of an idler; and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read, one to write in. As I walked, my mind was busy fitting what I saw with appropriate words. When I sat by the roadside, I would either read, or a pencil and book would be in hand to note down the features of the scene. Thus I lived with words. And what I wrote was for no ulterior use. It was written consciously for practice. (111)

**Guy de Maupassant**

Flaubert, a great French writer, conceived a friendship for me. I ventured to submit to him some of my attempts. The master criticized them and enforced upon me, little by little, two or three principles which were the pith of his long and perfect teaching. "If one has not originality," he said, "it is necessary to acquire it. Talent is long patience. Work." It is a question of regarding whatever one desires to express long enough and with attention close enough to discover a side which no one has seen and which has been expressed by nobody. In everything there is something of the unexplored. The smallest thing has in it a grain of the unknown. Discover it. In order to describe a fire that flames or a tree in the plain, we must remain face to face with that fire or that tree until for us they no longer resemble any other tree or any other fire. That is the way to become original. (165)

**Benjamin Franklin**

About this time I met with the third volume of the *Spectator*. I bought it, read it over, and was much delighted

with it. I thought the writing excellent and wished if possible to imitate it. With this view I took some of the papers, and making short hints of the sentiments,<sup>1</sup> laid them by for a few days and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my "Spectator" with the original, discovered some of my faults, and corrected them. I also sometimes jumbled my collection of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of my thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them. (207)

#### F. Hopkinson Smith

The only inspiration I know of in writing is days and nights of the labor called thought. I wrote the first chapter of *Colonel Carter of Cartersville* nine times and corrected the proofs until the printer refused to send any more.

I am conscious that I cannot do very much, but the little I do is done the very best I know how. I write very large and heavy, and when the words necessary to make the proper swing or rhythm will not come, I make dashes representing the length of the missing words, and fill them in when revising. And I never rise from my chair until the work I have laid out is done. (116)

#### Elbert Hubbard

Now in reference to writing, it may not be amiss to explain that no one ever said, "Now then, I'll write a story!" and sitting down at table took up pen and dipping it in ink

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<sup>1</sup> Compare this excellent plan with that of Barrett Wendell, detailed in chapter viii of this book, "How to Use Material."

wrote. Stories don't come that way. Stories take possession of one, incident after incident, and you write in order to get rid of them, with a few other reasons mixed in. Whether the story is good or not depends upon what you leave out. The sculptor produces the beautiful statue by chipping away such parts of the marble block as are not needed.

To present a situation, an emotion, so that it will catch and hold the attention of others, is largely a knack. You practise on the thing until you do it well. Even Kipling's art is a knack practised to a point that gives facility. (143)

### Arlo Bates

I have had well educated and cultivated men come into my office when I was an editor, and spend an hour in trying satisfactorily to phrase some simple announcement which they wished printed. All that there was to do was to say that such a charity needed funds, that a subscription had been opened, or some learned society was to meet at such a time or place. Yet the amateur would struggle with the paragraph in an agony of ineptitude which was alike pathetic and farcical.

When at last the conflict between mind and matter ended from the sheer exhaustion of the mind, there would be handed to me a scrawled sheet, recrossed and rewritten, and in the end a miracle of obscurity and awkwardness, — the art of how not to say it illustrated to perfection. Then after the writer had taken himself off, in a condition not far from nervous exhaustion, it was only necessary to say to a reporter, "Make a paragraph of these facts." In a couple of minutes the slip would be ready to send to the printer, written in English not elegant but easy and above all clear.

The reporter had very likely not the hundredth part of the information or the experience of life of the amateur, but he had had a continued business-like drill. He had written as a matter of steady work, with the improving consciousness of an editorial blue pencil ever before his mind. (240)

## Thomas Carlyle

Shakespeare, we may fancy, wrote with rapidity; but not till he had thought with intensity: long and sore had this man thought, as the seeing eye may well discern, and had dwelt and wrestled amid dark pains and throes,— though his great soul is silent about all that. It was for him to write rapidly at fit intervals, being ready to do it. And herein truly lies the secret of the matter: such swiftness of mere writing, after due energy of preparation, is doubtless the right method; the hot furnace having long worked and simmered, let the pure gold flow out at one gush. It was Shakespeare's plan; no easy writer he, or he had never been a Shakespeare. (119)



SHAKESPEARE AT THE COURT OF ELIZABETH.—ENDER.

## EXERCISES BASED ON PICTURES

**Shakespeare at the Court of Elizabeth.**— Tell the story of this picture in your own way. You may give it as if it were your own experience as a courtier, or a lady at court that day. You may make believe that you have come upon some letters of the olden time,

among which is one describing this scene. Or you may tell the story as having been told by some one then present to some one else, who in turn passes it along till it is handed down in the family as a sort of household story. Choose whatever form of telling it appeals to you. When you have finished, revise it according to one of the methods just quoted from successful authors.

**Important Cautions.** — It may be well for the *permanent editorial committee*, upon consultation with the instructor in English, to inquire carefully as to the following additional points<sup>1</sup> with regard to the punctuation of the daily exercises of the pupils. These should be added to the lists on previous pages.

XXII. *Use of quotation marks.* — (a) Note that these are used to inclose a direct quotation. He said: "James, I regret to see you depart." Quotation marks are unnecessary in the case of an indirect quotation; as, He said to James that he regretted to see him depart.

(b) Quotation marks are not used to inclose each separate sentence unless each sentence is a separate remark. For example: He replied: "I cannot go now. Much as I desire to respect your wishes in everything, it is impossible for me to leave to-day. But I shall go at my earliest opportunity." Here are three sentences included between the one pair of quotation marks, because they make up one remark.

(c) Note that in the use of quotation marks *the second mark is as important as the first*. Quotation marks go in pairs, and mean nothing unless thus coupled together. Note also that two sets of marks are needed where the quotation is broken. "Come," he said, "tell me now."

*Prepare a topical outline* bringing out the salient points as you see them in this chapter. Prepare to recite from it.

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<sup>1</sup> From *Requirements in Form*, Illinois Association of Teachers of English.

## EXERCISES IN EFFECTIVE REVISION

(a) *Reshaping*.—Read the preceding selections over once for their own sake. Then read them again with a view to their restatement in your own words. You are to tell what each writer says, orally or in writing, but to say it in your own way. Sift it out. Study what he says, and express it in your way of saying things, except that you are to use no slang.

If any writer uses some unusual word or phrase, decide how you would say the same thing, putting it in some other way. See if you can improve on any word, phrase, sentence, or paragraph. It may be that you can. Try it, modestly but courageously.

In this sort of work, you are doing what others are required to do everywhere about you. The telegraph editor of a great newspaper uses a ten-word "wireless" message and makes it into a two-column news item on the first page. The sales manager of a strong corporation takes a sentence from the report of a field worker and restates it in a full-page letter, to be sent out to every representative employed by his company. A sentence or a paragraph from the President's message is restated in the editorials of a thousand news journals and magazines, all over the world.

(b) *Condensing*.—In the following restatements, see if you can make what you write more effective than the original.

1. Give Cowper's statement in ten words.
2. Repeat in twenty-five words what Stevenson says; then in fifty words.
3. Tell in one hundred words how Maupassant was trained.
4. Detail in two hundred words, how Franklin discovered his faults as a writer, and how he set to work to improve his work.
5. Say what Smith says in seventy-five words.

(c) *What a Good Story Depends Upon*.—Give in one paragraph the requirements of a good story.

(d) *The Value of Omission*.—What does a good story depend upon? Answer in twenty-five words, or less, quoting Hubbard.

(e) *The Value of Training*.—Tell in two hundred words, or more, why a good reporter may do better than a man intellectually his superior, when it comes to writing. Include in this what Arlo Bates says about "the blue pencil."

(f) *A Social Project for the English Class.*—Plan a day's outing in camp, arranging for a camp dinner and a gypsy supper, as a high school project in English. The appointment of committees, and the written statement to each member of the duties expected of him or her, will require much speaking and writing on the part of the secretarial committee, whose title indicates its duties.

The following additional committees are suggested. (1) An executive committee, whose chairman shall be in charge of the entire project; (2) a committee on preliminaries, whose members are to inform themselves and the class on what has been done by this and other schools on gypsying projects; (3) a committee on location and transportation, which is to select the site for the camp; (4) a committee on publicity and invitation; (5) a committee on chaperons; (6) a committee on "safety first," to provide pure drinking water, ice, etc., to insure camp hygiene, to guard against accidents, and to provide first aid to the injured, should this be necessary; (7) a committee on program and camp-fire entertainment; (8) a commissary committee, to provide for suitable things to eat; and as a sub-committee of this latter, the camp cooks.

Do not forget the camp stew, the clam bake, or roasting-ear bake, the marshmallow toast, the sausage roast, the fish fry, or the chance to barbecue the meat.

Letters, notes, lists, bulletins, suggestions, etc., will provide work in English for a week.

(g) *Effective Revision.*—Let one boy and one girl, selected for their keenness and judgment in correcting written work, deal with the letters and communications that go out from each committee with reference to the above project. Let nothing go from either committee or individual that has not received an "O.K." from this *revision committee*.

(h) Let the *editorial committee* take the following set of exercises in hand, for the purpose of making effective revision of the work done by the pupils under their direction, of course under the supervision of the instructor in English. After such revision, which should be keen but kindly, let the papers be rewritten, or the speeches revised.

1. *Daniel and the Lion's Den.* — Tell the story, as found in Daniel vi.

2. *The Story of Samson.* Judges xvi, 4 to 31. — Or tell the entire story. If you please, you may refer to Milton's *Samson Agonistes*. Give it orally. Seven to ten minutes.

3. *Cinderella.* — Tell the story of Cinderella.

4. *Dramatization. Robin Hood.* — Take the stories concerning Robin Hood and his Merry Men, and write a play to be presented before the English class. Do not introduce too many characters.

5. *A Visit to Washington, D. C.* — Tell what you can about the City of Washington. Include what you please about the Capitol, the White House, the Washington Monument, the Corcoran Art Gallery, the Smithsonian Institution, the Pennsylvania Station, and anything else you like. Give it in the form of a talk, or of a letter. It would be well for an English class in any of the Washington high schools to make it a *class letter* to the English class of some other city.

6. *A Rescue.* — Two girls are rowing in high glee, all unconscious of the fact that a stiff wind is blowing them out to sea. Tell the story of two boys, members of the same class in high school, as they row out to warn them, and help them back to safety.

7. *Travel Letters.* Some boy or girl of the class may have been abroad, or have just come to your school from some foreign country. Ask for a letter describing some such city as the following: (a) Quito, Ecuador; (b) Shanghai, China; (c) Cape Town, South Africa; (d) Calcutta, India; (e) Constantinople, Turkey; (f) Tokio, Japan; (g) Rome, Italy; (h) Nome, Alaska. Let every student who has lived in a foreign city, describe that city.

(i) *The Skeleton in Armor.* — Have Longfellow's poem of this title read aloud in class by one or two of the best readers in the class. Let the story be written in class. Each student will then revise his first draft, with the view of telling the story in his own way. He may discard such details as in his judgment hinder the story, or introduce



any features he chooses. What is wanted is a swift-flowing story, told in each student's best manner, and revised by himself in such a way as to leave little room for the most careful revision on the part of any one else. The story as told by the student is not to be limited at all by the incidents of Longfellow's story.

(j) *Getting the Gist of an Address.*—Listen to some speaker in school or outside. Aim to *get the gist or substance of what he says*. Then *expand* this in not more than five hundred words.

(k) *Drill in Coherence.*—Refer to the Finnish epic, *Kalevala*, translated by Crawford, its English title being *The Land of Heroes*, and tell the story of Rune 2d, *The Birth of the Forests*. Get away from the quaint style in which it is written, and tell the story in pure and simple English, in your own way of saying things. If your story does not *hang together* revise it carefully with special reference to coherence.

*The Birth of the Forests.*—Wainamoinen, the Hiawatha of the Finns, sows the forests upon the island of his choice. He plants vines upon the hills, and bushes in the valleys; birches in wet places, and oaks upon the borders of the streams. Fir-trees he plants and pine-trees, alders and lindens and willows, hawthorns, and junipers, and mountain ash. The oak-tree is slow to grow; but when it grows, it is tall and stately.

Far it stretches out its branches,  
Stops the white-clouds in their courses,  
With its branches hides the sunlight.—

It overshadows the land, and the barley cannot grow. Then the hero asks for help from his mother to rid the land of the oak-tree, that the barley may grow. Help is sent. The forest, all but the silver birch, is cut down. And then he prays that the barley fields may rustle. Finding barley seeds and seeds of rye washed ashore, he plants them, and they grow.

(l) *Drill in Emphasis.*—Read the story of Kriemhild's dream, in Lettsom's translation of the *Nibelungenlied*, 1st Adventure, or as given by William Morris; or by Wagner; or in the *Norroena Romances and Epics*. Write the story, emphasizing the fate of the falcon. Test your tale to see if this episode is made striking enough. If not, rewrite it.

This adventure tells how Kriemhild, sister of Gunther, ruler of Burgundy, and niece of Hagan, dreamed of the coming of her hero. In her first youth, she had no thought of marriage. She dwells with her mother, Queen Ute, at Worms, past which flows the fair Rhine. She has a dream which she relates to her mother, that she had trained a wild young falcon for many a day, until two fierce eagles tore it. Her mother interprets this to mean that a knight will soon devote himself to her, but that some of her own kinsmen will seek to do him deadly harm.



*Photographed by Frank C. Sage.*

#### TOPPING THE TIMBERS.

Close work in a hurdle race.

#### EXERCISES BASED ON PICTURES

**Topping the Timbers.** — Here are two fellows sailing over the hurdles. Any high school might be proud of either.

Describe a hurdle race, putting as much life into your writing as these youngsters do into their work. When you have finished, try to revise your work as effectively as you can.

*What special qualities does the hurdler need?* There are some elements of skill required. Interview some expert hurdler, and write an article for your high school paper that will be worth reading.

PART TWO  
EFFECTIVE ENGLISH IN SOCIAL USE

CHAPTER XI

SOCIAL AND BUSINESS ENGLISH

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*What appears to be art in letters, may be habit which has become second nature.* — MACAULAY.

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**Letter-writing.** — There is no art in everyday life so important as letter-writing. No one can claim to have an ordinary English education who cannot write a good letter promptly and unhesitatingly, at least so far as form is concerned.

A home letter should be neat, correct, and legible. So carelessly, oftentimes, are home letters written that it takes longer to decipher them than it took the writer to scribble them. This is manifestly unfair.

**Business Correspondence.** — Business, in this age of business, depends increasingly upon *correspondence*. The manager writes to his agents and they in turn write to their representatives or subordinates. Traveling salesmen write to the home office every night, or should do so, while letters and telegrams go to them, even where the long distance telephone has been called into requisition several times during business hours. It is important to have everything down in black and white.

**Essential Elements.** — There are a few essential elements

which are easy of acquirement. The writing must be neat and legible, free from shading or any peculiarities.

Poor spelling on the part of any young man or woman who writes, is not only objectionable but unpardonable. Many an application has been rejected, many a request refused, many a proposition turned down, simply because the writer was a poor speller. To send a letter full of errors in spelling is little less than an insult.

The business letter shows forth the firm. Many a valuable contract has been lost, to say nothing of the larger business that might have followed, because a stenographer was incompetent and the office stationery cheap and unattractive.

Next to advertising, *the business correspondence* of a firm is the largest factor in business getting, and in keeping the business when once secured.

**The Typewriter.** — The introduction and widespread use of the typewriting machine has made much difference in modern letter-writing. Letters are simpler and more direct now than before. The better class of firms send out only typewritten letters, although of course personal letters continue to be written, and not typewritten; as do also letters out of business hours, where the stenographer is not available.

One reason for the use of the typewriter is the convenience of carbon copies of typewritten letters. In these days of *filing systems*, all the correspondence of a firm is filed. For convenience in finding, these copies are sometimes filed under four or five headings, in a system of cross filing, and the stenographer makes four or five carbon copies of each letter she writes.

Busy men sometimes refuse to spend their valuable time in deciphering a letter written with a pen. The stenographer makes a copy of such letters on the typewriter, and sends it to the one who is to "handle" it, that is, read it and dispose of it.

A letter of instruction, or of business, as well as of ordinary friendship, is all the more agreeable and useful if it can be read at a glance, and its meaning immediately gathered by the reader. Formal notes between friends and acquaintances, and letters or notes required by the usages of polite society, are not, however, to be written on the typewriter.



THE BELFRY TOWER OF BRUGES.

This has one of the finest chimes in Europe.

## EXERCISES BASED ON PICTURES

**The Belfry Tower of Bruges.**— This tower, besides possessing a distinctively picturesque beauty, has a chime of forty-eight bells, reputed to be among the finest chimes in Europe. Look up its history, if within reach, and write one of your classmates a letter about it.

*The Belfry of Bruges.*— Two poems of H. W. Longfellow refer to this belfry tower. Let some pupil of the English class who is a good reader give "The Belfry of Bruges" as a reading or recitation. Let another read "Carillon."

*The Bells of Shandon.*— Let some good reader recite or read "The Bells of Shandon." Francis Mahony, who wrote under the "pen name" of Father Prout, is the author.

*The Bells,* by Edgar Allan Poe.— Let some capable reader give Poe's poem of this title.

**Suggestions for Letter-writing.**— 1. Unruled paper is now generally used for all forms of letters.

2. A postscript may be added if necessary, but it is better omitted.

3. In writing to a comparative stranger, *I am* is better than *I remain*, at the conclusion.

4. Date all notes, as well as all letters. The date may later prove an important factor.

5. In addressing a letter or note to a married woman, omit her husband's title.

6. In addressing a firm composed entirely of ladies, you may use either form given below.

The Woman's Exchange,  
227 East 9th Street,  
Toledo, Ohio.

Ladies :

We have your note, etc.

The Coöperative Poultry Co.,  
Ninth & Elm Streets,  
Cincinnati, Ohio.

Mesdames :

We beg to inquire, etc.

7. In writing from the larger cities, the name of the state may be omitted. In addressing envelopes, always give the name of the state.

8. For convenience of delivery on the part of the post office it is well to note the following method of writing the superscription upon the envelope. Illegible writing and all deviations from the regular order of addressing the envelopes tend to hinder and delay the delivery of letters so addressed.

RETURN TO WILLIAM S. BROWNING, JR., 231 TENTH STREET, CLEVELAND, O.	STAMP
DR. CHARLES WARREN, 15 East 129th STREET, CHICAGO, ILLINOIS	

9. In sending a note to be delivered by a friend, it is proper to leave it unsealed. It is equally proper for the friend to seal it as soon as it comes to his hand.

10. Postal cards are not intended for anything like intimate correspondence, or for important business communications. If they are used, both the salutation and the conclusion may be omitted. They may be signed with the initials only.

11. Picture postals, illustrating the neighborhood you are visiting, or expressing holiday greetings, are acceptable reminders of your interest in friends at a distance. They require but a few words, just enough to identify the sender.

12. Cards of greeting for birthday and similar occasions, if appropriately selected, are in good taste, and require only a few words.

13. Sign your name clearly. A showy signature is in poor taste.

14. Do not use abbreviations in correspondence.

15. Be courteous. Boorishness is nowhere so unpardonable as in a letter.

16. A business letter should be concise and definite. If questions have been asked, they should be answered consecutively. Where several items are to be dealt with, some firms require that each item be handled in a separate letter, for convenience in filing.

17. Do not write in anger. Cool off. Do not send a letter about which there is any question in your mind. When in doubt, tear it up. Never say "Burn this letter." It is equivalent to confessing that you know it is not a proper letter to send.

18. Do not tell your troubles. Keep them to yourself. By the time your letter reaches its destination you will have forgotten them.

19. Be careful not to say more than you intend. Be even more reserved in writing than in conversing.

20. Keep a copy of important letters.

21. Take time to read your letters over, and in case of important letters, read them more than once.

*Prepare a topical outline.* Cover the important suggestions about letters. Be prepared to recite from your outline.

#### EXAMPLES OF LETTERS

##### Abraham Lincoln's Letter to Mrs. Bixby of Boston

Dear Madam:—I have been shown in the files of the War Department a statement of the adjutant general of Massachusetts, that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain



from tendering to you the consolation that may be found in the thanks of the republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Very respectfully yours,  
Abraham Lincoln.

#### A Letter of Friendship from Charles Lamb

East India House,  
May 21, 1819.

Dear Rickman,

The gentleman who will present this letter holds a situation of considerable importance in the East India House, and is my very good friend. He is desirous of knowing whether it is too late to amend a mere error in figures which he has just discovered in an account made out by him and laid before the House yesterday. He will best explain to you what he means, and I am sure you will help him to the best of your power.

Why did we not see you last night?

Yours truly,  
Charles Lamb.

#### A Letter From an Experienced Man

CHARLES P. SWING,<sup>1</sup>  
133 WEST EIGHTH ST.,  
CINCINNATI, OHIO.

Feb. 2, 1917.

X. Y. Z.,

Care of The Enquirer,  
Cincinnati, Ohio.

Dear Sir :

Answering your advertisement in Sunday's Enquirer, I beg to make application for a position with you. I have been

<sup>1</sup> The writer gives his address, on the letter-head of the L. & N. R.R.

employed by the L. & N. R. R., as file, trace, and reconsigning clerk, and also as assistant tariff compiler. I beg to refer you to the officials named on this letterhead, which I use by permission of this office.

Respectfully yours,  
Charles P. Swing.



NORMAN STAIRWAY.

In close of Canterbury Cathedral.

#### EXERCISES BASED ON PICTURES

**Norman Stairway, Canterbury Cathedral.**— Among the interesting examples of various styles of architecture shown in this book, the splendid staircase here pictured ranks high. It is a perfect piece of Norman style and is quite unrivaled in England. It is among the glories of Canterbury.

Write a friend a letter describing it as it appears to you.

*Norman Architecture.*— Prepare a study of Norman architecture. Illustrate by postcard pictures of churches, cathe-

drals, and Norman castles or ruins of castles. If your school possesses a reflectoscope, use it to show these pictures. Many high schools own or have access to lantern slides. These will make a fine basis for an illustrated talk or lecture on Norman architecture. If so desired, a committee of the English class may arrange to have a number of pictures shown, each to be explained by some member of the class. When this exercise is well prepared, such talks are interesting.

#### EXERCISES IN LETTER-WRITING

(a) *Preparing Letters from Outline.*— Suppose that a neighbor asks you to write a letter for her. She is unable to write, owing to some injury to her hand. Put the letter into perfect shape, ready for her signature.

She details an annoying circumstance happening to her and her little child, just recovering from sickness. Boys threw stones at her and the child, frightening it so that it has not yet fully recovered. She discovers the name of one of the boys, and addresses his father. She gives the name of the father, and his address. Seventy-five words.

(b) *Preparing the Reply.*— Suppose that the father to whom the above letter is addressed is out of town. The mother brings the letter to you, not knowing that you had written it. She asks you to write a reply. In the absence of her husband, she has punished the boy, and is sending him to the writer of the letter to make due apology, which she trusts will be acceptable. She regrets the illness of the little child, and asks if she can be of any service. Prepare the letter, ready for the mother to sign. Fifty words.

(c) *Class Correspondence.*— Let the class prepare a careful letter to the English class in a high school in some foreign country. For instance, write to Montreal, asking for a letter in return which shall describe the winter sports in that city. Decide on what there is in your own neighborhood that is characteristic or novel in the way of summer or winter sport, and write a good description of it. Before sending your class letter, ask the class in the other school if they are willing to accept your plan. Then write your first descriptive letter, to which they will reply.

(d) *Letters Describing Unusual Methods of Locomotion.*— If you have had experience in any of the methods here named, or suggested by

them, write a letter detailing your experience. You may use your imagination in describing some unusual mode of travel, but only on condition that you read up in some book or lecture to make your account true to conditions. Two hundred and fifty words.

1. A ride on an Eskimo sledge, drawn by Eskimo dogs.
2. A passenger on an aëroplane or dirigible.
3. Towed out to sea by a whale.
4. Afloat on an iceberg.
5. A ride in a submarine.
6. A trip in a rickshaw, in Japan; or in a palanquin, in China.
7. A caravan trip through the Sahara; or a trip over the Andes, as a driver of llamas.

(e) *Letters Describing Unusual Occupations.* — Write a letter to a friend of your own age, describing some one of the following occupations. Be sure of your facts. Two hundred words or more.

1. On a sugar plantation in Cuba.
2. On a raisin farm in California.
3. In a coal mine in West Virginia.
4. On a cattle ranch in Texas.
5. On a stock farm in the Blue Grass region of Kentucky.
6. As member of a fishing fleet off the coast of Newfoundland.
7. In a maple sugar orchard in Vermont.
8. As camp cook on a hunting trip to Arkansas; or in the lumber camps of the Northwest.

#### PROBLEMS IN LETTER-WRITING

*Problems<sup>1</sup> for Letters.* — Prepare letters to meet the following conditions. Say all that you want to say, but use as few words as possible. Criticize your own work, so as to leave but little for others to criticize.

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<sup>1</sup> The *English Syllabus*, Board of Regents, New York, *strongly urges definite problems in letter writing.* It suggests a full and detailed statement of the circumstances under which the letter is supposed to be written.

(a) *Asking for a Job.*—Your neighbor has a large pile of old lumber, evidently to be cut up for kindling. Write, asking for the job, to be done out of school hours. Also, give her reply, stating what she is willing to pay. She asks that after cutting it up, you store it neatly in her cellar. Reply, accepting her terms.

(b) *A Request.*—You have an opportunity to go to the theater to see a play which your English class is about to read. Write to your teacher, stating that your only opportunity to see it will be at the Wednesday matinee, and requesting permission to be absent at that time. Write her reply.

(c) *Excuse for Tardiness.*—A neighbor's child fell from a swing, breaking an arm. You had to go for a physician, and to assist him on his arrival. You were tardy in consequence. Write the excuse as as if your mother wrote it, and have it ready for her signature.

(d) *You had to go to court* to testify about an automobile accident. This accounts for two days' absence. Your father is to sign the note, but asks you to have it ready to sign. Fifty words.

(e) *You have a test in algebra to-morrow*, and by mistake brought home the wrong book. Your friend happens to have two copies. Write a note stating the circumstances, and that the messenger will wait for a reply. Your friend sends the book, and a note. Write her answer.

(f) *On coming home at noon, you find your mother ill.* Your little sister has mislaid her geography, and has been sent home for it. Write a note for your mother to sign, stating that she is too ill to look for it now, but will do so to-night. She asks that the child be allowed to remain at school, and promises to have the book by to-morrow morning.

(g) *Telephone Trouble.*—Your telephone is not working. Prepare a note stating the difficulty, so that a friend in the same building may notify the telephone company over the 'phone. Write a brief note to this friend, asking her to call up and report.

(h) *Advertising Your School.*—Quite a number of high schools arrange with their local newspaper to run a special news column, using five hundred words or more, indicating whatever happens at school of more than passing interest. These items are put into good shape, following the style of the newspaper in question, and are prepared by students appointed by the class for the work. Prepare a letter to your newspaper, asking that such a plan be arranged by them. Write it in one hundred and fifty words.

(i) *Making a Suggestion.* — Write a letter for publication in your local newspaper. Call attention to the fact that in many communities public-spirited citizens make gifts to the high schools for various needs of the schools. State that your school needs a printing department, and ask that some one supply this need. Use one hundred words.

(j) *Writing to a Public Official.* — As a committee of one, write to the mayor or commissioner of your city for permission to visit the city offices in search of information regarding the community plan. Use one hundred words. Write his reply, granting your request, in thirty words.

(k) *Getting Permission to Skate.* — The pond on the neighboring farm is just the place for skating, if you can get permission to use it. Write for permission to Mr. William Bowen, who lives on the Willow Run farm. Seventy-five words.

(l) *Making Arrangements.* — Your high school desires to make an excursion to some place of interest in your vicinity. Write to the agent of the railroad that runs through the place, asking him to give you rates, and to suggest the best time for such a trip. Use fifty words.

(m) *An Invitation.* — The literary society of which you are a member desires to invite the literary society of a neighboring high school to visit you on the occasion of a "publication day," at which time a number of papers, speeches, and a debate, are to be given. Write the letter in seventy-five words or less.



AULD BRIG O' DOON.

Across which Tam O'Shanter rode.

## EXERCISES BASED ON PICTURES

**Auld Brig o' Doon.** — Here is that old bridge over the Doon, across which Tam O'Shanter's mare "Maggie" thundered with a pack of witches in full cry at her heels.

1. *Tam O'Shanter's Ride.* — With this scene in your mind's eye, tell the story of this eventful ride, and the mad effort of faithful Meg to make the keystone of the bridge and bring her master off hale. Robert Burns often said that he counted this his best effort. If so, isn't it worth your telling?

2. *John Gilpin's Ride.* — Refer to Cowper's poem of this title for a humorous account of a notable ride. Tell it in one hundred words.

3. *Paul Revere's Ride.* — This is told in "The Landlord's Tale," in *Tales of a Wayside Inn*, by Longfellow. Give it in your own way.

4. *Balaklava.* — William Howard Russell, in the *London Times*, describes the charge of the Scotch Grays and the Enniskillens at Balaklava. You will find it in *Classic Tales by Famous Authors*, Volume I. Read it and retell it.

5. *The Light Brigade.* — Read Tennyson's "Charge of the Light Brigade," and tell the story in one hundred words.

## CHAPTER XII

### THE PARTS OF AN EFFECTIVE LETTER

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*Order, and distribution, and singling out of parts, is the life of dispatch.* — BACON.

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**Divisions of a Letter.** — No other kind of composition is so rigidly governed by usage as letters. The manner of address and subscription, the position of the address, dates, and so on, and the punctuation of letters, are all regulated by custom. It is therefore important for you to observe these forms, and not deviate from them.

The parts of a letter are,

1. the heading ;
2. the address ;
3. the salutation ;
4. the body of the letter ;
5. the complimentary close ;
6. the signature.

In the letter given below, each of these parts is indicated by the corresponding number in a parenthesis.

- (1) Cleveland, May 29th, 1916.
- (2) Mr. Charles A. Maynard,  
3295 Euclid Avenue,  
Cleveland.
- (3) Dear Sir :
- (4) I have your favor of the 28th inst., applying for a position in this office during the summer months.
- The character of our work is such that all our employees



are hired with the idea of remaining with us permanently. If we were to employ you for the summer months you would leave us just at the time you were becoming familiar with the work, and we should then be obliged to break in another new man. I regret that, under the circumstances, we shall not be able to avail ourselves of your services.

(5) Yours truly,

(6) Wm. R. Arrowsmith.

In the following letter, the arrangement differs slightly from the first example, while the general form of the letter is about the same.

THE THOMPSON, ELLINGTON COMPANY  
GENERAL FARM SUPPLIES  
ST. LOUIS, MO.

(1) St. Louis, Sept. 26, 1916.

(2) Messrs. Browning Sons & Co.  
Hardware and Farm Supplies  
Galveston, Texas.

(3) Gentlemen:

(4) We notice on our books that you have not bought anything from us since last May. Is there any reason for this? If so, and you think that the fault is on our side, will you not kindly so indicate at your early convenience?

When our representative last called on you, you told him that you would send an order down to his hotel. Later, by telephone, you stated that you would mail an order to the house. We should appreciate it if you can see your way clear to send us an order. We value our old customers and their good will too much to let anything stand in the way that can be remedied by any concession in reason.

(5) Thanking you in advance for your continued favor, we are

Very truly yours,

(6) THE THOMPSON, ELLINGTON Co.

Charles Thompson, President.

**The Heading.** — 1. The heading includes the address of the writer and the date on which the letter is written.

2. It should occupy the upper right-hand corner of the first page, about an inch from the top of the page.

3. The heading may include one, two, or three lines. Where it is printed or engraved on the paper, it will probably be in the middle of the page, and about an inch from the top. In that case, the date line should be in the right-hand corner, about an inch below the printed or engraved heading. If the writer prefers, instead of a heading, his address may be written at the lower left-hand corner of the letter, about an inch below the line on which the signature is written.

4. While a comma may be used at the end of each item or line of the heading, its use is not necessary. In case of abbreviation in the heading, a period should be used.

3644 Baltimore Ave.,  
Kansas City, Mo.,  
Jan. 9, 1917.

Seattle, Wash.,  
June 1, 1917

3353 Peachtree Ave.  
Atlanta, Georgia  
February 2, 1917.

Washington, D. C., April 1, '17

AMERICAN ASSOCIATION FOR INTERNATIONAL CONCILIATION.  
Sub-station 84, New York, N. Y.

March 9, 1912

#### EXERCISES BASED ON PICTURES

**Egyptians Plowing.** — Here is shown a primitive method of tilling the soil. Egypt's soil is so fertile from the annual Nile overflow that it was once the granary of the world, and it is even now wonderfully productive. As has been said, the farmers there have but to tickle the soil with the plow, and it laughs into abundant harvest. This plowing scene looks like a page from ancient history. Patient, plodding, and strong, these oxen do their work well.

Tell the story of such a day's plowing, as if you were a spectator.



EGYPTIANS PLOWING.

Here was once the world's granary.

*The River Nile.*— Refer to the cyclopedia, and prepare an account of the Nile in its influence upon the fertility of the Egyptian valley lands.

**The Address.**— 1. The address is written at the upper left-hand corner of the letter, one inch below the date line. It should begin one inch from the left side of the page.

2. The address may include one, two, or more lines. It is a matter of taste as to indenting the second and third lines, or writing these directly under the first line.

3. In letters of friendship, the address is often omitted. It is better to give it, however.

4. In addressing a woman, use *Miss* or *Mrs.* In the case of a married woman, her husband's usual address is used, unless it is known that she prefers otherwise. In this case her own name is used. But she should never be addressed with her husband's title. If she holds an official position, or has any professional title, her own name should invariably be used.

5. The President of the United States may be addressed thus,

The President of the United States,  
Executive Mansion,  
Washington, D. C.

6. A man should be addressed as *Mr.*, and a firm by its firm name. The use of *Messrs.* with a firm name is a matter of taste. It is proper to use the titles *Dr.*, *Reverend*, and so forth, but *Esq.* is now seldom used. Ordinarily, the full title should be used in military, official, and professional titles.

Mrs. Charles J. Warren,  
325 Indiana Ave.,  
Atlantic City, N. J.

Mr. F. P. Keppel,  
Sub-station 84,  
New York City

**The Salutation.** — 1. The salutation is placed at the left, below the address, and about one inch from the left side of the paper. If the address is omitted, as in friendly letters, the salutation is written one inch below the date line. The following are proper in business letters :

Dear Sir,	Sir, <i>or</i> Sirs,	Mesdames,
My dear Sir,	Dear Madam,	Dear Miss Mary,
Dear Sirs,	My dear Madam,	My dear Miss Sue,
Gentlemen,	Madam,	

It will be noted that the adjectives after the first word of the salutation are used without a capital.

The salutation for the president is *Sir*, or *Mr. President*. For the governor of the State, *Your Excellency* is used. For the mayor of a city, *Your Honor* may be used. In official communications, use *Sir*, *Sirs*, or *Gentlemen*. For either a married or an unmarried woman, *Madam* may be used.

Hon. James M. Cox, Governor,  
Columbus, Ohio,

Your Excellency :

Hon. George Puchta, Mayor,  
Cincinnati, Ohio

Your Honor :

Miss Catherine Hardcastle,  
1214 Seventh Avenue,  
Louisville, Kentucky,

My dear Madam :

2. In letters of friendship, where the correspondents are acquainted with each other, it is proper to use the forms *Dear Miss Harrison*, *My dear Mrs. Wilson*, *Dear Mr. Johnson*, *My dear Doctor Edwards*. No familiarity is implied in such terms of address. While *Doctor* may be abbreviated (*Dr.*) in the address, it should be spelled out in full in the salutation. *Professor* should never be abbreviated in a letter.

In letters of friendship, where the writers are of the same family, or on very friendly terms, such phrases as *My dear Elizabeth*, *Dear Frances*, *My dear Friend*, *My dear little Niece*, are permissible. But it is a caution worth keeping in mind that undue familiarity in writing, as in speech, is not in good taste.

3. At the close of the salutation, a comma may be used, or a colon. In business letters, it is common to use the colon, followed sometimes by a dash.

**The Body of the Letter.** — 1. The body of the letter should be carefully paragraphed, each paragraph being properly indented and punctuated. Each paragraph should deal with a single point, clearly expressed.

2. The body of the letter may begin on the same line as the salutation, and half an inch or an inch from it, to the right. But it is better to begin on the second or third line below. Some careful writers prefer to begin the first paragraph of the body of the letter at the same distance

from the left side of the letter as the other paragraphs. In this case, it should begin on the first line below the salutation. Business houses have a set form for their letters, and the student should follow these forms implicitly, on first taking hold in a new position.

**The Complimentary Close.** — 1. The complimentary close of the letter is placed one line below the last line of the body of the letter, and toward the right side of the page.

2. As in the salutation, so here, the relationship existing between the correspondents will govern the style of the close of the letter. Except in cases where the writer is closely associated with the correspondent, the words *Yours respectfully*, are used perhaps as frequently as any other form, and will be proper anywhere. *Yours truly*, *Very truly yours*, *Sincerely yours*, *Yours most sincerely*, or *Yours most respectfully*, are all in good form. Do not omit the word *Yours*.

3. It is not proper to abbreviate any word in the complimentary close. Abbreviations convey the idea of undue haste, and this is not consistent with the courtesy that should characterize the close of a careful letter.

4. In the complimentary close, only the first word should be capitalized. A comma is used at the end of the line.

**The Signature.** — 1. The signature of the writer should be placed one line below the complimentary close, and to the right of the page.

2. It is important that the signature be legible. Often the whole purpose of the letter is defeated by the fact that the signature cannot be made out. One cannot tell from whom his letter comes. Even where money is inclosed, in the form of money order or draft, it is often impossible to tell to what account it is to be credited,

because of the difficulty in reading the signature. Showy signatures, or those hard to decipher, are in poor taste.

3. Where the writer is a woman, she should indicate whether her title is *Mrs.* or *Miss.* This is done by signing her name thus: (*Mrs.*) *Mary L. Hayden.* Or, she may sign her given name, and then at the left, a little below the body of the letter, give her husband's name and address in full, as *Mrs. George W. Hayden.* Never use *Mrs.* or *Miss* before your signature without a parenthesis.

4. As a general rule, no matter what the communication, sign the name in full, and always sign it the same way. In deciding upon a signature, it will be safer to write one given name in full, instead of two initials, as *Charles E. Bowen,* instead of *C. E. Bowen;* or *E. Will Howard,* instead of *E. W. Howard.*

**The Envelope.** — 1. The direction on the envelope, ordinarily termed the *superscription*, consists of the name and address of the person or firm to whom the letter is to be forwarded. This should be written carefully.

2. The superscription should be arranged in three lines, or in four lines, where the street and number are given. The name should occupy the upper line, and may be written with the same space at both the right and left margin, and about midway between its upper and lower edges. Thus,

Mr. William H. Everett,  
1745 Ninth Street,  
Dayton,  
Ohio.

3. All punctuation may be omitted on the envelope; or a comma may be used at the end of each line, with a period at the end of the last line. Do not abbreviate in writing any part of the address upon the envelope.

Special care should be taken to write the name of the state in full where confusion may arise from abbreviating names like *Cal.* and *Col.*, *Mo.* and *Me.*, *N. Y.* and *N. J.*

Prepare a *topical outline* covering the various kinds of letters, and how to write them. Be ready to recite from it.



Photograph by Elmer L. Foote.

DRAWING-ROOM, PRINGLE HOUSE.

A home of culture in colonial times.

EXERCISES BASED ON PICTURES

**Drawing-room, Pringle House.** — Study the furnishings of this room. The paintings, even to the miniatures, are the work of great artists. The full-length portrait of the young woman standing, is by Romney, the famous English painter.

There is an interesting story connected with the subject of this picture. It is a portrait of one of the daughters, Miss Pringle, at the time when General Cornwallis occupied the house. He notified her that he expected to use whatever grain



and stores the Pringle plantation afforded, as food for his men and fodder for his horses, but that he would pay for what he used. That night, under her instructions, everything that would burn was destroyed.

Note also the chandelier, one of the most beautiful in America. There is but one other like it, the two having belonged originally in the palace of an East Indian Rajah.

1. *Feature Writing*. — Put yourself in the place of a feature writer for a newspaper, sent to interview some member of the Pringle family as to the legends of the house. Write your account in two hundred words, in good newspaper style.

2. *Table Talk*. — One of your schoolmates, a member of the family, has invited you to spend a few days there. The story of the house comes up one morning at breakfast. Tell it.

3. *Drama*. — Give the interview between Lord Cornwallis and Miss Pringle in two scenes. First, where he makes known his wishes about supplies for the British army; and second, where the patriotic young woman announces what has happened.

4. *Drama*. — Write in simple dramatic<sup>1</sup> form a scene where the young Marquis de Lafayette, with becoming courtesy, begs the young heroine to repeat this story to General Washington and himself. When in proper shape, superintend the acting of the scene by students of your selection. Get the costumes as they should be.

5. *A Bit of Pageantry*. — Let a committee write out the preceding scene and present it in a high school pageant. Study the costumes of the French and American officers, and of the young ladies of that time.

6. *The Rajah's Chandelier*. — Plan and write an account of how the Rajah's chandelier came to America. *Make a pirate story of it, if you choose to do so.*

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<sup>1</sup> Simple *dramatization*, in the experience of many excellent teachers, promotes efficiency in both written and oral expression. Using the exercises given here and throughout the book as suggestive, the ingenuity of the teacher will doubtless provide many opportunities for this unusually attractive form of expression in English. In their new *English Syllabus*, the Board of Regents of New York strongly favor "the construction of simple plays, based on school or local life, the portrayal of historic events for festival occasions, the adapting of the scenes of a novel to the dialogue form for a school or class play," as profitable exercises in composition.

7. *The Boyhood of Raleigh*.— Millais has a famous painting under this title. It represents two boys listening to an old sailor, as he tells marvelous tales of adventure. Look it up on page 6 of this book. Tell some pirate story such as they may have heard. If you can outline a simple class play, do so.

### Plays and Stories

1. *Story Told Orally*.— Refer to O. Henry's story of *The Chapparral Prince*, and tell it orally in a simple and straightforward way. This will readily lend itself to a class play. Try it.

2. *Another Oral Story*.— Refer to Cotton Mather's account of *Captain Phips and His Search for Buried Treasure*. Give it orally.

3. *Simple Play*.— Let several students look up the story of *Ali Baba and the Forty Thieves*. Dramatize it, and superintend its presentation before the class. If successful, try a school play.

4. *A Good Story*.— Refer to Bret Harte's story of *Tennessee's Partner*, and tell it in as few words as possible.

5. *Treasure Trove*.— Refer to Jules Verne's *Twenty Thousand Leagues under the Sea*, where they find vast treasures under sea. Either tell it orally, or make a simple play of it.

6. *An Impromptu Play*.— Prepare a simple play and let several pupils play it before the class. Use Stevenson's *Treasure Island*, where they dig for the buried gold and find it gone.

7. *Oliver Twist*.— Refer to Dickens' story of *Oliver Twist*, chapter xxii, where Oliver is shot as a burglar. Tell the story, but do not attempt to reproduce the thieves' jargon or slang. Use good colloquial English. Give it orally. Dramatize it, if you wish.

### EXERCISES IN LETTER-WRITING

(a) *Business English*.— In the following letters, be sure to apply not only the rules of letter-writing, but the principles of rhetoric.

1. Write a *letter of application* for a position you think you would like.

2. Write a *brief business letter*, asking the Adams Express Company to trace a package sent you recently, which has not arrived.

3. Write a *letter of recommendation* for a friend, indicating his ability and experience.

4. *Answer an advertisement in the Ladies' Home Journal, requesting the advertisers to send you their catalogue.*

(b) *Students Dictating Letters.*—This is to be an oral exercise. Several letters are to be handed to each of a group of students, who are to read the letters submitted to them, and glancing through them to catch the gist of the letters, they are to *dictate rapidly but clearly the proper reply* in each case. Enough material should be provided to give each student a different set of letters.

(c) *Advertisements.*—Try your hand at the following advertisements.

1. One of your friends lives in the country and wishes to hire a young girl to act as domestic. He will pay good wages. The girl will have the opportunity to get back to town for one afternoon each week. He asks you to *prepare the advertisement*. Do so in fifteen words.

2. Your father commissions you to *write an advertisement* for a cottage at Northport Point, Michigan. Prepare it for the proper column in your city newspaper. Give, in twenty-five words, as good a description as you can of the sort of house your father wishes to purchase.

(d) *Notes of Courtesy.*—Your class is to give a reception to which the faculty are to be invited. Study the latest forms of this style of note, and *write the invitation* in about fifty words.

(e) *Letters of Inquiry.*—Write either or both of the following letters.

1. You wish to do your part in paying for the education of a boy or girl in a "Mountain School" in Kentucky, Tennessee, Virginia, or North Carolina. *Write a note* to the principal of such a school, asking the probable expense. Use one hundred words.

2. Your class decides to give a ride in the Interurban "Special," on a coming Friday. *Prepare a note* to the superintendent of the traction line, asking terms, indicating date, stating how many will be in the party, and asking for all necessary information. Use sixty words.

(f) *"Lost" Notices.*—Prepare carefully the following notes:

1. Your motor boat, moored to the shore, has got loose and floated off. *Write a night letter or telegram* of fifty words, addressed to the chief of police of the next town down the river, describing your boat, and asking him to be on the lookout for it, and indicating the reward you will pay for its return.

2. You left a package on the street car. *Write a note* in not more than fifty words, addressed to the superintendent of the car-barn at the end of the line on which you were riding. Give a description of the article, stating the time of day, the date, the line on which you rode, and where you got off the car. Ask him to look it up. Indicate your telephone number, requesting him to notify you in case he finds the article you have mislaid.

(g) *School Notes.*— Try one or more of the following notes about school affairs.

1. A girl has just entered your high school, and has been assigned to your class. Your teacher has requested you to explain the workings of a program just announced. As you have to leave early, *prepare a written statement* in about one hundred words, trying to make it clear just how your class is to recite, and what is done in the study room.

2. *Write a note of explanation* to your teacher, indicating that you misunderstood a request made of you,—or that a friend states was made of you,—which you apparently refused to comply with. Use thirty words or less.

3. *Open a correspondence* with the pupils of another high school. As class secretary, write the first letter to the principal of the school in question, asking him to give it to the proper one in his school. Request a reply. Use about fifty words.

(h) *Applications.*— Apply for the following positions, being careful to observe the directions given in this chapter.

1. You learn that you will either have to find something to do outside of school hours to enable you to get through, or quit high school. *Write a letter to the secretary of the*

Y. M. C. A., or in case of the girls, to the Y. W. C. A., asking to be informed of any opening for part of the day, or evening. Use seventy-five words.

2. Write a note to a friend of your father, stating who you are, and asking his advice as to the sort of work you should try to find, to help you pay your way through school. Use from fifty to seventy-five words.

3. Write an application for a position. You have half the day to spare, and can give all day Saturday, and Saturday night. Address your letter to one or more stores that you think could make room for you. Give your telephone number and home address. Call attention to the fact that you have inclosed a self-addressed envelope, stamped, for reply.

(i) *Vocational Guidance.*—A group of boys is to prepare a list of one hundred words or terms, relating to automobiles. The pronunciation of these words is to be given; and their meaning and derivation explained. Let a spokesman be appointed to bring in the report. Boys who run their own machines, or the family "auto," or who act as chauffeurs during off hours, or in vacation, are to be placed on this committee.

(j) *Social Motives.*—As this exercise is intended as a review of the principles so far brought out, let a committee of three be selected by the class, to report at the close of the recitation. They are to criticize whatever needs correction, stating why; and to indicate what is commendable, stating why. This committee may send to the board such pupils as they may indicate, to give a rapid review of the forms used in social correspondence, both formal and informal in style.

1. One of the class, injured in basket ball, or disabled in some way, is at the hospital, or sick at home. Discuss a list of topics most likely to be of interest to him or her. Prepare a class letter, touching on the points thus chosen.

2. The member of the class selected to carry this letter, prepares a letter at the dictation of the pupil who receives it, expressing his pleasure at being thus remembered. Write the letter.

(k) *Project in Business English.*—Let two members of the English class be appointed as managers for the week that it will take to work

out this plan. For instance, let one boy be chosen as chief clerk, to have charge of all correspondence between the business, on one side, and the customers, on the other side. Let one girl be chosen as sales manager, to be in charge of everything connected with the pushing of sales, including the management of the salesmen and saleswomen; all branch houses; all agents; and all business houses handling the products or goods of the business.

Divide the class into two sections; one to represent the business force, the other to represent the customers.

The two managers will decide upon what kind of business to engage in. The following lines are suggested: a wholesale grocery; a wholesale hardware company; a department store; a manufacturing concern; a mail-order business. The managers are also to indicate to the rest of the class the nature of the letters required. They may go into details about the business, but not in such a way as to break in on the initiative of the writers. In no case are they to dictate the letters. They may appoint one student to advise the customers what sort of orders to make, letters to write, payments to make, credits to ask for, and anything else that may concern the customers in their dealing with the business. All suggestions to the customers should go from the managers through this student. But he is also to use his own judgment, without waiting for suggestions.

All letters for that day are to be submitted to the managers in proper form, neatly written, and acceptable in all details. All letters received the day before, or the first thing in the morning, are to be answered promptly, and submitted at the close of the day, if not before that time.

Note the following suggestive list of letters. The managers, however, are to decide what to do. (1) General correspondence; (2) sales letter-writing; (3) advertisement writing; (4) report writing; (5) specifications; (6) inventories and price lists; (7) collections; (8) sales letters to agents; (9) circular letters; (10) replying to business inquiries, complaints, etc., and the preparation of follow-up letters.

(1) *Advertisement Writing.* — Refer to some five or six magazines, "best sellers," and study the full-page advertisements found there. Let five boys choose one article to be advertised by them, and let five girls choose another. Each group is to prepare an "ad" for the

selected article. As nearly as possible, the copy of the advertisement prepared by the students of each group is to look as it will in the magazine. In order to do this, they may clip both illustrations and type from any available sources, pasting in this matter. This can be made effective, if pains are taken.

(m) *Class Letter*.—Let each member of the class write a letter containing the description of a hard-fought snowball battle. These letters are to be submitted to a committee of three who are to select the three letters that in their judgment bring out the most interesting points. Let these be read aloud, and let the class compose a descriptive letter to some English class in a city where they are unused to snow. Ask a letter in return, describing something familiar to them, but which would seem new to you. Make the letter as nearly perfect as you can before mailing it. Address it to the instructor in English, care of the high school in the city decided upon.

(n) *Business Letters. Opening Sentences*.—In the opening sentence of a letter replying to a business letter, *be careful to refer definitely to the date and contents of the letter to which you are replying*. For this purpose, let several brief business letters be read aloud, or written upon the blackboard. Let the class write letters in reply, and give in the opening sentence the substance of the letter to be answered.

(o) *Long Themes in Form of Letters*.—Let the class prepare a long theme on some selected topic. Put it in the form of a letter, and inclose it in an envelope properly addressed to the residence of your instructor in English. Use official envelopes, and fold correctly.

(p) *Both Sides of a Correspondence*.—Take both attitudes, that of a customer and of the representative of some large business house advertising a staple article. Clip the advertisement from one of the leading magazines. Write a letter of inquiry, as from a prospective purchaser, in response to the advertisement. Write in reply, stating terms, description, arguments for the purchase, and whatever else may seem advisable. Make both strictly business letters.

(q) *Talk on Letters*.—Prepare a five-minute talk on letter-writing, and proper form in letters and notes. Discuss appropriate headings, salutations, conclusions, signatures, and superscriptions. Speak also of good taste in the choice of stationery and ink. Use the blackboard. If possible, submit sample letters, correctly written.

(r) *Address by a Trained Writer*.—Let a competent business stenographer or private secretary address the class on "Up-to-date Requirements of Form in Letter Writing."



AN AQUEDUCT!

A Mexican water carrier.

## EXERCISES BASED ON PICTURES

**Mexican Water Carrier.**—Imagine having to depend upon this sort of service for your water supply in these days of water works, of artesian wells, and of irrigation. Under what conditions do people live who are satisfied with a supply system like this?

Think a little, look up information, and write an article on "Unusual Sources of Water Supply."

*Aqueducts in Old Mexico.*—When the Spaniards came to Mexico, they found an elaborate system of aqueducts, some of which are still in use. Look this up, and write a paper on it, if it interests you.



## CHAPTER XIII

### KINDS OF LETTERS

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*Let your letter be written as accurately as possible.*—CHESTERFIELD.

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#### I. BUSINESS LETTERS

**Business Requirements.** — The first requisite of a business letter is *accuracy*. The writer should be sure of his facts, and he must say what he means. The second item of importance is that of *neatness and legibility*. The letter should be clear, clean, and well written. Then the letter should be *concise*. The writer should express himself in as few words as possible, consistent with a clearness that will render his meaning unmistakable.

The recipient of the letter is supposed to be able to act promptly on the information this letter contains. If for a full understanding of the letter it is necessary to refer to certain previous letters, the letter should cite them. Lastly, the letter should be *courteous in tone*.

**Clear Statement.** — In making your statement of facts, you should endeavor to *make each fact stand out by itself* so as to catch the reader's attention at a glance. If any explanation is necessary, make it item by item. Clear up one point before touching upon the next. Postscripts are out of place in business letters.

In urging any special consideration designed to influence your reader's mind, *try to put yourself in his place*, and when you have finished your letter, read it over to

see whether you have clearly stated your points. If not, do not hesitate to recast your letter.

In important letters, it may often be advisable to make a first draft of your letter and then to recast it, asking yourself the question whether your letter says just what you mean or not.

It is best to avoid undue brevity. The so-called *telegraphic style*, where the pronouns and the less important particles and connectives are omitted, is not permissible in business correspondence. This applies even to what are termed "day or night letters," that is, telegrams of fifty words or less, which are wired at reduced rates, and which are now much in use. A good business writer should be able to make almost any transaction clear in fifty words. If not, he should not hesitate to use words enough for his purpose.

**Business Answers.** — In answering a business letter, first acknowledge the receipt of your correspondent's letter, giving its date, and, in case of a large business house or corporation, its file number. At the same time, acknowledge the check, receipt, bill of lading, or other inclosure or inclosures, by saying, "with inclosure as stated," or by naming the inclosures.

It may be wise to restate briefly the letter to which you are replying, after which you may deal with it point by point. This will facilitate matters, especially if your letters should be referred to some one who has not seen the previous correspondence. If questions have been asked in the letter to which you are replying, these should be answered definitely and clearly.

Business letters should be answered at once, if possible. Otherwise, a brief letter of acknowledgment promising an immediate reply should be sent.

**Business "Don'ts."** — Never seal a business letter without rereading it.

Never hesitate to rewrite a letter, if after reading it over you think that it fails to say exactly and unmistakably what you intended it to say.

Never let a letter leave your desk that is lacking in courtesy, or that savors of disrespect.



PARADISE ROAD AND MT. RAINIER.  
Mt. Rainier National Park.

#### EXERCISES BASED ON PICTURES

**Paradise Road and Mt. Rainier.**— There is a certain joy of living felt in the open air, especially in the mountains, and on horseback. The writer, Mary Roberts Rinehart, is shown at

the right of the picture. Two mountain peaks appear, the snow-covered one being Mt. Rainier, which is worth crossing a continent to see.

Describe this party, as if you were a member of it.

*Mt. Rainier National Park.*— If your high school library possesses a copy of the *Portfolio of National Parks*, issued by the Department of the Interior, from which this picture is taken, refer to it and write a description of this or some other Park belonging to the nation. Put it in letter form.

## II. SOCIAL LETTERS

**Invitations and Replies.**— Invitations and replies are either *formal* or *informal*. For ordinary events, informal invitations are given, and in such cases the style does not differ from that of any friendly letter. Formal invitations are proper where the entertainment is a little out of the ordinary. The reply should follow the style of the invitation. That is, *a formal reply should be returned to a formal invitation.*

In every case where an invitation in writing is received, there should be a written reply, promptly mailed or sent. The host or hostess cannot make final and satisfactory arrangements for the proposed entertainment, no matter what its nature may be, until the invited guests are heard from. It is not only impolite, but unkind, to delay writing either an acceptance or a note of regret.

**Formal Invitations.**— When a formal invitation is written, it is in the third person, and this style should be maintained throughout. It has no heading, no date line, and no complimentary conclusion or signature. The date and the name of the person addressed as well as the name of the writer, are given in the body of the note. The day of the week, and of the month, are written out in full.

Formal invitations, whether written or engraved, may be and generally are, arranged in lines, or *displayed*, as it

is called. That is, the lines are not necessarily of equal length, but the margins at the right and left of each line are equal. Reference to the example given below will explain what is meant by *displaying the lines*. Formal *replies* do not follow this arrangement.

**Written Invitations.** — The following is a written invitation in formal style. It will be noted that the lines are *displayed*.

Mr. and Mrs. Ellison  
request the pleasure of  
Mr. Dalray's  
company at dinner  
on Thursday, February thirteenth,  
at seven o'clock.

145 Highland Avenue.

In accepting this invitation, the following reply would be in good form.

Mr. Dalray takes pleasure in accepting Mr. and Mrs. Ellison's kind invitation to dinner on Thursday, February thirteenth, at seven o'clock.

To Mrs. W. H. Ellison,  
145 Highland Avenue.

The address of the hostess may be omitted in this formal reply.

**Engraved Invitations.** — When the invitation is engraved, it is always formal in style, and is in the second person. That is, instead of the third line in the above formal invitation reading *Mr. Dalray's*, it would read *your*.

Mr. and Mrs. Ellison  
request the pleasure of  
your  
company, etc., etc.

To this invitation, a correct reply may be given in the form indicated below.

Mr. Dalray takes pleasure in accepting your invitation to be present at dinner on the occasion of your fifth anniversary, Wednesday, September ninth, at seven o'clock.

To Mrs. W. H. Ellison,  
145 Highland Avenue.

In case of a letter of regret, the only change would be in the first line, which would begin thus,

Mr. Dalray regrets that a previous engagement prevents his acceptance of your invitation, etc.

**Invitations issued by societies and classes** should indicate to whom the reply, accepting or declining the invitation, is to be sent.

The Junior Class  
takes pleasure in inviting the  
Senior Class and the Members of the Faculty  
to a reception and dance  
at the Auditorium of the High School, Wednesday Night,  
June third, from 8 to 11.

Address reply to  
Anna E. Singleton, Secretary,  
Lincoln High School.

The following replies, one of acceptance, the other conveying regrets, would be suitable answers to the above.

The Senior Class appreciates the courtesy shown by the Junior Class, and accepts its invitation to a reception and dance for Wednesday Night, June third.

George K. Pohlman, Secretary,  
Senior Class, L. H. S.

To Miss Anna E. Singleton, Secretary.

Miss Anna B. Singleton, Secretary,  
Junior Class, L. H. S.

Owing to the fact that the Senior Trolley Ride is set for the date named for the reception and dance, the Senior Class is obliged to decline your kind invitation for Wednesday Night, June third.

George K. Pohlman, Secretary,  
Senior Class, L. H. S.

**Informal Invitations and Replies.** — Individual taste dictates the form of these notes and replies. This will be seen in the examples given below.

515 Rosedale Place,  
Saturday Morning.

Dear Charles : —

If you are free to accept an invitation for this afternoon, Mrs. Wagner and I would be very glad to have you with us in a little auto party out to the Fort. We shall take luncheon with us, and I know you will enjoy the trip. Be ready at two.

Very cordially yours,  
William S. Wagner.

My dear Wagner :

I shall be more than glad to be one of your delightful party for this afternoon, and shall be ready at the hour named.

Sincerely yours,  
Charles Adams Yates.

Dear Will,

Mighty sorry to miss the pleasant party I am sure you will have at the Fort, but as I leave for Chicago at six this evening, and have some important work in hand, I shall not be able to be with you.

Very truly yours,  
Charles Adams Yates.

My dear Mrs. Sanders :

How about Thursday afternoon for a little theater party in honor of your guest, Miss Smith? If you and she are at liberty, I shall take pleasure in making the necessary arrangements, and for a luncheon at Huyler's later.

Sincerely yours,  
Marie Bronte.

909 Fountain Place,  
June the sixth.

My dear Miss Bronte :

I thank you very much for your kind thoughtfulness for my guest. Miss Smith and I are delighted to set aside Thursday afternoon as you suggest.

Sincerely yours,  
Julia Sanders.

My dear Miss Bronte :

I regret very much that Miss Smith and I cannot be your guests for Thursday afternoon. We have already accepted an invitation for that time. Thanking you for your invitation, I am,

Sincerely yours,  
Julia Sanders.

313 Riverview Road,  
June sixth.

My dear Miss Bronte :

I regret that a previous engagement on the part of Miss Smith makes it impossible for us to accept your kind invitation for next Thursday afternoon.

Sincerely yours,  
Julia Sanders.

313 Riverview Road,  
June sixth.



REVIEW EXERCISES IN LETTER-WRITING

In writing the following exercises, keep in mind the instructions heretofore given as to the form and details of letters.

(a) *Writing addresses, salutations, and the complimentary close.* Give the address, salutation, and the complimentary close for a letter to each of the following. If possible, use the real name and address.

1. The mayor of your city. Your congressman.  
The superintendent of schools in your city, or  
The county superintendent of schools.  
Your instructor in English, giving home address.  
The minister of your church.
2. A captain in the U. S. army, stationed at San Francisco.  
A confectionery firm, composed of two women.  
The clerk of the county court.  
The judge of your circuit court, or of your probate court.

(b) *Write an order* for one or more of the following:

1. A complete outfit and uniforms for your high school football eleven. The athletic association of your high school is to pay the bills. You are authorized as secretary to make the purchase.

2. An itemized list of supplies for your "class night" entertainment. You act as chairman of the committee on arrangements.

3. An outfit for the public playground on your high school grounds. You act as member of the committee on playground, of the high school *Mothers and Teachers Club*, which includes some members of the high school.

(c) *Write the postmaster a letter of less than one hundred words*, asking him to trace a package sent by *parcel post* on the 21st of December, indicating your own address and the name and address of the person to whom it was sent.

(d) *Write the agent of the railroad* passing through your city, asking him to trace a carload shipment of furniture over his road. It was sent thirty days ago, and nothing has since been heard of it, although

inquiry has been made at his office. Give name and address of *consignee*, or person to whom sent, also place from which it was sent, date of shipment, and address of shipper. Shipment consisted of household goods. Family unable to go to housekeeping, although house has been rented. Give your own name and address, and telephone number.

(e) *Letter of Complaint.* In the following, be sure to write courteously.

1. *Your class ordered a bill of chemicals for use in the laboratory. It has not arrived.* Address your letter to dealer in laboratory supplies in New York or Chicago. Get exact address from teacher of physics or chemistry.

2. *Your telephone, which was to be installed at your father's residence two weeks ago, has not yet been put in.* Give exact address.

(f) *Replies to Complaints.* — Make the following as polite as possible.

1. *Write the letter from the laboratory supply house in reply to your complaint.* They have been waiting for part of supplies, but will forward what they have been able to secure. Trust this will be satisfactory.

2. *Write reply from the telephone company.* Their representative has called twice, giving dates, and found no one at home. Ask you to indicate when some one will be at residence, and at what hour of the morning or afternoon.

(g) *Reserving a Pullman Berth.*

1. *Your mother is to go from your city to New York, or to Montreal. Write to the Pullman Co., for reservation of lower berth, on train leaving at 8 P. M., to-morrow.* Name railroad.

2. *Wire the Pullman Co., countermanding your reservation.*

(h) *Ordering from a Mail-order House.*

1. *Write a letter from Mrs. W. H. Jones, to some firm in Chicago, ordering five or more items in large amounts.* She incloses check, made out from catalogue quotations, and gives her address in full.

2. Write, cancelling one item of the order just given.

3. Write, representing the mail-order department of the above firm, acknowledging receipt of order from Mrs. W. H. Jones, and check in payment for the order. Also, acknowledge cancellation of one item. Ask what disposition to make of the balance of the check sent, on account of cancellation. Say that you will return this balance, unless word to the contrary is received within five days.

(i) *Interscholastic Letter-writing Contest.*

1. Let some four or five high schools be asked to participate in a letter-writing contest. As class secretary, write a letter to each high school, inviting it to take part.

2. *Points of the contest.* Five letters in all: one, at dictation, to be written exactly as given out. One, to be written by the students after taking down the substance of the letter, and then putting it in their own words. A third, to be the answer to a business letter which is to be written on the board. A fourth, a sales letter, setting forth the advantages of any article the pupil may choose. The fifth letter may be a form letter, in the follow-up style, to a prospective customer who has written to the house in answer to an advertisement.

(j) *Answering a Letter Written in Class.* — Take any letter written by a member of your class, and answer it.

(k) *Confirming a Telephone Conversation.*

1. You are chief clerk of a wholesale coal company. A customer has called up over the long distance telephone, giving an order for a carload of coal each week for the next two months, at rate quoted in your letter of the 1st of this month. Write a letter confirming the conversation, and promising to fill the order satisfactorily.

2. Write a letter of one hundred words; a night letter of fifty words; and a telegram of ten to fifteen words, to three different addresses, confirming some such conversation as the above. Let these three messages all convey about the same meaning.

(l) *Write an informal letter, asking a friend to join a fishing party, and telling him what to bring for lunch.*

(m) *Acknowledge a birthday present from a relative at a distance.*

(n) *Miscellaneous.*—In the following exercises try to apply all you have learned in regard to letter-writing.

1. Your brother broke a window by accident. *Write a brief note explaining the circumstances, and inclosing check for one dollar to cover cost of replacing.*

2. *Write a letter urging the purchase of one of the following articles:*

A vacuum cleaner; a fireless cooker; an electric iron; a stationary gas engine for a farm.

3. *Prepare ten-word telegrams for five different purposes.*

4. *Write forty to sixty words each covering the same circumstances or purposes.*

5. *Write out an application for the installation of a telephone.*

6. *Clip a "help-wanted" advertisement. Answer it, applying for the position.*

7. *Write out a notice for your class bulletin board.*

8. *You need a letter of recommendation. Write the principal of your high school for it.*

**Testing for Some One Point.**—The *permanent editorial committee* may desire to test the English class on some one point in composition work. Let it be clearness of expression, care in preparation of manuscripts, spelling, the structure of sentences, or whatever may be deemed best to consider at any special time. In such case, it is wise to put everything else aside for the time, and counseling with the instructor in English, to make due and careful inquiry of the entire class on whatever point it is thus decided to investigate.

Make such an inquiry, without announcement of your purpose, and with no effort to mark it as a test. What is wanted is the judgment of the editorial committee, and based on this judgment, the decision of the instructor in

English on the status of the class in some important phase of its work. The question is, *What weakness, or what special strength, has this class* with reference to spelling, sentence structure, or the preparation of manuscripts?



Photograph by Elmer L. Foote.

GATES OF ST. AUGUSTINE.

In the oldest city of the United States.

EXERCISES BASED ON PICTURES

**The Gates of St. Augustine.** — The gateway here shown is part of the old wall that once surrounded St. Augustine, Florida. In the picture, three civilizations show. The gates themselves represent the old Spanish rule in Florida. The stooping figure of the old colored man at the right is a relic of slavery days; while above the gateway the telephone and telegraph wires and the electric light tell of the present. The frown of the cannon, let us hope, is but a tradition of the past.

1. Study the picture, and describe it.

2. *St. Augustine.*— Refresh your memory, if necessary, and tell the story of the establishment of the first permanent settlement in the United States at St. Augustine, Florida, in 1565. How did this Spanish settlement fare? Write a short letter, telling a friend about it.

3. *St. Augustine To-day.*— Do you live in Florida, or have you visited St. Augustine? If so, write the class a letter about it. Talk with some one who knows The Gates, and let the class hear what he says.

4. *Where Have You Visited?*— Have you inspected some old Mound Builders ruins? Have you seen the Pueblos in the West? Have you made an automobile trip to one of the many Indian battle fields in Ohio or Indiana? Have you gone to Big Bone Springs, the grave of the mammoths, in Boone County, Kentucky, or to Mammoth Cave? or Manitou Springs, Colorado? Have you not visited somewhere? Write one of your classmates a letter about it. Or describe your own town, as if visiting it.

5. *Santa Fé, and the Missions.*— Have you seen Santa Fé, founded seventeen years later than St. Augustine? Perhaps you were one of a party visiting the Missions. Write your chum a letter about it. Any experiences in New Mexico or California are worth telling.

6. *The Old Stone Mill at Newport.*— Longfellow celebrates this old ruin in his *Skeleton in Armor*. Have you seen the tower? If so, write your brother a letter about it.

7. *Fort Pitt, Pittsburg.*— It is there to be seen, if you search for it. If you have looked it up, write your history teacher a letter about it.

8. *In your own neighborhood.*— There is some spot in every neighborhood to which interest attaches. Tell about it.

9. *An Imaginary Visit.*— Look through the pictures in this book. Think out a visit to some place or building, and tell about it.

10. *Where Would You Like to Visit?*— Have you often thought of visiting some place? Tell why you would like it.



WINNERS IN CONTEST AT THE REINDEER FAIR

**Alaska. Winners of Contests.**—In this picture a group of successful contestants all seem very proud of their new hunting-knives, which were the prizes awarded in one of the contests. They are seated on a reindeer sled. Tell the story of a contest occurring at the Igloo Fair, as if overheard from the lips of one of this group.

The contests at the reindeer fairs include everything that affects in any way the reindeer industry. The packing of sleds for long journeys; the best styles of sleds and harness; races of all kinds; the lassoing of the wild reindeer from the herd for the purposes of slaughtering, or of breaking the sled reindeer. In the wild deer races, the contestants may drag their deer all the way, if they will not go otherwise, and all sorts of comical happenings occur. The Eskimos have a quick sense of humor, and appreciate any ludicrous situation.

## CHAPTER XIV

### SOCIAL MOTIVES IN EFFECTIVE ENGLISH

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*Let such pageantry be to the people shown.*—DRYDEN.

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**Pageantry as a High School Project.**—A high school project that is rich in motives for composition, and will quicken the pulse of the school in every department, is to be found in the presentation of a pageant.<sup>1</sup>

In undertaking this, the high school may decide on the pageant proper, — what is called the *community drama*; or it may confine its effort to some form of pageantry belonging peculiarly to the high school.

**What is Pageantry?**—Pageantry is history come to life again upon its native soil. To quote the definition given by William C. Langdon in the *English Journal*, it is the *drama of a community in which the place is the hero, and its history is the plot.*

**Famous Pageants.**—In this sense the *Durbar* in India, celebrating the enthroning of King George V of England as Emperor of India, was not a pageant. On the other

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<sup>1</sup> The *English Syllabus*, Board of Regents, New York, calls attention to "the portrayal of historic events for festival occasions" as among what it considers profitable exercises in English. The State Board of New Jersey, in *The Teaching of High School English*, speaking of "revivals of historic scenes, reproductions of celebrated events, pageants, tableau representations of crucial instances in national and literary history, or contrasts in ancient and modern conditions," says, "Let the teachers cooperate with the pupils; let the music, art, and manual training departments lend a hand. . . . It takes work, but it is worth it."



hand, the *Pageant of the Army*, held in 1910 at Fulham Palace, London, for the benefit of the nation's invalided soldiers, and commemorating the deeds of the British army from the earliest history of Great Britain down to the present time, was a fine example of modern pageantry.

The *Tercentenary Pageant* of Quebec, in 1908, celebrating the three hundredth anniversary of the founding of that city, was a true pageant. The *Oxford Historical Pageant*, held in 1907 at Oxford, England, and the *Pageant of London*, in 1911, both arranged by Frank Lascelles, who had charge of the *Quebec Tercentenary*, are noteworthy examples of pageantry abroad.

*The Saint Louis Pageant and Masque*, 1914, the *Champlain Celebration*, on Lake Champlain, the *Boston Pageant*, the *Pageant of Philadelphia*, the *Pageant of the Melting Pot*, 1914, in New York City, given by the Drama League of America, the *Pageant of Portola*, and the *Golden Legend of California*, the one at San Francisco and the other at Los Angeles, are all worth studying. Percy Mackaye's *Caliban*, with five thousand people in the cast, was given in the Harvard Stadium in 1917.

As examples of what universities are doing in pageantry, the *Joan of Arc Pageant* at Cambridge, produced by Harvard students, and the *Pageant of the North West*, presented by students of the North Dakota University, at Grand Forks, North Dakota, are notable.

The State Normal School at Clarion, Pa., has given a series of annual pageants, among which were *In ye Olden Times*, portraying the Colonial era; a *Plantation Holiday*, showing life in Dixie; *A Roman Holiday*, and *Ivanhoe*, based on Sir Walter Scott's novel of that name, and introducing lords and ladies, yeomen and villagers, Knights-Templars, and Robin Hood and his Merry Men. Look up also the *Lexington, Massachusetts, Pageant*, given in 1915.

Different from all so far named was the *Pageant of the Odyssey*, given in 1913, at Millbury, Massachusetts. In the way of musical pageants may be named the *Pageant of Hiawatha*, at Trenton, New Jersey, and the *MacDowell Pageant*, at Peterborough, New Hampshire.

**School Pageants.** — An excellent example of a public school pageant by a small school in a rural community is afforded by the *Historical Pageant* at New Harmony, Indiana, 1914. Charity Dye, writer of *The Book of the Pageant of New Harmony*, gives many excellent suggestions. She says that the project gave every child some active part in preparing the great historical event of the founding of the town.

Testimony to the same effect is given by E. H. K. McComb, head of the English department of the Manual Training High School, Indianapolis, Indiana, reported in *The English Journal*, September, 1914. He states that a *Pageant of Chivalry* quickened the life of the school and drew all departments closer together, while providing a world of material in English composition.

**Pageantry Material.** — There is no lack of pageantry material. The bulletins and supplements of the American Pageant Association are well prepared, and are on file in many public libraries. It would not be difficult to obtain them for your school library, or for your public library. These bulletins give a list of all important pageants so far held abroad or in America, and of those in preparation, so far as announced. Refer also to the *Drama League Monthly*.

It would be well to prepare a list for the use of your high school and community, based on all obtainable information. There are a number of magazine articles on pageantry, readily listed by *Poole's Index* and by the

*Reader's Guide*, and similar books. The files of the *English Journal*, the *Outlook*, and the *Survey* contain reports and papers on pageantry.

What is termed the *Book of the Pageant*, issued by the best pageants, will be found profitable. Perhaps the most thorough of these is *The Book of the Army Pageant*, by F. R. Benson and A. T. Craig. It describes in suggestive and accurate detail everything relating to this pageant. Its costume studies are fine. *The Handbook of American Pageantry*, profusely illustrated, will afford valuable assistance. It is written by Ralph Davol. *Pageants and Pageantry*, by E. W. Bates, is also valuable. *The Book of the Pageant and Masque of Saint Louis*, by T. W. Stevens and Percy Mackaye, the *Book of the Pageant of New Harmony*, by Charity Dye, and the *Book of the Pageant of North Dakota* are excellent.

**Organizing for the Pageant.** — To make the project a success, there should be appointed a committee of five, to be known as the *pageant committee*. This committee should combine with patience, enthusiasm, courage, and common sense, a wide vision, strong initiative, some dramatic ability, and the best executive talent the high school affords.

The committee of the pageant should acquaint itself with the literature of the pageant. It will be the business of the English department to furnish the bulletins and circulars of the American Pageant Association, and several of the best books on pageantry.

Working in conjunction with the English department, the pageant committee should decide upon the pageant best suited to local conditions. From the first step to the last, this committee must furnish force and direction to the project.

**Master and Manager.** — After deciding what pageant to give, and the approximate date of its presentation, the first important duty of the pageant committee is the choice of the *pageant master*. This selection should not be hastily made, the pageant master being the chief executive of the project.

In the smaller schools, the pageant master may perform the duties of *coach*, but in almost any school it may be found advisable to keep these two offices separate. It will frequently happen that one of the faculty of the high school will make the best possible coach.

Altogether distinct from the work of the pageant master and the coach is that of the *business manager*. He should be from the ranks of the high school, and should command the respect and confidence of the student body. The *writer of the book of the pageant* should be either one of the faculty, or one of the ablest students in the English department.

**The Committees.** — There should be at least five committees of not less than three each, the *finance, editorial, historical, publicity, and cast* committees. In addition to the three members above suggested, each committee should have as an *ex officio* member one of the pageant committee.

The *finance committee* has two funds to provide for. It must arrange for a *guarantee fund*, with which to back the entire project. Then it has to provide for the *cash fund*, out of which are to be paid the expenses of the production. It may realize much from the sale of tickets, boxes, advertising space on the official program, and the sale of the book of the pageant.

The *editorial committee* is responsible, in the first place, for good and effective English. It should see that everything that goes out from any department of the pageant organization meets the requirements of what is termed

*business English.* For instance, the letters from the finance committee with regard to the guarantee fund should, in current phrase, be *letters that pull.*

In the next place, this committee should provide for the up-to-date reproduction of whatever letters, circulars, and bulletins may be thought necessary. It may make use of the typewriter, the hectograph, the mimeograph, and the multigraph, or other duplicating machines. If the school possesses a printing department, it should materially assist this committee.

The *historical committee* is to look up and send out to the respective committees, officials, and performers, all necessary information. It is also to see that historical accuracy is preserved all the way through. It should prepare and submit to the editorial committee all current magazine literature bearing on the subject; the dates and nature of the most important pageants that have been presented, as well as those in preparation.

With the director of art, the costumer, and the pageant master, the historical committee should see to it that the pageant is true to life, and to the period or periods represented. The work of the historical committee is to make sure that nothing incongruous creeps into the presentation at any point.

The *publicity committee* has charge of the advertising of the project. In the preparation of all advertising matter of whatever nature, the editorial committee should be freely consulted. This publicity committee has charge of the distribution of the advertising matter, and in this work it should have the assistance of the business manager. If a poster is to be used, this committee should see to its preparation and distribution.

The publicity committee should see that all the advertising forces of the high school are put to work, and it

should coöperate with the editorial committee in arousing interest. To this end, the best speakers in the high school should be enlisted. The school paper will prove a valuable auxiliary, and its editorial force should be kept busy.

The publicity committee should do all in its power to interest the local press, which will be quick to respond, if the project is properly presented.

The *cast committee* has to do with the selection of the performers, working in conjunction with the different directors.

**Other Assistants.** — The duties of the *art director*, the *director of music*, the *drill master*, the *dance director*, the *property man*, and the *leaders of the episodes or movements* constituting the pageant, are indicated by their titles.

The respective *heads of the manual training and domestic science departments* will afford valuable assistance to the pageant master, the designer of costumes, and the property man.

The commercial department can aid in the reproduction of the necessary letters, bulletins, and circulars sent out by the various committees.

**The English Department.** — Most of the work in preparing for the pageant will fall upon the *English department*. Hundreds of actual business letters will pass and repass in organizing the project, thus affording valuable exercise for the English class.

**Visit from a Business Man.** — A visit from some business man noted for his ability in business correspondence would prove of lasting benefit. Let the class be given over to him for his criticism and advice.

*Prepare a topical outline* which shall include the salient points on pageantry.



THE GREAT CONDÉ AT THE COURT OF LOUIS XIV. Gérôme.

EXERCISES BASED ON PICTURES.

**The Great Condé at the Court of Louis XIV.**—Get into the spirit of the scene. It is a painting by Gérôme, a famous French artist. Tell the story of the picture.

A great monarch of France stands at the head of the stairway in the palace of Versailles to receive his great general after a famous victory. What a fine piece of pageantry is shown in the captured banners that line the staircase on either side! This is in 1674. The Great Condé ascends the stairs alone, as if his arm had won all these trophies, as in a sense it had.

*Louis XIV.* This is that French king who said, "I am the State!" He is the typical "divine right" king. Study his life, and that of Charles I of England, who held to the same theory, that of the right of kings to rule as they please. Contrast that phrase uttered by Abraham Lincoln, "the government of the people, by the people, and for the people." Prepare a talk on this subject, giving it whatever title you choose.

## EXERCISES IN PAGEANTRY

(a) *Preliminary Work.*—The scenario of a pageant is a sketch of the plot or main incidents to be brought out in the pageant.

1. Write in from four hundred to seven hundred words, the *scenario of an episode or movement* of a pageant based on one of the following stories suited to pageantry :

*Aladdin's Lamp, Ali Baba, The Sleeping Beauty, Waverley, Robin Hood, Cinderella, The Pied Piper, Treasure Island, Robinson Crusoe.*

2. *Select from the same list. Write the scenario entire*, in three or four movements or episodes, using from twelve hundred to twenty-five hundred words.

(b) *Letters.*—In preparing the following letters, bear in mind the principles learned in the chapters on Letter-writing.

1. Write *letters* to the members of the committee of the pageant, announcing their appointment, and requesting them to serve.

2. Compose letters from the pageant committee to the members of the important committees, announcing their appointment, and outlining their respective duties. Include a list of the members of that committee on which the person addressed is expected to serve.

3. Send letters from the chairmen of the various committees to the officials of the pageant, announcing their respective appointments, and detailing the duties devolving upon them.

4. Write letters from the cast committee to each performer, indicating what is expected of each performer, his costume, and such other information as may be necessary.

5. Prepare first draft of letters from the finance committee to those to whom appeal is to be made for the guarantee fund. Prepare also acknowledgments for satisfactory response, and so on.

(c) *Lists.*—In making these lists, see that they are neatly arranged and follow either logical or alphabetical order.



1. Prepare a reference list in bulletin form of the bulletins of the American Pageant Association, so far issued, indicating the nature of each bulletin. This description should be brief but comprehensive.

2. Some of the bulletins above referred to, may be more fully summarized, or if necessary, reproduced in full, for the use of committees.

3. Make a list of books treating of the pageant, or related subjects. Find these in your public library, and other libraries to which the high school has access.

4. Compile a list of current magazine articles bearing on pageantry. This list should clearly indicate the following items with regard to each article. (a) Title of the magazine, written in full; (b) the number of the volume and page; (c) the title of the article referred to, in full; (d) the name of the writer; (e) the name of the pageant referred to.

5. Get a list of "The Book of the Pageant" for the more important pageants.

6. Prepare a list of the leading educational publications dealing with the pageant. Important articles should be noted.

7. Make a list of important pageants, giving the necessary information in each case.

(d) *Bulletins*.—Five or more students are to be put to work to prepare each bulletin. Each is to write the bulletin as he thinks it should appear. It will then be put into final shape in class.

#### Bulletin No. 1.

*What is Pageantry?*—This should be in from five hundred to one thousand words. The students should be familiar with the bulletin of this title issued by the American Pageant Association. Your bulletin, however, should be original in form, at least.

#### Bulletin No. 2.

*Who's Who in Pageantry?*—This is to be a list of pageant masters, and the pageants they have presented.

**Bulletin No. 3.**

*A Bibliography of Pageantry.*—This should include important magazine literature on the subject.

**Bulletin No. 4.**

*Noted Pageants, Past and to Come.*—Enough should be said to give an adequate idea of what each pageant attempted.

**Bulletin No. 5.**

*The Book of the Pageant.*—An outline of some excellent "book," showing method of treatment.

**Bulletin No. 6.**

*Our Own Pageant.*—A brief statement of what is proposed. It is to be complete enough to furnish an intelligible description of the entire project.

**Bulletin No. 7.**

*Who's Who in Our Pageant?*—This should indicate the entire organization of the projected pageant, and should be complete.

(e) *Suggested Subjects for High School Pageantry.*—Manifestly, if interest is aroused, and a pageant is to be undertaken, local pride and patriotism will suggest subjects. It may not be inadvisable, however, to suggest the following subjects for high school pageantry.

1. A Pageant of the State, or of the City.
2. The Return of Lafayette.
3. Folk Lore Stories, such as Cinderella, Puss in Boots, etc.
4. A Pageant of America.
5. A Pageant of Early Exploration and Discovery.
6. A Pageant of Old Colonial Days.
7. The Pageant of the Pilgrims.
8. Joan of Arc Pageant.
9. A Pageant of the Odyssey.
10. An Elizabethan Pageant.
11. A Pageant of the Old Testament.
12. A Pageant of the Melting Pot.
13. A Pageant of Old Glory.
14. A Pageant of the Arabian Nights.
15. The Pageant of Lorna Doone.
16. A Robert Louis Stevenson

Pageant. 17. A Charles Dickens Pageant. 18. A Shakespeare Pageant. 19. A Pageant of the Round Table. 20. A Pageant of Chivalry. 21. A Pageant of the North West. 22. A Pageant of the North American Indian. 23. A Pageant of the Army, or of the Navy. 24. Pioneer Days. 25. Away Down South in Dixie. 26. Ivanhoe. 27. Hiawatha.

(f) *A Contest in Making-up a Newspaper.* — Let a number of first-class newspapers be provided, say a week's issue of some one paper, or copies of a dozen or so papers from different cities. Let the English class be divided into three sections. These sections are to compete with each other as to the make-up of a newspaper. Each member of each section may prepare a specimen newspaper, the best of these to be entered in the contest; or the division may together produce a specimen newspaper, to be entered in the contest. Each section is to decide for itself how it shall prepare for the contest.

1. *Let there be a round table conference of the entire class as to what items enter into the make-up of a good newspaper.* The first page, made up of telegraph or wireless messages, from near and far. The general telegraph news. The editorials. The advertisements. The local news. Let examples of each of these items be shown, and their good points demonstrated. Study the headlines. Look into the press work, and the general appearance of the paper. What departments are there in a good newspaper? What kinds of employment offers, so far as the mechanical part of the paper is concerned? What managers are there, and what are their duties? What editors are there, and what are their duties? What news writers and reporters are there, and how are they trained for their work? How about the distribution of the paper, by mail, by newsboys and news dealers, and by carriers?

2. *A Loose-leaf Newspaper.* — Follow the example of the makers of newspapers, and *use scissors and paste.* Clip what strikes you from the newspapers, and use it. Use loose-leaf manuscript paper, and prepare the following parts of a newspaper:

3. *Parts of the Newspaper.* — (a) Prepare a *first page*, made

up of one or two good "stories." You may clip a cable account of some important happening, and an additional account, telegraphed from outside somewhere. Study headlining, and prepare suitable headlines, arranged in the most effective way. (b) Prepare a *second page*, made up of general news. This may include from two to four items, and from a half-dozen to a dozen briefer news items, of not more than one hundred words. (c) Prepare a *page of advertising matter*, two-thirds of display matter, and one-third of classified advertising. You may include here *the best cartoon you can clip anywhere*. (d) Prepare a *local page*. As this is not designed as a school paper, you will omit any jokes, or hits at members of the class. What is wanted is such items as should make up the local page of a good newspaper. As all items in this complete issue are to be clipped from representative newspapers and pasted in place on the pages of your specimen newspaper, the importance of a good selection is evident.

It will, of course, be impossible under the terms of this contest, to have your specimen newspaper look altogether like a newspaper as actually printed. You may use anywhere from six to ten pages of your loose-leaf manuscript paper for a page of your specimen paper. If you desire to make this larger, it will be proper to agree upon the maximum and minimum limit.

4. *Judging the Specimen Newspapers.*—It would be wise to secure three newspaper men to act as judges. Mark on a scale of ten for each page, and ten for general excellence, aside from other considerations. *The judges will mark from the newspaper point of view, putting all other considerations aside.*

At the close of the contest, an address on the *make-up of a newspaper* by some competent speaker, for instance, one of the judges, will be timely, and will prove interesting. Let the members of the English class take notes, and let a copy of the best set of notes thus taken be mailed to the speaker by the instructor in English.

5. *Visit to a Newspaper Office.*—If it can be arranged, it

may be well to *visit a good newspaper office*. Let the visit be by appointment. Be on hand promptly, and when the interview is over, and the proper courtesies have been extended for the privilege of seeing *Effective English* at work, depart promptly. Carry away with you a definite idea of the aim, methods, and accomplishments of a modern newspaper.

6. *A High School Paper*.<sup>1</sup>—Many high schools conduct a high school paper. If your school does not have this feature, let the *permanent editorial committee* take steps to organize and put into successful operation a high school paper.

To begin with, this organization should include the selection by election or appointment of at least an editor and a business manager. These, with the editorial committee, should get in touch with several schools of high rank issuing school papers, and should ask for suggestions. Let enthusiasm and diligence characterize this project from the start.

7. *An Editorial on Pageantry*.—In an editorial for your school paper, urge the presentation of some striking piece of pageantry. Do your best to interest your class in the project. Embody in this article the reasons that appeal to you for giving a pageant.

8. *The Drama Club*.—If you think it will further the project, organize a drama club in your high school with a view to preparing for a pageant.

9. *Address on Pageantry*.—Let some one who has taken part in a pageant give an address showing how to make a success of pageantry.

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<sup>1</sup> *School Journalism*.—The school paper may be made a vital force in English work, and so deserves the support of the teacher of composition. If well conducted, its influence on the editors and on the school may be very helpful in maintaining worthy standards of expression.

—From the *English Syllabus*, Board of Regents, New York.

This is also urged in the *Report of the National Joint Committee on the Reorganization of High School English*, which says that “the conducting of a school paper and the organization of literary and dramatic clubs should be encouraged and directed because of the opportunity they afford for free play of the mind and practice in expression.”



SALUTING THE FLAG.

## EXERCISES BASED ON PICTURES.

**Saluting the Flag!**— Here is shown a group out of New York's 800,000 school children, saluting the American Flag. A proper study of this picture may indicate something of what America means. Give it your own interpretation.

1. Describe the scene, and what it typifies.

2. *Visit of Joffre and Balfour.*— When these representatives of France and England visited the United States in 1917, one of the characteristic parades in their honor was that of the public school children, a most inspiring sight. Describe some such event.

3. *The Flag Goes By!*— Let a good reader recite or read H. H. Bennett's spirited poem, "The Flag Goes By!"

4. *The American Flag.*— Read or recite Joseph Rodman Drake's poem beginning, "When Freedom from her mountain height," and unfurl the flag in the classroom. Salute the flag.

5. *Old Glory.*— Read James Whitcomb Riley's patriotic poem, "The Name of Old Glory."

## PART THREE

### THE FOUR FORMS OF EFFECTIVE ENGLISH

#### CHAPTER XV

##### FORMS OF DISCOURSE

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*He who classifies clears the way for future work.* — ARLO BATES.

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**Four Forms of Speech.** — Listen to a group of students in interested conversation about a high school reception that took place last night. One of the boys was unable to be present, and his friend is *telling him what happened*. A girl is trying to make her chum *see something as she saw it*, something which her chum missed seeing. A second girl, with several schoolmates clustered about her, is “doing up” the tresses of the girl in front of her, and *explaining how a certain girl wore her hair*. Over in a corner of the room two boys are *trying to convince* a third of the importance of what they urge upon him.

The first boy is making use of *narration*. The first girl is employing *description*. The second girl is giving an *exposition*, while the two boys in the corner are using *argument*. Almost everything that is said or written comes under one of these four ways of saying things.

**Definitions.** — The four forms of discourse are simply defined as follows.

*Narration* is the telling of a story, or the relating of the particulars of an event.

*Description* is an effort to convey a picture in words.

*Exposition* is an explanation of something, generally to one who does not understand it.

*Argument* is an effort to prove or disprove the truth of an assertion to one who is disposed to doubt, or whose faith needs to be strengthened. Its aim is to produce conviction.

It is sometimes difficult to distinguish between narration and description, since the best narrative abounds in bits of description, or may itself become descriptive narrative. The difference lies in the purpose which the writer has in mind, whether to tell a story or to paint a picture.



THE DOME OF ST. PETER'S AT ROME.



## EXERCISES BASED ON PICTURES

**Dome of St. Peter's at Rome.**— Give your impressions of this dome, as if your eye had caught sight of it through the trees, as shown in the picture.

St. Peter's is called the noblest temple of Christianity, and is the largest Christian place of worship. Its dome, designed by Michelangelo, rises nobly to the sky, in its outlines one of the finest conceptions of modern times. It is well shown in the picture.

To see the *contrast* in different styles of architecture, refer to the following pictures in this book: *Bedouins of the Desert*, page 290, where are shown Mohammedan minarets; *Church of St. Antony at Padua*, page 275, in the Byzantine style; *the Norman Stairway*, page 138, in the Norman style. If this study interests you, ask your librarian for some good elementary book on architecture, and study it in order to prepare a paper on *Architecture*. You can make it interesting.

## EXAMPLES OF THE FOUR FORMS OF DISCOURSE

**Narration.**— In the following *narrative*, notice in what a straightforward way the story is told. It tells what happened and concerns itself with nothing else.

Wherefore at last, lighting under a little shelter, they sat down there till the daybreak; but being weary, they fell asleep. Now there was not far from the place where they lay, a castle called Doubting Castle, the owner whereof was Giant Despair, and it was in his grounds they were now sleeping. Wherefore he, getting up in the morning early, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds.

Then with a grim and surly voice he bid them awake, and asked them whence they were? and what they did in his grounds? They told him they were Pilgrims, and that they had lost their way. Then said the Giant, You have this night trespassed on me, by trampling in and lying on my

grounds, and therefore you must go along with me. So they were forced to go, because he was stronger than they. They also had but little to say, for they knew themselves in a fault.

— From *The Pilgrim's Progress*, by John Bunyan.

**Description.** — Below is an example of pure *description*. Stevenson has drawn a picture of Ben Gunn, who was marooned on a lonely island for three years. Jim Hawkins is telling how Gunn looked when he came upon him unexpectedly.

I could now see that he was a white man like myself, and that his features were even pleasing. His skin, wherever it was exposed, was burned by the sun ; even his lips were black, and his fair eyes looked quite startling in so dark a face. Of all the beggar-men that I had seen or fancied, he was the chief for raggedness. He was clothed with tatters of old ship's canvas and old sea-cloth ; and his extraordinary patchwork was all held together by a system of the most various and incongruous fastenings, brass buttons, bits of stick, and loops of tarry gaskin. About his waist he wore an old brass-buckled leather belt, which was the one thing solid in his whole accoutrement.

— From *Treasure Island*, by R. L. Stevenson.

**Exposition.** — The following is a brief *exposition* or explanation of the relation of the queen bee to the bees in the swarm.

The notion has always very generally prevailed that the queen of the bees is an absolute ruler, and issues her royal orders to willing subjects. But the fact is a swarm of bees is an absolute democracy, and kings and despots can find no warrant in their example. The power and authority are entirely invested in the great mass, the *workers*. They furnish all the brains and foresight of the colony, and administer its affairs. Their word is law, and both king and queen must obey. They

regulate the swarming, and give the signal for the swarm to issue from the hive; they select and make ready the tree in the woods and conduct the queen to it.

— From *Birds and Bees*, by John Burroughs.

**Argument.**—In Huxley's *argument* given below, he names three reasons for thinking that the chalk cliffs of England were once at the bottom of the sea.

When we consider (1) that the remains of more than three thousand distinct species of aquatic animals have been discovered among the fossils of the chalk; (2) that the great majority of them are of such forms as are now met with only in the sea; and (3) that there is no reason to believe that any one of them inhabited fresh water,—the evidence that the chalk represents an ancient sea-bottom acquires great force.

— From *Address on a Piece of Chalk*, by Thomas Huxley.

*Prepare an outline* covering the points brought out in this chapter.

#### EXERCISES IN THE FOUR FORMS OF EFFECTIVE ENGLISH

(a) *Bring to class* an example chosen by yourself, illustrating each of the four forms of effective English, *narration, description, exposition* and *argument*, choosing from any of these sources:

1. From the Bible;
2. From English literature, as studied so far in the high school;
3. From the daily newspapers;
4. From the current magazines.

(b) *Friendly Letters.*—Friendly letters may contain *description* and *narration*, for the sake of interest, while for the sake of clearness they may include *exposition*. Many such letters also admit of *argument*. Write the three letters following.

1. *Letter Containing Description and Narration.*—Prepare a letter to a friend who is a member of a high school in another

city, where it happens that they have no basket ball team, and do not care for the game. Describe an interesting game played on your floor.

2. *Letter Containing Exposition.*—Write a second letter in answer to one from your friend, asking how to play basket ball. Do this in the form of an *exposition*, using the following outline.

#### Outline for Exposition. Basket Ball

- I. General definition of basket ball.
- II. Equipment.
  - a. The field or floor.
    1. Shape.
    2. Dimensions.
    3. Divisions.
  - b. The baskets.
    1. Number.
    2. Size.
    3. Position.
  - c. The ball.
    1. Size.
    2. Shape.
    3. Material.
- III. Players.
  - a. Number.
  - b. Position.
  - c. Duties.
- IV. Team work.
  - a. Importance.
  - b. How attained.

3. *Letter Containing Argument.*—Write a letter urging your friend to organize a basket ball team. Give the *arguments* for it.

(c) *A Contest.*—Choose five on a side. Select a judge. The two sides are to give, turn about, as called upon, a narrative, a bit of description, an exposition, or an argument, original or selected. The judge will mark each contestant, keep score, and announce the result.



*Photograph by Frank C. Sage.*

**SKY SCRAPING.**

With the crossbar set at 11 feet 9 inches.

**EXERCISES BASED ON PICTURES**

**Sky Scraping.** — There is something of the spectacular in the pole vault. This performer is coming over in fine style, with the crossbar set at 11 feet 9 inches. It would be worth going miles to see.

1. *Description of a Contest.* — Write a description of such an event, with three entrants representing three high schools, yours among the number.

2. *Points in Vaulting.* — If you are unable to answer from your own information, read up on this subject in some magazine devoted to athletics, and prepare a paper on the topic. Or go to a gymnasium, and interview some performer about it. Make it interesting.

## CHAPTER XVI

### EFFECTIVE NARRATION

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OTHELLO. *I will a round unvarnished tale deliver.*—SHAKESPEARE.

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**Narrative.** — *Narrative* makes up the great body of what we hear or read. Perhaps four fifths of all that is written nowadays is for the newspapers, and much the greater part of newspaper work is narrative. Narrative includes also short stories, biographies, histories, novels, and plays. Most magazine articles, too, are narrative.

Narration deals with action, generally in a succession of happenings which are bound together either by *time order*, in short and simple stories, or by *the natural sequence of cause and effect*, in larger and complex stories. And what is called the *plot* of the story has much to do with holding it together.

**The Plot.** — The *plot* is the connected plan or scheme of a story. It means that the writer or story-teller has thought out the whole story, step by step, until he knows just what he intends to tell, and just what he proposes to accomplish by the telling. This plan or plot underlies all he tells, and is a strong controlling force at every point in the narrative.

**The Point of View.** — The *point of view* determines in what manner the story is to be told. There is great variety in the point of view, but it will be well for the student, until he has acquired considerable facility as a story-teller, to confine himself to one of two methods. He

may tell the story *in the first person*, as though he were the hero of the tale, or he may tell it *in the third person*, as one knowing all the facts in the case.

One who writes in the first person has the advantage of a certain naturalness which gives great charm and freshness, and makes him more at home in handling his story. However, he only knows what is going on near him, and must rely upon others to tell him what is done elsewhere.

By writing in the third person, the narrator can lay claim to what might be termed the *author's omniscience*. He not only knows what his hero does, but is able to analyze the purpose not yet ripened in the brain of his characters. Nothing is hidden from him, and all the elements of dramatic interest are at his command.

**Essential Steps in Narration.** — Suppose that the writer has decided upon the plot of his story, and has thoroughly matured it. His story has been well conceived, and he is now ready to tell it. He will find the following steps essential in the proper and effective narration of it.

1. *He must give the setting of his story*; that is, he must introduce the essential characters and outline the time, place, and circumstances. The more rapidly this is done, the better.

2. *He must grip the interest* at the earliest possible moment.

3. *He must keep up the suspense.*

4. *He must bring about a climax*, towards which everything must move from the very first.

5. *He must bring his story to a conclusion* as soon as possible after his climax has been reached.

*The Introduction.* — The introduction should be brief and to the point. One caution is worth noting, applicable with more force to the speaker than to the writer, but true everywhere. *Do not say anything before you begin.* Know what you are going to say, and say it, and you will

not fail to command attention. Our modern short-story writers have learned this art, and their example is well worth following.

*Opening the story.* — The story may open in three ways, or in some combination of the three. It may open by *description*, as in the *Tale of Two Cities*; or by what may be termed *plot opening*, where the story begins at once, as in *John Halifax, Gentleman*; or by *characterization*, as in most stories by Rudyard Kipling, for instance, his *Bread upon the Waters*.

*The Intensive Moment.* — There comes a time in every well-written story when interest perceptibly deepens and the story seems to take a closer grip upon the reader. This is called *the intensive moment*, and should occur at the earliest opportunity, following the introduction.

*The Suspense.* — The interest once secured, it must be the writer's endeavor *to maintain the suspense* until the climax is reached. An English novelist once laughingly said that the rule for making a successful novel could be expressed in a sentence. "Make 'em laugh; make 'em cry; make 'em wait." It will test the skill of the student to do this in his own work.

*The Climax.* — The natural desire of all who see a play, or read a good novel, or hear a story, is *to see how it turns out*. There is a point where the interest culminates, or *comes to a climax*. In short stories the narrative hurries to this climax, when one side or the other wins.

**The Conclusion.** — *The conclusion* should not be delayed after the climax has been reached. The less said after that, the better. A paragraph too much will spoil the best story ever told.

Let your story tell itself. This is the real secret of successful narrative. Think over it, until it has complete right of way in your own mind and heart, and then when



opportunity comes, let it tell itself unhindered and unrestrained, and you will have found the secret of the successful story-teller.

The sacred Scriptures abound in fine narrative. The story of *Ruth*, remarkable for its simplicity and straightforwardness, is one of the best in all literature. For dramatic narrative, study the *Book of Esther*. For an example of powerful narrative, refer to the account of the creation in the first chapter of *Genesis*, including also the first three verses of the second chapter. There is probably nothing anywhere quite equal to it in power and simplicity.

*Prepare a topical outline* that shall include all the important points that have been brought out in this chapter.

#### EXAMPLE OF NARRATION

The example of narration given below is by Henry Watterson, describing John Paul Jones's battle off Flamboro Head. The following headings will give the story in outline.

#### The Battle off Flamboro Head

- Paragraph I. 1. The date, and where it was fought.  
 2. The two ships and their armament contrasted.  
 3. How the two ships were manned.  
 4. The traitor Landais.  
 5. The crucial point.

Paragraph II. 6. The explosion of the gun-room battery:  
 "I have only just begun to fight!"

"This duel between the *Bonhomme Richard* and the *Serapis* was fought the evening of Thursday, September 23, 1779, between the hours of 7:15 and 11:30 o'clock, off Flamboro Head, a promontory which juts out from the English coast into the North Sea very nearly opposite the Texel, an island port of the Netherlands. The *Serapis* was the finest of Eng-

lish frigates, and but newly off the stocks. The *Richard* was an old East India tub, done over. The *Serapis* carried guns that threw three hundred and fifteen pounds of metal to the broadside. The *Richard's* guns would not throw more than two hundred and fifty-eight. The *Serapis* was manned by three hundred and seventeen of the best men in the British naval service, commanded by one of the bravest and most skillful English naval officers, Captain, later Sir Richard Pearson. The *Richard* was manned by a mixed crew of Frenchmen, Americans, and other foreigners picked up at random, embracing, all told, three hundred and ten fighting men. In the midst of the action Jones had to displace his master gunner on account of incapacity, if not of insubordination. Twice during the action the *Richard* was raked by her consort, the *Alliance*, commanded by the traitor Landais, and was otherwise so riddled as to become nearly unmanageable. After all was over she sank to the bottom. At no time was she a match for the *Serapis*. The crucial point was that Jones succeeded in locking his wretched hulk with the English frigate hard and fast, and in keeping her so, and then, reducing the battle to a man-to-man affair, in ending with the complete ascendancy of his motley tatterdemalions, inspired by his dauntless spirit and deployed by his incomparable skill.

At 10 o'clock, after nearly three hours of fighting, Jones's gun-room battery exploded. His ship disabled and afire, his flag almost shot from its ensign gaff and trailing in the water astern, amid a momentary lull in the action the American was hailed by the Englishman and asked if he had struck his colors. "No!" cried Jones, "I have only just begun to fight." — *John Paul Jones*, An Address by Henry Watterson at the United States Naval Academy, Annapolis, March 7, 1902.

#### EXERCISES IN NARRATION

(a) Tell in three hundred words the story of *John Paul Jones* and the battle off Flamboro Head.

(b) Refer to *The Arabian Nights* and tell the story of *Ali Baba and the Forty Thieves*.

(c) *Point of View.*—Relate the following in the *first person*, and then in the *third person*.

1. Trace the course of a drop of water from the time it is drawn up from the ocean into the clouds and carried across the country, until it falls as rain or snow. This may be written in plain narration, or as a story. Use three hundred words.

2. Tell in your own way a story that has been handed down in your family and told you by your grandfather or grandmother, or repeated by some other member of the family, as having been so told. Use three hundred words.

(d) *Plot.*—Make a careful, interesting outline of the following plots.

1. Write the plot or outline of that part of *Silas Marner*, where his gold is stolen, and Silas discovers his loss.

2. Read Poe's story of *The Purloined Letter*, and write the plot of that story.

3. Read that part of *Treasure Island* telling how the buccaneers dig where the treasure had been buried, and find that some one has been there before them. Make a plot of the story.

4. Read *As You Like It*, and prepare a plot of that part of it which describes the wrestling match.

5. Read the *Tale of Two Cities*, and write the plot of that part of the story where Sidney Carton gives up his life to save the life of his rival in love. Make the story include the death of Sidney Carton.

(e) *Climax.*—In the following, pay special attention to the climax.

1. Report or invent a story in three hundred words, that illustrates some lesson in manly or womanly courtesy.

2. If you have ever had a narrow escape, tell about it in seventy-five words. Do not use the word *I* more than two or three times.

(f) *Suspense.*—In writing the following, pay special attention to keeping up the suspense.

1. Detail the laughable experiences of two brothers, or a brother and a sister, left alone in an old farmhouse during a heavy snowstorm, and their efforts to provide supper for a party of young friends who are expected to arrive in a sleigh at nightfall.

2. Tell from memory in the reporter's style, as if it had happened recently, the story of "Horatius at the Bridge," or of "The Pied Piper of Hamelin," using two hundred words.

(g) *Conclusion.*—Make a good story of each of the following. Pay special attention to effective conclusions.

1. Tell the story of a boy who loses his way in the woods just before nightfall. Think out some pleasant and probable solution of his difficulty, and write it in three hundred words.

2. Read *Tommy and Grizel*.—Do you like the ending? If not, think out a better way, and outline it in five hundred words.

(h) *Story-telling.*—1. Consult the *Odyssey*, book xii, lines 1 to 240, Bryant's translation, and tell in plain and easy-flowing narrative how Circe warns Ulysses of his danger and that of his crew, in passing the island of the Sirens. Tell how he followed her instructions to the letter, and escaped. Try to use the instructions so far given as to effective story-telling.

2. Read *The Fall of the Nibelungs*, Lettsom's translation, 15th Adventure. Or read the account given by Wagner, or that of the *Norroena Romances and Epics*. Tell the story with special thought for the principles of narration given in this chapter.

This tells how Siegfried was unintentionally betrayed. Kriemhild tells her uncle, Hagan, where the linden leaf fell when Siegfried bathed in the dragon's blood, so that that one spot, between his shoulders, was vulnerable. At Hagan's suggestion, she sews a crosslet upon his vesture to mark the spot.

(i) *Applying the Principles of Effective Story-telling.*

1. Read *Hamlet*, and tell the story of the appearance of Hamlet's father to the young Prince of Denmark.
2. Read *Ivanhoe*, and tell the story of the archery contest in which Locksley displays his skill with the bow.
3. Read *Silas Marner*, and tell the story of Silas finding little Eppie.
4. Referring to *Treasure Island*, sift out the story of Long John Silver, and tell it.
5. Look up *Tam O'Shanter*, and give the story briefly, omitting no important detail.
6. Refer to *Robinson Crusoe*, and tell briefly the story of Crusoe finding the footprints in the sand.

(j) *Special Test in Narration. Priam Visits Achilles to Beg the Body of Hector.*—Refer to the *Iliad*, book xxiv, Bryant's translation, lines 342 to 850. This is perhaps the finest single passage in the *Iliad*.

Homer describes the aged Priam as kneeling down before his foe, and in deep submission kissing the hand of Achilles, as he begs the body of his son. He makes Priam say,

“I have borne what no man else  
That dwells on earth could bear, — have laid my lips  
Upon the hand of him who slew my son.”  
He spake: Achilles sorrowfully thought  
Of his own father,

and relenting, granted the boon the old king asked.

The first draft should be written rapidly, with but one end in view, that of telling the story. Corrections can come later. You may have to rewrite it several times before it suits you. When it is submitted, it should be as neatly and as carefully written as you know how.

Apply all the suggestions heretofore given as to unity, coherence, and emphasis. Also watch the plot of the story, and pay special attention to the climax and the conclusion.

(k) *Continued Short Story.*—Divide the English Class into six groups, making them equal, if possible, in writing ability. Name one in each group as editor for that division, and name a chief editor.

The chief editor may be chosen from any group, but he is to observe all confidences reposed in him about the plots of the respective divisions. Each *group editor* should consult with the *chief editor* regarding the situations planned for his part of the story.

1. Hold a *round table conference* of the entire class concerning the characters to be introduced, and the general plot of the story. Let it be understood, however, that each group is to have free hand in shaping its own chapter, so far as consistent with the requirements of the story as it progresses from chapter to chapter. For example, no leading character should be "killed off" in the early chapters. Let the last chapter but one contain the *dénouement*, leaving it to the last chapter to gather up the threads of the story. Let the chapters be *issued* once a week, or oftener.

2. *Observe the rules for the preparation of manuscript.* Use the loose-leaf manuscript paper, for convenience in binding. Let all the chapters be written uniformly. This may be done in neat longhand, or it may be typewritten. If typewritten, the work should be done by a capable writer, and all the chapters written by the same person. Where a school possesses a school paper, it may be possible to have the story appear as a serial. In some cities, the local newspaper may be willing to run it as a serial. But in its first "issue," the successive chapters should be read in class by the best reader or readers the school affords.

3. *What Each Chapter is to Do.*—The first chapter deals with the *characterization*. The last chapter but one contains the *climax*, and the last chapter, which should not be too long, the *close*. The second should be the chapter where the "plot thickens." *The second, third, and fourth chapters will decide the fate of the story.* They must keep up the suspense, develop the plot, and especially bring out the characters, and hurry toward the climax.

4. *The One Characteristic of the Short Story.*—It must be *short*. This is a quality which the chief editor is to require of each editor, and each editor is to require of his group. Count

your words and make your words count. If necessary, refer to those chapters of this book where this virtue of omission is commended. As to what can be done in this way, refer to Bret Harte's *Condensed Novels*, where a complete story is told in marvelously brief space. Get something of the art of the *headliner*, who tells the whole story of a most interesting happening in a few words.

(1) *Essentials of the Short Story*.— Before getting down definitely to work on the story, the class should study how the great story writers produce the effects for which their stories are noted. Study one or two from the following list: Kipling, Poe, Jack London, Irving, O. Henry, Mark Twain, Hawthorne, Dickens, Stevenson, H. C. Bunner, Irvin S. Cobb.

Study (1) *how they introduce their characters*, and interest you in what happens to them. (2) *How they manage the setting*; that is, how they deal with the time, place, and social or other conditions which they use as a background for the action of the story. (3) *How they manage the plot*, or series of happenings which decides the fate of the chief characters. (4) *How they maintain the suspense*, after they have once interested you, keeping you eager to see how it is going to "turn out." (5) *How they bring things to a climax*, clear up everything to your satisfaction, and stop. You are thus to study the manner of *introduction*, *characterization*, the maintaining of *suspense*, the *setting*, the *plot*, the *climax*, and the *close*.

#### REVIEW OF THE SHORT STORY

1. What short-story writer most appeals to you? Why do you prefer his stories? How does he manage *characterization*? How does he plan to keep you in *suspense*? What about his treatment of the *setting*? Discuss his *plots*. How does he bring about his *climaxes*?

2. How does an *outline* help in telling a story?

3. Sketch the *plot* of some story that interests you.

4. What do you like in a story?



STREET SCENE, NAPLES.



## EXERCISES BASED ON PICTURES.

**Street Scene, Naples.**—Stoddard, in his lectures on travel, speaking of Naples says, "This is, indeed, part of the hallowed ground of ancient Italy. The very air seems tremulous with classic memories."

1. *Study this picture.* Give your impressions, orally, of this scene.
2. *Write a story.* Use this scene as the place. Introduce as many characters as you desire. Put interest into your story.
3. "*Drifting.*" Study T. Buchanan Read's poem of this title. It begins with the lines,

My soul to-day  
Is far away,  
Sailing the Vesuvian Bay.

Let a good reader read it or recite it.

## CHAPTER XVII

### EFFECTIVE DESCRIPTION

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*The best descriptions are simple and concise.* — BLAIR.

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**Description Defined.** — *Description* is an effort to convey a picture by means of words. Effective description depends upon (1) clear seeing; (2) a consistent point of view; and (3) the use of a few striking features rather than a long list of uninteresting details.

Description does not often occur alone, and as a general thing it is not extended. Its purpose is to ornament and strengthen the speech or writing into which it may be woven. When sparingly used it adds much both to attractiveness and effectiveness.

**Word Painting.** — Description is akin to painting, and the term *word painting* is sometimes employed with reference to the images produced by good description. How beautiful a picture may be wrought by the skillful use of words, will be seen by a study of Thackeray's much admired description of Beatrix coming down the stairway to meet Henry Esmond, in the novel of that name.

From one of these doors, a wax candle in her hand, and illuminating her, came Mistress Beatrix, — the light falling indeed upon the scarlet ribbon which she wore, and upon the most brilliant white neck in the world.

Esmond had left a child and found a woman, grown beyond the common height; and arrived at such a dazzling completeness of beauty, that his eyes might well show surprise and delight at beholding her. In hers there was a brightness so lustrous and melting, that I have seen a whole assembly follow her as if by an attraction irresistible; and that night the great Duke was at the playhouse after Ramillies, every soul turned and looked (she chanced to enter at the opposite side of the theater at the same moment) at her, and not at him. She was a brown beauty; that is, her eyes, hair, and eyebrows and eyelashes were dark; her hair curling with rich undulations, and waving over her shoulders; but her complexion was as dazzling white as snow in sunshine; except her cheeks, which were a bright red, and her lips, which were of a still deeper crimson. Her mouth and chin, they said, were too large and full, and so they might be for a goddess in marble, but not for a woman whose eyes were fire, whose look was love, whose voice was the sweetest low song, whose shape was perfect symmetry, health, decision, activity, whose foot as it planted itself on the ground was firm but flexible, and whose motion, whether rapid or slow, was always perfect grace, — agile as a nymph, lofty as a queen, — now melting, now imperious, now sarcastic, — there was no single movement of hers but was beautiful.

So she came holding her dress with one fair rounded arm, and her taper before her, tripping down the stair to greet Esmond.

— *The History of Henry Esmond*, book ii., chapter vii,  
William Makepeace Thackeray.

**Clear Seeing.** — The first essential in effective description is *clear seeing*. All great writers and speakers who discuss clear seeing agree in two things. First, that the ability to see any one thing distinctly gives the ability to see everything. And second, that the ability thus to see clearly gives the power to describe it so that others may

see the image as clearly as you see it. The masters of human speech ascribe much of their skill to clear vision.

**Vivid Memory and Imagination.** — Akin to ability to see a thing clearly when it is first presented to the mind, is the power of vivid memory and imagination. You should be able *to call up at will and hold in the mind a clear vision of the thing described, and pass from part to part of it in an orderly way.* This device is especially helpful to the student who aspires to success as an extemporaneous speaker.

You will find that you can hold the attention of your audience so long as the thing you are talking about is clearly before your mind in a concrete way, and you can analyze it and pass from part to part, and see the relations clearly. But when this vision goes, you will find that your words, as one gifted speaker expresses it, “become empty and rattling.”

There is marvelous description in a fragment of six lines, each of which contains a picture of great beauty, the whole making a wonderful series of pictures. How clearly must the poet have seen these pictures, thus to impress them upon our minds. The passage is quoted below.

#### The Eagle

He clasps the crag with hooked hands ;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls ;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

— Alfred Tennyson



LA JACQUERIE. — Rochegrosse.

A foretaste of the French Revolution.

#### EXERCISES BASED ON PICTURES

**La Jacquerie.**—The French peasantry in 1358 revolted against the excesses of feudalism. They pillaged castles, murdered their occupants, and committed outrages of all kinds. Here, the mob has broken down the outer doors, killed their defenders, and now stands for the moment abashed at the courage of the mistress of the castle as she stands against them, while endeavoring to encourage the huddling group behind her. It is a glimpse of the storm that burst in all its fury four hundred years later in the French Revolution.

Describe what is taking place in the picture.

**The Point of View.**—Next in importance to clear seeing in effective description is the *point of view*. It may be actual or mental. In the *actual*, the place from which the writer or speaker views what he is describing is called the

point of view. In case of *mental* point of view, it is determined by the attitude of the one who gives the description. As a general rule, the point of view should not be changed during the description.

Suppose you are on shipboard. A man has fallen overboard, and you are on deck when the boat is lowered. One of the seamen stands in the bow of the boat, ready to pick him up. The poor fellow in the water is struggling to keep afloat until the ship's boat reaches him. After the rescue if you, the seaman, and the rescued man should each describe it, no two stories would be alike. In the *actual point of view*, yours would be the deck of the ship, the seaman's would be the bow of the boat, while that of the man overboard would be in the water. In the *mental point of view*, to you it would be an incident of the voyage; to the seaman who saved him it would be part of the day's work; but to the man overboard, it would be life or death.

**Effective Detail.**— Nothing adds more to description than the employment of *a few striking details*. It is a characteristic of modern short-story writers thus to indicate in a few words what it would take pages to say otherwise.

Perhaps no one is more a master of this method of description than Rudyard Kipling, whose training as a newspaper writer has taught him to make every word count, and to say in as few words as possible what he has to say. Note this in the brief selection given below.

His father was Colonel of the 195th, and as soon as Wee Willie Winkie was old enough to understand what Military Discipline meant, Colonel Williams put him under it. There was no other way of managing the child. When he was good for a week, he drew good-conduct pay; and when he was bad, he was deprived of his good-conduct stripes. Generally he was bad, for India offers many chances of going wrong to little six-year-olds.

If Wee Willie Winkie took an interest in any one, the fortunate man was envied alike by the mess and the rank and file. And in their envy lay no suspicion of self-interest. "The Colonel's son" was idolized on his own merits entirely. Yet Wee Willie Winkie was not lovely. His face was permanently freckled, as his legs were permanently scratched, and in spite of his mother's almost tearful remonstrances he had insisted upon having his long yellow locks cut short in the military fashion. "I want my hair like Sergeant Tummil's," said Wee Willie Winkie, and, his father abetting, the sacrifice was accomplished.

— *Wee Willie Winkie*, Kipling.

Here Kipling not only tells what sort of child his little hero was, but lays the foundation of his story, the key to which is the devotion of the soldiers of his father's regiment to the willful but noble youngster. This kind of description is effective.

**Artistic Description.** — There is a second way of describing a person or thing, by what may be termed *artistic description*. That is, the writer makes use of some device by which the quality he is describing is brought out through some unusual stroke of descriptive power.

A remarkable instance of this is found in Homer's description of Helen, for whose sake the Trojan war was fought, and on whose account Troy fell. Homer does not describe her in words. He lets the old men of Troy, nobles and warriors of other days, now too old for active warfare, as they sit upon the wall, turn and look after Helen as she passes, and comment upon her beauty.

Such were the nobles of the Trojan race  
Who sat upon the tower. But when they marked  
The approach of Helen, to each other thus  
With winged words, but in low tones, they said :

“Small blame be theirs, if both the Trojan knights  
 And brazen-mailed Achaians have endured  
 So long so many evils for the sake  
 Of that one woman. She is wholly like  
 In feature to the deathless goddesses.”

— The *Iliad*, book iii, lines 192–200.

George Eliot in *Silas Marner*, describing the entrance of Dunstan Cass into the room, notes the fact that the handsome brown spaniel that lay on the hearth retreated under the chair in the chimney corner. Thus by *artistic suggestion* she describes Cass.

A modern writer who excels in *artistic suggestion* is O. Henry. If within reach, it might be well to study one of his stories, as for instance, *Whistling Dick's Christmas Stocking*, for this method of description.

**Description by Comparison.** — A third method of description is by *comparison*. Its use is closely akin to what is termed figurative language, and in ordinary speech and writing it is more commonly used than any other kind of description.

In Stevenson's *Travels with a Donkey*, in describing the beauty of a grove of Spanish chestnut trees, he says:

To look down upon a level filled with these knolls of foliage, or to see a clan of old unconquerable chestnuts cluster *like herded elephants* upon the spur of a mountain is to rise to higher thoughts of the powers that are in Nature.

— *Travels with a Donkey*, Stevenson.

There are two striking comparisons in this passage, one found in the word *clan*, and the other in the three words in italics. Both are effective.

Comparison is a favorite method of description with Irving, Thackeray, Dickens, Hugo, Kipling, and all good novelists. The description of Ichabod Crane is an example.



Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of his saddle; his sharp elbows stuck out like grasshoppers' legs; he carried his whip perpendicularly in his hand, like a scepter; and as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings.

— *Legend of Sleepy Hollow*, Irving.

**Description by Enumeration.** — A fourth method is description by *enumeration*. This is a common method in conversation, but it is likely to prove tedious and uninteresting unless carefully used. It is but fair to say, however, that masters of English use it to wonderful advantage.

As a fine example of this method of description, notice how skillfully Tennyson uses *enumeration* in his picture of Enoch Arden, as he looks in at the window on the happiness of a home rightly his, but whose pleasures he cannot share:

But Enoch shunned the middle walk and stole  
Up by the wall, behind the yew; and thence  
That which he better might have shunned, if griefs  
Like his have worse or better, Enoch saw.

For cups and silver on the burnish'd board  
Sparkled and shone; so genial was the hearth:  
And on the right hand of the hearth he saw  
Philip, the slighted suitor of old times,  
Stout, rosy, with his babe across his knees;  
And o'er her second father stooped a girl,  
A later but a loftier Annie Lee,  
Fair-hair'd and tall, and from her lifted hand  
Dangled a length of ribbon and a ring  
To tempt the babe, who rear'd his creasy arms,  
Caught at and ever miss'd it, and they laughed;

And on the left hand of the hearth he saw  
 The mother glancing often toward her babe,  
 And turning now and then to speak with him,  
 Her son, who stood beside her tall and strong,  
 And saying that which pleased him, for he smiled.

— *Enoch Arden*, Tennyson.

Note the *enumeration* in John Ridd's description of Lorna Doone, in the novel of that name.

I had never heard so sweet a sound as came from between her bright red lips, while there she knelt and gazed at me; neither had I ever seen anything so beautiful as the large, dark eyes intent upon me, full of pity and wonder. Then I wandered with my hazy eyes down the black shower of her hair; and where it fell on the turf, among it, like an early star, was the first primrose of the season. And since that day I think of her when I see an early primrose.

— *Lorna Doone*, R. D. Blackmore.

**Unity, Coherence, and Emphasis in Description.** — The qualities of *unity*, *coherence*, and *emphasis* are important everywhere, but doubly so in description.

*Unity* is secured (1) by the consistent *use of a proper point of view*; and (2) by the *elimination of unimportant details*.

*Coherence* is obtained by the *right arrangement* of the material you keep, after cutting out all surplus material.

*Emphasis* will take careful study. He who puts *most meaning into fewest words* will gain most in emphasis.

*Prepare a topical outline*, bringing out all the important points that have been dealt with in this chapter.

## EXERCISES BASED ON PICTURES

**Colonial Entrance to Pringle House.** — This is a piece of detail showing a Colonial outside stairway at the side of the Pringle House, one side of it covered with a clambering rose in full bloom. Let the student take one or more of the following exercises based on this picture.



Photograph by Elmer L. Foote.

COLONIAL ENTRANCE, PRINGLE HOUSE.

Many a secret has been told on these steps.

(a) *Study of the Picture.* — Study the picture carefully with a view to mastering its distinctive points of beauty. Search among the best homes within your reach for some fine stairway or portal. Sketch it, or take a snapshot of it. Describe the Pringle stairway by comparing it with the other.

(b) *A Fine Doorway.* — What in your judgment is the finest example of artistic doorway in your neighborhood, or within your knowledge? Give an account of it. If possible, submit a photograph of it. Oral, three minutes.

(c) *A Touch of Romance.* — It is in the days of the Revolution. Cornwallis, who has held his headquarters here until now, must move northward to Virginia, where he will be hemmed in by Washington and Lafayette. One of his staff, a young English officer, is bidding farewell to a young lady of the household with whom he has fallen in love. They are at the head of the steps. She plucks a rose and gives it to him for a keepsake. Tell the story simply.

(d) *A Reunion on These Stairs.* — It is in 1825. Marquis de Lafayette has returned to the land to which as a youth he gave his sword. Out on these steps, while the gay throng within are dancing, Lafay-

ette and a comrade of the old days, a Virginia officer, smoke and talk together of "those glorious days." Tell the story.

(e) *A Scrap of Unwritten History*. — You are a member of the Pringle household, a student home for the holidays. You have just stepped outside, and are standing at the head of these steps. Hearing voices below, you discover Aaron Burr and some one you do not know, deep in conversation. You are forced to hear enough to let you into something of his secret. Let the story end dramatically.

#### EXERCISES IN EFFECTIVE DESCRIPTION

(a) *Clear Seeing*. — In this set of exercises in description concentrate your attention on seeing what you are to describe.

1. Walk rapidly past some important building, and as you go by, note what you can of its appearance. Describe it so clearly that the class can tell to what building you refer.

2. Of two brothers, one is rich, the other is poor. Contrast the homes of the two men, using one hundred and fifty to three hundred words.

3. Study some bird, as for instance the mocking bird, the cardinal, the robin, the oriole, the thrush, or the raincrow. Describe its appearance and habits in such a way that the class may recognize it without being told its name.

4. Describe what you can see from your window at school, or at home, in such a way as to give your hearers a clear impression of the scene. Examine what you have written. If the description is not vivid, make it so.

(b) *Point of View. Actual*. — In the following exercises be sure not to change your point of view during the description.

1. Scott, in *Ivanhoe*, represents the wounded Ivanhoe as within a besieged castle. From a window in the tower, Rebecca describes to him the progress of the besieging party. Refer to this description and give it in your own words, maintaining the point of view.

2. Refer to the *Iliad*, book iii, lines 204 to 304, Bryant's translation. As the Grecian hosts swarm against the walls of Troy, Priam, king of Troy, looks down upon them. Helen, formerly wife of King Menelaus of Sparta, now the wife of

Priam's son Paris, approaches. Priam with kingly courtesy bids her sit at his side. As he notes the Grecian princes from the wall, Helen tells something about each, for she knows them all. Reproduce the scene, being careful to maintain the point of view.

3. You are on the shore of a small lake, while your friend is fishing from a canoe. There is a sudden strike and a fine bass is hooked. In the exciting struggle, the canoe is upset. Tell what happens, describing it from where you stand.

(c) *Point of View. Mental.* — It is usually harder to keep the *mental* than the *actual point of view*. Try it in the following exercises.

1. Describe an old house, with a fine avenue of maples leading up to it. Give your description from the point of view of a real estate man describing it to the owner who has not recently seen it; and then to a prospective buyer.

2. Describe the house above referred to from the point of view of a boy or girl who once lived in the old mansion, returning to it after an absence of many years.

3. From the point of view of a reporter for the town paper, write an article of four hundred words, giving an account of the activity displayed by a thoroughly organized circus when moving to a new point, after an exhibition at your town.

(d) *Point of View. Changing.* — Sometimes you describe a thing from a *changing point of view*. Suppose you are moving rapidly past the old house above referred to, either on board train, or in an automobile. You would see one side, then the front, and then the other side. In describing it from this changing point of view, your description would be influenced by this change.

1. Imagine yourself in the bow of a boat, going upstream. Describe what you see from this ever changing point of view.

2. Think of yourself as riding in an aeroplane. Describe what you see, keeping in mind your rapidly changing point of view.

3. Describe the escape of a pet canary, or of a squirrel. Describe what you see, observing your changing point of view, as you follow your escaping pet.

(e) *Effective Details.* — In the exercises suggested below, the one thing to be avoided is a multiplicity of details. Seize upon some one characteristic that shall in suggestive phrase describe what you are trying to bring before the mind of your listeners or readers. If you are familiar with any one of the following, let your description be brief, but striking.

1. *Noted Buildings.* — (a) The Boston Public Library; (b) The Congressional Library; (c) The Corcoran Art Gallery; (d) The Metropolitan Museum of Art; (e) The Cincinnati Art Museum; (f) The Capitol, at Albany, New York; (g) The Capitol, Washington, D. C.; or the Union Station building there; or your State Capitol; (h) The Capitol, at Harrisburg, Pennsylvania, or at Austin, Texas, or at Frankfort, Kentucky, or the New State University at Seattle, Washington; (i) The City Hall, Philadelphia, or the Field Building, Chicago; (j) The Stadium, at Leland Stanford; or the Old Church, Charleston, S. C.

2. If you have climbed Pikes Peak, in Colorado, or Lookout Mountain, at Chattanooga, Tennessee, discuss the flowers you would find in going from foot to summit of the mountain. You may read up on this subject, but you must not use the material thus found just as you find it. Use the facts, but let your article be original. Study *vividness* and *brevity*.

3. If you have visited Atlantic City, describe in two hundred words some one of the following:

(a) On the Board Walk; (b) A sail out to the fishing banks; (c) Hauling the nets on the piers; (d) A plunge in the surf; (e) An afternoon on the piers.

(f) *Artistic Description.* — Before attempting this exercise, read carefully what it said in the text about this form of description. Aim at two things, — *brevity* and *unexpected effects*.

1. You are invited to a fancy dress party, all the guests to be in Colonial garb. You rummage through the old cedar chests, or whatever holds these "treasures" of the olden time. Describe your search in not more than fifty words.

2. Describe the costume or gown you decide to wear, as

indicated in the paragraph above. Rely on some *descriptive touch* that shall convey your meaning to your hearers or readers.

(g) *Description by Comparison.*—In the exercises following, describe by comparison. If you want to make the description humorous, comparison will lend itself readily to it. Try it.

1. Tell of a day's work in the summertime in the country, on the part of boys or girls unaccustomed to it.

2. You have five dollars from your father for your birthday, with the injunction to spend it to-day, and let him know to-night what you did with it. Tell how you spent your money. Use comparison.

(h) *Bits of Description.*—In the following exercises you may develop your description by any method you please. Be brief.

1. Describe the arrival of an automobile outing party at the door of a hotel where you are a guest. Limit the time to two minutes.

2. Describe an automobile trip, "cross country," as the party stops at a spring by the wayside, and lights a fire to prepare coffee for lunch.

3. Imagine yourself seated in a theater. Two opposing high schools have played a game of football, resulting in a tie. The rival teams are seated in boxes, opposite each other. Describe the work of the "cheer leader."

4. What is the best marching-club you know, and how does it go at its work?

(i) *Acquiring a Vocabulary of Words Useful in Description.*—Sometimes a study of words will add much to your power of description. Prepare the following lists carefully and preserve them for later use.

1. Make a list of fifty words that describe or relate to the movement of water.

Think of the brook, stream, river; or of the lagoon in the park; or of the pond, lake, bayou or ocean; or of the sand-bar or the seashore. Or think of the swift-flowing current, the rapids, the waterfall, or the cataract. As you call these to mind, jot

down the words that occur to you, describing the motion of water. If necessary, you may consult Lanier's *Song of the Chattahoochee*, or Tennyson's *Brook*, or Southey's *How Does the Water Come Down at Lodore?* or Blackmore's *Lorna Doone*, where John Ridd fights for his life in the "slide" in Bagworthy river. Note any and all words describing the motion of water. Mark Twain's *Life on the Mississippi* will prove suggestive, in his descriptions of the varying moods of that mighty stream. Read Ruskin's *Modern Painters*, especially in his *Of Truth of Water*, for a marvelously careful study of the movement of water.

2. Make a list of twenty words that could be applied to a landscape.

3. Give ten words, each denoting some shade of red.

4. Give ten words describing some degree of happiness.

5. Make a list of twenty-five words that describe walking, or the manner in which we walk.

(j) *Special Test for Unity, Coherence, and Emphasis in Descriptive Narrative.*— While you are at all times to watch these qualities, pay special attention to them here.

1. *Odyssey*, book xii, lines 1 to 311, Bryant's translation, omitting all reference to the Sirens.

This is an unusually vivid piece of *descriptive narrative*. Take pains to discard everything but the story, and tell it in simple and direct narrative.

2. For a modern example of powerful description, refer to Tolstoi's *Master and Man*, describing a fight with the elements in a winter storm. Master the story, and tell it.

(k) *Problems in Description.*— Describe a certain person, place, or building, in such a way as to indicate the one you have in mind without saying who or what it is. The test of your success is the ability of the class to recognize the subject from your description.

1. You have a friend, known to most of the pupils of the class. Describe him so that your classmates will recognize the description.

2. Take some well-known historical character. Describe



his traits, or his deeds, in such a way as to enable the class to know who it is.

3. Take a prominent building in the down-town district of your city. Describe it without mentioning its name.

4. Take some character from literature read in class. Describe this personage without mentioning the name, but in such a way as to enable your classmates to recognize the individual. Do not stick too close to the story as read in class. Try to see your chosen character acting as you think he or she would act under other conditions than those set forth in the play or story you have read. For instance, add a chapter to *Silas Marner*, or to the *Tale of Two Cities*.

(1) *Longer Themes. Analysis and Outlining.*<sup>1</sup> *Essays.*—Let each student study some essay with a view to its careful analysis. Prepare an outline which shall contain the gist of the article. Submit this outline to the editorial committee, who are to correct it and submit it to the instructor in English. When this outline is handed back to you with suggestions or corrections, make a new draft of your outline. Write an expansion of this outline.

While you are not limited to the *Suggestive List* given below, you will find excellent material there for *analysis, outlining* and *expanding* this outline into a readable paper. If your chosen essay will admit of it, you may write as much as five thousand words.

ADDISON, JOSEPH  
BENNETT, ARNOLD

BRYCE, JAMES

BURKE, EDMUND  
CARLYLE, THOMAS  
EMERSON, RALPH WALDO  
HAZLITT, WILLIAM

On Westminster Abbey  
Literary Taste, and How to  
Form It, ch. v  
How Public Opinion Rules in  
America, from the *American  
Commonwealth*, ch. lxxviii  
On Taste  
Life of Sir Walter Scott  
On Manners  
On Persons One Would Wish to  
Have Seen

<sup>1</sup> Suggested by *The Report of the Committee on English*, N. E. A. Commission on Reorganization of High Schools.

HUNT, LEIGH	On the Deaths of Little Children
JOHNSON, DR. SAMUEL	Life of Addison
LAMB, CHARLES	A Dissertation on Roast Pig
MACAULAY, THOMAS BABINGTON	On Milton
MONTAIGNE	Of Bookes
PLUTARCH	Life of Cæsar
POE, EDGAR ALLAN	On the Philosophy of Furniture
SAINTE-BEUVE	What is a Classic?
SHELLEY, PERCY BYSSHE	A Defence of Poetry
SIDNEY, SIR PHILIP	Defence of Poesy
STEVENSON, ROBERT LOUIS	Of Truth of Intercourse
SWIFT, JONATHAN	Hints Toward an Essay on Conversation
THACKERAY, WILLIAM MAKEPEACE	On Jonathan Swift
THOREAU, HENRY DAVID	On Walking
VAN DYKE, HENRY	A Wild Strawberry, in <i>Fisherman's Luck</i>

(m) *Longer Themes. Analysis and Outline. Stories.* — From the suggested list presented below, let each student select one story. This he is to analyze carefully, and then prepare an outline which shall contain the gist of the story. Submit this outline, carefully arranged, to the *editorial committee*, who are to study it, make such suggestions as they may deem necessary, and hand it to the instructor in English. It may then be handed back to the writer. On receipt of the revised outline, let the student make a new draft of his outline. He will then expand the story from the outline.

*Suggested List of Stories.* — Take any one from the list here given, for analysis, outline, and expanding into a good story.

BARRIE	Sentimental Tommie
BLACKMORE	Lorna Doone
BRONTË	Jane Eyre
BUNYAN	Pilgrim's Progress
CERVANTES	Don Quixote
DE MORGAN	Alice-for-Short
DICKENS	Our Mutual Friend
DUMAS	Three Musketeers
ELIOT	Adam Bede
HAWTHORNE	The Scarlet Letter
HUGO	Les Miserables

READE	The Cloister and the Hearth
SCOTT	The Heart of Midlothian
STEVENSON	Dr. Jekyll and Mr. Hyde
STOCKTON	Rudder Grange
TWAIN	Huckleberry Finn

(n) *Stories Read Aloud Before the Class.* — Let one or more of the following stories be read aloud in the English class. Let the class listen, analyze, make an outline of the story, and submit it to the *editorial committee* for their revision. They will hand the corrected outline to the instructor in English, who will return it to the writer. This outline will then be rewritten. Write the story from this new outline.

*Suggestive List, Stories to be Read Aloud.* — Take any one of the list here given, to be read aloud. Write a brief summary of the story.

ARNOLD	Sohrab and Rustum
BROWNING	The Pied Piper of Hamelin
BURNS	Tam O'Shanter's Ride
COLERIDGE	Rime of the Ancient Mariner
DEQUINCEY	Flight of a Tartar Tribe
HOMER (BRYANT)	The Death of Hector, Iliad, book xxii
INGELOW	High Tide on the Coast of Lincolnshire
IRVING	Rip Van Winkle
LONGFELLOW	Courtship of Miles Standish
O. HENRY	The Third Ingredient
SHAKESPEARE	As You Like It
TENNYSON	Lady Clare

(o) *Presenting the Gist of a Lecture or Address.* — Let an address be given on some topic of interest to the English class. The members of the class will listen, and analyze the lecture. Each will then prepare an outline of what was said, giving the gist of it. This outline will be referred to the *editorial committee* for criticism. It will then go to the instructor in English, who will distribute these outlines to the writers with his suggestions. The outlines will then be rewritten. After this, let the paper be expanded, thus giving an accurate and thoughtful report of the address.

NOTE. — If some good actor is playing at your local theater he will doubtless be pleased to give an address on the study of Shakespeare, on invitation. Or he might take some one character and study it with you.



DIEGO GARCIA DE PAREDES.—Doré: Don Quixote.

#### EXERCISES BASED ON PICTURES

**Don Quixote.** — Gustave Doré was a famous illustrator. Here is one of his illustrations for *Don Quixote*, by Cervantes, that wonderful piece of sarcasm which laughed chivalry off the stage. It represents the hero Diego Garcia de Paredes, a man

of singular courage, and of such mighty strength that with one hand he could stop a mill wheel in its most rapid motion. Here he is defending single handed the passage of a bridge against a great army.

Cervantes makes a certain inn-keeper, completely given over to the reading of these impossible romances, say when one of his guests denounced his stories as a pack of lies, "Lies! They can't be lies! Why, sir, are they not in print?"

One of the humorous touches in this picture is the unconcern of the hero's mighty steed in the midst of awful combat. He stands at the other end of the bridge, quietly eating grass!

*Artist or Writer.* — Prepare a talk on either Doré or Cervantes.

*Describe the Picture.* — Study the picture, and describe it. What are some of the characteristics of Doré's style, as shown in this picture?

*Books Written in Prison.* — This book was written in prison. So were *The Pilgrim's Progress*, by John Bunyan, and *A History of the World*, by Sir Walter Raleigh. Give a brief outline of one of these books.

**Vocational Training.** — You soon discover in studying vocational training that all pupils do not care for the same things. Your ambitions are not alike. Endeavor to discover what your tastes are, and perfect yourself in the things that will be helpful in that direction. Of course you may change your mind, but, in many cases, pupils of the high school begin to know what they would like to do when they get out into that larger world that lies beyond the high school and the higher institutions of learning.

Are your tastes literary? Do you incline to writing? Some will at once say, *No*; but there are others who have an ambition to try their hands at writing stories. If you are one of these, take the following exercises on story writing. They are designed especially for those who have literary tastes or ambitions.

## EXERCISES IN VOCATIONAL TRAINING

(a) *Short Story Work.* — Bring to this work an ambition to succeed as a writer, and as a result of this, a determined purpose to master the mechanical side of literary work.

1. *Study the way in which any recent writer has become successful.* — Take Jack London for instance. It is to be regretted that a writer of such promise passed away before he had time to do his greatest work, but his success was unusual. It was not, however, accidental.

He tried many kinds of work before he made up his mind definitely that he was going to write for a livelihood. He went at it with the same vigor that had always characterized him. His stories came back to him, but he determined to know why. Taking the magazines that had rejected his articles or stories, he studied what they *did* accept; to discover what they *would* accept. This is what you must do, if you are to succeed.

2. *Submit your finished work to the editorial committee.* — The members of this committee will doubtless be able to be of material assistance, and your instructor in English is a member *ex officio* of that committee.

3. *Take these comments in the right spirit.* — Do not be afraid to recast your work, if they suggest it. No matter how good it is, it will become better by what you omit. Count your words, and make your words count.

4. *Rewrite your story and send it to a magazine.* — While waiting for it to come back, do two things: (1) Study the magazine to which you sent your story, to see why it may come back; and (2) write another story. Shape your story to suit the magazine you are writing for, and keep on writing.

(b) *How to Write a Story.*<sup>1</sup> — Take some character that strikes you.

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<sup>1</sup> *The Report of the Committee on English*, N. E. A. Commission on Reorganization of High Schools, says, "Expression in writing includes, for those who have literary tastes or ambitions, ability to write a short story, or other bit of imaginative composition, with some vigor and per-

Study this character until you know him or her well. Think what he would do, under certain circumstances. Think your story out before you put a word on paper. Do not try a story founded on fact. Use your imagination, and let it be *your* story. *When you know your story*, write it. As you write, the story may shape itself. Let it do so. In a sense, a good story tells itself.

(c) *Writing a Play*.—Much that is said as to the story also concerns the play. But in the play you must say as little as possible, in order to make it mean as much as possible. Study some successful modern play, but write yours some other way. Study the moving picture play to see how much can be said without saying anything. Present your play at school.

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sonality of style and in proper form to be submitted for publication; and to arrange suitable stories in form for dramatic presentation." This is quoted with approval by the *English Syllabus*, Board of Regents, New York.

## CHAPTER XVIII

### EFFECTIVE EXPOSITION

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*The value of exposition rests on the thoroughness of the thought that precedes it.* — ARLO BATES.

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**Exposition Defined.** — *Exposition* is an explanation, or an attempt on the part of one who understands a subject to make that subject plain to the minds of his hearers or readers.

If you direct a stranger to the post office, or show one of your classmates the mechanism of a new fishing reel, you are giving an exposition. If you demonstrate a problem in algebra or a theorem in geometry, or give a careful definition of some term in botany or zoölogy, you are using *exposition*.

**Methods of Exposition.** — There is great variety in the methods by which exposition is applied. The most important are (1) definition; (2) illustration or example; (3) demonstration; (4) comparison or contrast; (5) the use of details.

**Exposition by Definition.** — Exposition by *definition* explains a term by establishing the limits to the meaning of that term. An exact or logical definition *includes* all the members of a class referred to by the term defined, and *excludes* everything that does not belong to that term.

#### The Definition of a Gentleman

. . . It is almost the definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and un-



embarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature; like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides means of rest and animal heat without them.

The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast, — all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at his ease and at home. He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd. He can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring.

He never speaks of himself except when compelled, never defends himself by a mere retort; he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out.

If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who, like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it. He may be right or wrong in his opinion, but he is too clear-headed to be unjust; he is as simple as he is forcible, and as brief as he is decisive.

## EXERCISES BASED ON PICTURES

**Independence Hall.**

— In this modest building the Continental Congress adopted, signed, and proclaimed the Declaration of Independence. Up in this belfry hung the Liberty Bell, proclaiming liberty to all the land, to all the inhabitants. In Congress Hall, on the second floor, Washington delivered his Farewell Address.

(a) Describe the hall.

(b) *Visit to Independence Hall.* — Arrange a visit to Independence Hall, if you live near enough so to do. Arrange a program on your return, describing the visit. If you choose, let a good reader give either the Declaration of Independence or the Farewell Address as a part of the program. If too long, let a selection from either be read.

(c) *The Liberty Bell.* — The Liberty Bell has crossed the continent, in order to allow its being seen at some national exposition. It may be that you had the privilege of seeing it, or taking part in a parade in its honor. If so, describe it.



INDEPENDENCE HALL.

At Philadelphia, Pennsylvania. The Declaration of Independence was adopted here.

**Exposition by Illustration.** — You explain by *illustration* when you take an example of something readily understood, and *let the light in* on your subject by means of

this example. Sometimes a good story, an apt allusion, or a fitting quotation will make excellent illustrative material. In the example quoted below, the last statement made is the illustration. It seems to throw a flood of light upon the preceding statements.

### Words and Ideas

The common fluency of speech in many men and most women, is owing to a scarcity of matter and a scarcity of words; for whoever is a master of language, and hath a mind full of ideas, will be apt to hesitate upon the choice of both; whereas common speakers have only one set of ideas, and one set of words to clothe them in; and these are always ready at the mouth; *so people come faster out of church when it is almost empty, than when a crowd is at the door.*

— Jonathan Swift.

**Exposition by Demonstration.** — When *demonstration* is used in exposition, it requires a more careful and complete inquiry into all the parts of the subject than is necessary in other methods of exposition. The explanation must be so clear as to be beyond question.

For instance, when a salesman demonstrates a new automobile to a prospective purchaser, he takes pains to bring out all the good points of the machine, and to meet all possible objections against it. The demonstration given below by Van Dyke is unusually good.

### How to Make a Smudge

The proper way to make a smudge is this: begin with a very little, lowly fire. Let it be bright but not ambitious. Don't try to make a smoke yet.

Then gather a good supply of stuff which seems likely to suppress fire without smothering it. Moss of a certain kind will do, but not the soft, feathery moss that grows so deep

among the spruce trees. Half-decaying wood is good ; spongy, moist, unpleasant stuff, a vegetable wet blanket. The bark of dead evergreen trees, hemlock, spruce, or balsam, is better still. Gather a plentiful store of it. But don't try to make a smoke yet.

Let your fire burn a while longer ; cheer it up a little. Get some clear, resolute, unquenchable coals aglow in the heart of it. Don't try to make a smoke yet.

Now pile on your smouldering fuel. Fan it with your hat. Kneel down and blow it, and in ten minutes you will have a smoke that will make you wish you had never been born.

That is the proper way to make a smudge. But the easiest way is to ask your guide to make it for you.

— *Fisherman's Luck*, Henry Van Dyke.

**Exposition by Comparison or Contrast.** — Exposition by *comparison* aims to give an idea of something which is as yet unknown to the hearer or reader, by referring to something which is already understood or known by him. When the comparison points out features<sup>e</sup> which are unlike, the exposition is said to be by *contrast*.

#### EXAMPLES OF EXPOSITION BY COMPARISON OR CONTRAST

##### (1) By *Comparison*.

##### Newly Acquired Freedom

There is only one cure for the evils which newly acquired freedom produces ; and that cure is freedom. When a prisoner first leaves his cell he cannot bear the light of day ; he is unable to discriminate colors or recognize faces. But the remedy is not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage. But let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. The extreme violence of opinion subsides. Hostile theories correct each other. The scattered elements of truth cease to

contend, and begin to coalesce. And at length a system of justice and order is educed out of the chaos.

— Macaulay.

(2) By *Contrast*.

**The Value of Sincerity**

There is nothing in the world which needs so little decoration or which can so well afford to spurn it altogether, as the absolutely genuine. Imitations are likely to be exposed unless carefully ornamented. Too much embellishment generally covers a blemish in the construction. It therefore happens that the first-rate invariably rejects ornament, and the second-rate invariably puts it on. The difference in the two can be discovered at short range, and safety from exposure lies only in imperfect examination. If the vision is clear and the inspection careful, there is no chance for a sham ever to be taken for the genuine; and that is why it happens that among all the forms of activity in this very active age, there is no struggle more sharp than that of the first-rate to be found out and of the second-rate not to be. It is easier to conceal what a thing is than to prove it to be what it is not. One requires only concealment, the other demonstration. Sooner or later the truth will appear. Sometimes the decorations will fall off, and then the blemish will appear greater because of the surprise of finding it.

— *On Lincoln*, Frank S. Black.

**Exposition by the Use of Details.** — Sometimes the mere enumeration of details proves to be unusually effective in the explanation of a point. It requires, however, rare skill to use this method of exposition. The following are good examples:

(1) **The Destruction of the Carnatic**

For eighteen months, without intermission, this destruction raged from the gates of Madras to the gates of Tanjore; and so completely did these masters in their art, Hyder 'Ali, and his more ferocious son, absolve themselves of their impious vow, that when the British armies traversed, as they did, the Carnatic,

for hundreds of miles in all directions, through the whole line of their march they did not see one man — not one woman — not one child — not one four-footed beast of any description whatever! One dead, uniform silence reigned over the whole region.

— *Speech in the Trial of Warren Hastings*, Edmund Burke.

(2)                      **What Constitutes a State?**

What constitutes a state?

Not high raised battlement or labored mound,  
 Thick wall or moated gate;  
 Not cities proud with spires and turrets crowned;  
 Not bays and broad-armed ports,  
 Where, laughing at the storm, rich navies ride;  
 Not starred and spangled courts,  
 Where low-browed baseness wafts perfume to pride.  
 No;— men, high-minded men,  
 With powers as far above dull brutes endued  
 In forest, brake, or den,  
 As beasts excel cold rocks and brambles rude,—  
 Men, who their duties know,  
 But know their rights, and, knowing, dare maintain,  
 Prevent the long-aimed blow,  
 And crush the tyrant while they rend the chain:  
 These constitute a state;  
 And sovereign Law, that state's collected will,  
 O'er thrones and globes elate,  
 Sits empress, crowning good, repressing ill.

— Sir William Jones.

**The Theme Outline<sup>1</sup> in Exposition.** — To put a thing so that it will be understood, you must arrange it in logical order, using an outline for this purpose.

A *theme outline* is a condensed form of notes. It should

<sup>1</sup> Considerable practice should be given in making topical outlines and in developing compositions from them.

— From the *English Syllabus*, Board of Regents, New York.

consist of three parts: the introduction, the body, and the conclusion. (1) The *introduction* should call interested attention to the subject. (2) The *body of the outline* should discuss the subject in such a way as to bring out fully the points you have in mind. (3) The *conclusion* should impress these points forcibly upon the mind of your hearers or readers.

*An Experiment.*—Take an empty glass and a saucer nearly full of water. Take a piece of stiff writing paper, twist it slightly, and set fire to one end of it. Thrust this, still burning, into the inverted glass, and put the glass, mouth down, quickly into the saucer. Note and record what happens. Use this theme outline.

- I. Preliminary statement.
- II. The equipment: apparatus and material.
- III. The method: that is, what you did.
- IV. The results, as you saw them.
- V. Your conclusion, from what happened.

**Essentials of the Outline.**—The three essentials of the theme outline are unity, proportion, and clearness. (1) *Unity* demands that your exposition should deal with one thing, and with that alone. (2) *Proportion* requires that you give much attention to important details and little attention to unimportant details. (3) *Clearness* demands that you make yourself understood.

**Preparing the Outline.**—In preparing the *theme outline* for an exposition, think your subject over carefully and jot down the points as they occur to you. Go over these notes, boil them down, and say what you want to say in as few words as possible. Then use the card plan, as explained on pages 81–89, to decide what is the best possible arrangement for the points you want to use.

*Make a topical outline* covering all the points brought out in this chapter, and be prepared to recite from it.



*Photograph by Frank C. Sage.*

PERFECT STYLE IN THE HIGH JUMP.

EXERCISES BASED ON PICTURES

**Perfect Style.**—This picture is well named. The athlete who is coming over in the high jump shows perfect style. He is not only doing his work, but doing it well. One of the amusing things in watching a field or track meet is the awkwardness of some men who are wonders in their class. But here is a fellow who is as graceful as a man dare be. He lends dignity to what is a fine achievement.

(a) *What is Worth Doing at All, is Worth Doing Well.*—This applies to the work of a mechanic, or to that of a needlewoman, or of an orator, and certainly to the work of a writer. Use this as the title of a theme, and write a two-hundred word article.

(b) *What is the Difference between an Artisan and an Artist?*—This question is worth answering. Take time to make sure of your facts, and prepare a theme on this topic.

EXERCISES IN OUTLINING

(a) Make an outline showing how the woodpecker is adapted to its mode of life.



1. Explain what is its mode of life.

A solitary woodland bird, resident throughout the year; makes its nest in trees, which it hollows out for the purpose; feeds upon bugs, insects, worms, larvæ; and sometimes, but seldom, on berries and fruits. It climbs trees, zig-zag fashion, or spirally, from bottom to top, tapping vigorously, whence its name of woodpecker, or in one species, yellow-hammer.

2. Explain how it is adapted to this mode of life.

Being a climbing bird, it has "climbing toes," two toes in front and two in rear, claws curving, large, and strong; feet and legs unusually strong. The whole make-up of the bird seems to indicate its fitness for an insectivorous life. Head, hammerlike; bill, sharp and long, with a tongue excessively protrusive, long and wormlike, with the end barbed; the tongue secretes a sticky substance. Tail, wedge-shaped, with twelve tail-feathers, concave ended, strong, elastic, stiff, and spiny, to brace the body while climbing, or when tapping or pounding. "When a woodpecker brings up against a tree, even one comparatively smooth, its certainty of hold is a bit of magic. Then when it braces itself and sets to work to hammer a hole, its tail-feathers bend and spread, buttressing themselves against every roughness, etc." Its hammering or pecking noise tends to drive the insects and worms to the surface, and within reach.

(b) Make an outline explaining how the mole is adapted to its mode of life.

(c) Study the common cat, and make an outline showing how it is adapted to its mode of life. Do this without reference to any book, or suggestion from any one.

(d) Prepare the outline for an exposition on any one of the following topics. Read up on the subject or, if you can, think it out. Know your subject fully, although this exercise calls for the outline only.

1. Tell how fish are hatched and transported to lakes and rivers by the United States or by the state hatcheries.

2. Tell how to make a camp-fire.

3. Explain carefully "first aid to the injured," in case of

burns. What would you do if a companion were burned, and you were the only one with him at the time, if you were at a distance from a physician?

(e) Give the outline of an exposition on either of the following topics:

1. Having found a bee tree, explain how to get at and save the honey, at the same time guarding against injury from bee-stings.

2. By an unfortunate accident, you have broken a plate highly valued by your family on account of its history. Tell how to put it together so as to save it.

#### EXERCISES IN EXPOSITION

(a) *Simple Explanation.*— Write a brief exposition on any of the following subjects, bearing in mind the principles and illustrations given in this chapter.

1. The influence of the coach on the standing of the high school basket ball team.

2. The civil service; how to enter it; what it offers; its advantages and disadvantages.

3. How to make a figure-4 trap. Select two boys, one who does, and one who does not understand the construction of this form of trap. Let the one who knows present an exposition with diagram, and then as proof that his exposition is effective, let the other boy make a figure-4 trap that will work, and demonstrate it before the class.

(b) *The Five Forms in Exposition.*— In the exercises which follow, let the student prepare an exposition under each head, studying carefully what is said in this chapter as to each of the five forms given. Let the expositions in this set be from outline.

I. *Exposition by Definition.* 1. The duties of a deputy sheriff.

2. The duties of "the officer of the day," in a military camp.

3. The work of an Indian guide on a fishing trip, where a guide is necessary.

4. The work of the grand jury.

5. The work of a Red Cross nurse in time of war.

II. *Exposition by Illustration or Example.* 1. The value of firmness. Illustrate from United States history.

2. The value of a purpose in life. Illustrate by an example taken from the College Requirements in English.

3. The block system, in preventing wrecks on railroads. Illustrate by a description of this form of "safety first" construction, from the *Scientific American*, or other magazine.

III. *Exposition by Demonstration.* 1. How to broil a steak.

2. How to make a Welsh rabbit.

3. How to draw a book from the public library.

4. How to make a book rack, or a picture frame.

5. How to make a gavel, or a rolling-pin.

6. How to make and operate a Punch and Judy show.

IV. *Exposition by Comparison or Contrast.* 1. Hunting quail with a pointer dog, or with a setter.

2. How to tell a robin from a thrush.

3. Basket ball *versus* football.

4. Country life as compared with city life.

5. A humorous comparison of suburban life and the hardships it is supposed to entail, with the comfort and pleasure of life in a large city.

V. *Exposition by the Use of Detail.* 1. The making of cider on the farm.

2. Setting the table for a light luncheon for a party of four.

3. How to set up and manage a fishing camp.

4. First aid to the injured, where a boy has a cinder lodged in his eye, and there is no physician within reach. Give the steps in detail.

5. You have found a pool where you are certain a large bass has his habitat. Give the steps by which you go to work

to catch him with hook and line, finally landing him. Explain the kind of bait you use, how you use it, the hooking, the fight, the playing him, the landing, and all.

(c) *Special Exercise in Unity, Proportion, and Clearness.* — In the exercises which follow, adopt any form of exposition you please, or use more than one form, if this seems best. Test all your work to see if it possesses *unity, proportion, and clearness.*

Look up your information carefully and get it well in hand. Have clearly in mind just what you intend to say, or prepare an outline and follow it closely. Discuss in two hundred words any one of the following topics:

1. The duties of the sheriff of your county.
2. How an electric motor works.
3. How wheat is harvested in the Northwest.
4. How to break a colt.
5. What is the use of a clearing house, and how is it conducted?

(d) *Expositions from Outlines.* — As in the preceding exercise make sure of your information, getting it anywhere you can. Work from an outline. Write two hundred or more words. Take any one of the following:

1. What is the best fuel for your own neighborhood? Discuss wood, coal, coke, oil, artificial gas, natural gas, etc. Look up authorities on relative cost. Or ask some prominent manufacturer, if you know one personally. Use trade papers.
2. Discuss the "survival of the fittest."
3. What is meant by a "writ of *quo warranto*?"
4. What are the functions of a Board of Education?
5. Some of the problems of domestic life. The relation of mistress and servant; household expenditures, how to deal with them; shopping; treatment of clerks in a store; proper dress; women's clubs; self-improvement; social duties.

(e) *Problems in Exposition.* — The following problems in exposition are to be illustrated by appropriate diagrams or figures. In getting your information, refer to encyclopedias, recent text-books, scientific or trade papers or magazines, or whatever else will afford the latest and

most correct information on the topic you choose to explain. Select one topic from the list given below, and write three hundred or more words.

1. Explain how to construct an electric motor. Submit the diagram of a motor, such as is advertised for the present season. Let some student make a motor, following your diagram.

2. Tell how to construct a cement pavement. Let another pupil construct a square foot or square yard of such pavement, following your exposition and diagram.

3. Detail the steps in making a florist's "cutting," say of a geranium or chrysanthemum, for propagating. Draw diagrams, showing how it looks when first made; when it begins to "callus"; when the rootlets begin to show; and when it is ready for transplanting. Explain how to transplant it. Let some girl follow your instructions, and bring the plant later, to show its growth.

4. Tell how to make a cold frame, with necessary directions and diagrams for using it. Make your description such that a boy or girl who so desires may make one, following your exposition.

5. Explain the construction of the Panama Canal locks. Show by diagram just how the ship passes from a lower to a higher level. Let another pupil, following your explanation, construct a model lock, using water, a miniature boat, and making the locks of wood, strawboard, or other convenient material.

(f) *Expository Reports.* — With the aid of the material in your public library, report in three hundred words on the following topics. Where original drawings or diagrams will help to make your meaning clearer, use them.

1. Explain what is meant by a *storm center*. Illustrate by some instance of recent storm or tempest.

2. Explain how weather reports are made, and tell what you can as to the reliability of this system, and its advantages to commerce and agriculture.

3. Report on the Bertillon system of identifying criminals. It will be interesting to give some examples where this system has been helpful to the authorities in running down criminals.

4. Explain how the general public may take advantage of the opportunities afforded to procure by purchase or otherwise, any public lands opened to settlers.<sup>1</sup>

5. Refer to *Lippincott's Magazine*, August, 1915. Study carefully an article by Jay Hambidge entitled, "Choosing a Life Work: The Profession of Art." Give the substance of the article from notes.

(g) *General Exposition*.—Refer to the encyclopedia and other reference books of your public library, and to the *Readers' Guide* and *Poole's Index*, for material to use in preparing papers or talks on the following themes. Use three hundred words.

1. Explain the regional bank system of the United States. Of what advantage is it to the country? When does it furnish aid? What safeguards does it give to the country as a whole, not previously afforded by our national banking system?

2. Explain the laws relating to self-defense. When, if ever, is a man justified in taking the life of another in self-defense?

3. Explain how a ship tacks against the wind. Make a diagram.

4. Explain how to sharpen a knife, so as to enable one who has heretofore failed to sharpen his knife, to do so. To illustrate, take a dull knife and sharpen it, explaining as you do so, just what you are doing, and why. Let the one to whom you explain sharpen his knife.

5. Explain the construction of the submarine, as used in modern naval warfare. What, if any, protection is there against it? Make a diagram. Use about five hundred words.

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<sup>1</sup> The United States Government will give full information on request.

(h) *Testing for Effectiveness in Special Forms of Exposition.* — Both while you write, and after you have written at least three of the following exercises, make a special test as to clearness. If, after applying the principles insisted upon in this chapter, your work is clear, there will be no doubt as to its effectiveness.

1. *Definition.* — Define one of the terms in the following list. Give it in your own words, but get your information anywhere you please. Limit it to ten words. *Illiteracy; preparedness; tennis; a touchdown; a sundial.*

2. *Advertisement.* — Prepare an advertisement suitable for use in a magazine, or in the electric cars, exploiting some article that is largely advertised. Make it striking. Use fifty words.

3. *Character Sketch.* — What is your idea of the character of Silas Marner, or Rip Van Winkle, or Julius Cæsar, or Othello, or some other personage in your *Required Readings*? Use less than two hundred words.

4. *Abstract.* — Boil down some piece of composition work you have already written, no matter how long it is, — the longer the better, — to less than one hundred words, saying all you said in your first paper, but saying it better in your briefer paper.

5. *Book Review.* — Look up the correct form of a book review in the *Literary Digest*, or the *Outlook*, or other magazine. Give your impression of some book you have read or studied, as for instance Macaulay's *Life of Johnson*. Use two hundred words or less.

6. *Notebook.* — Submit a neatly written and carefully prepared notebook used by you in your class work in English.

7. *Secretary's Report.* — Submit your report of a meeting of some kind in which you acted as secretary. Or write the report of some meeting, as though you were secretary.

8. *Editorial.* — Write an editorial, expository in form, of one hundred words, on "Clean-up Day." Or choose any subject you please.



CASCADES, COLUMBIA RIVER, OREGON.  
Showing Fish Wheel.

#### EXERCISES BASED ON PICTURES

**Cascades, Columbia River, Showing Fish Wheel.** — The view is taken from the Oregon side, looking over into Washington. The fish wheel shows in the center, on the Washington side. This is a famous region for the salmon fisheries.

(1) Study this scene, to find in it something which perhaps others of your class may not see. It may not come at first thought. Sometimes second thoughts are best.

(2) *Fish Wheels.* — Large wheels revolve with the current, carrying leather nets, used in the capture of salmon. The buckets of the wheel dip up the fish swimming upstream underneath the wheel. As the buckets rise, the fish slide down into a central cylinder, and thence into a large receptacle, where they are secured. Refer to the cyclopedia, or to the public library for fuller details, and give an exposition of the fish wheel. Draw diagram, and explain carefully.

(3) *Locks.* — Let another pupil, following your explanation, construct an undershot and an overshot waterwheel, explaining which is the more efficient.



ORAL EXERCISES<sup>1</sup>

*Simple Explanations.*—Let the pupil face the class and, without leaning upon a desk or chair for support, explain logically and completely, some idea, some article, or some process concerning which he has informed himself. If the subject admits, he may illustrate by the article itself, or by drawings or diagrams upon the blackboard. The list given herewith is intended to be suggestive. A subject that the student works out for himself or herself will prove of deeper interest than a subject selected by some one else.

- |  |   |
|--|---|
| How to set up a tent.                                      | The construction of cement roads.   |
| How to make a camp bed.                                    | Why a skillful fisherman uses a variety of bait.                            |
| How to build a bird house.                                 | The conditions necessary for a good snapshot picture.                       |
| How asphalt roads are made.                                | How moving pictures are taken.  |
| Why the days grow short in winter.                         | A trip round the world.   |
| The principles of forest preservation.                     | Why the Federal laws with regard to migratory wild fowl should be enforced. |
| How to make a cuckoo clock.                                | What became of our wild pigeons?  |
| A visit to Niagara Falls.                                  | Recipes for fudge.  |
| How to measure the height of a skyscraper, or a tall tree. | How to put in a sleeve.   |
| What became of our buffalo?                                | How a sewing machine ties a thread.   |
| How to make a bed.   | A plea for the English sparrow.   |
| How to make a leather card case.                           | A bachelor maid.  |
| How styles change.   | The story of Joan of Arc.   |
| Don't kill the birds.                                      | The raising of alfalfa.   |
| What women have done as farmers.                           | Why women are for peace.  |
| What is true courage?                                      | What are the elements that make a home?                                     |
| How a girl may earn her living.                            |   |
| How an alarm clock is made.                                |   |
| How to break a colt.                                       |   |
| How to run an automobile.                                  |   |

<sup>1</sup> Suggested by *The Teaching of High School English*, State of New Jersey.

## CHAPTER XIX

### EFFECTIVE ARGUMENT

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*Come now, and let us reason together.* — ISAIAH.

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**Argument Defined.** — An *argument* is an effort to induce belief or conviction. To do this, it must show clearly what is to be proved. In this, it is like exposition. Every argument must be founded on a clear and reasonable explanation of the subject under discussion.

Exposition makes a thing clear by taking away any misapprehensions that may exist, or by instructing ignorance. Argument *drives home the truth* of the proposition it seeks to defend by meeting and disarming the opposition manifested against it. Its purpose is *to persuade the hearer to, or to dissuade him from, some course of thought or action.*

The truth must always be the *basis* of good argument. But *arrangement* is the strongest factor that argument can bring to bear in driving home the truth. The best of arguments, poorly arranged, fail to produce conviction.

**The Brief.** — In order to arrange your arguments to best advantage, you should make an *outline* of the points on which you intend to lay stress. In the three other forms of speaking or writing, — narrative, description, and exposition, — it is often more effective to conceal your plan of arrangement. But in the case of argument, the more definitely you can impress upon your auditors

or readers the orderly arrangement of your points, the better. An outline in argument is called a *brief*. A good brief is the first essential of a good argument.

As the brief is but an outline under another name, each point should be made in a complete sentence, this topic sentence being the substance of one complete paragraph.

**Parts of the Brief.** — There should be three parts in the brief, corresponding to the three parts of the finished argument: (1) the introduction; (2) the proof; and (3) the conclusion.

The *introduction* should contain enough to make clear what you propose to prove, and not one word more. The shorter it is, the better. It should set forth the issues in a simple and straightforward manner. It should state only admitted facts, and points that are not controverted. Its object is to *clear the way* for the argument which is to follow. The introduction, however, should contain no argument. Its most noticeable characteristic should be simplicity and modesty.

The *proof, or body of the argument*, should attempt a few points, rather than many. In high school work it is altogether out of place to attempt to pile up arguments. Two or three good points, clearly stated, well illustrated, and presented in an attractive and forceful way, will be more effective than a heavier effort.

The *conclusion* should be stated in as few words as possible. It should summarize the argument in clear-cut phrase. No new points should be advanced in the conclusion, its aim being to *clinch the points* made in the proof.

#### A Brief

*Final examinations should be retained in (or introduced into) this school.*

## Brief for the Affirmative

*Introduction.*

- I. Final examinations are written tests of the work done in each study, and are given at the end of the term.
- II. It is admitted (*a*) that there is a certain strain on both mind and body, especially on the part of nervous pupils; and (*b*) that final examinations do not determine the value of the work done with absolute certainty.
- III. The question at issue is: Are final examinations, in spite of these two objections, of sufficient value to warrant their continuance in (or introduction into) this school?

*Body of the Brief.*

- I. Final examinations are useful *to the pupil*, because
  - A. They are at least of equal value with the marks given for daily recitations;
    1. All pupils have the same chance, since they all answer the same questions.
    2. In recitations, the pupil has to think quick or fail, while in examinations, he can take longer time.
    3. They give the pupils one more chance. Sickness or other unavoidable causes may have lowered the standing of good students, and examinations afford the means of remedying this.
  - B. The objection that final examinations encourage "cramming" has not much force.
    1. If by the term cramming is meant a rapid but thorough review of the work of the term, intelligently and not too hastily done, this is not an evil but a benefit.
      - a. In a rapid review of the subject, the student finds for himself where he is weak, and has

time for strengthening his knowledge of the subject.

- b. The ability to cover ground rapidly and effectively is well worth acquiring.
- c. If the pupil knows the examination has to be met, he will be more likely to study with an eye to permanent knowledge rather than to temporary information.

II. Final examinations are useful *to the teacher*, because

- A. They afford the best possible opportunity for finding how well the students of his class understand their work.
- B. They show him the weak points in his own teaching, if such exist.
- C. They give him an additional means of testing the ability or preparation of his pupils. He may have overestimated or undervalued the daily preparation of some of his pupils.

III. Final examinations have stood the test of years, and are in wide use all over the country.

#### *Conclusion.*

- I. It has been shown that final examinations are of service to the pupil, because
  - A. They are an equal test with that of daily records.
  - B. They compel the pupil to review carefully, and thus in many instances to strengthen for himself his grasp on the subject.
  - C. They give the pupil training in getting at and using valuable information at short notice.
- II. We have also shown that final examinations are of service to the teacher, because
  - A. They give him an excellent test of what his pupils know.
  - B. They reveal his own weakness, if such exists.

C. They act as a corrective in his judgment of the progress of his pupils.

III. They have stood the test of years.

IV. It is therefore fair to conclude that the system of final examinations should be continued in (or introduced into) this high school.

**Brief in Reverse Order.** — The example of a brief just outlined gives the main conclusion first, and brings in the arguments therefor afterwards. It may frequently happen, however, that effective argument will require the reasons to be given first, and the conclusion stated last. The judgment of the pupil will decide which plan is best.



ROMAN CHARIOT RACE. — Alexander Wagner.

#### EXERCISES BASED ON PICTURES

**Roman Chariot Race.** — Does your pulse quicken at seeing this race? The scene is worthy your best effort at description. The Roman circus with its vast amphitheater, — the people on the one side, and the emperor on the other, — the flying chariots risking life in mad endeavor.

Think out some story whose interest centers here, and tell it.

*Ben Hur's Chariot Race.* This might well be the picture of Ben Hur's famous race. Refer to Lew Wallace's *Ben Hur*, and tell the story vividly.

**Two Kinds of Reasoning.** — We generally use one or the other of two kinds of reasoning, (a) *deductive*; or (b) *inductive*.

**Deductive reasoning** tries to demonstrate the truth of a specific proposition by proving that the general proposition applies to it. For instance, a child sees a wild rose growing by the wayside, and runs to gather the roses. The mother cries, "Look out for the thorns!" In her mind the argument ran thus. *All roses have thorns. This is a rose. Therefore this rose has thorns.* She applied what she felt to be a general truth with regard to all roses, to this one rose; and it was pretty safe reasoning.

**Inductive reasoning** establishes the probable truth of a proposition from many individual cases. It assumes that what is true at certain times of individual members of a class, will be true at all times, under the same or similar circumstances, of the whole class.

Here is a simple example of inductive reasoning. A lad was on his way through the woods to a country school. His path lay along a fine trout stream, in one pool of which was known to lurk a famous trout, which more than one fisherman had tried in vain to catch. Being a boy, he must have one look at that pool. Approaching cautiously, he nevertheless made a mis-step which sent a nestful of field mice a-scurrying. One of the little creatures, panic-stricken, leaped down the steep bank, fell into the pool, and started to swim. He but touched the water and the trout had him.

All day long, as the boy sat in school, he had something to think about. *If Master Trout rose to one field mouse, why not to another? He'd try him, anyway.* He was early at the pool next morning. No trouble to catch a mouse. Fastening him to his line, and keeping well out of sight, he threw him into the pool, and in a moment had the struggle of his life in bringing to land the finest trout ever!

The boy reasoned *from what was true* of the trout one time, *to what would be true* of him another time. And he caught his fish.

In inductive reasoning, however, guard against *hasty generalization*. There is danger of your jumping to a conclusion, when there are more points against it than there are for it, if you take time to look for them.

**Assertion and Proof.** — You must at the outset distinguish between *assertion* and *proof*. Assertion is merely the expression of an opinion, while proof is the effect or result of evidence.

**Evidence.** — Anything that is true, and that applies to the case in hand, and that helps to establish the truth of the point under discussion, is called *evidence*. Evidence includes:

- (1) facts that have come within your own experience;
- (2) facts that have come within the experience of others, and to which they are willing to testify;
- (3) the opinions or testimony of others, where such opinion or testimony comes from those who are considered experts;
- (4) arguments or deductions based upon your own experience, or upon the testimony of other and credible witnesses, or upon expert testimony; and
- (5) other propositions, bearing upon the case under discussion, if they are granted or proved.

No matter how strong evidence may appear to you, and to those who agree with you, your opponents will endeavor to *impeach* it, or break it down.

- (1) They may deny the existence of what you have alleged as facts;
- (2) they may try to discredit the reliability of your witnesses;
- (3) they may endeavor to laugh at the opinions you



count so much upon, and may even produce from the same authority opinions that strengthen their side ;

(4) they may take your alleged facts and turn them to their own advantage, and thereby cause you chagrin and discomfiture ; and

(5) they may pile up on their side of the question many other propositions, just as strong as yours, much to your disgust and to the amusement of everybody else.

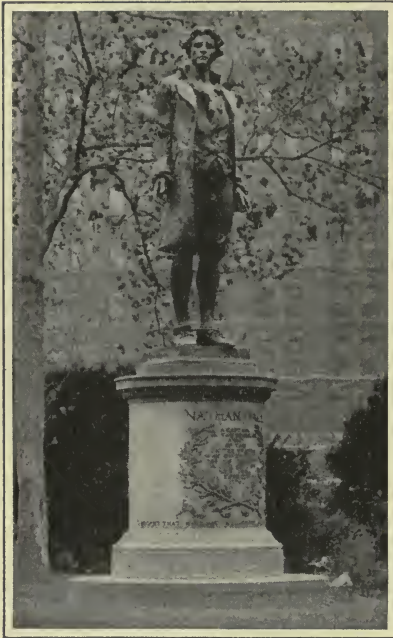
**Circumstantial Evidence.** — Evidence which depends not so much upon the testimony of eye-witnesses as upon the force of circumstances, is called *circumstantial evidence*. Strange as it may seem, *circumstantial evidence* is stronger than direct testimony. The force of a combination of many circumstances all pointing the same way is almost incalculable, and it is hard to break down circumstantial evidence. The following is an illustration.

Two men enter a swamp together. A shot is heard. One of the men emerges from the swamp. The body of the other is found, the bullet which killed him having evidently been shot from behind. The bullet is found, and it fits the revolver of the other man. One chamber of his revolver is empty. He is convicted on circumstantial evidence.

**Other Forms in Argument.** — Argument seldom, if ever, occurs alone. It is most frequently combined with exposition, the two having much in common. But it is found very often in connection or combination with narrative or description.

Argument of the highest type sometimes consists in the skillful use of one or all of the three other forms of discourse. A *fable* is pure narrative, and yet it often furnishes the strongest argument for or against some action or attitude on the part of humanity. This is also true in case of many *parables*, whose underlying arguments are unanswerable.

## EXERCISES BASED ON PICTURES



NATHAN HALE.

**A Patriot.** — Each succeeding generation of Americans will hold Nathan Hale in higher esteem. The burden laid upon him was foreign to his noble nature, but duty called, and as an American soldier there was but one thing to do, and that was to obey. He said that he had but a single regret, and that was that he had but one life to give for his country. No nobler sentence is recorded in our history.

*Nathan Hale.* — Learn and recite the poem of this title, by Francis Miles Finch. The first two lines are,

To drumbeat and heartbeat,  
A soldier marches by.

This poem is beautifully written, and full of genuine patriotism.

## EXERCISES IN ARGUMENT

(a) *Oral Argument.* — Prepare one oral argument in favor of, or one oral argument against, each one of the following statements.

1. The word of a high school pupil should be accepted in all questions concerning discipline in the school.
2. This high school building should be open to any and all organizations of the taxpayers, where the good of the community is in any way involved.

3. To know how to cook a good, substantial meal is an essential part of a high school girl's education.
4. Every boy should be taught the use of tools.
5. The students of this high school should be charged with its discipline.
6. The parcel post system should be more widely extended.
7. Taxpayers who send no children to the public schools should be exempted from the payment of school taxes.
8. This city should own and operate its street railway systems.
9. A woman should receive the same pay as a man for equal work performed.
10. The U. S. Government should own and operate all the railway systems of the country.

(b) *Defending or Attacking a Proposition.*—The question at issue, that is, the proposition, is thus stated. *Resolved*: that a property qualification should be made the basis of the voting privilege.

The following propositions are to be given to two pupils, *one on each side*, for oral debate. They will thus *defend* or *attack* the proposition.

1. *Resolved*: that former times were better than these.
2. *Resolved*: that trades unions tend to better the conditions of the working classes.
3. *Resolved*: that professional beggars should be dealt with as criminals.
4. *Resolved*: that the North American Indians have been unfairly dealt with.
5. *Resolved*: that there should be an educational qualification for the admission of immigrants to this country.

(c) *Salesmanship.*—Put yourself in the place of a salesman or clerk, and answer the following objections made by customers.

1. I don't think I have any use for a vacuum cleaner.
2. I have no time to read *The Literary Digest*.
3. I am not a farmer. Why should I read *The Country Gentleman*?

4. I do not believe in "book farming." Why should I read *The Country Gentleman*?

5. Why should I buy a new automobile? I can buy a second-hand machine for much less money.

(d) *Answering Objections.*—Give something like a reasonable answer to each of the following objections.

1. What is the use of a girl's receiving an education? She expects to marry in a few years. What good will it do her then?

2. If the man I vote for is defeated, I lose my vote.

3. Why should we send missionaries to foreign countries when there are so many heathen at home?

(e) *Preparing a Brief.*—Let each member of the class select a topic for a proposition, and submit a carefully prepared *brief* on it.

(f) *Making a Brief for Both Sides.*—Take any one of the topics given above, and let each student prepare both the affirmative and negative briefs.

(g) *Free for All Comers.*—Select one student to act as president and two students on each side, one to open and one to close the discussion. Decide upon a question for discussion, and discuss it as follows.

Opening speech, affirmative.

Opening speech, negative.

General discussion, in which the entire class may participate, each speaker being allowed two minutes, and no speaker being allowed the floor the second time.

Closing speech, negative.

Closing speech affirmative.

At the conclusion of the discussion, the president may put the question to the entire class, a majority vote deciding. In case of a tie vote, the president may cast the deciding vote upon the question.

(h) *Assertion and Proof.*—Make an assertion concerning some debatable question. Do your best to prove this assertion by the introduction of two or three points in favor of it.

(i) *Dramatization.*—Let several students enact a scene in salesmanship, the salesmen presenting arguments for the sale of certain goods and the customers presenting counter arguments.

(j) *Reshaping an Argument.*—Refer to *The Autocrat of the Breakfast Table*, II, page 353, by Oliver Wendell Holmes. This is a fine piece of argument as to the use of slang. You will have to translate it out of Holmes' peculiar but very effective style into your own way of saying things. Get entirely away from him in style, but do not omit any essential argument. Show that the use of slang is open to many objections. Show also, if you can, in what way it is proper to use slang.

(k) *Round Table Discussion.*<sup>1</sup>—Sometimes instead of assigning the discussion of an important topic to one or two speakers, resort is had to what is called *round table discussion*. The chairman usually announces the subject in a brief statement, and then calls upon several speakers, each of whom discusses some phase of the subject, having had ample time for preparation.

The closing address is by some speaker chosen for his ability. In a brief, pointed talk, he touches here and there upon suggestions made by the respective speakers, and then focuses the thought in a carefully prepared paper. The time allowed is from three to five minutes for the members taking part in the general discussion, and from eight to ten minutes for the closing address.

The general discussion is *informal*, the speakers giving their views modestly, and with due regard for the opinions of others. The participants are in no sense opponents. Even speakers who under other conditions are noted for the fire and vigor with which they handle debate, are expected to deal moderately and dispassionately with the subject in hand.

There are two distinctive features of a round table discussion: (1) *its perfect fairness* towards all who have a part in it; and (2) *the ability to stick to the subject*, on the part of all the

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<sup>1</sup> Reference is made to this form of discussion in the following requirement of the *Report of the Committee on English*, N. E. A. Commission on Reorganization of High Schools, "Expression in speech includes ability to join in an informal discussion, contributing one's share of information or opinion, without wandering from the point and without discourtesy to others." The *English Syllabus*, Board of Regents, New York, means about the same thing where it says, "The aim should be, for others, the ability to converse easily and fluently on topics of the day and to sustain before a class or other small group a line of thought to its completion."

members of the round table. The chairman will hold each speaker strictly to the question under discussion.

(l) *Suggested Exercise for Round Table Discussion.*— Suppose that arrangements are about to be completed for the erection and equipment of a new high school building. Some one in authority has intimated that the Board of Education, or the Building Committee is willing to hear from the Athletic Association of the high school as to the gymnasium and basket ball floor.

The executive committee arranges a meeting, names the chairman and secretary, and assigns speakers and topics for each. The chairman announces the purpose of the discussion. One member discusses the dimensions of the gymnasium, length, width, and height. Another, the material of which the inner walls should be constructed. A third speaker, suggestions as to heating, and perhaps the shower baths. A fourth speaker deals with the equipment, touching upon the gymnasium, basket ball floor, and the swimming pool. The question is then thrown open for general discussion, free for all.

The chairman then suggests the appointment of a committee to visit the Board, submit a brief statement of what is wanted, and after the appointment of this committee, calls upon the closing speaker to *sum up*, for the benefit of this committee, *the findings of the round table.*

(m) *Other Topics.*— Any question of interest to the school may be dealt with in *round table discussion*. How to raise money for the athletic fund, where to look for additional funds for graduating time, how to add to the library, how to enlarge the equipment of the English class, the advisability of an excursion for the purpose of raising money for any purpose, some proposed entertainment, and in fact anything coming within the interests of the English class, or of the high school, may well be handled in a round table discussion.

(n) *Vocational Round Table Inquiry.*— Let a group of three or more, composed of students who strongly incline to literary work, hold a round table discussion on *how to prepare manuscript for publication*. The chairman need not necessarily have such ambition, his aim being first of all to hold the speakers to the question at issue.

Let a group of three or more handle the inquiry *how to prepare for the study of music as a life work*, this preparation to begin now in the high school. Let a group of students discuss *how to go to work in preparation for advertising writing*.



Photograph by Elmer L. Foote.

### MISCHIEF AFOOT!

What are they plotting ?

### EXERCISES BASED ON PICTURES

**Mischief Afoot.**— Some mischief surely is plotting, but with no malice in it. What have they been doing, or what are they planning to do? It will be a story not hard to tell, if you can get at it.

(1) *Boyish Adventure.*—Have they found a melon patch, or a pawpaw thicket, or are pears ripe in the big orchard? Or are they on their way to the swimming hole, to tie knots in swimmers' clothes? Perhaps they plan to catch the old gray mare and have a jolly but forbidden ride across the meadow. Think out some story of boyish pranks, and tell it.

(2) *Playing Robinson Crusoe.*—Sketch a story where a number of boys maroon a schoolmate on an island. Tell the story of the boy who was left behind, and make it interesting.

(3) *Getting Even.*—Tell the story of how this lad got even

with the boys who marooned him. Avoid any bitterness on his part. Let it end pleasantly.

(4) *A Girl's Adventure*. — Some girls plan an automobile outing in a grove ten miles away. Just for fun, they leave one of the girls originally invited, taking in her place a new girl. To their amazement, on their arrival at the grove, the girl they had left behind comes smilingly to meet them, with no word of explanation. Think out a reasonable and interesting solution, and tell the story.

(5) *Real Mischief Afoot*. — Tell the story of Queen Esther as told in the book of *Esther*. Show how Haman plotted against the young queen, and how the plot was frustrated.

(6) *Ancient Mischief Makers*. Tell how Joseph's brethren planned to do him harm. If you choose, improvise a class play by which to tell this story. Consult *Genesis*, xxxvii, 1-34.



## CHAPTER XX

### EFFECTIVE DEBATE

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*Conference maketh a ready man.*—BACON.

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**Debating Defined.**—Debate is oral argument on some definite question, and is conducted under agreed rules between opposing sides.

Nothing in high school work is more interesting or more valuable than a good debate. It should begin between opposing teams of the same school, or within the same literary society. Interscholastic debate, between high schools of the same rank or standing, is highly useful and always interesting.

**The Proposition.**—The question proposed for discussion is called the *proposition*. It should be clearly set forth as a single affirmative statement, in terms that cannot possibly be misunderstood. In addition to this, the discussion should be confined to one definite phase of the subject, called the *point at issue*.

**Order in Debating.**—Certain prescribed forms are used in debate. The presiding officer is called "Mr. Chairman." In case a lady is chosen as presiding officer, it is proper to address her as "Madam Chairman." It is not allowable to refer to the speakers on either side by name. It is either "my opponent," or "my colleague," or "the first speaker on the negative side," or "the concluding speaker on the affirmative side." The judges are ad-

dressed as "Honorable Judges." The introductory address may be thus given, "Mr. Chairman, Honorable Judges, Ladies and Gentlemen: "

The following is the usual order of speakers.

1. First speaker on the affirmative side.
2. First speaker on the negative side.
3. Second speaker on the affirmative side.
4. Second speaker on the negative side.
5. Third speaker on the affirmative side.
6. Third speaker on the negative side.

Slight intermission.

During the two or three minutes thus afforded, each team holds a hurried consultation to see if any important part has been neglected, and what points should be made by their leader in his closing speech. The chairman calls the meeting to order, allowing not more than three minutes as the limit of this conference.

7. Closing speaker on the negative side.
8. Closing speaker on the affirmative side.

At the conclusion of the debate, the judges retire and agree by ballot as to the decision. If the decision is to be by "points," as it is called, these points should have been definitely agreed upon beforehand, and announced both to contestants, and to the audience. The decision should be announced by the chairman of the judges. As a matter of common courtesy, this decision should be considered final.

A slight change in this order is usually made where each contestant speaks but once. In such case, the closing order is as follows:

5. The third speaker on the negative side.
6. The third speaker on the affirmative side.

**Customs in Debate.** — It is not customary for any one to have anything to say to the debaters after the opening of the debate. No one outside the team should be consulted during the slight intermission, where the teams confer with their captain as to the final speech.

Anything in the nature of complaint or criticism of the manner of conducting the debate is manifestly in poor taste. The chairman and the judges are supposed to know their duty and do it. The chairman has it in his power to call attention to any breach of decorum on the part of any one.

**Preparation for Debate.** — Both sides should understand the point at issue, and be prepared to defend or attack the proposition in dispute. It should be so stated that they may, to borrow a railroad phrase, meet "head-on." If the two sides are not discussing the same point, their time is worse than wasted. Often one team chooses the proposition, while the other selects the side it wishes to defend. This is fair to both.

Suppose a debate arranged between two teams. The point at issue has been stated and accepted, and the opposing sides know that they have to work hard to win. Each team is supposed to include three students, boys or girls, chosen for their ability.

There should be a competent *coach* for each side. This may be the instructor in English, or the captain of the team, or if it can be so arranged, some experienced debater who can and will take hold and "whip things into shape." Team work in debates is of great importance, and here is where the coach's work will show. When the time comes, let him require a careful brief from each.

The student now has three things to do.

- (1) *He is to read*, as probably he has never read before.
- (2) *He is to confer* with his fellow debaters, and to talk

with *anyone* who is willing to help him, trying to get points for his side.

(3) *He is to do some real thinking*, first for himself, and then for his team.

**Use of the Library.** — He must draw upon the library. In addition to what he can find for himself, he should go to the librarian or attendant, giving a typewritten copy of the question, in order that the available books may be placed upon the "open shelf" to remain there while the debate is preparing.

In reading for points, it is well to make a note of everything that looks available, with an exact reference to book, volume, and page; yet practiced debaters soon come to know that a few really telling points outweigh a multitude of indiscriminate suggestions. The student should early cultivate a judgment that will select what is vital and reject anything that is not really useful.

**Dividing the Work.** — Hold an early meeting of the debaters on your side. If you have a coach, let him act as chairman. Your instructor in English should be invited to be present as confidential adviser, as should also some active member of your literary society. Your coach, or your captain, or both, will decide as to the order of speakers. In deciding on this important matter, it would be well to ask and answer the following questions:

1. Of the three speakers on your side, who can best arouse the interest of the audience, and especially of the judges who are to render the decision?

2. Who is the wittiest speaker? Which speaker, after the interest is once aroused, can best hold it?

3. Who can best drive conviction home to the hearts and minds of the audience, and of the judges?

**Work of Each Speaker.** — Each of your three speakers has an important function in the debate. *The first speaker*

must so present his side as to win attention and interest. He should have as his chief point the most effective item on his side, and he should study to state it clearly, argue it briefly, and illustrate it cleverly. He should appeal both to the reason and to the feelings. He should have one or two arguments in addition, but they should be made subordinate to the real point that he makes.

After catching the general interest, he should address himself to the judges, who hold the fate of the debate in their hands. When he sits down, if he has done what he ought to do, he will have made a hit. His address will have made itself felt.

Debate usually drags during the time occupied by the *second speaker*. To provide against this difficulty you must put your wittiest and most entertaining speaker second. His part is to maintain an interest already aroused. He should have one unusually striking point to bring out, giving it a vivid illustration to fix it in the minds of both judge and auditor.

If he can deal a good hard blow to the best point made by the opposition, doing it offhand, and in such a way as to put his audience in great good humor, it will help amazingly. Let this speaker speak well within his time. If he has eight minutes, let him use seven. He will earn the gratitude of all by so doing. He must not touch the points left for the third speaker.

In this connection, let it be understood that no student can speak to advantage and use more than one hundred words a minute. That is to say, a speaker who is allowed six minutes should not attempt to use more than six hundred words, by actual count.

The function of the *third speaker* is to drive conviction home. His work is threefold.

1. He should make only two or three points, preferably two. He must lay special stress on the one selected beforehand as the strongest and most vital argument advanced by his side. Let his presentation be brief, direct, and forcible.

2. He must next meet and answer some of the most important arguments advanced by the other side. If any of these seems too strong for him, let him ignore it altogether, or deal with it in a few words, and then proceed with his discussion. One of the rules of emphasis is, that you devote but few words to unimportant topics. If this is done naturally, the very manner of dealing with it will convey an impression to the audience that somehow the item is not so important as at first glance it seemed to be.

Ignoring a point, however, while it may seem expedient, is not the best way of going at things. The right way is to recognize the difficulty, and endeavor to overcome it by just that much better preparation. To win against odds is well worth working for.

3. This third speaker has now to gather up the best points made on his side, perhaps one made by each speaker, including himself, and *drive them home* to the hearts and minds of the judges. This last effort, you will note, is to be aimed distinctly at the judges.

**Driving it Home.** — How a high school boy may drive a statement home is thus illustrated by *Everybody's Magazine*. The lad was trying to show the importance of the military training introduced by a young army officer into the high schools of the State of Wyoming, and he put it this way: "He put backbone into us where before we had only wishbone and jawbone." A sentence like that, uttered at the end of a closely contested debate, might almost win the debate.



THE THIN RED LINE—Gibb.

Gordon (Scotch) Highlanders at Balaklava.

## EXERCISES BASED ON PICTURES

**The Thin Red Line.** — At the battle of Balaklava, in the Crimean War, in 1854, the 93d Scotch Highlanders stood in line, two deep, like a “Gaelic rock,” against the Russian cavalry. William Howard Russell, the first great war correspondent, writing to the *London Times*, referring to this scene, spoke of them as *a thin red streak topped with a line of steel*. Kipling recalls this phrase, when he speaks of a “thin red line of heroes.”

Describe the picture.

“*Tommie.*” Let Kipling’s poem of this title be read in class. You will find a reference to “the thin red line of heroes,” in this poem.

**Preliminary Practice.** — After all this work has been prepared by each individual speaker, there should be careful and frequent practice in some large room, with several auditors, including the coach.

Above all, let the coach see to it that his speakers can be heard. Let them speak clearly and distinctly. He may have to hammer away at them to accomplish this, but let him do it. If necessary, let the coach take the mem-

bers of his side separately in some large room and work with them until they can be heard to the farthest corner of the hall.

**Individuality in Debate.** — The foregoing observations suggest a few principles and a few rules which are at the bottom of success in debate, but in no department of speech or writing is there such room for individuality as in debate, or in argument of any kind. The principles once mastered, the speaker is a law unto himself when it comes to the manner of presentation.

So far these instructions have aimed to show the debaters *how to win*. It is also important to know *how to lose*. After the judges have announced their decision, the students on the losing side should be among the first to congratulate the winners heartily and unreservedly. One of the unfailing characteristics of a gentleman is ability to lose gracefully.

**Rules for Speaking.** — William E. Gladstone was considered one of the great masters of parliamentary debate, as he was the greatest orator of his time. None knew better how to hold an audience, and a study of the few simple rules he gave as in his judgment the best to be observed in beginning to speak in public, may well find a place here.

1. Make your language plain, always preferring the simpler word.
2. Use short sentences rather than long ones.
3. Be careful to speak distinctly.
4. Test your arguments beforehand, not waiting for critics or opponents.
5. Seek a thorough familiarity with your subject, and rely upon this to prompt the proper words.
6. Remember that in order to sway an audience, you must watch it. Do not talk *at* your audience, but *to* it.



**Suggestions for Debaters.** — The following hints will be found helpful both before and during a debate.

1. Determine the exact meaning of the question as stated. State clearly just what you intend to prove. Ignore all side issues.

2. Keep your audience in mind in selecting the arguments or illustrations you think of employing. An argument or illustration that would strongly influence one audience might be lost on another.

3. In preparing your brief, think not only of points on your side, but of points your opponents may use.

4. Remember that *team work* counts in debate as much as it does in basket ball.

5. Avoid statements that your opponents may turn into ridicule. Laughter is not argument, but laughter turned against you does more harm than good arguments could do.

6. Conclude with a short and simple summary of what you have been trying to prove.

7. Be fair and courteous. Victory is not everything. A victory gained at the expense of the lowering of your self-respect is too dearly bought.

**Rebuttal.** — Fully as important as the making of your own points is the refuting of those of your opponents. This is called *rebuttal*. There are four good ways to refute the arguments of your opponents.

1. If they are based upon authority, and you can quote better authority in refutation, your rebuttal will be strong.

2. If you cannot produce better authority for your side, the thing to do is to belittle the importance of their assertions, restating them so as to show inconsistencies, if possible.

3. A third method is to make some humorous allusion to their statements, poking mild fun at what you cannot directly refute.

4. Akin to this method is the fourth way, — the use of mild sarcasm. Of course, the use of humor and sarcasm may be made effective in all four of the above named methods of rebuttal.

**Unity, Coherence, and Emphasis in Debate.** — While these three characteristics of good speaking and writing are everywhere necessary, yet in argument and debate they are absolutely essential. In preparing your brief, and in writing your argument from this brief, you must be ever on your guard:

1. First as to *unity*. You must eliminate everything that in any way hinders the main thought of your argument. You must cut out every word, every phrase, every sentence that is in the way.

2. Then as to *coherence*. The important question now is, what order of arguments will best present your case, or advance the proposition you seek to defend?

3. Finally, as to *emphasis*. This will have much to do with bringing the decision. Proper stress, or the skillful marshaling of your points, will insure emphasis.

**Stating the Proposition.** — The *proposition* is usually stated as a brief affirmative sentence preceded by the words, *Resolved that*. In the exercises below, the suggested topics may be arranged as propositions.

#### EXERCISES IN STATING THE PROPOSITION

1. Whether or not it is wise to have a "Sane Fourth of July."
2. Shall we have a class picnic?
3. We ought to raise a fund for current expenses for our class.
4. Let us arrange for a class excursion.
5. Why not prorate our expenses, say twenty-five cents each?
6. I do not think that the Indian has been fairly treated.



CHURCH OF ST. ANTHONY AT PADUA.

**EXERCISES BASED ON PICTURES**

**Church of St. Anthony at Padua.**—Padua is one of the ancient cities of Europe, claiming its origin in the time of Troy. This church, dedicated to Padua's patron saint, dates

from the middle of the thirteenth century. It was restored five hundred years later. The style is unusual. It has six domes, fashioned after the Byzantine St. Mark's of Venice, with Gothic features added. The picture well represents its beauty.

Look up a description of the church in the encyclopedia, and give it in two hundred words. Or write a description from the picture in one hundred words.

*Study in Architecture.* — Arrange an oral discussion on the several distinct types and styles of architecture. You may find material in the school, public, or art libraries of your city; or you may have some excellent pictures on the walls of your high school; or you may find some excellent post-card reproductions of architecture. If your school possesses a reflectoscope, it may be used to advantage here. Look through the catalogue of the lantern slides that you have, for fine illustrations of churches, cathedrals, and towers.

#### EXERCISES IN DEBATE

(a) Prepare a *brief* to be used in a debate upon one of the following questions. Maintain either the affirmative or the negative. It may be well to have one or two of the briefs thus prepared written out on the blackboard, and subjected to careful criticism by the class.

1. All high school subjects should be elective.
2. English in the high school should not be elective.
3. We need a larger standing army.
4. In order to be prepared to maintain a lasting peace, the United States should equip a navy equal to the largest navy of the world.
5. The girls' basket ball team should be allowed to play match games with schools in neighboring towns.
6. Athletics promote the best interests of a high school.
7. The electoral college should be abolished, and the president should be elected by popular vote.

(b) Try one of the debates below. Prepare a brief in each case.

1. Select, or let the class suggest the selection of three members on each side of a discussion of the question,

*Resolved*, that vivisection in the hands of trained surgeons and their pupils is to be commended as a means of scientific knowledge, if all possible precautions are taken to avoid needless pain.

2. Let one pupil be named on each side, to sum up a round table discussion or colloquy on the topic,

*Resolved*, that the advantages resulting from the enforcement of compulsory vaccination outweigh any evil effects arising from this enforcement.

(c) Take either of the following :

1. Let a list of ten names be selected by a committee of three students before the topic is announced. Then choose a topic or theme of interest, and call on each of the ten to give his views on the question thus selected, in a two-minute talk. The committee making the selection will bring in a verdict from the impression made on their minds by the discussion, pro and con.

2. Let a committee of three be selected to choose three debaters on each side of the question named below. The members of the committee are to act as judges of the question thus debated.

*Resolved*, that greater opportunity for advancement is afforded the youth of America now than in the past.

(d) Let the questions given below be debated by one student on each side. Each is to speak for five minutes, using five hundred words; that is, at the rate of one hundred words a minute. Each is to have one minute for closing.

1. Is manual training to be considered as a substitute for athletics?

2. *Resolved*, that labor strikes, in spite of occasional violence occasioned by them, or consequent upon them, are in the main beneficial.

(e) Assign one or more pupils to discuss the following topics. Do not use more than three hundred words. Anywhere from seventy-five words up will be sufficient.

1. The advantages and disadvantages of our present jury system.

2. "My country! may she ever be right! But right or wrong, my country!"

3. The tendency of athletic games as at present conducted is to build up manliness of character.

(f) Let two pupils on a side be appointed to discuss the questions,

1. *Resolved*, that a technical education is more valuable than a general education.

2. *Resolved*, that there should be an educational qualification for the exercise of the right of suffrage.

(g) Let two or three pupils on a side be selected to discuss the following questions.

1. *Resolved*, that the commission form of government should be adopted in large cities.

2. *Resolved*, that the student who does not intend to take up a trade in after life, benefits fully as much from the study of manual training as does the student who intends to become a mechanic.

3. *Resolved*, that there should be municipal ownership of all public franchises.

(h) *Organizing a Public Discussion Club*.—Nothing will afford greater pleasure and profit to students who enjoy debate than a successfully conducted club, organized for the purpose of dealing with important questions of the day in oral discussion before the public. At first this *public* may be the English class, and later, it should be the general public.

1. You will need a small working library, consisting of the best text-books on parliamentary law for high school societies, and several of the best books on high school debate. By charging a small admittance fee, on some occasion where your de-

baters will afford an interesting contest, you can provide a fund for this and other necessary expenses.

2. Let as many students as will agree to stand by the club meet with your instructor in English, as an *ex officio* member, for a preliminary organization. The *public discussion club* should at first include five to seven or ten active members, according to the size of the English class.

3. Elect a temporary president and secretary, and name one additional member, the three to constitute the preliminary organization. Let this committee prepare a good working plan for a permanent organization. Do not go into this hastily. It will be time enough to perfect your organization when you have seven students who mean business. When you do go into permanent organization, let it be with a club which shall be a permanent feature of the high school.

(i) *Organizing a Public Discussion League.*<sup>1</sup>—When your public discussion club has demonstrated its right to live, find out whether or not there is a state league of such clubs, and if so, take the necessary steps to enroll your club as a member. If not, go to work to interest two or three other high schools in the project, and form a league in your district of the state.

*Debate Live Topics.*—Do not be afraid to handle live topics. Such clubs offer the best educational training possible, and the more real the question to be debated, the more interesting will be the debates.

(j) *How to Organize.*—Students interested in organizing a *public discussion club* having met, one of the students who issued the call for the meeting rises promptly at the time indicated and says, after rapping for order:

“Fellow Students, You will please come to order. . . . Upon consultation with a number of our students, it was decided to issue a call for a meeting to organize a *public discussion club* in this high school, if this meets with your approval.

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<sup>1</sup> “In Indiana there is under State supervision a *Public Discussion League* for high school pupils, the purpose of which is the discussion of statewide issues. This furnishes a powerful motive for constructive composition work.”—The new *English Syllabus*, Board of Regents, New York.

We have requested one of our number to prepare a statement of the aims and objects of such a club. Mr. —, it will give us great pleasure to hear what you have to say."

At the conclusion of his remarks, without delay, one of the students rises and says: "Mr. Chairman: I am heartily in accord with the spirit of the address just given. I move that we proceed to organize a *public discussion club* by the election of a temporary president and secretary, and that the president thus chosen name a third member,—the three thus chosen to constitute the *preliminary organization*."

The chairman says, "Is there a second to that motion?" Another student rises and says, "Mr. Chairman, I second the motion."

The chairman then says, "Fellow Students, you have heard the motion, properly seconded. Are there any remarks, or are you ready for the question?" Several students call, "Question!" The question is then put and carried.

"Fellow Students," the chairman continues, "you will prepare your ballots for president. I shall ask Mr. — and Miss — to act as tellers. The tellers will please distribute the ballots. Are there any nominations?" These are made. The vote is taken, counted by the tellers, and by them announced to the chairman.

The chairman next says, "Fellow Students, you have elected Mr. — as temporary president of this club. Mr. —, you will please take the chair."

The newly chosen president takes the chair. He says, "Are you ready for the election of a secretary?" Nominations are made, and Miss — is elected secretary. The president names a third member, thus completing the temporary organization.

The president then requests the secretary to prepare a paper for the signatures of such students as desire to become members of the club. These come forward and sign their names, those thus signing being known as *charter members*.

*Secretary's Report.*—Write the secretary's report of the meeting in which the club above referred to was organized.



(k) Prepare a speech urging the organization of a *public discussion club*. Use not more than five hundred words.

(l) Prepare a speech advocating *Student Government* in your high school. If the subject is new to you, read up on it. Make your speech worth while.

(m) *The High Cost of Living*. — Prepare a paper, or a talk, on this topic. Try to get at the causes that combine to produce this condition.

(n) *Knowledge of Parliamentary Forms*.<sup>1</sup> — A knowledge of *simple parliamentary practice* is an important part of an English education. The instructor in English should remain at the rear of the classroom and take but little part in the work, except in an advisory capacity. There should be provided a copy of parliamentary rules for reference as to mooted points.

1. *Calling a meeting to order*. — Let the students be drilled in calling the meeting to order, both as a regular chairman, and as the chairman *pro tempore*. At the same time, let the class be drilled in “coming to order” at the sound of the gavel.

2. *Rising to a point of order*. — Pupils are to be taught what is meant by rising to a point of order, and how to act in such case.

3. *Ruling as to a point of order*. — Pupils should know how to act as chairman, when a point of order is raised. If the chairman can show authority from the parliamentary guide for his decision, that decision is to stand. If not, an appeal may be made.

4. *Appealing from a decision*. — Pupils should know how to make an appeal, and should be familiar with the rules in such case. Appeal is voted on without debate.

5. *Moving the previous question*. — In order to cut off unnecessary or wearisome debate, and to expedite matters, *the previous question may be called for*. The method of procedure should be clearly explained and illustrated. A motion for the previous question is not debatable.

6. *Motion to go into executive session*. — Where it is desired

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<sup>1</sup> Suggested by the new *English Syllabus*, Board of Regents, New York

to discuss a question with no one but members present, this method obtains. Let it be illustrated in practice.

7. *How to amend a motion.* — Go into detail as to making amendments, with the proper procedure in such case.

8. *How to vote on a question, as amended.* — This is important. Let it be explained. Practice on this.

9. *When is a motion lost, and when is it carried?* — This should be made clear by frequent exercises.

10. *Call for division.* — In case of doubt in voting, a member may call for a division. This should be granted. Its use should not be carried to excess.

11. *Moving to lay on the table.* — This action, if carried, defers the consideration of a question to a later time. The subject may be taken from the table at any time, except where a definite time was specified.

12. *Motion to reconsider.* — Any member who voted for a motion that carried may move, or second, a motion to reconsider. It will take a majority to reconsider, and a majority may reverse the action. If the motion to reconsider carries, the original motion must be voted on again.

13. *Motion to adjourn.*<sup>1</sup> — A motion to adjourn is in order at any time, without debate. But a member, or the chairman, may call attention to some important item of business before the vote is taken.

14. *Order of business.* — There should be a carefully prepared *order of business*. This may be changed, however, by consent, or by a vote of the majority.

15. *Quorum to do business.* — The rules will provide as to this, and the rules in force should be observed. If a majority of a quorum votes for a motion, the motion will carry.

16. *What is before the house?* — This question is proper where a discussion is in progress, and there is no motion be-

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<sup>1</sup> If the class, society, or club is holding its meeting during the recitation period, it is proper to consult the instructor before putting the motion to adjourn. If the motion carries, the authority of the chairman is superseded by that of the instructor in charge.

fore the house. The question, of itself, is sufficient to stop the debate, at least until some question has been moved, seconded, and properly put by the chair.

(o) *Oral Summary.* — It is quite important to be able to summarize orally any statement made orally. As practice in this direction, let students be called on to summarize oral statements. A five-minute talk should be summarized in one minute; a ten-minute talk should not require longer than a minute and a half, or two minutes, for summarization. Let one student make a certain statement, and let another be required to get the gist of what he has just stated, and give this gist or summary orally.



Photograph by Elmer L. Foote.

#### CUMBERLAND GAP.

Made historic by Daniel Boone.

#### EXERCISES BASED ON PICTURES

**Cumberland Gap.** — The mountain on the right in this picture is in Virginia, while that on the left is in Tennessee. Just beyond where the two mountains seem to meet is the famous *Cumberland Gap*, opening into Kentucky, the only break for a long distance in the solid wall of the Appalachians.

Daniel Boone, in September, 1773, as told in his *Autobiography*, was making one of his visits to Kentucky. In addition to five families, he had with him about forty young men. Just as Boone with his main body was passing through the Gap, a band of Indians attacked the men who were driving herds of cattle and a number of pack horses, a short distance in the rear. Word quickly reached Boone, who repulsed the savages with heavy loss, but with the sacrifice of six men, one of them being his only son.

1. *Put Yourself in His Place.*—Think of yourself as a lad in the party attacked by the Indians. Ordered to carry word to Boone, you set out afoot, but catching a pony, you mount it and ride up to Boone, tell your story, and return with him to the scene of the attack. Tell the story, trying to give it as it happened.

2. *A Roadside Meal.*—You are a girl of fifteen, a member of an automobile party, which stops for lunch near Cumberland Gap. Tell how the meal was prepared, and describe the scene.

3. *Historical Paper.*—Look up the facts, and write the life of some pioneer hero or heroine.

4. *Visit to Some Historical Spot.*—Give orally a three-minute account of your visit to some historical spot, in this country or elsewhere.

5. *A Pioneer Story.*—If you can get some one to tell you a story of pioneer days, repeat it to the class. If your parents have but recently come to America, tell some story of old times in the old country. Tell it orally in three minutes.

6. *Dramatization.*—Plan a simple story of how the Indians attacked the early settlers, and act it out. It will not be hard to design and make appropriate costumes for both settlers and Indians.

## PART FOUR

### THE COMPONENT PARTS OF EFFECTIVE ENGLISH

#### CHAPTER XXI

##### WORDS

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*Words are but pictures of our thoughts.* — DRYDEN.

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**Diction Defined.** — Diction deals with the choice of words in which to express the thought in the mind of the writer. It implies a command of words.

In the two lines quoted below there are by actual count sixteen words. With what multitudes of words must the poet have been familiar, to paint the picture the words convey. It would be hard to crowd more meaning and more descriptive power into two lines.

One effort, one, to break the circling host;  
They form, unite, charge, waver, — all is lost.

— Byron.

Diction will be treated under these heads, — *purity*, *propriety*, and *precision*.

**Purity.** — By purity of diction is meant the use of what is known as *good English*, and of that alone. It prohibits the use of (1) foreign words; (2) words that were once good English but are so no more; (3) words not yet accepted as pure English; and (4) slang.

**Foreign Words.** — The prohibition of foreign words in good English does not mean that a foreign word is never to be used, for there are sometimes foreign words that have no exact representatives in our language. But it means that you are not to multiply the use of such words. Any noticeable use of words from other languages is contrary to good usage.

**Usage.** — Use is the law of language. What is termed *good usage* is the court of last resort in all cases of disputed words. A word is in good use when it is approved by the best writers and speakers of the present day.

Good usage depends also upon the place and way in which a word is used. A scientific term in good use in a technical article may not be so in ordinary writing. A colloquial term, allowable in the pages of a novel, or in a good newspaper, might not be in good use elsewhere. The fact that the term is *colloquial* stamps it as not being in the best use.

**Obsolete Words.** — *Obsolete words* are words which were once in good use, but are now no longer used. Hamlet, endeavoring to follow the ghost of his father, as it beckons him on, exclaims as he shakes himself free from the detaining grasp of the companions of his watch :

“Still am I called? Unhand me, gentlemen!  
By heaven, I'll make a ghost of him that *lets* me;”

meaning, of him that *hinders* me. The word *let* has lost this signification, except in tennis, and is, therefore, so far as this meaning is concerned, obsolete. Many words are now obsolete which were once the best English.

The *Oxford Dictionary* thus speaks of the word *cunning*, which formerly meant “knowledge to do a thing; ability, skill, expertness, dexterity, cleverness.” It says that *cunning* is now used for the most part in a bad sense:

“skill employed in a secret or underhand manner, or for purposes of deceit; skillful deceit, craft, artifice.” When we speak of a child as *cunning*, meaning pretty or pleasing, the term is correct *colloquially*, but it is not the best English.

**The Use of New Words.**—*New words* must win their way. With every great war, with every new trade route, with each political or social rearrangement, with each invention, new terms appear, and if they are worthy to survive, they take their place in the language and are thenceforward English words. But until a word is fully acknowledged, its use is not permissible by ordinary speakers and writers. Not every new word has come to stay.

The rule of use in English as stated by Alexander Pope has never been improved upon.

In words, as fashions, the same rule will hold,  
Alike fantastic, if too new or old;  
Be not the first by whom the new is tried,  
Nor yet the last to lay the old aside.

**Slang.**—*Slang* has been variously characterized, but for the purposes of *Effective English* it may be defined as words or phrases, either newly coined or with new meanings, and as yet unaccepted by good usage. They have attained considerable currency and popularity, locally or nationally, and are capable for the time at least of a variety of applications, generally with a witty or humorous touch.

Every profession, occupation, business, trade, and calling has, in addition to its technical terms, a slang of its own. These slang terms very often get into general circulation by lucky or unlucky accident.

Words of poor repute come from the lower and even the criminal classes, finding quick circulation in the lower grade of stage entertainments, and often in the newspapers.

Politics adds a considerable quota to current slang, as do national and international happenings. In the nature of things, the use of slang adds a certain sprightliness to the conversation. But this is only apparent. One slang phrase takes the place of a dozen correct expressions, and its use on the part of some bright boy or girl soon palls on you, when the thin and sickly vocabulary becomes noticeable.

**Acquiring a Vocabulary.** — From now on, it should be your constant aim, in addition to any work required in class, to add to your working vocabulary. Otherwise, you will use the same word in a variety of senses, some of which will be inexact and perhaps meaningless. Too much stress cannot be laid upon the importance of your observing the directions below, or of some intelligent and persistent method of acquiring a vocabulary.

#### Directions for Acquiring a Vocabulary

1. Note the vocabulary of good speakers and writers. Especially, note the conversation of a really good talker.

2. Make a study of some masterpiece of English prose, deciding for yourself why you admire it; what is the secret of the author's success; and what are its main characteristics. Make notes of his diction.

3. Study synonyms.

4. Study the derivation of words.

5. Cultivate the art of careful and exact definition.

6. Have a definite plan of your own, persisted in and used daily, for adding words to your vocabulary.

7. Practice in translating from some other language into English, not only with sight reading, but in written translation.

8. With a good English book in hand, translate into colloquial English as you read.

9. Avoid the use of objectionable slang. Make a list of the correct expressions for all the various uses of your favorite slang phrases.



10. Let no day pass without consulting the dictionary, not a small dictionary, but one or more of the larger dictionaries. The *New International*, the *Standard*, and the *Century* are all excellent dictionaries.

11. Let no word pass that you do not know. Look it up at the first opportunity. Note the spelling, the derivation, the definitions, and the synonyms and antonyms. Use it in a sentence of your own.

12. Spend regularly some time in simply reading the dictionary, not aimlessly, but tracing out several sets of synonymous words. This will be found to be a valuable exercise.

#### EXERCISES ON VOCABULARY

(a) *Try one or more of the following:*

1. Make a list of twenty words that you have been using recently, but which were not in your vocabulary before you took up the study of rhetoric.

2. Compare facilities for obtaining foodstuffs in the city, as contrasted with those in the country. Weave in several new words.

3. Contrast the condition of an American laborer with that of the Russian peasant. Use five new words.

4. Give twenty words applicable in some way to a fisherman; his appearance, his boats, his occupation, his fishing tackle, his methods.

5. Distinguish between courage and rashness. Illustrate by a story from real life; that is, from something that has happened under your own observation.

(b) *Oral Work.* — Define orally the words of the following list. Refer to the dictionary, if the words are unfamiliar.

Almanac, mosque, talisman, bazaar, horde, azure, scimitar, jungle, palanquin, boomerang, taboo, pemmican, creole, caste, lasso, fetish, ballast, regatta, duma, ruble.

(c) Look up the story of *The Gordon Highlanders*, and tell it, using ten new words, and using them properly.

(d) Define *each of the following* in less than twenty-five words. Give your own view, without looking it up. Then compare your definition with that of the dictionary.

Aurora borealis, mirage, habeas corpus, magna charta, portage, posse comitatus, sine qua non, alluvial, moving the previous question, contempt of court.

(e) All the words of the following list are from the Latin word *porto*, to carry; from which comes *porta*, a gate, or entrance, or that through which things are carried. In defining these words, show that the derivation is indicated in their meaning.

Porter, import, deport, report, export, comport, port, portage, portal, porch, portable.

(f) *Round Table Discussion on Slang.*—There is a difference in slang. Let a round table discussion on slang be held, with one leader to open and close on each side, one leader taking *the good points*, the other, *the objectionable items*, in the use of slang.



BEDOUINS OF THE DESERT.

## EXERCISES BASED ON PICTURES

**Bedouins of the Desert.** — This characteristic group is worth your study. It suggests, among other things, a certain noble intimacy between man and some of the higher animals, especially when both are exposed to the same dangers or privations.

Using this as a suggestion for your story, think out some situation in which this occurs. It may be a story of Bedouins and their animals, camels or Arabian horses; or of shepherds and their dogs. If your story is good, and will admit of the use of a thousand words, you may use as many words as that. Otherwise, use from one to two hundred words.

*The Dogs of St. Bernard.* — Make up a story in which these celebrated dogs play a part. Do not begin to write until you have thought out a tale worth telling. Think interest into it. Avoid the use of too many words.

**Propriety.** — While a word may meet all conditions as to purity, yet it may be improperly used. *Propriety* demands that the use of all acknowledged English words shall be according to correct standard or rule. A purely English word *fitly spoken* meets the requirements of propriety in diction.

**Improprieties.** — In many instances it is as much the province of grammar as of rhetoric to deal with these inaccuracies. It is well, however, to cite a few instances of the more glaring common mistakes in the use of English.

1. *Lie, Lay; Sit, Set; Rise, Raise.* — Distinguish between transitive and intransitive verbs. Take the three verbs, *lie*, *sit*, and *rise*, which are intransitive, and compare them with the three transitive verbs, *lay*, *set*, and *raise*. Learn the principal parts of each and note the differences in their use. You *lie* down, you *sit* by the window, you *rise* from your seat. You *lay* the book down, you *set* the chair to one side, you *raise* the window.

2. *Shall, Will.* — Master the use of *shall* and *will*. In direct statement in the first person, *shall* denotes futurity, changing

to *will*, in the second and third persons. Similarly, *will* expresses determination in the first person, changing to *shall* in the second and third persons to denote determination on the part of the speaker.

In questions, *shall* in the first and third persons, has a potential sense; that is, it asks advice or permission. In the second person, it denotes simple futurity. *Will*, in the first and third persons, denotes *futurity*, in the second, *willingness*.

3. *Use of Adjectives.* — Adjectives follow verbs of existing, seeming, and feeling. *A rose by any other name would smell as sweet.* Hence, you do not say, *I feel badly.* This would imply something wrong with the finger tips, where the sense of feeling chiefly resides. When slightly indisposed, you say, *I feel bad.*

4. *Use of Infinitives.* — *I meant to have met you,* is incorrect. It should be, *I meant to meet you.* The only exception to this rule is in the case of *ought*, which has the same form past and present, and hence the tense must show in the infinitive: *I ought to do it,* present; *I ought to have done it,* past. In all other cases, let the tense show in the principal verb, and not in the infinitive.

5. *The Proper Use of Prepositions.* — The proper use of prepositions is an important element in cultivating correct speech. Good use requires that certain prepositions follow certain verbs, as in the following instances :

Accompanied <i>with</i> an inanimate object; <i>by</i> anything that has life.	compare <i>with</i> , in order to discover traits; <i>to</i> , in order to explain.
adjourn <i>to</i> another place of meeting; <i>for</i> dinner; <i>at</i> noon; <i>until</i> to-morrow.	differ <i>from</i> a person or thing in some quality; <i>with</i> , in opinion.
angry <i>with</i> a person; <i>about</i> something provoking.	different <i>from</i> ; not different <i>than</i> .
change <i>for</i> a thing; <i>with</i> a person.	entrance <i>into</i> a building or place; <i>upon</i> an undertaking.

lay up savings ; <i>by</i> , for special purpose.	remonstrate <i>with</i> a person ; <i>against</i> something.
part <i>from</i> a companion ; <i>with</i> something that you have.	smile <i>at</i> , in friendliness or amusement ; <i>upon</i> , in approbation.
reconcile <i>to</i> , in friendship ; <i>with</i> , to make consistent.	suitable <i>to</i> an occasion ; <i>for</i> a purpose.

6. *Other Improprieties.*—An amusing error is made by those who in their desire to avoid one mistake, fall into another. It has been necessary to drill certain classes against "Me and him did it." It is not unusual to hear such persons say, "between you and I," evidently saying it with pride. Pupils who know better when they stop to think, often say, "He done it," and "I says." Such mistakes are easily avoidable, and should not occur.

**How to Attain Propriety of Speech.**—There is but one way to attain propriety of speech and writing, and that is to be ever on the alert to speak correctly. Listen to others, especially to those who speak good English. Let the ear try every expression, your own and that of others, not so much to criticize others, as to form your own style of speaking. Nothing will take the place of a critical study of pure English, day by day, and all the time.

#### EXERCISES IN PROPRIETY

(a) Make a careful list of ten expressions of your own that are not the best English. Do not read these in class, or mention them to others. Show the list to your teacher, for suggestions as to bettering your speech.

(b) Make a list of ten expressions heard in common conversation. Correct the mistakes in them.

(c) Write ten sentences, using correctly the prepositions named in the fifth item given above.

(d) Write an editorial of two hundred words on the importance of using good English.

(e) Write an article designed for publication in some newspaper or magazine. If you expect to sell it, make it brief. Deal with a few glaring inaccuracies in common speech, and show what should be said, instead of what is ordinarily said, in the errors that you quote. Make your article interesting. Use less than three hundred words.

**Double Negative.** — The use of two or more negatives in a sentence is not allowed by modern usage.

*I couldn't find it nowhere*, should be *I could find it nowhere*, or *I couldn't find it anywhere*.

*I didn't see no parade*, should be *I saw no parade*, or *I didn't see the parade*.

**Incorrect Negatives.** — *But, hardly, only, and scarcely*, are often *incorrectly joined with a negative*.

*At first I couldn't hardly tell what had occurred*, should be, *At first I could hardly tell what had occurred*.

*The ice was so heavy we couldn't scarcely get across the river*, should be, *The ice was so heavy we could scarcely get across the river*.

**Tautology.** — The unnecessary repetition of an idea, wholly or in part, is called *tautology*, and should be avoided.

As, *Kindly repeat that statement again*, should be *Kindly repeat that statement*.

*If I had plenty of means and abundance of wealth, I should spend my winters in Florida*. All that is necessary to say is, *If I had wealth, etc.*, or *If I had means, etc.*

**Pleonasm.** — The use of words which do not include repetition of the thought, but which are unnecessary, is called *pleonasm*, and should be avoided.

*There were five thousand people attended the meeting*. This should be, *Five thousand people attended*, or *There were five thousand present*.

**Precision.** — *Precision* is *exactness*. In speech or writing it implies the choosing of the word which most nearly expresses the meaning desired. It implies *the cutting off* of all ideas other than those intended. John Wesley's famous motto, "Always in haste, but never in a hurry," is a good example of the precise use of words.

A witness on the stand refused to say that he was *certain* of an event in question, while admitting that he was reasonably *sure* of it. Challenged by the opposing counsel as to this distinction in terms the witness replied, "Well, it is this way. I am sure that the sun will rise to-morrow, but I am certain it rose this morning."

**Illustrations of Precision.** — Blair makes clear the distinction between *with* and *by*, as follows :

Both these particles express the connection between some instrument, or means of effecting an end, and the agent who employs it; but *with* expresses a more close and immediate connection; *by*, a more remote one. We kill a man *with* a sword; he dies *by* violence. The criminal is bound *with* ropes *by* the executioner.



WAITING FOR THE SIGNAL.

At the start of the two-deer ten mile race.

## EXERCISES BASED ON PICTURES

**Alaska. Waiting for the Signal.** — To encourage the reindeer industry, reindeer fairs have been held at several points by representatives of the Bureau of Education, which has charge of the industry. At the Igloo Fair, just under the Arctic Circle, the temperature ranged from  $5^{\circ}$  to  $30^{\circ}$  below zero. In spite of this extreme cold, however, delegates came to the fair from points several hundred miles distant. So universal has the employment of reindeer become that one delegate who still clung to his dog team, and had not yet adopted the reindeer said, "I am all the same as if I wasn't here at all!"

Here is shown Billy Otpelle, waiting the signal to start in a two-deer ten mile race. In the crowd which stands about, all the clothing that shows white is made of reindeer skins.

These fairs have greatly advanced the reindeer industry, and have awakened the native herders to the possibility of betterment. The fairs develop new methods of butchering, of skinning the animals and of preserving the skins, and of preserving the meat. They teach the natives how to break the deer for sleds, how to make halters and harness, and the best methods of sled construction. They are a real "reindeer institute," where all the best reindeer men meet and discuss matters of practical interest.

Tell the story of a reindeer race, as if you had seen one, or participated in one. Use the picture to give you a proper "atmosphere."

## EXERCISES IN PRECISION

(a) *The Human Hand.* — The hand gives man his chief advantage, mechanically, over other animals. Read up on this topic in the school or public library. Be precise in your use of words.

(b) *Problems in Efficiency.* — If you know how to do any of the following things, do one or more of them. Endeavor to describe the process so that those who hear you can do the same thing, and do it well.

1. *Work for Girls.* — (a) Make chocolate creams. (b) Prepare a Welsh rabbit or rarebit. (c) Prepare a delicious fruit salad. (d) Use the chafing-dish, and make an oyster stew. (e) Make cocoanut candy, or chocolate fudge.



2. *Work for Boys.*—(a) Describe a simple but effective rabbit-trap. (b) Tell how to fish for bass. (c) Tell how to find the North Star. (d) Make a box for a simple card-file system. (e) Take a steel fishing-rod, put it together, attach the reel, and get it ready for fishing, using artificial bait. Explain each step as you proceed, so that each member of the class will not only understand the points you make, but be able to put the rod together, and take it apart, and get it fully ready for use.

(c) *A Restatement.*—Study carefully the following brief statement taken from an editorial in the *London Times*. Use it as the basis of a paper of two hundred and fifty words, in which you *restate* the proposition in your own words, and treat it in your own way.

Get away from the style of the *Times*. Feel perfectly free to discuss and illustrate your topic as you see fit.

In order to get two hundred and fifty words, you may have to write a statement of four or five hundred words, or even of a thousand words, and then boil it down. You can say as much in five hundred words as in a thousand, and the chances are that it will be better said. Try it, *making sure that your use of words is characterized by precision.*

### Muddling Through

It is not in war alone that the people of England cling to the unfortunate belief that we shall *muddle through somehow*. On the contrary, the phrase is as thoroughly characteristic of the mental attitude of the Briton as is the “to-morrow” of the Spaniard. As a nation, we really believe in *muddling through*, and are rather proud of ourselves for believing in it. There is a deep-seated feeling that it is un-English to attempt anything more, and that our dignity requires us to eschew that eagerness in organizing our forces and utilizing our opportunities which other nations do not blush to display.

As a matter of fact, this feeling is not nearly so respectable as we fondly imagine. It is the product of intellectual laziness and false pride. *Muddling* is a thing to be ashamed of, and a thing which proper pride makes a man ashamed of, however successful he may be in it.

—London *Times*.

1. Look up authorities on the Russo-Japanese war, showing that Russia did, and Japan did not, *muddle through* that war. Be accurate in your facts, and precise in your use of words.

2. Show that England in the Boer war, and the United States in the Spanish war, had to *muddle through*, instead of carrying on the war on a scientific military basis.

3. Write a paper on Preparedness, in both army and navy.

4. State in twenty-five to fifty words, what you deem to be the opposite of *muddling through*. Apply your definition to national affairs, if you please. Or let it apply to school work.

5. Discuss the United States training camps at Plattsburg, New York, or elsewhere.

6. Does your football team, or your basket ball team try to win by *muddling through*? If so, discuss muddling through with special reference to the football or basket ball situation. Study precision.

(d) *Vocational Guidance.*—Efficiency vs. Unpreparedness. Prepare an argument for the study of manual training in the high school. Show that it really prepares the student for life beyond the school.

(e) *A Meeting of the Oral Club.*—Let the English class organize as an oral club. The object of this exercise is to suggest what may be done in the way of oral work in the high school. Let a special committee of three be appointed at least a week in advance to provide suitable assignments for each member of the class. Let a president, vice president, secretary, and two others be elected, the vice president and the two others composing the committee on program.

1. *Speeches.*—A political speech from the representatives of at least three political parties. An educational address. A talk on vocations. A plea for the athletic association.

2. *Addresses.*—How to conduct a debate. What is meant by the statement of the question? Definition of terms used in debate. Distinction between assertion and proof. The nature of evidence. How to win a debate.

*The advantages of the profession of teaching.*—What it takes in the way of preparation. What it offers in the way of social

advantage, of opportunities for study and research, in the way of salary, and in the way of openings into other professions. The rewards that come to one who definitely gives himself to teaching.

3. *Discussions.* — Two students, one on a side, are to discuss the following or suggested topics. Is America a world power? Are the opportunities for public speaking as great now as formerly? Living in the country as compared with living in the city. Is the world growing better? Do we need both a football and a basket ball organization in our high school? Shall our students learn some trade? Which language will prove of most practical benefit to us, French, German, or Spanish? Shall I study shorthand? Which offers more, civil engineering or writing, as a profession?

## CHAPTER XXII

### DERIVATION OF WORDS

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*The knowledge of words is the gate of scholarship.* — WILSON.

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**Synonyms.** — *Synonyms* are words which, while not absolutely the equivalent of other words, mean nearly the same thing. They are alike in meaning, yet with an essential difference between them.

Take the two words *readable* and *legible*. They have a meaning in common, both denoting *capable of being read*. *Readable* applies to interest in the subject matter chiefly, while *legible* implies plainness of the writing. The manuscript may be legible, whether the story it contains is readable or not.

The English language, from the peculiar circumstances of its history, abounds in synonymous terms. The fine and, in some cases, almost exquisite shades of meaning expressed by two sets of derivatives, the one from the Anglo-Saxon, the other from the Norman-French, enrich our vocabulary in a way unknown to other languages.

**Word History.** — The Anglo-Saxon is the real basis of English. But a great number of our words are derived from the Latin, or from the Norman-French, which was introduced after the Conquest, by William of Normandy, A.D. 1066. From that time on the great body of the people spoke Anglo-Saxon, with an increasingly large infusion of the Norman-French; while the ruling classes

expressed themselves in Norman-French when they could, reluctantly coming year by year to use Saxon.

Thus there were in almost every instance in the speech of this blended people, two distinct sets of words for the same idea. Oftener than otherwise the Saxon word conquered. Sometimes the Saxon word was displaced by the Norman, as in the case of *swincan*, which gave way before *labor*.

In many cases, however, the Latin divided ground with the Saxon, *color* existing side by side with *hue*, and *joy* with *bliss*. Of course, when the idea expressed was new to the Saxons, the Norman word was used. But in most cases both Saxon and Norman words survived, as is humorously and skillfully shown in the extract from *Ivanhoe*, quoted below. In such case, however, there is always a shade of difference in the meaning of the words.

"Why, how call you those grunting brutes running about on their four legs?" demanded Wamba.

"Swine, fool, swine," said the herd, "every fool knows that."

"And swine is good Saxon," said the jester; "but how call you the sow when she is flayed, and drawn, and quartered, and hung by the heels like a traitor?"

"Pork," answered the swineherd.

"I am very glad every fool knows that too," said Wamba; "and pork, I think, is good Norman-French; and so when the brute lives, and is in charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman, and is called pork, when she is carried to the castle hall to feast among the nobles. What dost thou think of this doctrine, friend Gurth, ha?"

"It is but too true doctrine, friend Wamba, however it got into thy fool's pate."

"Nay, I can tell you more," said Wamba, in the same tone. "There is old Alderman Ox continues to hold his Saxon epithet while he is under the charge of serfs and bondsmen such as

thou, but becomes beef, a fiery French gallant, when he arrives before the worshipful jaws which are destined to consume him. He is Saxon when he requires tendance, but takes a Norman name when he becomes a matter of enjoyment."

—From *Ivanhoe*, Sir Walter Scott.

**Examples of Synonyms.** — In some cases a word has come to us directly from the Latin, while its derivative through the French has another distinct shade of meaning. This is shown in such words as the following :

*From the Latin, direct*

populace  
fidelity  
regal  
fragile  
quiet  
fact  
secure

*Through the French*

people  
fealty  
royal  
frail  
coy  
feat  
sure

The distinction in terms is still more clear, however, when words that have come to us from the Saxon and from the Norman-French are compared. The following list of synonymous words will illustrate this.

*Anglo-Saxon*

begin  
blessing  
meal  
mild  
feeling  
work  
hearty

*Norman-French*

commence  
benediction  
flour  
gentle  
sentiment  
labor  
cordial

For the sake of variety, words that are *synonymous*, or nearly so, are of great advantage to the speaker or writer.

For instance, you may speak of the *meaning, sense*, or

*interpretation* of a passage of Scripture. These words, meaning, sense, and interpretation, are almost interchangeable, and may be used the one for the other. In like manner, the words, *tired*, *weary*, and *fatigued*, afford variety of expression.

**How to Find Synonyms.** — When you cannot think of the right word, reference to a dictionary, or to a book of synonyms, will help you. For example, Blair refers to a list of more than thirty words expressive of some form of anger.

The *International*, *Century*, and *Standard* dictionaries are all valuable. The *Oxford New English Dictionary* may prove helpful. March's *Thesaurus Dictionary* is devoted to synonyms, and there are many other valuable books on synonyms. Trench *On the Study of Words* is an excellent reference book on the subject.

#### EXERCISES IN SYNONYMS

(a) *Finding Terms That are Nearly Synonymous.* — March's *Thesaurus Dictionary* gives the following words having the general idea of swiftness, each with its own variation. You are to select five from the list, and compare the five thus chosen with five other words in the list.

Active, agile, eagle-winged, electric, expeditious, express, fast, fleet, flying, galloping, light-footed, light-heeled, mercurial, nimble, nimble-footed, quick, quick as lightning, quick as thought, rapid, speedy, swift, swift as an arrow, telegraphic, winged.

(b) *Definitions and Illustrations.* — Look up definitions and illustrations, and distinguish between the terms of the following list. Use twenty-five words in defining each pair :

Liberty and anarchy; law and tyranny; ignorance and illiteracy; joy and happiness; environment and heredity.

(c) *Common Ideas.* — 1. In the following list of five words, note the one idea which they have in common. Define each term, and distinguish between it and the term nearest to it in meaning :

Furlough, vacation, respite, leave of absence, reprieve.

2. In the following list of ten words, all more or less synonymous, define each word in such a way as to distinguish it from the others of the list :

Alacrity, animation, cheer, cheerfulness, exhilaration, gaiety, geniality, glee, good humor, high glee.

(d) *Distinctive Meanings.* — Define the words of the lists below, so as to distinguish one from the other :

1. Cloudless, unobscured, effulgent, garish, lucent.
2. Contraband, unauthorized, unlicensed, illicit, illegal.

(e) *Special List.* — Define each word in the following list, distinguishing between each word, and the word or words nearest to it in meaning :

Faith, assent, assurance, belief, certainty, confidence, conviction, credence, opinion, persuasion.

(f) *The Use of the Dictionary.* — 1. Define the following and give their etymology :

individual	residence	tortuous	sinuous	termination
occult	extinguish	connote	pillory	transform
accomplish	articulate	recluse	preclude	exacerbated
antagonist	protagonist	cognizance	progenitor	forbears

2. Go to the dictionary for the derivation of the following words :

Algebra, thimble, dandelion, dahlia, ostracize, academy, diamond, squirrel, cathedral, calomel, dactyl, cardinal, spider, gingham, calico, damask, magnolia, mosaic, rosary, ventilate, saleratus.

3. Find the meaning of the following words relating to architecture :

Mansard, cornice, colonnade, fresco, façade, arcade, spire, portico, peristyle, porch.

(g) *Pictures in Words.* — Trace the derivation of the following words, and tell what picture they bring to your mind :



Heirloom, accolade, gunwale, cadence, plight, frugal, scudding, arching, fantastic, misanthrope.



ONE OF THE WORLD'S BEAUTY SPOTS.

#### EXERCISES BASED ON PICTURES

**One of the World's Beauty Spots.** — Here is perhaps the most beautiful and celebrated of the Italian lakes, Lake Como. It is situated thirty miles north of Milan, in Lombardy, at the foot of the Alps.

Study this landscape, and decide on what its wonderful beauty depends. Write a paper on the topic, *The Elements of Beauty*, using several synonyms.

*Beauty at Home.* — America abounds in beauty. If you have viewed the ever-changing color of the waters of Lake Michigan, or of the other northern lakes; or the beauty of the Hudson, the Susquehanna, the Potomac, the Greenbriar, the Ohio, and other streams; or the beauty of Lake Champlain; or of the St. Lawrence, the Columbia, or the Oregon rivers; or if you have visited one of the National Parks, — describe one of these, or any body of water, large

or small, that to you seems beautiful; or any landscape that appeals to you. Use a number of synonyms.

**Etymology.** — *Etymology* is, literally, a study of the true meaning of words. It looks into the history of words, tracing their origin and their primitive significance. It also examines the changes that have taken place in their form and meaning. Skeat's *Etymological Dictionary* is a standard work on this subject, and worth consulting.

A careful study of the derivation of words will help you to gain an effective command of language by giving quick insight into their meaning, as will be seen by noting the following interesting etymologies :

1. Words like *Lancaster* and *Dorchester*, names of old towns in England, derive their terminations *-caster* and *-chester* from *castra*, a camp. Where these towns now stand, the old Roman camps were located, during the days of the Roman occupation of the island.

2. The word *procrastinate*, meaning *to put off until to-morrow* has the word *cras* imbedded in it, so to speak, and *cras* means *to-morrow*. This affords a strong clue to its meaning.

3. *Accelerate* meaning *to hasten*, has in it two words, *ad* and *celer*, which mean *adding to the swiftness*.

4. The *nasturtium* is a common flower. It derives its name from *nasus*, the nose, and *torsum*, from *torquere*, to twist, alluding to the wry face one makes on account of its pungent odor.

5. An interesting derivation is found in *halcyon*.<sup>1</sup> When you have spent some unusually pleasant days, you may say in looking back upon them, "Those were halcyon<sup>1</sup> days." *Halcyon* is Greek for the bird known as the *kingfisher*, which is said to fish only on still, quiet days. A halcyon day is therefore a day on which the halcyon, or kingfisher, would go fishing.

6. Thoreau, in his essay on "Walking," takes occasion to refer to the etymology of *sauntering*; "which word" he says

<sup>1</sup> See also derivation given in the *International Dictionary*.

“is beautifully derived from idle people who roved about the country, in the Middle Ages, and asked charity, under pretence of going *à la Sainte Terre*, to the Holy Land, till the children exclaimed, ‘There goes a *Saint-Terrer*,’ a Saunterer, a Holy-Lander.”

#### EXERCISES IN WORD DERIVATION

(a) *Interesting Derivations.*—1. All the words of the following list have interesting derivations. Look up the etymology of each.

Mastodon, trivial, accumulate, exasperate, irritate, rhinoceros, idiom, abundant, intellect, circumspect, specie, incarcerate, sterling, lunatic, affable, inculcate, sympathy, compassion.

2. Look up the derivation of the following terms, and use each correctly in a sentence.

Aggravate, simultaneously, extinguish, approximate, idiosyncrasy, obliterate, supersede, circumlocution, eliminate, anxious, strategy, decoration, insult, constancy, sacrament, opponent, rival, discrimination, insulate, recapitulation.

(b) *Derivations of Proper Names.*—1. Look up the derivation of the days of the week.

2. Look up the derivation of the names of the months.

3. Make a list of twenty names of boys, or of girls, and look up the derivations of these names.

4. Make a list of twenty surnames, and look up their derivations.

(c) *Special Test.*—Differentiate between the following words, comparing them all with the one word, *evidence*, and showing how each of them differs from this one word. Trace the derivation of each.

Evidence, testimony, proof, attestation, protestation, witness, affirmation, confirmation, averment.

(d) *General Exercise.*<sup>1</sup>—Try two or more of the following:

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<sup>1</sup> A class was writing a theme in which the word *house* was found to be constantly repeated. They were asked to suggest synonyms for *house*. *Building, edifice, construction, mansion, palace, cottage, hovel, hut, cabin, residence, home, shelter, dwelling, abiding-place, abode*, were some of the words proposed and discussed.—From *The Teaching of High School English*, State of New Jersey.

1. Make a list of twenty-five words, the names of things in ordinary use in the home, or in school, or in offices. Look up the derivation of each in an unabridged dictionary.

2. Look up the derivation of the following words, and show how it enters into the meaning of each:

Idiot, rival, pagan, villain, civil, czar, cicerone, pantaloons, pedagogue, post.

3. Trace the history of the following words, enough to show that the name arose from an error:

Indian, humor, artery, melancholy, Gothic, leopard, turkey, disastrous, amethyst, empyrean.

4. State something relating to the history of the following words:

Gazette, journal, Presbyterian, Methodist, Protestant, Catholic, telegraph, automobile, convent, America.

(e) *Misuse of Words.*

1. Make a list of five words commonly misused in school. Be careful to avoid any personal remarks, and do not reflect in any way upon your school.

2. Make a list from popular magazines of five words that are improperly used. Indicate what words should be used in each case.

(f) *Marvelous Synonyms.*—Perhaps the most remarkable instance of words unlike in form, but thoroughly alike in meaning, is found in one of O. Henry's short stories, "By Courier," found in the collection entitled *The Four Million*. If this is read in class, as it will be well worth while to do, let it be only on condition that it be given by the best reader in the school. Let the pupils listen to discover at least five synonyms in the courier's translation of his message.

(g) *A Little Study in Synonyms.*—The following lines by H. M. Kingery, in the *New York Evening Post*, illustrate in a humorous way some of the current synonyms found in novels for the words *says* or *said*. It would take but little study to find many more such words. Make a list of ten words not found in this list, which are good synonyms of the verb *say* in some of its forms.

## Said

“Thank you, kind sir,” she sweetly said —

But *said*, we’re told, is obsolete.

The modern hero, thoroughbred,

Would stoop to nothing so effete.

He states, affirms, declares, asserts,

He whispers, murmurs, booms, and blurts ;

He rumbles, and mumbles, and grumbles, and snorts,

He answers, replies, rejoins, and retorts —

But never by any chance *says*.

He hisses, wheezes, whines, and howls,

He husks and brusques, he grunts and growls.

He (horrors !) *nasals*, yells, and wails,

He warns and scorns, he rails and quails —

But *says*? — O, no !

He grants, admits, agrees, assents,

Concedes, and even compliments,

He challenges, regrets, denies,

Evades, equivocates, and lies —

And *says*? Not so.

He wanders and ponders, considers and wonders,

He speculates, calculates, puzzles, and blunders.

He argues and quibbles, defends or accuses,

Accepts, acquiesces, or flouts and refuses —

But *says*? — Pooh pooh !

He flutters, worries, rants, and tears,

He sparkles, flashes, blazes, flares ;

He chuckles, grins, and cachinnates,

He gloats, exults, and jubilates —

But *says*? — Taboo !

O, shades of Thackeray and Scott,

Of Kipling and that hapless throng,

All born untimely ! Bitter thought :

They never knew that *said* was wrong !

— New York *Evening Post*.



*Photograph by Frank C. Sage.*

**WINNING WITH DAYLIGHT BETWEEN.**

The others will never make it!

**EXERCISES BASED ON PICTURES**

**Winning with Daylight Between.**— This shows a fine finish in the mile run, with an excited crowd of spectators urging the other runners to the top of their speed. The crowd offers an interesting study. You can almost hear the wild roar as they cheer the contestants on.

1. *A Track and Field Meet.*— Tell your experiences at such a gathering.

2. *How he Won.*— Write a short story, using this picture to illustrate how your hero came in ahead. Crowd it with incident and interest.

3. *Preparing an Illustration.*— Nothing offers a finer illustration of the value of persistence than some such scene as this. Prepare such an illustration for use in an address. Do not go beyond one hundred words.

## CHAPTER XXIII.

### THE SENTENCE

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*A form of speech . . . of such a length as to be easily comprehended at once.* — ARISTOTLE.

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**Sentence Defined.** — A sentence is a group of words, phrases, or clauses, so arranged as to make sense and bring out one complete thought.

The fundamental rule of the construction of sentences, and that into which all other rules might be resolved is, to communicate in the clearest and most natural order the ideas which we mean to convey to the minds of others.

— Blair.

**Short and Long Sentences.** — Sentences are distinguished as *short* and *long*. At present the tendency is towards short sentences, especially in newspaper work. There is no hard and fast rule, but there are a few general principles in the use of sentences which it will be well to note.

Short sentences give clearness and force to speech or writing. But, where there are too many short sentences, the sense is split and broken, the connection of thought is weakened, and the memory burdened by presenting to it a too rapid succession of minute objects.

When well managed, long sentences lend dignity to the thought. But they require more attention than short sentences, in order that we may perceive the connection of the several parts, and take in the whole at one view.

**Moods Influencing Sentence Lengths.** — What the speaker or writer feels will manifest itself in the length of his sentences. In time of danger, sentences narrow to single words of warning or command. Intense excitement will show in short, quick, nervous sentences, especially at the beginning. Deep feeling, or thought where the writer has himself well in hand, will express itself in longer sentences.

**Importance of Variety.** — A proper distribution of short and long sentences gives effectiveness to language, and gratifies the ear. The short sentences add sprightliness, while the longer periods confer a gravity and dignity which would otherwise be lacking. Each relieves the monotony of the other. This is well illustrated in the selection given below, from Patrick Henry.

They tell us, Sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? We are not weak, if we make a proper use of those means which the God of nature hath placed in our power.

— Patrick Henry's *Speech before the Virginia Convention.*

**Component Parts of the Sentence.** — A sentence is made up of words, phrases, and clauses. A *phrase* is either a preposition and its object, or some form of the infinitive. A *clause* is a part of a sentence which contains a subject and a predicate of its own. The illustrative sentence on the next page is from Thomas Jefferson's *First Inaugural Address.*



Error of opinion may be tolerated where reason is left free to combat it.

This sentence contains one prepositional phrase, *of opinion*; and one infinitive phrase, *to combat*. Besides its principal clause, *error of opinion may be tolerated*, it also contains a subordinate clause, *where reason is left free to combat it*.

**The Balanced Sentence.** — A sentence composed of two clauses similar in form, and having these clauses set over against each other in antithesis, is called a *balanced sentence*. If used skillfully, and not too often, it is very effective. The following passage is made up of balanced sentences :

Homer was the greater genius; Virgil, the better artist; in the one, we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river within its banks, with a constant stream. — Pope.

**Loose and Periodic Sentences.** — With regard to the manner of their construction, sentences are *loose* or *periodic*.

**The Loose Style.** — In the *loose style* of sentences, the sense is formed into short, independent propositions each complete within itself. Of the two styles, loose and periodic, the loose is the livelier and more striking. The following are examples of loose sentences :

I confess it was want of consideration that made me an author. I wrote because it amused me. I corrected, because it was as pleasant for me to correct as to write. I published because I was told that I might please such as it was a credit to please. — Alexander Pope, in his *Preface to his Works*.

Where company hath met, I have often observed two persons discover, by some accident, that they were bred together at the same school or university, after which the rest are condemned to silence, and to listen while these two are refreshing each other's memory with the arch tricks and passages of themselves and their comrades.

— *Essay on Conversation*, Swift.

In Swift's sentence, there could very easily be placed a period after the word *university*; another sentence could end at the word *silence*. And with hardly any change, the rest of the sentence would make a third sentence, as, for instance, "They would have to listen while these two, etc." These three sentences are loosely joined to make the one sentence as Swift wrote it.

In the selection from Pope, by adding a few simple conjunctions the whole passage could be thrown into one loose sentence. It reads better, however, as Pope wrote it.

**The Periodic Style.** — In the periodic style, the sentences are composed of several members so linked together, that the sense of the whole is not brought out until the close. There is usually more beauty in the periodic style of speaking and writing. The semicolon is more frequently employed in the periodic style than in loose construction. The sentences given below are in the periodic style.

By a curious irony of fate, the places to which we are sent when health deserts us are often singularly beautiful.

— Stevenson.

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 trampled down King, Church,

and Aristocracy; who, in the short intervals of domestic sedition and rebellion, made the name of England terrible to every nation on the face of the earth — were no vulgar fanatics.

— “The Puritans,” in the *Essay on Milton*, Macaulay.

If you look about you, and consider the lives of others as well as your own; if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world; you will fall down upon your knees, and instead of repining at one affliction, you will be thankful for the many blessings which you have received from the hand of God.

— Sir William Temple, *in a letter to Lady Essex*.

No writer employs all loose, or all periodic, construction. Writers like Carlyle incline to loose construction, while De Quincey prefers periodic sentences. In the *Book of Job*, and in the *Psalms*, periodic constructions abound.

For a remarkable illustration of a series of periodic sentences, refer to Macaulay’s account of the battle of Landen, in chapter xx, Vol. I, *History of England*. The following is the first of eight consecutive periodic sentences :

Never, perhaps, was the change which the progress of civilization has produced in the art of war more strikingly illustrated than on that day.

In colloquial use, or in ordinary writing, we employ the loose construction. In set speech, and in declamations, as well as in careful writing, the occasional use of periodic sentences is advisable. Each style has its advantage. The charm of a loose sentence lies in its ease; but a periodic sentence is more apt to keep to the point, and to hold your attention to the end.



MICHIGAN AVENUE AND GRANT PARK, CHICAGO.

#### EXERCISES BASED ON PICTURES

**Michigan Avenue and Grant Park, Chicago.** — This is a scene characteristic of America. The resistless, driving energy, the numerous automobiles, the majestic buildings, represent mighty wealth and power. To the right, though not showing in this picture, are Lake Michigan and Chicago's famous lake front.

*The Skyscraper District.* — You may wish to recognize some of these buildings. First is the Blackstone Hotel, the large dark building being the International Harvester Building. Then comes the Congress Hotel, the Auditorium Hotel, the Fine Arts Building. The tall black building far to the rear is the McCormick Building. The white building beyond is the Railway Exchange, and alongside is the People's Gas Building. The tower is on the Montgomery Ward mail-order house. The last building showing, which looks so low compared to the others, is the Art Institute, holding a great art collection.

*If you live in Chicago, or visit Chicago, view this scene and describe it orally, or in writing.* •

**Unity in the Sentence.** — Since a sentence is defined as the expression of a single thought, that one thought or

idea should have the right of way. Test your sentences for unity, and do not rest satisfied until you have made them meet the tests that are indicated below.

**Four Tests for Unity in Sentences.** — 1. Have you changed the scene in a sentence? That is, did you begin by considering one thing, and end by considering another? If so, rewrite the sentence.

2. Have you crowded things into one sentence that have so little connection that they could have been divided into two or three sentences? If so, put your thought into as many sentences as may be necessary.

3. Have you used a parenthesis in a sentence? If so, think your sentence over. Decide whether the parenthetical thought can be dispensed with. If you feel that it is essential, make another sentence of it.

4. Have you added a word or phrase to your sentence, after you had completed the thought? If so, change it. In writing sentences, learn to quit when you are through.

**Use of Connectives.** — Pay special attention to the use of connectives. Words like *and*, *but*, *which*, *whose*, *that*, *where*, *while*, *since*, *therefore*, *when*, *then*, *etc.*, which are either connective or transitional, are frequently the most important words in the sentence. They are, as has been said, “the joints and hinges on which all sentences turn.”

**Uses of the Word “And.”** — As illustrations of how the use of the word *and* defies rules, and requires a power of discrimination which can come only from careful practice, note the following sentences:

1. By the unskillful use of *and*, the members of a sentence are piled up into a mere jumble of words, as where Flora speaks in Dickens’ story of *Little Dorritt*:

“Flora was so sorry to have kept her waiting, and good gracious why did she sit out there in the cold when she had expected to find her by the fire reading the paper, and hadn’t

that heedless girl given her the message then, and had she really been in her bonnet all this time, and pray for goodness' sake let Flora take it off!"

2. But in the sentence from Bolingbroke, "Such a man might fall a victim to power; but truth, and reason, and liberty, would fall with him," note how, by the repetition of the same word *and*, the mind rests for a moment on each added thought, thus greatly strengthening the effect.

3. Yet when Cæsar would convey in a sentence all the swiftness of his conquest, he drops the word *and* altogether and says, "I came; I saw; I conquered."

**Clearness in the Sentence.** — Clearness of thought is the first essential. If you know what you want to say, you will find a way to say it. Therefore the thing to do is to *think* your way out, instead of trying to *write* your way out.

**Careful Use of Pronouns.** — Errors in the use of personal pronouns are not so common as mistakes in the use of relatives, but it is important to keep an eye upon them. The fewer personal pronouns in a sentence the better.

Writers who value clearness have to be careful not to misplace the relative pronoun.

A writer of ability tells us that "It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, which nothing can protect us against, but the good providence of our heavenly Father." He would have us believe, by the construction of his sentence, and his use of the word *which*, that the providence of God is the only thing that can protect us against *heaped-up treasures*. What he means is, that "It is folly to pretend, by heaping up treasures, to arm ourselves against *accidents*, which nothing can protect us against but the good providence of our heavenly Father."

**The Effective Sentence.** — To make a sentence effective, divest it of all unnecessary words. Quintilian's rule still

holds, — “Whatever does not help, hinders.” For example, the sentence, “Being content with deserving a triumph, he refused the honor of it,” is much more effective when written, “Content with deserving a triumph, he refused the honor of it.”

The effective sentence should be tested not only for unity, but for clearness. Apply the following tests to every sentence you write.

**Five Tests for Clearness.** — 1. Is your thought clear? If not, think it out.

2. Have you in every instance used the right word in the right place? If not, wrestle with your sentence until it says what you want it to say.

3. Have you misplaced a relative pronoun? If so, put it where it belongs.

4. Have you too many personal pronouns in your sentence? If so, write your sentence again. If necessary, make two or three sentences of it, rather than have too many personal pronouns in a single sentence.

5. Read your sentence for the final revision. Is there a word too much? If so, omit it. Your sentence will be clearer without it.

#### EXERCISES ON SENTENCES

(a) *Short and Long Sentences.* — In the following exercises, try to secure variety and smoothness by the appropriate use of long and short sentences.

1. Refer to Stevenson's *Treasure Island*, chapter xv, where young Jim Hawkins finds the marooned sailor, Ben Gunn, on the island. Read it over, and then tell the story in short sentences of not more than eight or ten words each. Boil the story down, omitting all conversation, and do not use more than ten sentences.

2. Read chapter xi, “What I heard in the Apple Barrel,” in *Treasure Island*, and tell the story in longer sentences, say

of from fifteen to twenty-five words each, using about ten sentences.

3. Refer to Hawthorne's story of "The Golden Touch" in his *Wonder Book*, where King Midas has his wish granted that Little Marygold should have the power of turning everything she touches to gold. Tell it in ten or twelve sentences, long or short.

4. Tell some story you have in mind, using long or short sentences.

(b) *Loose Construction.* — In the exercises below, do not let your loose sentences become ragged. *Loose* does not mean *careless*. Loose sentences should be as carefully written as periodic sentences.

1. Refer to the history of Joan of Arc. Tell it in not more than one hundred and fifty words, putting your sentences into the loose style of construction.

2. If you ever had a chase after an escaped canary, or a pet squirrel, recall the incident, and tell it in one hundred words. Use the loose construction.

3. Did you ever go seining for minnows? If so, tell your experiences. Use seventy-five to one hundred words, in the loose construction.

4. Did you ever visit a home where they owned a parrot? Tell something about it, using the loose construction. Make it interesting, and short.

5. Refer to the article on "Indian Arrowheads," in *The Saturday Evening Post* of September 23, 1916. Read it over, and retell it in your own words. Use the loose construction.

(c) *Periodic Construction.* — Before trying the following, review the treatment of periodic sentences.

1. Contrast the ordinary go-as-you-please farming with what is known as modern scientific farming. Use at least three periodic sentences.

2. Contrast the life of the sailor of to-day on a man-of-war, with life on shipboard as detailed in Dana's *Two Years Before the Mast*. Use at least two periodic sentences.



3. Tell what you mean by a "live wire." Do not define the term, but draw a contrast between two students, one of whom is, and the other is not, a "live wire." Be careful not to give offense. Mention no names. Use at least one good periodic sentence.

(d) *Connectives.* — Remember how much depends upon the proper use of connectives. Try to use them effectively.

1. Use the following connectives properly in sentences: *who, which, that, what, whatever, whose, when, while, as, since.* The sentences may refer to any of the material used in this set of exercises.

2. Tell about something that happened so long ago that it will make no difference now, but which you promised at the time never to tell. See if you can get along without using the word *and*, but use five conjunctive adverbs.

3. Make a list of three coördinate and three subordinate connectives, and use them in telling the story of *five minutes in the life of a student*, who, having gone to a party the night before, has not been able to prepare for recitations to-day.

**Important Cautions.** — It may be well for the *permanent editorial committee*, in conjunction with the instructor in English, to call attention to the following requirements as to

#### The Use of the Comma<sup>1</sup>

XXIII. The first rule for the comma is: Do not use it at all if it is possible to avoid it. Its use is necessary, however,

1. *To set off absolute phrases.* — Where a phrase contains an absolute nominative, you are to use a comma. As,

They had some difficulty in passing the ferry at the river-side, *the ferryman being afraid of them.*

2. *To set off parenthetical expressions.* — Except in rare in-

<sup>1</sup> From *Requirements in Form*, Illinois Association of Teachers of English.

stances, the parenthesis marks are not used, the comma taking their place. As,

The time had come, *or at least I thought it had*, for me to take my departure.

3. *To set off non-restrictive clauses.*—By a *non-restrictive clause* is meant one that is explanatory, or that gives an additional thought. Such a clause must be set off by a comma.

As,

George Washington, *who had received his training in the French and Indian war*, was chosen as the leader of the Americans.

The thought in the italicized clause is *additional* to the main thought. It gives an explanation of the statement made in the principal clause.

The relative clause is said to be *restrictive* when it limits or restricts the meaning of the antecedent. For instance, in the sentence,

That is the best rabbit dog that I ever owned, the clause *that I ever owned*, restricts or limits the meaning of the antecedent *dog*. In this case no comma is required.

4. *To set off participial phrases.*—As,

*Armed with the consciousness of his innocence*, he faced his accusers courageously.

XXIV. These additional uses of the comma may be noted :

1. *To take the place of omitted words* ; as,

The first man was an American ; the second, an Irishman.

2. *To set apart a short quotation or similar expression* ; as,

The stranger said, "What are you waiting for?"

What I cannot understand is, where does he get the money?

"Come quickly," he said, "if you wish your coming to be of any avail."

Note: The comma is not used with an exclamation point, or with an interrogation point ; as,

"Who goes there!" the sentinel cried.

"Why are you so hasty?" said his mother.



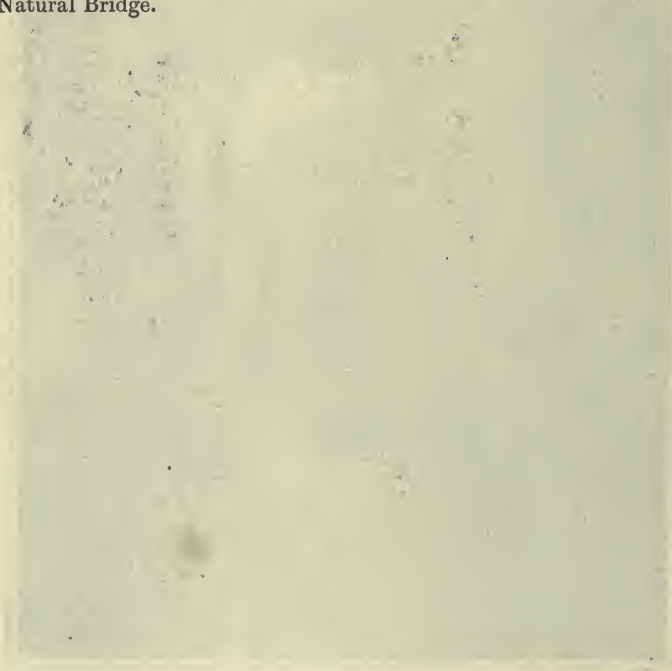
NATURAL BRIDGE, VIRGINIA.

EXERCISES BASED ON PICTURES

Natural Bridge, Virginia.—This fine picture of one of Nature's efforts at practical architecture was taken by a student on vacation, and borrowed from his scrapbook.

Do you use the camera? Select a good snapshot, and tell two things about it: (*a*) what it represents; and (*b*) under what circumstances it was taken. Suppose you put this exercise in letter form, as if addressed to a friend, with the snapshot attached.

*A Little Story of Adventure.* — Write a short story of adventure, using this scene as the place. Make it worthy of the scene, or do not complete your story. Suppose you give an account of how a friend rescues you, as you attempt to climb down from the top of the Natural Bridge.



## CHAPTER XXIV

### THE PARAGRAPH

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*Deliberately plan your paragraphs.*

— BARRETT WENDELL.

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**Paragraph Defined.** — A *paragraph* is a sentence or a group of sentences so arranged as to develop a complete thought.

In the paragraph quoted below from Mark Twain, he sets out to do a certain thing and accomplishes it. As you read, one idea is clearly developed. You discover what was the ambition of every boy in the village where Mark Twain spent his boyhood.

When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River. That was, to be a steamboatman. We had transient ambitions of other sorts, but they were only transient. When a circus came and went, it left us all burning to become clowns; the first negro minstrel show that ever came to our section left us all suffering to try that kind of life; now and then we had a hope that, if we lived and were good, God would permit us to be pirates. These ambitions faded out, each in its turn; but the ambition to be a steamboatman always remained.

— *Life on the Mississippi*, Mark Twain.

The paragraph bears the same relation to sentences that sentences bear to words, phrases, and clauses. It is the arrangement of the parts of the sentence that brings out the complete thought in the sentence; and it is the

arrangement of the sentences composing the paragraph that brings out the complete thought of the paragraph.

**Long and Short Paragraphs.**—Paragraphs may be long or short. They are considered long if they contain more than one hundred words, short if they contain fewer than one hundred.

**Effect Secured by Short and Long Paragraphs.**—Each style of paragraph is marked by a characteristic effect upon the mind of the reader. *Short paragraphs* are easier to read and understand; they have what may be said to be a light effect; they give quicker movement to the thought. Where events move rapidly, the paragraphs get shorter, until sometimes one sentence becomes a paragraph, and that one sentence may become a single word.

On the other hand, *long paragraphs* take longer to read, and they are correspondingly harder to master; they are said to produce a heavy effect; they give slower movement and more dignity to the thought. Short paragraphs would ill become portrayals of majestic events. Arguments addressed to thinking bodies of men would fail in their intended effect if they did not clothe themselves in sentences and paragraphs of befitting length and dignity.

**Two Reasons for Paragraphing.**—There are two reasons for the use of paragraphs. The first is *for the sake of the reader*. He cannot readily take in the meaning of a full, unbroken page of printed matter, and so the writer simplifies things for him by breaking up the page into smaller sections, or paragraphs.

Secondly, the paragraph is important *for the sake of the writer himself*. The paragraph is the unit of prose. In order to make the whole composition effective, the writer must begin with the paragraph, and make it effective. The way to accomplish this is to *plan your paragraphs*.

**Planning Your Paragraphs.**—You have already, in

Chapters IV and VII, studied how to plan your paragraphs. The method there suggested is still to be kept in mind. As you begin to think about the theme upon which you are to write or speak, first set down brief notes of your thoughts in whatever order they come to your mind. Then arrange each of these topics in a sentence, to be known as *the topic sentence*.

If you plan to use several paragraphs, write each of these *topic sentences* upon a separate slip, and arrange these slips in the order in which you desire them to come, until you have found the best possible order. Then re-write these topic sentences in that order.

In no other way can you obtain so effectively a logical order. Your paragraphs will hold together, and your outline, made up of the topic sentences in proper order, will give you a *brief* of your entire composition.

**Testing Your Paragraphs.** — Not only does your *topic sentence* help you in writing your paragraph, but it is the best test of your paragraph after it is written. *If all that your paragraph says can be summed up in one clear sentence, your paragraph is well written.*

**How to Arrange Your Paragraphs.** — There can be no fixed rule *how to arrange your paragraphs*. Your own judgment in each case must decide. This judgment, carefully exercised, will after some practice bring a certain skill in paragraph arrangement.

The following suggestions, however, may prove helpful :

1. In recalling an incident within your own knowledge, *the order of events, or time order*, may be most effective.
2. In reproducing a story, your paragraphs may be related by keeping in mind *the thread of the story*.
3. In description, *the logical order* may help ; in an experiment, for instance, *the steps of the experiment* ; in dealing with the make-up of the human body, *the arrangement of the parts*, and so on.

4. If you have unusual skill as a writer or speaker, it may show itself in *an artistic arrangement, or in some strong dramatic effect.*

**Example from Burke.**—The selection from Burke, given below, shows how clearly each paragraph is outlined in a topic sentence, which in this case proves to be the opening sentence of each paragraph.

#### On the Use of Force

*First, Sir, permit me to observe that the use of force alone is but temporary.* It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered.

*My next objection is its uncertainty.* Terror is not always the effect of force, and an armament is not a victory. If you do not succeed, you are without resource; for, conciliation failing, force remains; but, force failing, no further hope of conciliation is left. Power and authority are sometimes bought by kindness; but they can never be begged as alms by an impoverished and defeated violence.

*A further objection to force is that you impair the object by your very endeavors to preserve it.* The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own, because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict; and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add, that I do not choose wholly to break the American spirit; because it is the spirit that has made the country.

*Lastly, we have no sort of experience in favor of force as an instrument in the rule of our Colonies.* Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault.



It may be so. But we know if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence.

— *On Conciliation with the Colonies*, Burke

**Developing the Paragraph.** — After you have decided upon your topic sentences, and their arrangement, the next thing is to *develop them into paragraphs*. How to do this rests with you, provided that your paragraph deals with one topic, and with that alone, and discusses that topic effectively. But while you are free to choose how to develop your paragraphs, it will be well to note the following methods.

**Methods of Developing Paragraphs.** — Paragraphs may be developed by any of the following methods :

1. Developing the topic sentence *by repetition*.
2. Developing the topic sentence *by comparison or contrast*.
3. Developing the topic sentence *by the use of details*.
4. Developing the topic sentence *by the use of examples or specific instances*.
5. Developing the topic sentence *by the use of cause and effect*.

**Suggestions to the Writer.** — The following suggestions are worth keeping in mind at all times.

1. Remember to indent your paragraph.
2. Keep within one hundred words.
3. Watch your use of subordinate and coördinate connectives.
4. Test your paragraph to see if your topic sentence tells the story of your paragraph; and also, if it tells of anything not suggested in your topic sentence.

**Developing the Paragraph by Repetition.** — Many excellent writers bring out the thought they wish to express in a paragraph by simply *repeating the thought* in various ways, as in the following example from Dickens.

The mill which had worked them down, was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys. Hunger was the inscription on the baker's shelves, written in every small loaf of his scanty stock of bad bread. Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; hunger was shred into atomies in every farthing porringer of husky chips of potato, fried with some reluctant drops of oil.

— *Tale of Two Cities*, Dickens.



THE DREAM. — *Détaille.*

## EXERCISES BASED ON PICTURES

**The Soldier's Dream.** — The vast army sleeps, while those charged with the duty of sentry keep watch. As they sleep, they dream, — some of home and friends, some of the scenes of their childhood. Detaille, the artist, pictures the dream of a soldier. Up in the clouds marches the Grand Army, on to victory! While the flag of his own regiment is shown in the foreground, furled for the night, notice how the standards of the army he beholds in dreams show the path to victory.

Interpret this picture as you please, and describe it.

**Jacob's Dream.** — Tell the story of that night at Bethel, when the young adventurer, fleeing from home, has a vision of the ladder let down from heaven, with angels ascending and descending. You will find it in *Genesis*, xxviii, 10–22.

**A Love Dream.** — Let a good reader recite "The Romance of the Swan's Nest," by Elizabeth Barrett Browning. It tells the dream of a little girl, as she sits by the brookside. Or, if you choose, tell the story orally, in your own words.

## EXERCISES IN DEVELOPMENT BY REPETITION

**Development by Repetition.** — In the following paragraphs, do not let the repetition become monotonous.

1. Refer to Longfellow's *Hiawatha*, xx, "The Famine," and master the story. Then, getting away from the strange rhythm, translate it into plain prose. Endeavor by *repetition* to develop a paragraph of seventy-five words, describing the famine.

2. Take this sentence as a seed-thought, and developing it, make a paragraph of one hundred words. "Who does not admire the patience with which the men of the Revolution met the sufferings they had to endure?"

3. Prepare an argument for athletics in the high school. Do this by developing this sentence into a paragraph, using repetition. "High school athletics deserves the support of every right minded and loyal student in this school."

**Developing a Paragraph by Comparison or Contrast.** — One of the commonest methods of explaining things in ordinary conversation is by *telling what a thing is like; or how it differs from something else.* We compare or contrast things at every turn. This method is quite effective in building up a paragraph. The paragraph quoted below is a good example :

#### Tact and Talent

Take them to the bar, and let them shake their learned curls at each other in legal rivalry; talent sees its way clearly, but tact is first at its journey's end. Talent has many a compliment from the bench, but tact touches fees. Talent makes the world wonder that it gets on no faster, tact arouses astonishment that it gets on so fast. And the secret is, that it has no weight to carry; it makes no false steps; it hits the right nail on the head; it loses no time; it takes all hints; and, by keeping its eye on the weather-cock, is ready to take advantage of every wind that blows.

— The London *Atlas*.

#### EXERCISES IN DEVELOPMENT BY COMPARISON OR CONTRAST

*Development by Comparison and Contrast.* — In the following exercises, try to use both *comparison* and *contrast* in each paragraph.

1. Contrast the sports of summer and winter, and in so doing, develop a paragraph of about one hundred words.

2. Try to think how an Indian boy spends his time, and receives his education. Refer to *Hiawatha*; or better still, look up *Indian Boyhood*, by Charles Alexander Eastman; or *The Story of the Indian*, by George Bird Grinnell. Compare the life of the ordinary white child with that of the son of the red man. Develop into a paragraph of more than seventy-five words.

3. Contrast these two fish: the bass and the pickerel. Read up, if necessary. Make a paragraph of not more than one hundred and twenty-five words.

**Developing a Paragraph by the Use of Details.**— If some one comes to a group of students with a piece of interesting news, he makes a general statement, only to be greeted by a request to tell them all about it. This *telling all about it* will be accomplished by what is called “going into details.” You develop a paragraph in about the same way. You bring out the facts you desire to impress upon reader or hearer by the *use of details*. The paragraph given below is developed by this method.

*The years during which Bacon held the great seal were among the darkest and most shameful in English history. Everything at home and abroad was mismanaged. First came the execution of Raleigh, an act which, if done in a proper manner might have been defensible, but which under all the circumstances, must be considered as a dastardly murder. Worse was behind—the war of Bohemia, the successes of Tilly and Spinola, the Palatinate conquered, the king’s son-in-law an exile, the house of Austria dominant on the continent, and the liberties of the Germanic body trodden under foot. In the mean time, the wavering and cowardly policy of England furnished matter of ridicule to all the nations of Europe. The love of peace which James professed would, even when indulged to an impolitic excess, have been respectable if it had proceeded from tenderness for his people. But the truth is, that, while he had nothing to spare for the defence of the natural allies of England, he resorted without scruple to the most illegal and oppressive devices for the purpose of enabling Buckingham and Buckingham’s relations to outshine the ancient aristocracy of the realm.*

— *Essay on Lord Bacon, Macaulay.*

#### EXERCISE IN DEVELOPMENT BY THE USE OF DETAILS

*Development by the Use of Details.*— In developing the following paragraphs, be careful to choose the most interesting details, and to observe the rules of unity, coherence, and emphasis.

1. "I caught the idea of *fly casting* in fishing yesterday. I believe I can tell you how to do it." Read up, if necessary, in some magazine devoted to outdoor life; or talk with some expert in fishing, until you think you understand something of what Isaak Walton calls "the gentle art," and develop a paragraph of one hundred words from the sentences above.

2. "I learned how to bake 'beaten biscuit' last Saturday. Do you want to hear how it is done?" Read up, or talk it over with some one who knows, and develop it into a paragraph of suitable length.

3. "I want some plants for my window this winter. What plants thrive best in the house, and what care do they require?" Answer this question by giving details, developing a paragraph of about one hundred words.

**Developing Paragraphs by the Use of Examples.** — Nothing clears up a statement that is hard to understand like *citing a good example*, or *giving specific instances*. This method of building up a paragraph may easily be made effective. The following paragraph illustrates this method:

But he, willing to justify himself, said unto Jesus, *And who is my neighbor?* And Jesus answering said, A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way; and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him. And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee. Which

now of these three, thinkest thou, was neighbor unto him that fell among thieves? And he said, He that showed mercy on him. Then said Jesus unto him, Go, and do thou likewise.

— *Luke x, 29-37.*

The question, *And who is my neighbor?* is the topic sentence. The paragraph is developed by giving a specific example of great beauty.

#### EXERCISES IN DEVELOPING BY THE USE OF EXAMPLES

*Developing by Use of Examples.*—In the following exercises make your examples and illustrations as apt and interesting as possible.

1. *You can hardly ever ask an Irishman a question, and not get a witty answer.* Illustrate this by a good story.

2. *A woman's work is never done.* Use some specific instance to illustrate this; and make a readable paragraph. Think out or recall some laughable circumstance, and make a striking story of it.

3. *The life of a bee is certainly interesting.* Refer to a good biology or to Maeterlinck on *The Bee*, and name one or two good examples to prove what you say. Develop your paragraph by the use of these specific instances.

**Developing by the Use of Cause and Effect.**—In many cases the topic sentence states some *cause*. Naturally, then, the development of the paragraph will consist in stating *the effects* of that cause. If, on the other hand, the topic sentence calls attention to some effect, the development must deal with its causes. This method is often used with good effect. The following is a good illustration:

*It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition.*

I listened, I looked round me, I could hear nothing, nor see anything. I went up to a rising ground, to look farther. I went up the shore, and down the shore, but it was all one; I could see no other impression but that one. I went to it again to see if there were any more, and to observe if it might not be my fancy. But there was no room for that, for there was exactly the very print of a foot, — toes, heel, and every part of a foot. How it came thither I knew not, nor could in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I got home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush or tree, and fancying every stump at a distance to be a man.

— *Robinson Crusoe*, Defoe.

Here, the topic sentence, in italics, is the cause. *His agitation at the discovery of the footprint in the sand*, is the result produced in his mind by this cause.

#### EXERCISE IN DEVELOPING BY THE USE OF CAUSE AND EFFECT

*Developing by the Use of Cause and Effect.* — In the following paragraphs, give the most probable causes or effects in an interesting way.

(1) Expand this topic sentence by naming the effects produced by the cause it suggests. *There is not much use going fishing just after the creek has run out on account of a very heavy rain.* If you cannot think why, ask some good fisherman.

(2) *I doubt if farmer boys are as good shots with the rifle now as they were in the old days.* This is a result, but what are the causes? Develop your paragraph by stating them.

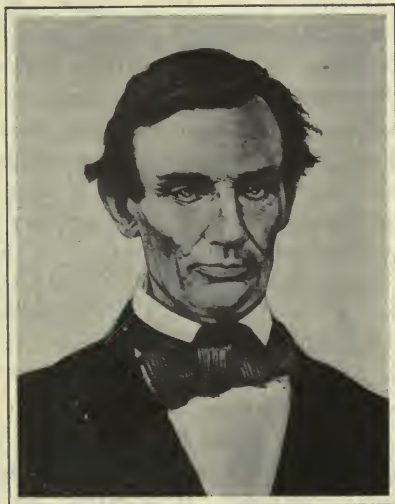
(3) It is said that *bees introduced into tropical countries have disappointed those who brought them there, because after the first season, they quit storing honey to any great extent.* If this statement is true, what would account for this?



## EXERCISES BASED ON PICTURES

**Abraham Lincoln.**— Tell the story of Abraham Lincoln, including a paragraph on each of the following points. Develop each paragraph by one of the methods just treated.

1. His early opportunities, or seeming lack of opportunity.
2. His struggle to prepare himself for usefulness.
3. His public career.
4. His kindly spirit, as the outstanding characteristic.



LINCOLN. — Linson.

**Independent Paragraphs.**— Single paragraphs are termed *independent*. Editorial comments are frequently in this form,

even when written upon important topics. What is known as "The Lord's Prayer," when properly written, is in this form. So is the Twenty-third Psalm.

*Lincoln's Gettysburg Address.*— Abraham Lincoln delivered a speech at the dedication of the National Cemetery at Gettysburg which instantaneously affected the whole country. This address has won favor with thinking minds everywhere, as a perfect example of English speech.

It consists of one paragraph, made up of ten sentences, two hundred and sixty-seven words. The address embodies within this seemingly limited space, the introduction, careful discussion, and wise conclusion, of an important and fully rounded thought.

## The Gettysburg Address

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this ; but in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us — the living — rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion ; that we here highly resolve that these dead shall not have died in vain ; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

— Abraham Lincoln, November 19, 1863.

## EXERCISES ON THE INDEPENDENT PARAGRAPH

*The Independent Paragraph.* — Develop the following paragraphs by any of the methods already suggested.

1. Give a pen picture of the leader of a gang of boys.
2. Describe the electric flash-light signs on the public square of a large city. Let it be in a single paragraph.
3. Write a note of condolence in one paragraph of about one hundred words. Tell in a simple way how you and your

classmates have felt the shock of the death of a friend. Comment briefly on his or her good qualities.

4. Write a single paragraph on any topic of your own choosing. Use less than one hundred words.

**Paragraph Uses.** — Paragraphs are named according to the parts they play in the make-up of the composition. They are said to be *introductory*, *concluding*, *connecting*, *transitional*, and *summarizing*.

**Introductory paragraphs** are designed to *forecast* the subject about which you are to speak or write; to catch the attention and hold it to that subject; and to do this in a straightforward way. Introductory paragraphs should not be too long, and you should endeavor to put your own individuality into them. The following is an example:

As I walked through the wilderness of this world, I lighted on a certain place where was a den, and I laid me down in that place to sleep; and as I slept, I dreamed a Dream. I dreamed, and behold I saw a man clothed with Rags, standing in a certain place, with his face from his own house, a Book in his hand, and a great Burden upon his back. I looked, and saw him open the book, and read therein; and as he read, he wept and trembled; and not being able longer to contain, he brake out with a lamentable cry, saying *What shall I do?*

— *The Pilgrim's Progress*, Bunyan.

**Concluding Paragraphs.** — *Concluding* paragraphs have for their purpose to leave a good impression upon the mind of the reader or hearer, and to clinch the points already made. The following is an example:

When King Midas had grown quite an old man, and used to trot Marygold's children on his knee, he was fond of telling them this marvelous story, pretty much as I have told it to you. And then he would stroke their glossy ringlets, and tell

them that their hair, likewise, had a rich shade of gold, which they had inherited from their mother.

“And to tell you the truth, my precious little folks,” quoth King Midas, diligently trotting the children all the while, “ever since that morning, I have hated the very sight of all other gold, save this!”

— *The Golden Touch*, Hawthorne.

**Connecting Paragraphs.** — In the careful discussion of a question, it is often necessary to use a paragraph as a connecting link between what has gone before, and some new phase of the thought. This rests the mind, and prepares it for the new line of thought. The following is an example :

Nevertheless, the court has not always had smooth seas to navigate. It has more than once been shaken by blasts of unpopularity. It has not infrequently found itself in conflict with other authorities.

— *The American Commonwealth*, chap. xxiv, Bryce.

**Transitional Paragraphs.** — Where the line of thought veers from one part of a discussion or story to another, the change is often indicated by the use of the transitional paragraph. The following is an example :

Let us pass on to consider the circumstances which work for uniformity among the States, and work more powerfully as time goes on.

— *The American Commonwealth*, chap. xxxvi, Bryce.

**Summarizing Paragraphs.** — It is often necessary, especially in important discussions, to restate in one paragraph the substance of what has gone before, in order to obtain a clear view of the subject, and be able to grasp the thought that is to follow. This is called the *summarizing paragraph*. The following is an example :

Let us hear the conclusion of the whole matter. Fear God, and keep his commandments, for this is the whole duty of man. For God shall bring every work into judgment, with every secret thing, whether it be good, or whether it be evil.

— *Ecclesiastes*, xii, 13, 14.

**The Summarizing Paragraph in Newspaper Usage.** — As previously stated, *newspaper usage reverses the position of the summarizing paragraph*. News writers place it first, instead of last. By this means it catches attention, and gives the reader the news at a glance. If he wishes further detail, he reads on. If not, he already has the substance of the news.

Bring to the class some good examples of the newspaper use of the summarizing paragraph. You will find it where some item of striking interest is given, as for instance in the account of a railroad wreck, or the sinking of a ship, or the description of a game of baseball in the World's Series, or of some big football event.

**Means of Connection in Paragraphs.** — There are various means of showing the relation between paragraphs, among which the following are most important:

1. The best possible means of connection in paragraphs is the *logical connection*, which supplies a bond of union in the article that holds it well together.

2. *The use of connecting and transitional paragraphs* is an excellent means of connection.

3. *Transitional sentences, clauses, and phrases* also offer means of paragraph connection.

4. What is called *the echo*, that is, a definite reference in one paragraph to what has been said in a preceding paragraph, serves to bind paragraphs together.

5. *The use of connecting words* serves to indicate the relation between paragraphs.

## EXERCISES ON MEANS OF CONNECTION IN PARAGRAPHS

(a) Study the article from *The Outlook* given below, using the italicized words as your theme. Look up additional instances of how seemingly, "the God that presides over the destinies of nations" intervenes in the history of our country. Take for instance the reported changing of the course of his ship toward the south, which led Columbus to South America instead of to North America.

Military history is full of illustrations of the fact quaintly expressed by the ancient Hebrew historian in the saying, "The stars in their courses fought against Sisera." It was the incoming of the sea which coöperated with William of Orange to save the Netherlands from Alva's army. The Spanish Armada was bravely and wisely fought by Drake and Hawkins; but says the historian Green, "The work of destruction was reserved for a mightier foe than Drake." The storm completed what he had begun but could not have completed without its aid.

After the battle of Long Island the capture of General Washington and his entire army was imminent. An "unexampled fog" came out of the sea to hide the American army and prevent the advance of the British fleet, and lay between the two until the last detachment of the retreating army had made its escape. . . . We do not undertake to interpret the will or the purpose of the Almighty. But *we believe*, with Hegel, *that God has a plan and that history is nothing but the working out of his plan in human affairs.*

— *The Outlook.*

(b) Prepare an outline consisting of several paragraphs, using the card plan for its arrangement, with any title you choose. Let the general statement you are trying to illustrate be the basis of your introductory paragraph. Use two or more instances, each as the suggestion for a separate paragraph. Let at least one of the paragraphs take the form of a *transitional paragraph*. Make your last paragraph a definite example of the *concluding paragraph*. Write the paper.

(c) Prepare an *independent paragraph*, using the suggestions above given as to the matter of the paragraph. Give attention to the *means of connection within the paragraph*.

(d) *The Use of Connectives.*—In the following exercises study carefully the use of connectives.

1. Refer to Tennyson's "Home They Brought Her Warrior Dead," and tell the story simply in one or two paragraphs, using your own words and your own style. Use as many connectives as may be necessary.

2. Refer to *Three Men in a Boat*, by Jerome, chapter ix, beginning with the paragraph, "Of all experiences in connection with towing, the most exciting is being towed by girls." Read it, get the story, and tell it. Use as many *conjunctive adverbs* as may be necessary.

(e) Refer to *The Cotter's Saturday Night* and describe the scene where the father reads the Scriptures. Put it into three paragraphs. Let the *introductory paragraph* say something about the poem. In your second and third paragraphs, tell the story. Watch your use of connectives. Use as many relative pronouns and as few other connectives as possible. Prepare an outline and work by it.

(f) *Review of the Paragraph.*—Let a committee of three be appointed to *conduct a careful review* of all the points brought out in the study of the paragraph. Let one member be named by the teacher; one by the class; and the third be selected by the two members already chosen.

The committee is to divide the work as follows:

1. *One member is to question the class*, taking care to insist on the essentials of the paragraph,<sup>1</sup> requiring both definition and example. It might be well to have three or four good books on hand, out of which the members of the class are to select examples of the different kinds and uses of the paragraphs. One of Stevenson's essays, one of Carlyle's, Dana's *Two Years Before the Mast*, a copy of Bryce's *American Commonwealth*, one of Shakespeare's plays, and Burke's *Speech on Conciliation* would all be useful for the purpose named.

2. *A second member is to act as judge* in all disputed points.

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<sup>1</sup>In general, it is advisable that no pupil who shows inability to construct a fairly good paragraph should be promoted from the second to the third year. — From the *English Syllabus*, Board of Regents, New York.

He shall have the right to consult with the instructor. The decision of the judge is to be final. However, any member of the class may appeal, without debate, to the class. In such case, the chairman is to present the appeal which is to be handed in in writing by the student desiring to appeal. It might be well to insist on a two thirds majority to sustain the appeal.

3. *The chairman of the committee* is to be elected by the committee. In addition to presiding over the work of the review, it is suggested that he make a *summary of the review*, in a ten minutes' talk.

#### EXERCISES BASED ON PICTURES

**All Hands to the Pumps!**—Henry Scott Tuke, the artist, shows a ship in distress. Amidst the fury of the elements, safety lies in obedience to command, and this shows here. Let us hope they will weather the storm.

Study the picture, and tell its story as you see it, and as if you were a member of the crew.

*Every Man a Hero.*—No nobler deed happens than where, after all is done that can be done, it becomes apparent that all must go down with the ship. The seamen line up in perfect order, and await the plunge. Refer again to the account of the sinking of the *Titanic* for a scene of courage and manliness in the face of death.

#### EXERCISE IN BRINGING IN A REPORT

*Bringing in a Report.*—Master one or more items suggested herewith, and *make a report* on it.

1. *The Paragraph.*—Take time to master the important matter of paragraphing. Think it out, and make an outline that shall cover the entire subject. Then *write out a report on paragraphing*, embodying everything that you think belongs in it. Use your own ideas, as well as getting whatever suggestions the public library affords. Do not limit yourself too narrowly, but write at some length.

2. *Modern Warfare.*—Read, think, and *write a report* upon the topic, *Modern Warfare*. Note the changes in the method





ALL HANDS TO THE PUMPS!

of fighting, and the probable effect of this new method of fighting upon (a) the belligerents; (b) the people at home; (c) the world at large; (d) the coming generation; (e) the danger of future wars. Take time in looking up your facts, and give

yourself a sufficient number of words to enable you to do your subject justice.

3. *Your Own Interests.*<sup>1</sup> — Give a report on whatever interests you most. Your vocational interests; your hobby; your investments, if you have begun to invest; your plans for an extended vacation trip; if you are a fisherman, a report on fishing conditions within your knowledge.

4. *Report on Trapping, and Selling Furs.* — Quite a number of high school boys trap fur-bearing animals and add to their income by preparing and selling furs. If you are interested, prepare a report on this subject.

5. *Report on How Girls May Be Self-supporting.* — If you are interested in this subject, study up on it, and report. Make it worth reading. Make it clear, and make it logical. Use as many words as you need.

#### EXERCISES BASED ON PICTURES

The picture on the opposite page shows the central court of one of the houses in Pompeii. In the distance may be seen the volcano Vesuvius, which was responsible for the ruin of this ancient city. As the ashes from the eruption sifted down upon the town, they preserved houses, utensils, jewelry, and even paintings, so that to-day we can tell with no small degree of accuracy of the life and tastes of the ancient Pompeians.

1. Look up in your Ancient History or in the encyclopedia some interesting facts about Pompeii and bring in a report to be read to the class.

2. If you have read Bulwer's *Last Days of Pompeii*, retell what appealed to you as the most interesting incident in the book.

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<sup>1</sup>The *English Syllabus*, Board of Regents, New York, quotes with approval this statement from the *Report of the Committee on English*, N. E. A. Commission on Reorganization of High Schools. "Expression in writing includes ability, with due time for study and preparation, to plan and work out a clear, well-ordered and interesting report of some length upon one's special interests — literary, scientific, commercial or what not."



THE CENTRAL COURT OF A HOUSE IN POMPEII.

## EXERCISE IN PARAGRAPH SURVEY

*Round Table Survey.*<sup>1</sup>—What is the status of the English class at this time as to its habits in speaking and writing? Let a *survey* or *inquiry* with this question in mind be now made.

*How to Conduct the Round Table.*—The instructor in English will appoint a chairman and name the closing speaker, unless he chooses to sum up the findings himself. He will name ten speakers, one for each item given below. These are to have two minutes each in which to report. Let a week elapse, in order to afford time for investigation.

*Points in the Inquiry.*—Each of the ten speakers will report on one of the items here suggested.

1. Do the manuscripts presented by this class in their daily exercises come up to a high standard? What faults are observed?

2. Are the habits in speech and recitation in this class what they should be? Does each student speak clearly, and answer definitely?

<sup>1</sup> Suggested by the *English Syllabus*, Board of Regents, New York

3. Do we get accurate information before we attempt expression?

4. Does the making of effective topical outlines, and recitations from them, characterize the majority of our recitations?

5. Is each paragraph the result of the effective development of one topic, and but one?

6. What is our status as to the proper use of topic sentences, summaries, and transitions?

7. As a rule, do we use short, unified sentences?

8. How about careful connection between matter and form? Do we clothe our thoughts, spoken or written, in appropriate form? Do our business, friendly, and social letters meet up-to-date requirements as to form and appropriateness?

9. Do we, in class and out of class, habitually use good English?

10. Do we look up the principles of writing in our text-book and books of reference when those principles become hazy or require new applications?

## PART FIVE

### WHAT MAKES ENGLISH EFFECTIVE

#### CHAPTER XXV

##### STYLE

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*I love a plain and natural style, written or spoken; a strong, expressive style, curt and compact; not so much nice and faultless, as animated and direct.* — MONTAIGNE.

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**Style Defined.** — *Style* is the *manner* in which thought is expressed. The word takes its meaning from the instrument used by the ancients in writing upon tablets covered with wax. A writer of ability soon comes to possess what we call his *style*. He gains an individuality in expression through which he may be known by those familiar with his work, even in fragments of his writing. His style is an essential part of him and of his work.

George Henry Lewes in his *Life of Goethe* says: "There is not the slightest difference in meaning expressed when I say, 'The dews of night began to fall,' or 'The nightly dews commenced to fall.' Meaning and metre are the same; but one is poetry, the other prose. Wordsworth paints a landscape in this line,

The river wanders at its own sweet will.

Let us translate it into other words, 'The river runneth free from all restraint.' We preserve the meaning, but

where is the landscape?" Yes, and we may add, where is Wordsworth? In the change of expression, Wordsworth vanishes with the landscape. Wordsworth's style is as much a part of Wordsworth as is the well-remembered smile of a friend a part and an essential part of that friend.

Note the following example. The truth it sets forth is so well put that it will probably never be better stated. It is the author's style that distinguishes it.

Precept is instruction written in the sand. The tide flows over it, and the record is gone. Example is engraved upon the rock.

— William Ellery Channing.

**Style in Prose.** — The examples which follow, all from masters of English, illustrate the marked differences in English prose. As you read you feel that it would be hard to give the thought more fitting expression. No two are alike, while all indicate excellence of style.

A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use.

— Washington Irving.

When bad men combine, the good must associate; else they will fall, one by one, an unpitied sacrifice in a contemptible struggle.

— Edmund Burke.

What I mainly dislike in the New Philosophy is the cool impertinence with which an old idea folded in a new garment looks you in the face and pretends not to know you, though you have been familiar friends from childhood.

— Henry Wadsworth Longfellow.

It is strange what humble offices may be performed in a beautiful scene without destroying its poetry. Our fire, red gleaming among the trees, and we beside it, busied with culi-

nary rites and spreading out our meal on a mossgrown log, all seemed in unison with the river gliding by and the foliage rustling over us.

— Nathaniel Hawthorne.

When the mariner has been tossed for many days, in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude, and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and before we float further on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the resolution before the Senate.

— Daniel Webster.

All this while, Alan had not said a word, and had run and climbed with such a savage, silent frenzy of hurry, that I knew he was in mortal fear of some miscarriage. Even now we were on the rock he said nothing, nor so much as relaxed the frowning look upon his face; but clapped flat down, and keeping only one eye above the edge of our place of shelter, scouted all round the compass. The dawn had come quite clear; we could see the stony sides of the valley, and its bottom, which was bestrewed with rocks, and the river, which went from one side to another, and made white falls; but nowhere the smoke of a house, nor any living creature but some eagles screaming round a cliff.

Then at last Alan smiled.

“Ay,” said he, “now we have a chance.”

— Robert Louis Stevenson.

The twenty-third Psalm is the nightingale of psalms. It is small, of homely feather, singing shyly out of obscurity; but O, it has filled the air of the whole world with melodious joy greater than the heart can conceive.

Blessed be the day on which that Psalm was born. What

would you say of a pilgrim commissioned by God to travel up and down the earth, singing a strange melody which, when one had heard, caused him to forget whatever sorrow he had? Behold such a one; this pilgrim God has sent to speak in every language on the globe. It has charmed more grief to rest than all the philosophy of the world; it has remanded to their dungeon more felon thoughts, more black doubts, more thieving sorrows than there are sands on the seashore; it has comforted the noble host of the poor; it has sung courage to the army of the disappointed; it has poured balm and consolation into the hearts of the sick, of captives in dungeons, of widows in their pinching griefs, of orphans in their loneliness. Nor is its work done. It will go on singing to your children and my children through all the generations of time.

— Henry Ward Beecher.

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging, in general terms, an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. To know him, to serve him, to enjoy him, was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from him on whom their own eyes were constantly fixed. They recognized no title to superiority but his favor; and, confident of that favor, they despised all the accomplishments and all the dignities of the world.

— Thomas Babington Macaulay





MANISTIQUE CREEK, MICHIGAN, IN A FINE FISHING COUNTRY.

#### EXERCISES BASED ON PICTURES

**Manistique Creek.**—This view of a little fishing stream in Michigan is taken from the scrapbook of a student who spent two weeks in camp there. It is in the heart of the fishing country.

Imagine yourself out in a motorboat, exploring for a site for your fishing camp, and tell about it.

*Planning Your Camp.*—Plan a fishing camp for a group of high school girls and two or three teachers; or for a party of boys, with one of their teachers along. Get accurate information as to how a camp should be conducted, and prepare a talk on the topic. Include tents, cooking equipment, dining tent, boats, fishing outfits for the individual and for the party, proper clothing, raincoats, or ponchos. Also study the larder, providing a reasonable outfit including groceries, ice, fruits, and items of staple food. Study the water supply, camp hygiene, and everything necessary for the camp. Do not forget to study what offers in the way of amusements for the camp. Write your plan, trying to put individuality into it.

**Marked Differences in Style.** — From the examples cited it is plain that there are marked differences in style. The practical question for the beginner in writing is, wherein do styles differ? What is the best style; and what, especially, is the best style for me? Is it in my power, granting that I am eager for it, to acquire an excellent style? And how shall I go to work with this end in view?

From one point of view, and in an important sense, Dean Swift's statement that *proper words in proper places* make the true definition of style, is true. But the study of style includes also the study of sentences, and of paragraphs, and of what are called *figures*.

Note the following definitions of style. Hill emphasizes important elements in style, while Spencer gives a more complete statement of what style includes.

Differ as good writers may in other respects, they are all distinguished by the judicious choice and skilful placing of words. They all aim to use no word that is not established as a part of the language in the sense in which they use it, and no word that does not say what they wish it to say so clearly as to be understood at once, and either so strongly as to command attention or so agreeably as to win attention; to put every word in the place fixed for it by the idiom of the language, and by the principles which govern communication between man and man,—the place which gives the word its exact value in itself and in its relation with other words; and to use no more words than are necessary to effect the purpose in hand.

— A. S. Hill.

The right choice and collocation of words; the best arrangement of clauses in a sentence; the proper order of its principal and subordinate propositions; the judicious use of simile, metaphor, and other figures of speech; and the euphonious sequence of syllables.

— Herbert Spencer.

A remarkable example of the difference that style makes, where two writers say substantially the same thing, one simple and matter-of-fact, the other on fire with genius, is found in the following extract from a letter written by the sister of the poet, William Wordsworth, whose poem on "The Daffodils" is quoted on page 391 of this book. Let the student compare them.

When we were in the woods, we saw a few daffodils close by the water-side. As we went along there were more and yet more; and at last, under the boughs of the trees, we saw there a long belt of them along the shore. I never saw daffodils so beautiful. They grew among the mossy stones about them. Some rested their heads on the stones as on a pillow; the rest tossed, and reeled, and danced, and seemed as if they verily laughed with the wind, they looked so gay and glancing.

**Mannerisms.** — The young writer must guard against what are called *mannerisms*. In his anxiety to preserve and cultivate originality, he is apt to fall into peculiar ways of expressing himself. A safe rule, although not an easy one to follow, is rigorously to cut out the passages that he has fallen in love with. If a sentence or a paragraph pleases him unduly, the chances are that it contains some mannerisms which would be better omitted.

There is little hope for a young writer who thinks he has a style, and clings to it in spite of sound criticism on the part of an experienced writer. This does not mean that individuality of style is not to be sought, but rather that there is danger of the student's becoming satisfied with his own crude and faulty style, because it seems to be his own. If he persists in it, it may spoil his success as a writer.

Here is where young newspaper writers have an advantage. The editor's *blue pencil* is inexorable, and cuts out

what they may think is their best work. But if they have anything in them, they will thank him for it later.

**Suggestions for Acquiring a Style.** — If you are in earnest as to acquiring a style, note these suggestions.

1. Never lose sight of your style until it becomes part of yourself.
2. Study the masters of style.
3. Do not be self-conscious, but hold yourself well in hand.
4. Avoid mannerisms.

To give the phrase, the sentence, the structural member, the entire composition, a similar unity with its subject and with itself, — style is in the right way when it tends towards that.

— *On Style*, Walter Pater.

#### EXERCISES ON STYLE

(a) *Having Regard to Style.* — In preparing these exercises, have regard to style. Write the papers first, the best you can, and then go over them, endeavoring to improve the style.

1. Write a two-hundred-word paper on the style of *Silas Marner*, stating how you think this style differs from that of Carlyle in his *Life of Burns*; or from that of Dickens in his *Tale of Two Cities*. Or, you may use any other book you have studied in class, for this comparison with *Silas Marner*.

2. Write a one-hundred-word paper on the style of some favorite book or poem; or of some author.

(b) *Studying Your Own Style.* — It is well worth while to keep an eye on your own style, both in speech and writing. There is a distinctive style of speech that belongs to you, if you value it enough to strive after it. In making this effort, do two things:

1. Do your best in every paper you write, and in every talk or speech you attempt.

2. In writing, read your work over, after you have done the best that is in you, in order to detect errors, and to make your work as good as your sober second thought may suggest.

*Read for one thing at a time.*<sup>1</sup> Study your sentence structure at one reading. Examine your paragraphing at another reading. Watch for errors in grammar at another time. As you do all this, however, study the matter of your own style.

*Take the best paper you have written recently, and rewrite it, endeavoring to put into practice the suggestions just made.*

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<sup>1</sup> This method of close inquiry into the merits of your own work is strongly urged by the *English Syllabus*, Board of Regents, New York. It states that in so doing, the student soon becomes the best critic of his own written and oral work, and acquires a habit that will be useful to him all his later life.

## CHAPTER XXVI

### REQUISITES OF EFFECTIVE STYLE

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*We are pleased with an author who frees us from all fatigue in searching for his meaning.*—BLAIR.

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**Essential Properties of Effective Style.** — Effective prose must have some special properties of style. The most important of these are *clearness, force, and elegance.*

**Clearness.** — *Clearness* requires that what is written shall be so expressed that it must be understood by the reader or hearer. Referring to this quality of clearness, Quintilian says: “It is not enough to use language that *may* be understood; the writer should use language that *must* be understood.”

**Clearness of Thought.** — There are many elements that enter into clearness of expression, but the first essential is *clearness of thought.* To be clear, we must think a thing out until the words we use mean just what we intend them to mean.

To write with clearness we must make ourselves as certain as possible of what we wish to say.

— Wendell.

**Clearness of Expression.** — The writer must take pains with what is written. If he undertakes to write so that no one can possibly misunderstand him, it soon comes to be a sort of second nature with him.

No man better understood the value of clear English

speech than did Abraham Lincoln. "His simple, luminous sentences, which go straight as bullets," says an editorial in the *Saturday Evening Post*, "are models that cannot be improved upon. To follow Lincoln's mind through his great controversies is an education in reasoning." On one occasion he was interviewed by a representative of the New York *Independent* as to the secret of his style.

Calling Mr. Lincoln's attention to the fact that some of the great teachers of rhetoric were using his speeches as models, the reporter asked him where he got his unusual power of putting things.

This is his reply :

I have been putting the question you ask me to myself while you have been talking. I say this, that among my earliest recollections, I remember how when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I don't think I ever got angry at anything else in my life. But that always disturbed my temper, and has ever since.

I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down, and trying to make out what was the meaning of their, to me, dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend.

This was a kind of passion with me, and it has stuck by me, for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south and bounded it east and bounded it west. Perhaps that accounts for the characteristic you observe in my speeches, though I never put the two things together before.



Photograph by Frank C. Sage.

FOOTBALL STRATEGY.

Using the head in battle.

EXERCISES BASED ON PICTURES

**Football Strategy.** — Football is not always won by sheer weight. Often strategy plays a part and wins against odds. Here is shown a piece of football strategy.

1. *Daring Strategy.* Read "The Three Strangers" in *Wessex Tales* by Thomas Hardy, for the daring stratagem of the man who sat next the wall. Tell the story clearly.

2. *Brer Rabbit Too Sharp for Mr. Fox.* Joel Chandler Harris tells this in "The Tar Baby." Retell it, paying special attention to clearness.

3. *Paul at Mars' Hill.* Refer to Paul's Speech at Mars' Hill, *Acts xvii*, 18 to 34. Study it as an example of clearness. Note especially 22-23.

4. *Jacob and Esau.* Tell how Jacob gains his father's blessing by artifice. *Genesis xxvii*, 1-35. Be as clear as possible.

5. *Washington at Princeton.* Cornwallis had Washington hemmed in. "We'll bag the fox in the morning," said the British general. Washington kept his camp-fires burning all night and a few men busily engaged in throwing up embankments within hearing of the British sentinels, while he led his army past the left wing



of his enemy. By daylight he was marching in full force toward Princeton, where he won a brilliant victory. Tell the story with special reference to clearness.

**Unity.** — *Unity*, one of the strongest elements of clearness, requires that the phrase, the sentence, the paragraph, and the entire composition, each and all, should tend towards one and the same thing. Everything else is to be *subordinated*, and where that is not possible, to be *eliminated*. The central thought must have the right of way.

If you know what you want to say, and say it, you will have no trouble with unity. But if you jot down your thoughts as they come to you, without any definite plan, you will very likely fail in securing this desirable quality. Before beginning to write, prepare an outline, and when you come to write, make everything bend to your scheme or outline. It will guide you as nothing else can. It helps you stick to your subject.

#### EXERCISE IN UNITY

(a) Let each student prepare a brief theme on some topic of his own choosing. Apply the tests heretofore given.

(b) Refer these papers to a committee of three for criticism. This committee will select five to ten papers from the list, and refer them without comment to some critic chosen by them, but who is not a member of the committee.

(c) The student thus chosen will select three papers from this list, and without indicating names, will make a verbal report on the *excellences* and *shortcomings* of these papers, basing his suggestions on the items heretofore given for securing unity. His comments need not be confined to *unity*, but this must first be considered, before referring to other points.

**Force.** — *Force* or *energy* is that quality of style which so expresses the thought as to *hold the attention of the reader or hearer*.

Professor Wendell says that the secret of clearness lies

in *denotation*, the secret of force in *connotation*; that is, *the secret of clearness is in what is said, while the secret of force is in what is left unsaid.*<sup>1</sup> But he means that it is so left unsaid as to suggest even more than could be said.

He relates a good story of the younger Dumas. When the first successful play of the young French writer was produced, some old Parisian man of letters complimented him on the firmness of his style. To this Dumas is said to have replied, "There is no end of it out of sight." He meant, says Wendell, that he had produced the notable firmness of his style by the very simple process of courageously striking out needless words and phrases, making each word do full work.

**Illustrations of Force.**—Testing force by the fact that it holds attention, Wendell quotes a passage from Dante's *Inferno*, which he states he has never forgotten since the first day he read it. It tells how Dante and Virgil, having emerged from a wood, find themselves on a great dike that skirts the edge of a sandy plain.

Already, we were so far from the wood that I could not have seen where it was, even though I had turned about, when we met a troop of spirits, that came close to the dike. And each of them peered at us, *as of an evening one peers at another beneath the new moon*, and they knit their brows at us, *as an old tailor does at the eye of a needle.*

"I have yet to find a passage in literature," Wendell goes on to say, "that in so few words gives a more marvelously suggestive notion of what that dim and ghostly twilight is like, when one cannot quite tell what one sees, when every mystery is doubly mysterious, and the crescent moon hangs low in the west."

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<sup>1</sup> In *denotation*, you say just what you mean. In *connotation*, you mean more than you say.

Edmund Burke in his *Destruction of the Carnatic*, displays wonderful energy of style in describing how Hyder Ali wreaks his vengeance on his foes.

When at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind. He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection. . . . He drew from every quarter whatever a savage ferocity could add to his new rudiments in the art of destruction; and compounding all his materials of fury, havoc, and desolation into one black cloud, he hung for awhile on the declivities of the mountains.

Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor which blackened their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic.

— Edmund Burke.

**Force Everywhere Effective.** — *Force* or *energy* in style is not limited to descriptions of battle or warfare. Refer to the account of the "Death of Little Nell" in the *Old Curiosity Shop*, by Charles Dickens, or the story of "The Prodigal Son," *Luke xv*, or to such poetry as Poe's "Annabel Lee," or Cowper's "Ode to His Mother's Picture," for fine energy.

The introduction of but one word too much tends to weaken your writing, and a profusion of adjectives is an almost unfailing sign of crudeness. You should early

recognize this, and in recasting your productions, should not hesitate to use the *blue pencil*, cutting out modifying words wherever they fail to add force.

“**Fine Writing.**”— Nothing is more destructive of energy in literature than what has been termed *fine writing*. Arlo Bates well illustrates this in contrasting the Scriptural narrative of a certain scene with that of Marie Corelli, as found in her novel, *Barabbas*. Bates says,

It is part of the description of the appearance of Christ before Pontius Pilate. Water having been brought, Pilate, according to Miss Corelli, thus proceeded :

Slowly lowering his hands, he dipped them in the shining bowl, rinsing them over and over again in the clear, cold element, which sparkled in its polished receptacle like an opal against the fire.

The Bible finds it possible to say all of this that is necessary in the words :

Pilate took water, and washed his hands.

#### EXERCISE ON FORCE OR ENERGY

*Organize a newspaper staff* from the class. Select a *managing editor*, who shall from the time of his selection have a voice in the selection of his assistants.

1. Select two members, a boy and a girl, who are to act as the *Associated Press*, or some similar organization which makes systematic newsgathering a business. This committee is to be responsible for the news contained in the forthcoming issue, providing two-line or three-line items of important news, which are to be expanded by the newspaper staff.

2. A similar committee is to have charge of the *private telegraph system* conducted by the newspaper. They are to supply one or two interesting telegraphic accounts. They may supplement the news items furnished by the *Associated Press*. The *telegraph editor* will put these items into final shape.

3. Two students are to act as *editors*. These are to comment on the news items. In addition, each editor may present two four-line or five-line editorials, making three editorials for each editor. These must be read by the *managing editor*, who shall have control of the editorial policy of the paper. It might be well for him to indicate what he desires as the *leading editorial* to be written by each editor.

4. Three students are to act as *reporters*, providing local news items of interest. These may get their suggestions from the *managing editor*; or they may suggest ideas of their own to him. But he shall have control over all news items and local paragraphs. *Let him see that energy characterizes everything that appears in his paper.*

The *managing editor* will indicate the *number of words* to be used by any and all members of his staff.

An *assistant to the managing editor* is to read everything presented for the issue, criticizing for form and manner only. All work should be original. No item of any kind not relating to the day of issue is to be accepted. *Let the paper be read to the class.*

**Emphasis.** — Closely allied to clearness and energy, and one of their best helps, is *emphasis*. Emphasis seems to appeal especially to the ear. It describes to the ear the progress of the thought; and as one writer says, “its several strokes are, as it were, *the audible footsteps of the mind’s march.*” The ear of the reader seems in a way to be on the watch, when we are reading to ourselves, to catch the varying shades of emphatic expression.

**Means of Producing Emphasis.** — Among the means of producing emphasis may be named the following: (1) by position; (2) by proportion; (3) by repetition; (4) by the use of figures of speech; (5) by punctuation.

**Emphasis by Position.** — To make any noticeable change in the *position* of word, phrase, clause, sentence, or paragraph, where this is skilfully done, is to make it emphatic.

Probably this method of securing *emphasis by position* is

more carefully studied and better understood by successful advertising writers than by any other class of writers. Study some of the advertising matter found in the leading magazines, and notice how they *display* the material they use. They employ few words, but they make every word count, and study the advantage given a word or phrase by its unusual position. They are after emphasis all the time, and you will note that *emphasis by position* is one of their chief devices in securing attention.

**Emphasis by Proportion.** — By saying more about important things, we heap up the meaning, and *emphasize by proportion*. In the following illustration from Phillips, notice how he piles up emphasis on the thought of Napoleon's devotion to self-interest.

He knew no motive but interest; acknowledged no criterion but success; and, with an eastern devotion, he knelt at the shrine of his idolatry. Subsidiary to this, there was no creed that he did not profess, there was no opinion that he did not promulgate: in the hope of a dynasty, he upheld the crescent; for the sake of a divorce, he bowed before the cross; the orphan of St. Louis, he became the adopted child of the Republic; and, with a parricidal ingratitude, on the ruins both of the throne and the tribune, he reared the throne of his despotism.

— Charles Phillips.

Charles Sprague, calling to mind that not long ago the Indians had lived where his cultured hearers now sit, *emphasizes by proportion*:

Beneath the same sun that rolls over your head, the Indian hunter pursued the panting deer; gazing on the same moon that smiles for you, the Indian lover wooed his dusky mate. Here the wigwam blaze beamed on the tender and helpless, and the council-fires glared on the wise and daring.

— *The American Inaran*, Boston, July 4, 1825,  
Charles Sprague.



INDIAN CAMP ON TWO MEDICINE LAKE, GLACIER NATIONAL PARK.

#### EXERCISES BASED ON PICTURES

**Blackfeet Indian Camp.**—It will strike the most casual observer that this wigwam of a savage tribe comports wonderfully with the picturesqueness of its surroundings.

Study a little into the influence of environment, and give a talk on this subject.

*Environment Versus Heredity.* Let the class hold a round table discussion on this topic. Go round the class, and let each member give his views in a two or three minute talk on the question, "Which influences human life and character more, environment or heredity?" Let one student on each side, chosen beforehand, sum up in a five minute talk.

*The North American Indian.* Prepare a paper on this subject, including as many of the following items as appeal to you: (a) the origin of the Red men; (b) races preceding the Indians in North America; (c) the character of the Indian; (d) what the Indians had accomplished in the arts of civilization before the coming of Columbus; (e) the struggle between the Indians and the white race; (f) the future of the race.

**Emphasis by Repetition.** — To discover how emphatic mere repetition is, you have but to note the difference between the ordinary ringing of a bell, and the sound of that same bell, when rung as an alarm-bell. The sounding of the tocsin sends a thrill to the heart of every hearer. It is the noticeable *repetition* that thus emphasizes whatever may be the message of the alarm-bell. Repetition gives a notable emphasis in speaking and writing.

This is another device that is relied upon by advertising writers. They choose some phrase that seems appropriate, and they ring the changes on that phrase until the entire public knows its meaning. They rely much upon repetition for emphasis in all their advertising matter.

Read aloud in class the speech of Marc Antony, in *Julius Cæsar*, Act iii, scene ii, lines 64 to 262. Watch for the repetition of the word *honorable*, and note how he varies the shades of meaning from an apologetic and apparently friendly attitude to an attitude of undying hatred and opposition, until his hearers are roused against Brutus and his fellow-conspirators who slew Cæsar.

Another striking example of the force of repetition as producing emphasis is found in *I Corinthians xiii*, entire,



where St. Paul lays heavy stress on the word *charity*. Let this passage be read aloud in class, to study the force of the emphasis thus expressed.

**Emphasis by the Use of Figures of Speech.** — Nothing adds more to emphasis than a proper use of figures of speech. Of all these figures of speech, perhaps the most striking is that of *personification*. It speaks of things without life as though they were alive, and capable of everything that man can do. There is a fine example of *emphasis by personification* in the following paragraph :

With no friend but his sword, and no fortune but his talents, he rushed into the lists where rank, and wealth, and genius had arrayed themselves, and competition fled from him, as from the glance of destiny.

— Charles Phillips.

**Emphasis by Punctuation.** — Emphasis is indicated to the eye by punctuation. The most emphatic mark of punctuation is the exclamation point. The period is often emphatic, as is very frequently the interrogation mark. The colon is sometimes emphatic, and emphasis is often indicated by the dash.

The use of the exclamation point is not to be encouraged. The rule for its use may be thus stated. Use the exclamation point where the emphasis really demands it, but do not try to make your writing emphatic by its use. The following is an example of the correct use of the exclamation point.

Huntsman, rest ! thy chase is done ;  
 While our slumb'rous spells assail ye,  
 Dream not, with the rising sun,  
 Bugles here shall sound reveille.  
 Sleep ! the deer is in his den ;  
 Sleep ! thy hounds are by thee lying ;

Sleep! nor dream in yonder glen,  
 How thy gallant steed lay dying.  
 Huntsman, rest; thy chase is done,  
 Think not of the rising sun,  
 For at dawning to assail ye,  
 Here no bugle sounds reveille.

— From *The Lady of the Lake*, Sir Walter Scott.

The cheaper class of newspapers endeavor to create emphasis by the use of all the devices known to the printer's art. The only result of this, however, is to multiply a spurious sort of emphasis, which defeats its own purpose, making the lack of real emphasis painful to the judicious reader.

**Emphasis by Italicizing.** — The use of *italics* is another method of indicating emphasis to the eye. While it is often necessary, yet the rule holds that real emphasis should be in the matter and not in the manner of its presentation. The use of italics in your writing should be rare.

#### EXERCISE IN EMPHASIS

*Laying Hold of Opportunity.* — Show how opportunity should be seized. Shape your writing in any way you please. Let it be a theme, or a short story, or put it in editorial form. If you prefer the story form, take an ordinary, everyday man or woman, boy or girl, under circumstances that might confront any one of the thousands living in a large city, and make a hero or heroine of one who lays hold of opportunity. Think the emphasis into your story. *Crowd force into it by hard thinking.*

1. *Use an outline.* Do not adopt this framework hastily. Test it for emphasis.
2. *Cut it down.* Use not more than half the number of words you feel that you would like to use.
3. *Rewrite it.* First drafts are valuable, but seldom thoroughly satisfactory. Use what the first draft offers as the

basis of what your final draft is to be, but challenge the right of every word, phrase, clause, sentence, and paragraph to its place in your writing.

**Elegance.** — *Elegance* in style implies three things: (1) ease of execution; (2) sustained power in speaking and writing; and (3) a mastery of all that is best in literary work.

Elegance is that subtle something in a work of literary art which makes us feel delight in the workmanship.

— Wendell.

When a piece of literary work is justly characterized as elegant, it is because all that enters into it has been *well chosen*. The derivation of the word *elegance* shows the secret of its attainment. It comes from the two Latin words *ex* and *lego*, meaning *to choose from*. Trying this, that, and the other method of expressing what you have in mind to say begets an instinct which not only tells you when you are right, but before long enables you to get it right at first. *You do with ease and apparently without thinking, what it has taken much thinking to learn to do.*

Elegance often shows in the judicious use of what is termed prose rhythm.

**Prose Rhythm.** — Prose rhythm gives to the periods a certain measured flow, the result sometimes of a natural, but more often of a cultivated ear, imparting an “exquisite but unobtrusive melody,” and constituting an attractive feature of the style. Though this is to be sought after by the young writer, yet a too frequent or injudicious use of it is to be avoided. Nothing tires the hearer or reader so much as an apparent or pretentious striving after this effect.

The King James Version of the Scriptures owes much of its charm to the wonderful beauty of its matchless

rhythm, and if the new translation has in any way failed to lay hold of the English-speaking world, it may be largely because of its neglect of this important element of style.

Speakers and writers who win the heart of the people owe much to this quality. Study the selection from Dickens for its beauty of rhythm. You will find in the passage from Burke that the rhythm-beat lends force and dignity to the thought.

When Death strikes down the innocent and young, for every fragile form from which he lets the panting spirit free, a hundred virtues rise, in shapes of mercy, charity, and love, to walk the world and bless it. Of every tear that sorrowing mortals shed on such green graves, some good is born, some gentler nature comes.

— *The Old Curiosity Shop*, Dickens.

It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage, whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

— Edmund Burke.

#### ORAL EXERCISES IN EFFECTIVE STYLE

*Oral Work for Special Occasions.*<sup>1</sup>— When it is considered how much more frequently we are called upon to speak than we are to write, under ordinary circumstances, the importance of practice in speaking on various occasions may be readily seen. Try some of the following exercises in oral work. Try to work in something you have learned in this chapter.

(a) *Announcing the Purpose of a Meeting.* Suppose that a meeting has been called for some definite purpose, for instance, to consider ways and means for financing the athletic

<sup>1</sup> Suggested by the *English Syllabus*, Board of Regents, New York.

association; or to raise a fund for the purchase of reference books for the class; or to provide money for buying a piece of statuary as the class gift to the school; or to take up a collection for sufferers of some kind; or to make a request of the faculty, or of the Board of Education. You are put forward as temporary chairman. Tell in twenty-five words, the object of the meeting.

(b) *Introducing the Speaker of the Evening.* — It devolves upon you to introduce the speaker. Do not make the mistake of thinking that you are the entertainer. Modesty in such cases is a great virtue. Say what you have to say in a very few words. Not over twenty or twenty-five at the most. Do not flatter the speaker unduly. This is in poor taste.

(c) *Rising to Ask a Question.* — Some doubt exists as to what to do, even after due explanations have been made. Rise, and ask a definite question, courteously and briefly.

(d) *Soliciting Coöperation.* — You are the representative of one English class, sent to solicit the coöperation of the other classes of your school, or of other high schools, in some matter of common interest. Get permission from the instructor, and make an address of not more than five minutes. Unfailing courtesy is a necessary element of this sort of work. Go straight to your purpose, wasting no time in preliminaries.

(e) *Gift Presentation.* — Some gift is to be presented; a medal, or the school letters, won in athletics; the prize in a spelling match; some remembrance to one or another. Make a speech suited to the occasion. Use brevity of speech, but try to make at least one good point. Your school has won the loving cup, two out of three times, in the interscholastic field day, and it now belongs to you. Make the presentation speech. Take ten minutes, and touch on the good qualities of each of your leading athletes.

(f) *Sales Talks.* — Make a talk on each of the following points concerning sales. 1. *Managing a Team of Salesmen.* — It devolves on you to instruct three boys or girls who are to spend a week during the holidays in a neighboring city, on a campaign

for subscriptions to the *Saturday Evening Post*. Outline a good plan for the week, and include instructions as to how to sell your paper. Ten minutes.

2. *Individual Sales*. — You are now to do what you have just told others to do, get subscriptions for your paper. Give a three-minute talk, showing what the paper is, and why your prospective customer ought to subscribe.

3. *Selling a Vacuum Sweeper*. — Give the talk that brings a purchase. Three minutes.

4. *Miscellaneous*. — Try any of the following: selling real estate; selling a farm; selling Florida or Texas lands; selling a used automobile; acting as agent for an athletic goods house, and selling a basket-ball outfit to a neighboring high school; selling stock in a mine in which you own some stock.

(g) *Explaining a Business Proposition*. — You have been employed to visit a certain list of citizens, to ask their coöperation in establishing a factory that will greatly benefit your neighborhood. A subscription of twenty-five dollars is required of each subscriber. Make a five-minute talk. Prepare a second talk, in case your first talk fails of its purpose. Be courteous, but do not be easily discouraged. Meet the objections, and come back with new arguments. Use the fact that others are taking hold.

(h) *Farewell Speech*. — You are going away. Your literary society has shown its appreciation of your services in some office. Bid the society farewell, briefly but pleasantly. Express your good will toward the society and the school.

NOTE. — Two things are to be avoided in all of the above, especially where sentiment enters into the occasion. (1) Do not be extravagant. (2) Do not be silly. Be as humorous as you please; but in being humorous, do not skate on ice that is too thin.

(i) *An Imaginary Banquet*. — Let four or five students be chosen as after-dinner speakers at a banquet. If deemed advisable, several groups of four or five speakers may be assigned, each group to celebrate a different occasion. Let one group celebrate St. Patrick's Day by a suitable program. Another

may celebrate Lincoln's birthday. Still another may honor Columbus, or George Washington, or Robert E. Lee, or the founder of your school; or impersonate the people at a banquet of the Sons or Daughters of the Revolution, or some pioneers' organization. It will not be difficult to decide upon a suitable occasion for celebration. If the celebration can be made to fit the date, so much the better.

Let the *toastmaster* be chosen for his skill and wit. He should be brief, but able to make every word count, and keep the table in a roar. Courtesy should characterize his every effort. Let him summarize the topic of each speaker in a sentence of not more than ten words for each.

The *individual speakers* are to have their subjects or "toasts" carefully phrased, so as to give them the opportunity of saying much in little. They should be able to tell one story well, and should above all things, know when to quit. Brevity is said to be the soul of wit. Let the speakers be brief. Let one thing be noted, however; in making his speech, the after-dinner speaker is not limited by anything except time. He can make it in any way he pleases, always keeping courtesy and the eternal fitness of things well in mind.

(j) *Dramatic Impersonation*. — Imagine yourselves members of a committee of the Continental Congress, holding a meeting on some important question. Dress to suit the characters, and act out some impressive scene, the details of which have been prepared by one of the class whose ambition it is to become a writer. This may be made quite effective.

(k) *The High School Gridiron Club*. — Look up in the files of any good newspaper an account of the doings of the Gridiron Club, of Washington, D. C. Carry out a similar program. Deal with notable athletic and literary society happenings. Avoid giving cause for offense.

(l) *The American Red Cross*. — Nothing affords a better opportunity for an effective speech than the Red Cross. In both war and peace, it is first with its aid for suffering humanity. Make an appeal for its support.



THE BATTLE OF WATERLOO.

## EXERCISES BASED ON PICTURES

**Waterloo.** — This is a scene in the battle of Waterloo. The painter is François Flameng. This battle sealed the doom of Napoleon. It is so famous that its name is often used to suggest utter failure.

Study about the battle, and give a talk on it. Take the side of Napoleon, or of the English, and state what you believe to be the facts concerning one of the great figures of history, and the battle that shattered all his hopes.

**Napoleon.** — Prepare an address on *Napoleon*. Give your subject careful study, if you attempt it at all, and use as many words as you deem best, but not more than one thousand. Unless you write it out and learn it, you can say well all you have to say in about two hundred words. Feel free, however, to express your own view of Napoleon. Take care not to offend those in your class who hold opposing views.



## CHAPTER XXVII

### THE MECHANICS OF EFFECTIVE STYLE

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*Exercise is the chief source of improvement in all our faculties.*

—BLAIR.

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**Measurement.** — In order to write effectively you must know *how much* you are writing. You ought to be able to write ten words, or fifty words, or one hundred words, and know when you have done so. That is, you should be able to *gauge your writing*, as to the number of words.

You should know how many words in your ordinary hand will fill a page of manuscript. In counting words, all words, including *a*, *an*, and *the*, are to be counted. You will find that you *average* so many words to the page. Your own page will thus become your *unit of measurement*, and you will be enabled to tell the number of words in any given article, theme, or paper you have written.

In this book special attention has been given from the first to accurate measurement of the number of words. You are to continue to measure all that you are called upon to write. Professional writers count the number of words in everything they produce, indicating the number of words of every article.

In preparing any matter that is to be spoken, or to be read aloud, the safe average to allow is from one hundred words per minute to perhaps one hundred and twenty-five words per minute, for the allotted time, and this only in

the case of the practiced speaker. Beginners should not allow more than eighty or ninety words to the minute.

You can say as much in five hundred words as you can in six hundred, or seven hundred, or in a thousand words. It will be harder work, and it will take time to boil down your material and pack your sentences full of force and emphasis. But your speech will then have all the more force.

Another reason why fewer words to the minute are more effective is that it gives the impression of an unused fund of power on your part. You seem to have yourself well in hand. *You have so counted your words as to make every word count.*

Count the words in the speech or writing of some master, and try to say the same thing in as few words. Take some excellent work of your own, and try to make it better in fewer words. If you work at it intelligently, you will be surprised at the improvement in your English. *It will mean much more than it says*, and this is a fine test of speech or writing.

#### EXERCISES IN MEASUREMENT

(a) *Ten-word Exercises, Set 1.*—Limit the following telegrams to ten words each.

1. Ask why your friend did not arrive on the noon train, as agreed, and inquire when to expect him or her.

NOTE.—In writing telegrams, the address and signature are not charged for. Each figure counts as one word. Write out your numbers, and do not use figures. In cable messages, charge is made for each word. In order to reduce expense, ingenious “codes” are devised, in which a single word stands for a complete sentence.

2. Send a telegram of congratulation to a friend on his securing a desirable public office.

3. Give your parents an account of an accident to the

train on which you are going east. Give particulars, including statement of your own escape from injury.

4. You are on your way to the wedding of a friend, and are unexpectedly delayed by the falling of a bridge. Indicate the cause of the delay, and when you will probably arrive.

(b) *Ten-word Exercises, Set 2.*—Write the following exercises, limiting the number of words to ten.

1. Your father left at daybreak by train to open an important legal case. He discovers that he has left papers of value at home. He wires description and requests you to forward them. You find the papers and comply with his request. Write out his telegram and your reply, each in ten words.

2. A teachers' agency offers you a school at Danville, Kentucky, at seventy-five dollars a month, for ten months of school. Write the telegram and your reply.

3. Wire the postmaster at Charlottesville, Virginia, asking him to forward your mail to Washington, D. C., care of general delivery.

4. You are manager of your high school nine. Wire the manager of the nine at Terre Haute, Indiana, challenging him to a game on your grounds for the second Friday in June. You ask half the gate money.

(c) *Twenty-five-word Exercises.*—In each of the following, use twenty-five words.

1. Write a note of congratulation to a friend on his nineteenth birthday.

2. Write a letter of condolence to your friend on the death of a relative.

3. Write a note to accompany some small gift or remembrance.

4. Write a note home from the train, and drop it in the mail-box at the station, to let your family know that you are *en route*.

5. Write a letter to the editor of a magazine, offering some photographs taken while at the seashore.

(d) *Night or Day Letters. Fifty words.*—Telegrams containing fifty words may be sent at night for the same charge as for ten-word telegrams. Thousands of such letters are sent.

1. Write a telegram of one hundred words, and condense it to fifty words.

2. Your sister has lost her valise in the Grand Central Station, New York City. Telegraph her on board Train No. 34, N. Y. Central R. R., care conductor, stating that you have found the valise and will forward same to her address at Buffalo.

3. You were to have met a party at Detroit, going north for a summer vacation trip. You have unexpectedly been called upon to make a report that will take two or three days in preparing. Wire your party, care the Station, indicating when and where you will join them. They are going out on the Pere Marquette road.

4. You have been invited to a house party at Louisville, to spend a week there, and then go to Memphis. You find that you are unable to get there until the end of the week. Wire your regrets for the delay, asking whether you shall come then, or wait to join them at Memphis. That will give them a chance to invite some one in your place for the Louisville party, if they so choose. Express wishes for a pleasant time.

(e) *Hundred-word Exercises.*—Write each of the following exercises in one hundred words.

1. Tell in one hundred words the story of Arnold's treason. The best way to do this, probably, will be to write your account without special reference to the number of words, and then cut it down, discarding all unnecessary words. Then rewrite it, aiming to make it just one hundred words in length.

2. Tell in the same number of words how "messengers" are sent up on a kite-string. Explain the philosophy of this, that is, tell why these bits of paper rise the whole length of the string.

3. If any recent *archæological find* has been made; that is, if any discovery of ancient statues has been announced, tell about it in one hundred words. Refer to the newspaper account, if you have it; or ask the librarian to help you find any facts within reach.

4. Give a pen picture of any one of the following, in one hundred words: (a) An old-fashioned, but lovely lady; (b) A description of the theaters in Shakespeare's time; (c) A newly landed immigrant family; (d) The statue of *Venus de Milo*; (e) A cloud-capped mountain peak, as for instance, Pikes Peak, seen from any point in the vicinity of Denver; (f) A glimpse of the Hudson river, or the Greenbrier; of the Ohio, or the Susquehanna, the Missouri, the Rio Grande, or the Mississippi. Or describe any stream near you.

(f) Write upon these topics in one hundred and fifty words.

Discuss any one of the following topics regarding the deportment of girls under the circumstances indicated, suggesting what is proper and what not proper to do; what are the latest requirements, socially or otherwise, and what are the dictates of authorities on dress and such matters on different occasions, and any other items that may suggest themselves.

(1) The Girl at School.

(6) The Girl as a Hostess.

(2) The Girl in the Gymnasium.

(7) The Girl at a Reception.

(3) The Girl on the Playground.

(8) The Girl in First Aid to the Injured.

(4) The Girl Traveling Alone.

(9) The Girl as an Autoist.

(10) The Girl as a Journalist.

(5) The Girl in the Office.

ist.

## EXERCISES BASED ON PICTURES



WOOLWORTH BUILDING, NEW YORK CITY.

Seen through an arch of the City Hall.

**A Glimpse of New York City.** — But what a glimpse! A style of architecture born in America, majestic in its beauty, — the Woolworth Building, seen through an arch of the City Hall.

1. Study the picture, and describe it.

2. *Study of a Building.* — If you live near enough to visit this building, do so, and report to the class on what you saw.

3. *If you live in an important city,* decide in class on what building is most worth your study. Make a study of this building, and report it to the class.

4. *If you live in a remoter neighborhood,* think carefully over all the buildings in your neighborhood, and make a study of the one that seems most interesting from an architectural point of view. Write a description of it.

**Arrangement.** — By *arrangement* in composition you are enabled to make the most of your material. It is not separate and distinct from the qualities of style, but it combines all there is in literary style to best advantage.

Arrangement is said by one critic to be the heart of the theory of style. If it were possible to give to two writers the same words, thoughts, illustrations, purpose, and the

same occasion, one might so arrange the material as to make his effort a work of genius, while the work of the other might be a mere jumble of words.

You should early cultivate the habit of knowing at the outset what you intend to say. This is not easy at first as it takes real determination to accomplish; but resolute effort in this direction will have its reward in a settled habit of mind.

In any kind of building worth the name, the architect's plans must precede the actual construction work. This is what Walter Pater has in mind when he says that for a writer to succeed, he must have "an architectural conception" of the writing he has in mind, which foresees the end from the beginning, and never loses sight of the object.

The most simple direction that can be given for this is, *that words be arranged in the order which most clearly brings out the thought.* In order that you may get at this, try the effect of words, and of all the elements of composition, shaping and reshaping, writing and rewriting your work. This gives you a style of your own that you could acquire in no other way.

**Rearranging.** — In rewriting your sentences to get at the best possible arrangement, the question for you to ask is, *Have I succeeded in making this thought plain? Have I really said what I started out to say?* Never be satisfied with anything short of this.

#### EXERCISES IN ARRANGEMENT

(a) *Arranging a Newspaper Story.* — Read carefully the *Ode on a Grecian Urn* by John Keats so as to catch the fine description there given. Either mentally, or with a written list, note from twenty to fifty words occurring in the poem, to be woven into your description, as required below.

1. Write an article in newspaper style in three hundred words, disguising the fact that you are getting your description

from Keats. Test it later on to see whether or not you have succeeded in making your work appear original.

2. Write a cabled account, dating it at Naples, Italy, showing how an Italian laborer engaged in exploring some ruins comes upon a vase, which experts declare to be a valuable "find" and a piece of work of rare and exquisite beauty. Address it as if to a leading newspaper in one of our largest cities.

Make it in two paragraphs, the first a summarizing paragraph, in seventy-five words, detailing the finding of the vase; and the other descriptive of the vase, in two hundred or more words.

NOTE. — Cabled accounts (so headed) are often forwarded by mail, or written in the editorial office. Frequently, a telegraphic or cabled item is enlarged upon. Material taken from the encyclopedia or reference library, and photographs long held for just such occasions are used with excellent effect.

(b) *Arranging Description of Picture Work.* — Take one or more of the following exercises on picture work.

1. Suppose you are working on a newspaper. The editor hands you a picture of Raeburn's *William Ferguson of Kiltie*. You are to write two hundred words.

2. Go to the art room of the public library; or to the library of the art museum, if open to the public or to you; or procure an illustrated art catalogue, or a book descriptive of artists and their work. Select one from the list of famous portraits given below, and write a careful description of it in two hundred words. Work by outline. Crowd your article with information.

(a) Van Dyck's *William II, Prince of Nassau*; (b) Gainsborough's *The Blue Boy*; (c) *Countess Potocka*, by an unknown artist; (d) Whistler's *Carlyle*; (e) Lely or Cooper's *Oliver Cromwell*; (f) Stuart's *Washington*; (g) Franz Hals' *Laughing Cavalier*.

(c) *Arranging Editorials.* — Prepare a first draft, and on the basis of that, arrange your material for a careful editorial.



1. Suppose there is a campaign and you are anxious for your party to win. The registration is close. You are editor of a city paper, and to-morrow is election day. *Arrange an editorial* for to-morrow's issue, in three hundred words, urging every man to go to the polls.

2. *Arrange an editorial* on "Hopefulness for the Future," reading, marking, and inwardly digesting the thought contained in Whittier's poem, *The Old and the New*. Prepare the story carefully. In your plan, show that there is a steady climb in everything that pertains to human life. Write two hundred and fifty words.

3. Prepare an editorial suitable for a school paper, discussing any one of the following topics relating to boys: *Arrange it carefully*.

(a) The Boy on the Farm. (b) The Boy as a Gentleman. (c) The Boy and the Savings Bank. (d) The Boy as an Inventor. (e) The Boy as a Hero. (f) The Boy as a Law-breaker. (g) A Plea for the Public Playground. (h) The Boy as an Athlete. (i) The Peculiar Code of Morals of Young Boys. (j) What Boys Have Done as Soldiers. (k) Chances for Boys. — How do They Compare with Those of Yesterday?

#### EXERCISES IN CLEAR THINKING, AND ACCURATE, FLUENT, AND VARIED EXPRESSION

*Public Occasions.*<sup>1</sup>—The exercises named below are intended as suggestive. It would hardly be possible to have all, or even many of them on the same program. There is material here, or suggested by what is here, for many opportunities of *appearing in public*.

(a) *Graceful Speeches.*—Nothing adds more to the pleasure as well as profit of a convention or gathering of any kind than a graceful speech of welcome, or one outlining the plan of the program, or of compliment to the delegates to the convention, or of sympathy with the purposes of the gathering at which the speech is made. This

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<sup>1</sup> *Public occasions* should be arranged so that pupils, after careful preparation, may have the opportunity of *speaking in public*. Emphasis should be laid increasingly upon clear thinking and accurate, fluent, varied expression. — From the *English Syllabus*, Board of Regents, New York.

matter of *graceful speech* is well within the ability of the high school student, and it should be studied as a definite part of his school work. Try one or more of the following.

1. *Address Before a Convention of Teachers.* — “Pestalozzi as the Father of Vocational Training.” Use about five hundred words, shaping it into a five-minute address. Say something complimentary concerning the profession of teaching. Use any other title that may interest you.

2. *Address of Welcome to a Teachers' Institute.* — “Some of the Rewards of Teaching.” In the course of your remarks, take occasion to speak of the debt the student owes to the faithful teacher.

3. “*Welcome to Our City.*” — Prepare a five-minute talk in which you take occasion to welcome some visiting organization in convention assembled.

4. *A Presentation Speech.* — You are made the spokesman of your class in making some presentation. Do it gracefully.

(b) *Conversation.* — You should be able to converse easily and intelligently upon some topic of the day. Choose an interesting topic.

(c) *Explanation of the reasons for a bond issue* for the building of a new high school. Prepare to speak for this issue, giving the reasons for the step.

(d) *Book Reviews.* — Give a careful *book review* of five hundred words, equivalent to a five-minute speech. Say a few words about the author. Tell the story of the book, and take one minute to characterize the book, that is, to tell what you think about it. Select some book worth while, whether a novel, a book of biography, an autobiography, a book of travels, or a book on some scientific subject.

(e) *Reports on Processes.* — Describe some *process*. Take any of the following.

(1) The making of Bessemer steel; (2) the making of sugar from sugar cane; (3) the making of sugar from beet roots; (4) the making of maple sugar; (5) how flour is made; (6) the process of welding by the oxyacetylene flame.

(f) *Moot Court.* — Let a committee of students who look forward to the study of law, arrange a *moot court*. If they can enlist the help

of some former students of the high school now at law school, or engaged in the practice of the law, let this be done.

(g) *Mock Trial*. — Get the help of former members of the school who know how to proceed, and arrange a *mock trial*. This is in no sense to be a burlesque trial. Let the students engaged in it use their best endeavor to carry on a trial.

Study the functions of the judge on the bench; of the court clerk; of the sheriff and his deputies; of the attorneys for both sides; of the witnesses for both sides; and of the parties to the case. Introduce as many as possible of the features named below.

(1) *The preliminaries* to the trial of the case; (2) *a lawyer's plea*; (3) *the examination of witnesses* by an attorney, and *a cross examination* by the attorney on the other side; (4) *the jury within the jury room*, discussing the testimony; (5) *the rendering of the verdict* by the jury.

(h) *Reports*. — Make yourself master of the facts, and *report on one of the following topics of interest*.

1. The progress of submarine construction.
2. The progress of aviation as an aid to military organization.
3. Obtaining power, electrical or otherwise, from running streams.

(i) *Command of Language*. — The *Report of the National Joint Committee on English* urges exercises for command of language.

Prepare beforehand enough good short stories from current magazines to go round the class. Take an idea from the *hospital service* of many women's clubs, where short stories thus clipped are bound, each story by itself, inclosed in a strong manila envelope, and sent to the convalescent wards. Select only such stories as may be read in twenty minutes or less. Each pupil will tell his story to a student designated by the instructor, and listen in his turn to this student's story. For the next day let each bring to class the story thus heard, carefully written.



*Photograph by Elmer L. Foote.*

CAPITOL AT WASHINGTON.

The first elm at the right was planted by George Washington.

**EXERCISES BASED ON PICTURES**

**The Capitol at Washington.** — The national Capitol fitly represents the majesty of the American people. It is considered one of the finest examples of governmental architecture. The tree showing in the picture just to the right of the Capitol was planted by George Washington.

1. *The History of the Capitol.* — Look up the history of the Capitol and tell it.

2. *Your State Capitol.* — Get what information you can about your own Capitol building. If possible, attach a photograph.

3. *County or City Building.* — Give a description of your county or city building. If you prefer to describe a church, a fine residence, or some office building, you may do so.

4. *A Famous Tree.* — Is there any tree in your vicinity that is historical? If so, tell its story. Or describe a tree notable for its beauty.

## CHAPTER XXVIII

### BEAUTY, TASTE, AND CRITICISM

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*A thing of beauty is a joy forever ;  
Its loveliness increases ; it will never  
Pass into nothingness.*

—JOHN KEATS.

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**Beauty.** — There are many kinds of beauty. Perhaps that which is most generally recognized is that of the landscape, and of those things we call the *picturesque*. Next, perhaps, come beauty in architecture, in painting, in sculpture, and in music.

Beauty of rhythm, poetic beauty, beauty of eloquence, and literary beauty, are the objects of our present study.

**Taste.** — *Taste* is that faculty by which we discern and enjoy beauty. It should govern all constructive work in writing. Taste is capable of cultivation. At first, the student may be able to tell only what pleases or displeases him in what he hears or reads, but by degrees he becomes able to judge as to beauties or defects.

Exercise in discrimination soon brings about a growing and enlightened, or as we say, a *cultivated* taste. It has been well said by Goethe that “Taste should be educated by contemplation not of the tolerably good, but of the truly excellent. When you have fully apprehended the best, you will have a standard, and will know how to value inferior performances without overrating them.”

The best critics agree in this. Arnold Bennett, in his

*Literary Taste and How to Form It*, says that the student must begin with works that are classic, and of acknowledged merit, and that he must exercise some degree of faith in the judgment of others as to what is beautiful, until ere long he comes to value for himself what is of true worth, and to judge of his own work by an intelligent and impartial estimate.

**Examples of Literary Beauty.** — The selections given below will be found to contain much that is beautiful, and a variety of beauty. Let the student read them over, deciding which he considers most beautiful, and giving the reasons for his choice. In addition to this, let each pupil bring to class one passage of his own choosing that appears beautiful to him, indicating why he thinks it so.

Let some member of the class who is a good reader, read these selections aloud in class, so as to bring out their beauty. The best way to appreciate a fine selection is to hear it read aloud. One of the ancients well says that “the ear trieth words, as the tongue tasteth meat.”<sup>1</sup>

#### SELECTIONS NOTED FOR THEIR BEAUTY

##### On First Looking Into Chapman's Homer

Much have I travelled in the realms of gold,  
 And many goodly states and kingdoms seen;  
 Round many western islands have I been  
 Which bards in fealty to Apollo hold.  
 Oft of one wide expanse had I been told  
 That deep-brow'd Homer ruled as his demesne;  
 Yet did I never breathe the pure serene  
 Till I heard Chapman speak out loud and bold:  
 Then felt I like some watcher of the skies  
 When a new planet swims into his ken;

<sup>1</sup> *Job xxxiv, 3.*

Or like stout Cortez when with eagle eyes  
 He star'd at the Pacific—and all his men  
 Looked at each other with a wild surmise—  
 Silent, upon a peak in Darien.

— John Keats.

### Beauty

Perhaps the most complete assemblage of beautiful objects that can anywhere be found, is presented by a rich natural landscape, where there is a sufficient variety of objects; fields in verdure, scattered trees and flowers, running water and animals grazing. If to these be joined some of the productions of art which suit such a scene; as a bridge which arches over a river, smoke rising from cottages in the midst of trees, and the distant view of a fine building seen by the rising sun; we then enjoy, in the highest perfection, that gay, cheerful and placid sensation which characterizes beauty.

— Hugh Blair.

### The Daffodils

I wandered lonely as a cloud  
 That floats on high o'er Vales and Hills,  
 When all at once I saw a crowd,  
 A host of golden daffodils;  
 Beside the Lake, beneath the trees,  
 Fluttering and dancing in the breeze.

Continuous as the stars that shine  
 And twinkle in the milky way,  
 They stretched in never-ending line  
 Along the margin of the bay;  
 Ten thousand saw I at a glance,  
 Tossing their heads in sprightly dance.

The waves beside them danced, but they  
 Out-did the sparkling waves in glee;—  
 A poet could not but be gay,  
 In such a jocund company:

I gazed — and gazed — but little thought  
 What wealth the show to me had brought.

For oft, when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude,  
 And then my heart with pleasure fills,  
 And dances with the Daffodils.

— William Wordsworth.

### Sunrise

But yonder comes the powerful king of day,  
 Rejoicing in the east. The lessening cloud,  
 The kindling azure, and the mountain's brow  
 Illumed with liquid gold, his near approach  
 Betoken glad. Lo! now apparent all,  
 Aslant the dew-bright earth and colored air  
 He looks in boundless majesty abroad,  
 And sheds the shining day, that, burnished, plays  
 On rocks, and hills, and towers, and wandering streams,  
 High gleaming from afar.

— James Thomson, in *The Seasons*.

**Wit, Humor, and Pathos.** — Beauty is closely related to three other qualities purely mental. These are *wit*, *humor*, and *pathos*. It is frequently hard to say whether a passage is the more beautiful or witty, and beauty and pathos are often hard to distinguish.

**Wit.** — Wit is the discovery of such an unexpected relation between ideas as to create surprise and laughter. It always implies a sort of acumen or mental superiority on the part of the listener or reader, and this is perhaps the secret of the pleasure it conveys. Wit may shade into beauty or humor. There is always a lightning-flash in wit as shown in the following examples.



Hypocrisy is a sort of homage that vice pays to virtue.

— La Rochefoucauld.

William M. Evarts' wit was certainly mother wit. His mother was the daughter of one of the first governors of Connecticut, who at one time entertained General Washington. She was a child of six or seven years, and as the great general was about to leave her father's house, she ran to the front door and opened it wide for him. He bent his stately form and said, "Thank you, my little maid. I wish you a better office." Instantly she responded, "Yes, sir, — to let you in, not to pass you out."

— St. Louis *Globe-Democrat*.

Memory is that feeling which steals over you when you listen to your friend's original stories.

— Lord Rosebery.

**Puns.** — When the unexpected and witty relation is not so much between ideas as between words, we call it a *pun*. Some of the most treasured witticisms of our language are puns.

When the Declaration of Independence was signing, John Hancock said, "We must all hang together." "You are right," said Ben Franklin, "or we'll all hang separately."

Sidney Smith, when advised by his physician to take a walk every morning upon an empty stomach, said, "Whose, Doctor?"

Horne Tooke, one of the great wits of England, when asked why writers were commonly referred to as "the Republic of Letters," replied, "We poor writers may well be called a *republic*, for there is *not a sovereign*<sup>1</sup> amongst us."

William M. Evarts was showing Lord Coleridge about the grounds of Mount Vernon on one occasion. Talking of Wash-

<sup>1</sup> *Sovereign* : a gold coin of Great Britain, worth one pound sterling (\$4.86); so called from the likeness of the monarch on one side.

ington's great physical strength, the Englishman ventured to doubt the story told of Washington's throwing a silver dollar from bank to bank across the Potomac river. Mr. Evarts said, "I can readily see why you doubt it, my lord, but you must remember that a dollar went much farther in those days."

On one occasion, Lord Erskine was overtaken on the street by a friend who introduced to him a gentleman with whom the friend was walking. This latter expressed a desire to witness an example of Erskine's wit. "Well, then, what is to be the subject?" queried Erskine. "Oh, the King." "I beg your pardon, sir, the King is not a subject," was the instantaneous reply.

— The New York *Evening Post*.

**Humor.** — When wit is characterized by tenderness and good nature it becomes *humor*. Thackeray says that humor is a compound of wit and love. Wit flashes, while humor lingers. Shakespeare, Hood, Lamb, Thackeray, Dickens, Blackmore, Kipling, De Morgan, Irving, Mark Twain, Stevenson, Bret Harte, Van Dyke, O. Henry, and Whitcomb Riley are humorists.

E. P. Whipple thus aptly distinguishes between wit and humor. He says, "Wit laughs *at* things. Humor laughs *with* them. Wit lashes external appearances, or cunningly exaggerates single foibles into character. Humor glides into the heart of its object, looks lovingly on the infirmities it detects, and represents the whole man. Wit is daring, darting, scornful, and tosses its analogies in your face. Humor is slow and shy, insinuating its fun into your heart."

Read the scene from *Much Ado About Nothing*, where Dogberry figures; or "the Barmecide's Feast," in the *Arabian Nights Entertainments*; or the story of "Sancho Panza on the Island," in *Don Quixote*; or "Mr. Pickwick

on the Ice," in *Pickwick Papers*; or "The Leaping Frog of Calaveras County," from Mark Twain's *Sketches*; or "The Jury Scene in Vanity Fair," from John Bunyan's *Pilgrim's Progress*, for examples of humor.

## EXERCISES BASED ON PICTURES

**Alaska.** **John Sinook and Family.**— Here is a delegate to the Igloo Fair, near the Arctic Circle. He is a prominent reindeer man, owner of a fine herd, won by faithful apprenticeship to the reindeer industry. He looks, and is, prosperous. He is clad in a complete suit of reindeer skin. His family look comfortable and happy. The United States Government, through the Bureau of Education, is doing all in its power to help this simple and honest people, in helping them to help themselves.



JOHN SINOOK AND FAMILY.

Study the Eskimo pictures to catch something of how the Eskimo live, and think out a story of the journey made by this family on two sleds, drawn by reindeer. The driver takes care of both sleds, the second deer being attached to the first sled by its halter. If you prefer, tell the story of one of the pet animals belonging to the children, — an Eskimo dog, or a reindeer fawn or baby deer.

**Pathos.** — When beauty or humor are combined with sadness and tenderness, we call the quality *pathos*. Laughter and tears do not lie far apart, and there is a

very easy transition from the humorous to the pathetic. Almost all humorists are masters of pathos.

A fine example of pathos is found in a *Christmas Carol* by Charles Dickens. Probably no better example of pathos is found in literature. *To a Field Mouse*, and *To a Mountain Daisy*, both by Robert Burns, are fine examples of pathos. *The Harp That Once Through Tara's Halls*, by Thomas Moore, and *I Remember, I Remember*, by Thomas Hood, are excellent illustrations of this quality.

#### EXERCISES

(a) *Taste*.— Refer to an excellent and interesting book by Arnold Bennett, the novelist and critic, entitled *Literary Taste and How to Form It*, in which he discusses a number of points covered in this chapter. In the chapter *How to Read a Classic*, he suggests that you begin with Charles Lamb's *Dream Children*, and he makes a study of that beautiful short story.

(b) *Beauty*.— Try to appreciate the beauty in the following :

(1) Refer to a volume of sketches by E. V. Lucas, *Some Friends of Mine*, in which occurs one of the most beautiful little things that have appeared in recent years. He tells that an inmate of the Cook County Asylum, near Chicago, wrote his will, which Lucas quotes with the humorous comment that if such are the bequests of the insane, let us have less sanity. It appears in the volume referred to, under the head of *Charles Lounsbury*.

(2) Refer to W. B. Yeats' introduction to Rabindranath Tagore's book of poems, *Gitanjali*, and also to the sixtieth number of that set of poems, for a study of real beauty. Tagore is a Hindu writer.

NOTE.— It would be worth while to have these selections read in class and an oral discussion in connection with this reading.

(c) *Two Beautiful Passages*.— Try to put some of the beauty of the following passages into what you write of them.

1. *The Famous Palace and Gardens of Alcinous*.— Refer to the *Odyssey*, book vii, lines 97-160, Bryant's translation. This

is a fine bit of description, and a beautiful picture of the early Greek civilization. Describe this palace and garden, after mastering the description. Prepare an outline, and endeavor to catch something of the beauty. Write it in one hundred and twenty-five words.

2. *Nausicaa and Her Handmaidens Play at Ball.* — *Odyssey*, book vi, lines 138–268, Bryant's translation. Nausicaa and her young attendants, having finished washing their clothes in the river, amuse themselves in a game of ball, playing noisily as girls do. They wake Ulysses, who was sleeping exhausted after his shipwreck. The gracious young princess becomes his friend and protector. Write the story in one hundred words.

**Criticism.** — *Criticism* is the application of taste and judgment to literary work, in order to decide what is excellent and what is faulty in construction.

Criticism is the estimation of work by defined standards. In its application to literature it is the trying of whatever is written.

— Arlo Bates.

**Appreciation.** — The first idea in literary criticism is *appreciation*, the exercise of good taste in discovering beauty in literary composition. If faults are to be looked for, it is that they may be removed as hindrances to the expression of what is beautiful. What is known as *fault-finding* has no place in real criticism.

When it comes to rules of criticism, however, it is easier to say what not to do, than what to do. Taste must decide as to the latter, and taste is founded on a sense of beauty. Fortunately this sense of beauty is common in a greater or less degree to all of us. Critical rules are intended chiefly to show the faults that are to be avoided.

**Criticizing Your Own Work.** — The following items are suggested as helps in forming a critical judgment concerning your own speaking and writing.

1. Count your words. Do not use too many.
2. Do not use the same word in the same sense too often on a page.
3. Recast every sentence that does not please you.
4. Be on your guard against favorite passages in your own writing.
5. Avoid the use of the first person in speaking or writing.
6. Avoid mannerisms. They are objectionable.
7. Let the main thought have right of way.
8. When the fever of writing is upon you, write as fast as thoughts come.
9. Make your memory the servant of your will.
10. Do not dream over your work. Put life into it.

#### EXERCISE IN BEAUTY, TASTE, AND CRITICISM

Criticize carefully your work in the following exercises:

1. Think of some view on land or water that has always appealed to you since you first saw it. Describe it in less than one hundred words. Aim at beauty in your description of beauty.
2. Tell something that has happened to you; or something that has been told in your home. Tell it so as to make it a humorous story.
3. Make a good pun. Let it be original. Do not use over twenty-five words.

#### EXERCISE IN CRITICIZING DRAMATIZATION

**Oral or Written Dramatization.**—You may take any one of the following exercises, orally or in writing. Criticize it carefully.

(a) Two students may give a brief impromptu play or sketch, using one of the scenes given or suggested below.

(b) You may write out a brief play in one scene, based on what is here given.

*Suggested Scenes.*—1. Two boys plan to go fishing tomorrow. Give the conversation necessary in making the arrangements.

2. A brother does his best to waken Dick, who said last night he wished to go on a walking trip to the country.

3. Two girls find it hard to decide where to spend the afternoon. One wishes to go to the Zoo, the other thinks she would like to visit the Art Museum.

4. Two girls are on the beach at Atlantic City. They discover a turtle, and endeavor to capture it.

5. Dramatize *Sohrab and Rustum*.

6. Take any narrative and put it into dramatic form.

7. Write an original scene for two or three characters. Put it in shape for presentation, including proper and definite stage directions, instructions for costumes, and all instructions for playing it.

(c) *Longer Play*.—Under the direction of the *editorial committee*, let three or more students, selected for their skill in dramatization, design a play for presentation in public, either as a class play, or for the benefit of the school. Name one of the *editorial committee* as editor-in-chief, with the other members as close assistants and advisers. Let this draft be in scenario form, outlining each scene, but with no dialogue.

1. Prepare the first draft in scenario form. Criticize this with the utmost care.

2. On the acceptance of the first draft, carefully rewritten, the *editorial committee* may direct the dramatic writers to put in the dialogue. Subject this to most careful criticism.

NOTE. — As a special reward for the work the *editorial committee* has done, the members of this committee may prepare this play themselves.

**Articles of Magazine Length.**<sup>1</sup> — Pupils of advanced grade who have displayed marked ability in English are now to attempt work which is more definitely the product of investigation and study. You

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<sup>1</sup>This kind of work will require "ability to gather valuable information on the scale of the magazine article and make it pleasantly available to others, employing a working knowledge of the more commonly recognized principles of effectiveness, and of the rules of correctness." — From the *Report of the National Joint Committee on the Reorganization of High School English*.

have so far resolutely kept within small space. Now venture on articles of one to two thousand words; and, after meeting the requirements of the *editorial committee*, on longer articles.

These may include expository outlines or themes; debate, parliamentary usage; related letters, short articles on popular topics, and if these are acceptable, gradually increasing their length; editorials, scientific descriptions, and short stories. But in each case, prune your work vigorously.



## CHAPTER XXIX

### FIGURES OF SPEECH

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*In figures, we see one thing in another.* — ARISTOTLE.

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**Figurative Language.** — Language may be either *literal* or *figurative*. If it is addressed to the *understanding* alone, it is usually said to be literal. If it seeks to appeal to the *taste* or to the *imagination*, as well as to the understanding, it is often figurative.

Figurative language seeks not alone to convey a meaning, but to make that meaning agreeable or forcible. Speaking literally, we may say that *a soldier fought fearlessly*. Or we may say that *he fought like a lion*. Expressing it still more vividly we may say that *he was a lion in the fight*. The latter two expressions are figurative.

**Important Figures.** — Of the many kinds of figures, the three most important are *personification*, *simile*, and *metaphor*.

**Personification.** — In *personification*, we speak of inanimate objects or of ideas as having life, and of these and the lower animals as possessing the feelings, sympathies, and intelligence of humanity.

In Gray's *Elegy Written in a Country Churchyard*, one of the most perfect poems in the language, the poet says,

Can storied urn or animated bust  
Back to its mansion call the fleeting breath?  
Can Honour's voice provoke the silent dust,  
Or Flattery soothe the dull, cold ear of death?

The *storied urn*, the *animated bust*, are spoken of as calling, and the *fleeting breath* as unheeding, and as having deserted its mansion. *Honour* is personified, *flattery* is personified, so is *dust*, while the most beautiful figure is found in the concluding words of the fourth line of the quotation.

Milton, in his twin odes *L'Allegro* and *Il Penseroso*, uses much personification. A study of these matchless poems is valuable for the great amount of personification in them.

In Sir William Jones' beautiful poem, *What Constitutes a State?* (page 238) the last three lines present a notable personification of law, as the empress of the state. In Ingalls' sonnet on *Opportunity*, he personifies his subject. Refer also to Collins's *Ode to the Passions*, and to Sidney Lanier's *Ballad of Trees and the Master* for beautiful examples of personification. English prose abounds in this figure.

**Simile.** — *Simile* consists in formally likening one thing to another. It contains *an expressed comparison*. In simile, comparison is usually indicated by *like, as, such as*, and words or phrases of similar meaning.

A passage of "Tam O'Shanter," by Robert Burns, has been much admired as furnishing a series of beautiful similes.

But pleasures are like poppies spread,  
 You touch the flower, its bloom is fled;  
 Or like the snow-fall in the river,  
 One moment white, then lost forever;  
 Or like the rainbow's tinted form,  
 Evanescent amidst the storm;  
 Or like the Borealis race,  
 That flits ere one can point the place!

Sir Walter Scott's "Coronach" is well known, and beautiful.

He is gone on the mountain, he is lost to the forest,  
Like a summer-dried fountain, when our need was the sorest.

Refer to Matthew Arnold's *Sohrab and Rustum* for a fine simile beginning, "As when some hunter," etc.

Refer also to Coleridge's *Ancient Mariner* for beautiful similes quaintly expressed.

*Caution as to Simile.* — Similes should not be drawn from objects too near, or where the resemblance is too obvious; nor, on the other hand, from objects whose likeness is too remote. Far-fetched similes annoy rather than gratify the taste. Nor should similes be drawn from objects with which the ordinary reader or hearer is not acquainted. A too-frequent use of simile, especially in conversation, is tiresome.



ON THE GREENBRIER RIVER, WEST VIRGINIA.

#### EXERCISES BASED ON PICTURES

Greenbrier River, West Virginia. — Happy the lover of the "gentle art" of fishing who has had at least one trial of

“Greenbrier.” It will be something to boast of, and dream over, for years to come. There are bass and trout, and every other fish that a mountain stream might hold.

If you have fished in this, or any similar stream, tell about it. Were you with a fishing party? How did it happen that you went along? Tell about the camp, if you camped out; or about the hotel, if you were at a hotel. What luck did you have? What incident impressed itself most clearly upon your mind?

*The Fish I Didn't Catch.* — Tell a story of the sort of luck that most of us have. How did the fish get away?

**Metaphor.** — *Metaphor* is a figure nearly allied to simile. It *implies a comparison*, without definitely stating it, and therefore has greater force than simile. One of the most admired metaphors is that of Lord Byron,

“Man, thou pendulum 'twixt a smile and a tear!”

Here the word indicating comparison is omitted, making it much more vivid than if Byron had said that man is *like* a pendulum betwixt a smile and a tear.

#### EXERCISES ON IMPORTANT FIGURES OF SPEECH

(a) *Personification.* — Point out the use of personification in the following selections:

- (1) Heav'n from all creatures hides the book of fate.  
— Pope.
- (2) To him who in the love of Nature holds  
Communion with her visible forms, she speaks  
A various language.  
— Bryant.
- (3) See what a rent the envious Casca made:  
Through this, the well beloved Brutus stabbed;  
And, as he plucked his cursed steel away,  
Mark how the blood of Cæsar followed it,  
As rushing out of doors, to be resolved,  
If Brutus so unkindly knocked, or no.  
— Shakespeare.

(b) *Simile*. — Point out the *similes* in the following passages. Indicate the sign of comparison used in each case.

(1) Along the crowded path they bore her now, pure as the newly fallen snow, whose day on earth had been as fleeting.

— Charles Dickens.

(2) As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest.

— Edward Everett.

(3) This quiet sail is as a noiseless wing  
To waft me from distraction.

— Lord Byron.

(c) *Metaphor*. — Point out the *metaphors* in the examples given below:

(1) He (Hamilton) smote the rock of the national resources and abundant streams of revenue gushed forth.

— Daniel Webster.

(2) Bread is the staff of life.

— Old Proverb.

(3) All experience is an arch wherethro'  
Gleams that untravell'd world.

— Tennyson.

(4) In arms the Austrian phalanx stood,  
A living wall, a human wood.

— Montgomery.

**Metonymy and Synecdoche.** — These two figures are varieties of metaphor. They occur frequently both in common conversation and in literature of all kinds, where figurative language is employed.

**Metonymy.** — In *metonymy* the image used to represent the object is closely connected with it in some such relation as *cause and effect, the container and the thing contained, or the sign and the thing signified.*

Who steals my purse, steals trash ; 't is something, nothing ;  
'T was mine, 'tis his, and has been slave to thousands.

—Shakespeare.

Here *the purse, the container*, stands for *the money* which the purse is supposed to contain.

And Jacob said, My son shall not go down with you ; for his brother is dead, and he is left alone : if mischief befall him by the way in the which ye go, then shall ye bring down my gray hairs with sorrow to the grave.

—Genesis xlii. 38.

Here, the words *my gray hairs* represent *his old age*, and of course, himself. The sign is thus used for the thing signified.

**Synecdoche.** — In *synecdoche* the whole is put for the part, or a part for the whole ; a genus for the species, or a species for the genus ; the singular for the plural, or the plural for the singular number ; that is, *when anything more or less is put for the precise object meant*, it is an instance of *synecdoche*.

In the following selection, Tennyson uses the word *blue*, instead of *sky*, the quality of the sky being used by *synecdoche* for the sky itself.

I came and sat  
Below the chestnuts when their buds  
Were glistening in the breezy blue.

—Tennyson.

*Synecdoche* uses such words as *sail, waves, youth and beauty, the bench, and the bar*, to signify *the ships, the ocean, the young and beautiful, the judge on the bench, and the lawyers who sit within the bar*.

**Allusion.** — *Allusion*, although a distinct figure, is closely related to metaphor. Reference is made to a noteworthy

incident in history or in classical story, in the Bible or in some well-known piece of literature. When well used, it adds real and striking beauty to speech or writing. The allusion in the following sentence is from Farrar's *Thoughts on America*.

The nation waved her hand, and her army of more than a million sank back instantly into peaceful civil life, as the soldiers of Roderic Dhu sank back into the heather.

— Farrar.

#### EXERCISE ON METONYMY, SYNECDOCHE, AND ALLUSION

Study the following selections and endeavor to decide what each figure is, and why. Explain each; and in the case of the allusions, tell to what the reference is, in each case.

(1) *The fabled birth of Minerva from the brain of Jove* was hardly more sudden or more perfect than the financial system of the United States, as it burst forth from the conceptions of Alexander Hamilton.

— Daniel Webster.

(2) The *scepter, learning, physic* must  
All follow this, and come to dust.

— Dirge in *Cymbeline*, Shakespeare.

(3) His mate feels the eggs beneath her wings,  
And the heart in her dumb breast flutters and sings.  
He sings to *the wide world* and she to *her nest*, —  
In the nice ear of Nature, which song is the best?

— Lowell.

(4) In *the sweat of thy face* shalt thou eat bread, till thou return unto the ground.

— *Genesis iii. 19.*

**Apostrophe.** — This figure is closely related to personification. In *apostrophe*, the speaker or writer addresses some one not present as if he were present; or some great

man of the past, as though he were now living. Even abstract qualities, and things without life are addressed as though possessing life. It is a figure in frequent use to address our native land as one would address a living person. The following are examples of apostrophe :

Hast thou a charm to stay the morning star  
 In his steep course? So long he seems to pause  
 On thy bald, awful head, O sovran Blanc !  
 The Arve and Arveiron at thy base  
 Rave ceaselessly ; but thou, most awful Form,  
 Risest from forth thy silent sea of pines,  
 How silently !

— *Ode to Mt. Blanc*, Samuel T. Coleridge.

And the king (David) was much moved, and went up to the chamber over the gate, and wept ; and as he went, thus he said, O my son Absalom ! my son, my son Absalom ! would God I had died for thee, O Absalom, my son, my son !

— *2 Samuel xviii. 33.*

**Interrogation.** — This figure questions the absent as if they were present. This is true, even where the writer questions the reader. Its use promotes vividness, if it is sparingly used. The following is an example :

O death, where is thy sting ? O grave, where is thy victory ?

— *1 Corinthians xv. 55.*

**Antithesis.** — *Antithesis* is a figure based upon the unlikeness between things. It is, therefore, the opposite of metaphor. It is a striking figure, where the objects thus contrasted are diametrically opposed to each other. The following is a good example of antithesis :

*Hamlet.* Look here, upon this picture, and on this,  
 The counterfeit presentment of two brothers.  
 See, what a grace was seated on this brow :  
 Hyperion's curls, the front of Jove himself ;



An eye like Mars, to threaten and command ;  
 A station like the herald Mercury  
 New-lighted on a heaven-kissing hill ;  
 A combination and a form indeed  
 Where every god did seem to set his seal,  
 To give the world assurance of a man.  
 This *was* your husband. Look you now, what follows ?  
 Here *is* your husband, like a mildew'd ear,  
 Blasting his wholesome brother.

— Shakespeare.

For a powerful example of antithesis, refer to Moulton's *Modern Reader's Bible, Oration III, pp. 97-98.*

**Climax.** — When a series of words, phrases, clauses, or sentences is so arranged that each surpasses the preceding one in intensity or importance, this arrangement is called a *climax*. The following is an example of climax :

Grand, gloomy, and peculiar, he sat upon the throne a scepter'd hermit, wrapt in the solitude of his own originality. A mind, bold, independent, and decisive ; a will, despotic in its dictates ; an energy that distanced expedition ; and a conscience, pliable to every touch of interest, marked the outlines of this extraordinary character, — the most extraordinary, perhaps, that in the annals of this world ever rose, or reigned, or fell.

— Phillips.

For fine examples of climax, refer to Victor Hugo's description of the battle of Waterloo, in *Les Miserables* ; to Moses' farewell orations, the Deuteronomy volume of Moulton's *Modern Reader's Bible, pp. 21-25, and pp. 107-108, Oration I.*

**Irony.** — *Irony* is a figure of speech which says one thing and means another. Lowell says that it is a sort of verbal boomerang, which while apparently thrown in one

direction, strikes in another. There is a difference between *gentle irony*, and what is termed *bitter irony*. The quotation below from Addison is in the gentler form.

There is another way of reasoning which seldom fails, though it be of a quite different nature from that I have last mentioned. I mean convincing a man by ready money, or, as it is ordinarily called, bribing a man to an opinion. A man who is furnished with arguments from the mint will convince the antagonist much sooner than one who draws them from reason and philosophy. Gold is a wonderful clearer of the understanding; it dissipates every doubt and scruple in an instant; accommodates itself to the meanest capacities; silences the loud and clamorous, and brings over the most obstinate and inflexible.

—Addison.

For an example of bitter irony, refer to Elijah's mockery of the prophets of Baal, *1 Kings xviii. 22-27*.

**Hyperbole.** — Hyperbole resembles metaphor, but the object which is represented is greatly exaggerated in size or importance, for the sake of emphasis. It is very commonly used in conversation. The following is a good example of *hyperbole*, referring to Helen of Troy :

Was this the face that launched a thousand ships,  
And burnt the topless towers of Ilium ?

—Marlowe.

#### EXERCISES ON FIGURES OF SPEECH

In the following exercises try to let your use of figures be natural. Do not strain for effect or drag in anything far-fetched.

1. Think out the plot of a little story of simple adventure. Let there be two or three characters. You may tell it in the first person, if you choose. In telling your story, manage to use two or three distinct figures of speech.

2. Describe a visit to the Zoo. Tell it so as to bring in the use of at least four different kinds of figures of speech.

3. Look up ten examples of figures of speech used in the *College Entrance* literature that you have studied in English. Choose none but the best examples of whatever figures of speech you may desire to bring to class. Name each kind.

4. Listen to the talk of your classmates, and bring to class three figures of speech, correctly used, occurring in their conversation. Name each figure there used. Avoid personalities, and be careful to give offense to no one.

5. *Longer Theme.* Write an article for your school paper, or for publication in some good newspaper, on *The Use of Figurative Language*. The purpose for which your article is prepared will govern its length. Do not make the mistake of using too many words, if you expect to dispose of your work. The practical way would be to examine the material already accepted by your paper or magazine, and govern yourself accordingly. Show how figurative language is employed, by illustrations from current and standard literature. Do not multiply examples.



BIRTHPLACE OF ROBERT BURNS.  
The home of the Scottish poet.

## EXERCISES BASED ON PICTURES

**Birthplace of Robert Burns, Ayr, Scotland.**— A certain charm surrounds the spot where any great man was born. When we remember that Burns made his way against obstacles, and rose to an eminence which few have reached, with no aid but that which his own modest genius afforded, it is no wonder that we approach the birthplace of the honest and manly Scotch poet with deep interest.

(a) *A Visit to the Home of a Poet.*— Let the class make a visit to the home of some poet, or noted writer, if possible. If not, and some individual member of the class can do so, let him make the visit and report. Describe the dwelling and give something of interest connected with the life of the poet or writer.

(b) *An Imaginary Visit.*— If you cannot go in person, what is to hinder a visit made in imagination? You can go anywhere on the wings of your fancy. Study the picture, so as to be accurate in your story, and tell it as faithfully as you can. Let your story be in keeping with the simplicity which characterizes the life and works of Robert Burns.

(c) *A Little Pilgrimage.*— An excellent model for a little pilgrimage to a home, is found in Elbert Hubbard's *Little Journeys to the Homes of Famous Men and Women*. He uses the visit thus made for the purpose of saying what he wants to say about the one whose home he describes. Visit the former home of James Whitcomb Riley, at Indianapolis, or of Jack London, near Santa Rosa, California, in reality, or in imagination, and tell about it.

(d) *Little Visits.*— In this same spirit, that of telling something about the home of some one whom you delight to honor, describe a visit to the home of George Washington, at Mount Vernon. Or choose some one else, and make a little visit to his home. Tell the class about your visit.

(e) *Robert Burns.*— Prepare a speech, ten minutes in length, on Robert Burns. Do not work hastily. Seek an opportunity to make your speech before some society interested in this poet. *Hand the finished manuscript to your instructor for criticism, but only after you have done your best.*

## CHAPTER XXX

### POETRY AND DRAMA

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*Poetry is the record of the best and happiest moments of the happiest and best minds.* — PERCY BYSSHE SHELLEY.

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**Poetry.** — So far in your study of effective English your attention has been directed mainly to prose, although it has been impossible to refrain from some mention of poetry, especially in dealing with figurative language. You are now to give some definite thought to *poetry*.

**Difference Between Poetry and Prose.** — Poetry differs from prose mainly in three respects: (1) in its purpose; (2) in its style, (3) in its form.

**Purpose of Poetry.** — The purpose of poetry is the communication of pleasure to the imagination. Blair defines poetry as *the language of passion, or of enlivened imagination, formed most commonly into regular numbers*. He says that the historian, the orator, and the philosopher address themselves to the understanding; but that the primary aim of the poet is to please and to move; and therefore it is to the imagination and to the passions that he speaks.

It is true that the poet may mean to instruct and to reform, but this is not his first aim. It is by pleasing the imagination and by moving the heart that he accomplishes this end. Plato, however, says that poetry comes nearer to vital truth than history.

The word *poet* means *maker* or *creator*. To see how appropriate this title is, we have only to recall the char-

acter of *Hamlet*, out of the myriad creations of Shakespeare; or of *the little maid*, in Wordsworth's poem, *We Are Seven*. These are more alive to most of us than are the historical characters of scarcely a generation ago.

**Style in Poetry.**—Style in poetry will be treated under these heads: (1) *arrangement*; (2) *diction*; and (3) *imagery*.

*Arrangement.*—Poetry is rhythmical, and is *arranged* in lines or verses, which are of fixed lengths, composed of accented and unaccented syllables, recurring regularly. This is shown in the following passage, written with the *accented syllable* italicized.

*Perhaps, in this neglected spot is laid*  
*Some heart, once pregnant with celestial fire;*  
*Hands, that the rod of empire might have swayed,*  
 Or waked to ecstasy the living lyre.

— Gray's *Elegy*.

*Diction.*—In its *diction*, poetry often employs words not usual in prose. Quaint, old-fashioned, obsolete words occur; picturesque expressions, and epithets of kinds which would be altogether out of place in prose, are frequent.

*Imagery.*—Poetry abounds in figurative language. The poet can use without limit imagery that is denied to the prose writer.

**The Form of Poetry.**—In discussing the form of poetry, it will be considered under three headings: (1) *rhythm*; (2) *meter*; and (3) *rhyme*.

**Rhythm.**—The measured motion of the verse which marks the time by the regular recurrence of the accented syllables is called *rhythm*. Notice how the rhythm shows in the examples following.

The horse bit his master ; how came it to pass ?  
 He heard the good pastor say, " All flesh is grass ! "

— *Anon.*

His house was known to all the vagrant train,  
 He chid their wanderings, but relieved their pain ;  
 The broken soldier, kindly bade to stay,  
 Sat by his fire, and talk'd the night away ;  
 Wept o'er his wounds, or tales of sorrow done,  
 Shouldered his crutch, and show'd how fields were won.

*The Deserted Village*, Oliver Goldsmith.

Rhythm in poetry is as noticeable, when it is read aloud by a good reader, as is the time in music or dancing. The rhythmic accent should coincide with the accent given to the word when properly pronounced. By this means, you may often decide as to the proper pronunciation of a word, where it is used by a reputable modern poet.

**Meter.** — *Meter* is the measure of the rhythm. A group of unaccented and accented syllables forming a metrical unit of verse, is called a *foot*. Where the rhythm is strongly accented, it may frequently be marked off by the beat of the foot.

It is probable that the terms *foot*, *measure*, *stanza*, and *verse* came from the fact that the rhythm originally accompanied the dance in religious worship. The worshiper chanted his lines, dancing toward the altar or the sacrifice and marking the accent with his *feet* naturally. The distance passed over in the dance indicated the *measure* of his chant. When he had arrived near the altar or the sacrifice he turned back, hence the term *verse*. After each movement or series of movements to or from the altar he stood, hence the term *stanza*.

**Feet in English Poetry.** — There are four principal feet

in English poetry. Two of these are two-syllabled, the *iambus* and the *trochee*; and two are three-syllabled, the *dactyl* and the *anapest*. These are thus defined.

1. The iambus consists of an unaccented, followed by an accented syllable, as *denote'*. This is the favorite foot in English.

2. The trochee consists of an accented, followed by an unaccented syllable, as *com'ing*.

3. The dactyl has an accented syllable, followed by two unaccented syllables, as *mod'ify*.

4. The anapest consists of two unaccented syllables, followed by one accented, as *contradict'*.

**Scanning in English Poetry.** — The measuring off of the feet in poetry is called *scanning*. You should do enough scanning to make yourself familiar with the meter, and scan both orally and in writing.

**Meter Names.** — Meter is *doubly named*, first from the kind of foot; and secondly, from the number of feet in the line. A line of one iambic foot is called iambic monometer; of two, iambic dimeter; of three, iambic trimeter; of four, iambic tetrameter; of five, iambic pentameter; and a line of six iambic feet is called iambic hexameter.

**Examples of Iambic Verse.** — The following are examples of the use of iambic feet.

I know a maiden fair to see,  
           Take care!  
 She can both false and friendly be,  
           Beware! Beware!

—Longfellow.

The first and third lines of this selection are in iambic tetrameter; the second line is iambic monometer; while the fourth line is iambic dimeter.



In the following selection from *As You Like It*, the meter is the usual Shakespearean line, *iambic pentameter*.

*Duke.*

Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,—  
The seasons' difference,—as, the icy fang  
And churlish chiding of the Winter's wind—  
Which when it bites, and blows upon my body,  
Even till I shrink with cold, I smile, and say,  
This is no flattery—these are the counsellors  
That feelingly persuade me what I am.

— Shakespeare.

**Examples of Trochaic Verse.**—The following selection from *The Psalm of Life* shows the first syllable accented, and the second syllable unaccented.

*Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Foot-prints in the sands of time.*

— Longfellow.

In the second and fourth lines, the final foot lacks the unaccented syllable, giving a little heavier stroke to that foot. The verse is trochaic tetrameter. The next selection is from *The Witches' Song* in *Macbeth*.

*Double, double,  
Toil and trouble;  
Fire burn  
And cauldron bubble!*

— Shakespeare.

**Examples of Dactylic Verse.**—The four lines quoted on the next page are from *The Charge of the Light Brigade*, and are in dactylic dimeter. The first syllable is accented, and the next two unaccented.

Cannon to *right* of them,  
 Cannon to *left* of them,  
 Cannon in *front* of them,  
 Volleyed and *thundered*.

— Tennyson.

The next selection is from the introduction to *Evangeline*, and is in the same meter. Its prevailing verse is *dactylic hexameter*.

*This is the forest primeval. The murmuring pines and the hemlocks,  
 Bearded with moss, and in garments green, indistinct in the twilight,  
 Stand like Druids of eld, with voices sad and prophetic,  
 Stand like harpers hoar, with beards that rest on their bosoms.  
 Loud from its rocky caverns, the deep-voiced neighboring ocean  
 Speaks, and in accents disconsolate answers the wail of the forest.*

— Longfellow.

**Variations.** — Instead of one accented and two unaccented syllables, dactylic poetry often uses a foot containing two accented syllables. This is known as a *spondee*. It has the effect of slowing up the rhythm, as you will notice in some of the lines of the above example.

**Example of Anapestic Meter.** — This example taken from *Alexander Selkirk*, by Cowper, illustrates the use of the anapest in verse. Two unaccented syllables are followed by an accented syllable. In the story of this poem, Selkirk was cast ashore on a desert island.

I am *monarch* of *all* I survey,  
 My *right* there is *none* to dispute;  
 From the *center* all *round* to the *sea*  
 I am *lord* of the *fowl* and the *brute*.  
 O *Solitude!* *where* are the *charms*  
 That *sages* have *seen* in thy *face?*

Better *dwell* in the *midst* of *alarms*  
Than *reign* in this *horrible place*.

— William Cowper.

EXERCISES BASED ON PICTURES

**Moonlight on Grand Lake.**

— What is the charm of moonlight upon the water? The unromantic and the practical feel it in spite of themselves. Did it ever fall more quietly than in this scene?

1. Tell some story suited to this scene. Were you alone, in your boat, or standing by the shore? Or had you stolen away from camp, while your companions slept?

2. *What was that?* Was it the splash of a great fish, leaping after its prey? Was it the dip of the paddle, as some Indian guides his light canoe? That takes you back to pioneer days, or even earlier than that. Or was it the echo of some deed done in the dark, which its perpetrator seeks to hide by throwing the evidence of his guilt into the still waters of the lake? What was it? Tell your story your own way.



MOONLIGHT ON GRAND LAKE, ROCKY MOUNTAIN NATIONAL PARK.

**Three Irregular Feet.** — There are three irregular feet, which may be regarded as substitutes for regular feet. They do not occur except as occasional lines, and they are

used for variety. They are the *spondee*, the *pyrrhic*, and the *amphibrach*. The spondee consists of two accented syllables; the pyrrhic, of two unaccented syllables; and the amphibrach of an unaccented, an accented, and an unaccented syllable, as in the word *redeemer*. The following lines are examples of each.

1. *Spondaic*.

And ten *low words* oft creep in one *dull line*.

— Pope.

*Low words*, is a spondee; and *dull line*, is a spondee.

The name *spondee* is taken from the songs sung while pouring forth a libation in the old heathen worship, the libation being poured slowly to give dignity to the effect. The use of the spondee gives a *slower movement* to the line.

2. *Pyrrhic*.

*Life is so full of misery.*

The scheme of this line is accented, unaccented, for the first foot; unaccented, accented, for the second and third feet; and *two unaccented syllables*, making it *pyrrhic*, for the last foot.

3. *Amphibrachic*.

The waters are *flashing*,  
The white hail is *dashing*,  
*etc.*

This is amphibrachic dimeter, the foot being unaccented, accented, unaccented.

Our *Maker*, *Defender*, *Redeemer*, and *Friend*.

— Grant.

This is *amphibrachic* for the first three feet, the last foot being iambic.

**Effect of Rhythm.** — The effect of many long syllables is to produce slow and stately measures, or sad and mournful effects. Where the shorter syllables are used they give alacrity and liveliness to the rhythm and to the poetry.

To illustrate this, Professor Wendell quotes the lines by Wordsworth on *The Skylark*, in contrast with Shelley's lines on *The Skylark*, to show the effects of the slower rhythm in Wordsworth, and the livelier movement in Shelley.

Ethereal minstrel! pilgrim of the sky!  
 Dost thou despise the earth, where cares abound!  
 Or while the wings aspire, are heart and eye  
 Both with thy nest upon the dewy ground —  
 Thy nest, which thou canst drop into at will,  
 Those quivering wings composed, that music still!

— Wordsworth.

Hail to thee, blithe spirit!  
 Bird thou never wert,  
 That from heaven, or near it,  
 Pourest thy full heart  
 In profuse strains of unpremeditated art!

— Shelley.

In the long words and the slow measure of Wordsworth's first line —

Ethereal minstrel! pilgrim of the sky!

there is something that keeps the mind where the contemplative poet would have it, — down on earth. In the short, ecstatic words of Shelley's first line —

Hail to thee, blithe spirit!

there is something that lifts the mind straight away from all things earthly. Change a word in either of these,

says Wendell, change even a syllable or letter, and something is lost.

**Rests.** — In longer lines, and occasionally in shorter lines, there occurs a *pause* or *rest*, usually corresponding with the thought. This is called the *cæsura*. It occurs at the end of a word, and in verses of six feet, usually between the syllables of the third foot. Note the cæsural pause in the following lines, one from Tennyson, the other from Longfellow.

You must wake and call me early, call me early, mother dear,  
This is the forest primeval; the murmuring pines and the  
hemlocks.

In the first instance, the cæsural pause falls after *early*; and in the other, it is found after *primeval*.

In the following verses of five feet, the cæsura falls respectively after the words *serve*, *thyself*, and *mankind*.

They also serve who only stand and wait.

— Milton's *Sonnet on his Blindness*.

Know then thyself, presume not God to scan,  
The proper study of mankind is man.

— Pope's *Essay on Man*.

When the cæsura is well managed it produces a fine effect, and is considered an element of great beauty.

**Rhyme.** — *Rhyme* is the regular recurrence of similar sounds, generally at the end of certain lines, but often found in the middle of the lines. The interval between the rhymes varies in length in different poems, but that interval having been established in a poem, it is expected that it will be followed throughout that poem.

The rhymes should be real rhymes, that is, real to the ear and not merely to the eye. Thus, *breath* and *beneath* look alike, but they do not sound alike, and hence do not

rhyme. But *breath* and *death* are good rhymes. Study the rhymes in the poetical selections already given, as well as in the following :

The night has a thousand eyes,  
 And the day but one ;  
 Yet the light of the bright world dies  
 With the dying sun.  
 The mind has a thousand eyes,  
 And the heart but one ;  
 Yet the light of a whole life dies  
 When love is done.

— F. W. Bourdillon.

Take her up tenderly,  
 Lift her with care :  
 Fashioned so slenderly,  
 Young, and so fair !

Look at her garments  
 Clinging like cerements,  
 Whilst the wave constantly  
 Drips from her clothing ;  
 Take her up instantly,  
 Loving, not loathing, —

— *The Bridge of Sighs*, Thomas Hood.

The little irregularities of rhyme of this latter selection, in the second stanza, are studied and not accidental, and produce an impression of remarkable beauty.

**Blank Verse.** — Continuous verse without rhyme, written in heroic measure, that is iambic pentameter, is called *blank verse*. It is the most dignified measure in English and is found in epic and dramatic poetry. There are a few instances of poetry without rhyme in other measures than iambic pentameter, e.g. Longfellow's *Evangeline*. The following is an example of blank verse.

*Portia.* The quality of mercy is not strained ;  
 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.  
 'Tis mightiest in the mightiest ; it becomes  
 The throned monarch better than his crown.

— *The Merchant of Venice*, Shakespeare.

**Kinds of Poetry.** — There are three main divisions of poetry : (1) the *epic* ; (2) the *lyric* ; and (3) the *dramatic*. To these may be added three more, (4) *didactic* ; (5) *satirical* ; and (6) *pastoral*.

**Epic Poetry.** — *Epic poetry* is extended narrative in noble and stately verse, dealing with the deeds of the heroes, gods, and demi-gods who took part in the great events of the age before history begins, the age of fable. It is universally agreed that these original epics came down from the songs of the bards and minstrels of the olden time, being put into their present form by some great poet. This seems to be true of (1) the *Iliad* and (2) the *Odyssey* of Homer ; and of (3) the *Nibelungenlied* and (4) the *Beowulf*.

Virgil founded his (5) *Æneid* upon Homer's poem. Homer gives the Grecian side of the fall of Troy, telling of Achilles and of Ulysses ; Virgil traces the story of *Æneas*, describing him as the founder of the Roman race. The *Æneid* follows the traditions and meter of Homer, but has a refinement and beauty of its own.

Dante, in his (6) *Divine Comedy*, and Milton, in his (7) *Paradise Lost*, both follow Virgil, as he followed his great master and teacher, Homer. These seven epics constitute the great epic poems of all literature.

While not of highest rank, the *Kalevala*, a Finnish poem, translated by Crawford ; the *Death of Roland*, translated



by Gautier; Macpherson's *Ossian*; and Longfellow's *Hiawatha*, are worthy of mention as possessing some of the qualities demanded of the epic poem.

**Metrical Romances.** — *Metrical Romances* are short epics. They are narrative poems of great beauty, but of less dignity than the epic. Scott's *Lady of the Lake* and *Marmion*; Moore's *Lalla Rookh*; and Longfellow's *Evangeline*, are good examples. Spenser's *Faerie Queene* is also an example of this form of poetic story.

**Metrical Tales.** — Still simpler and shorter than the *Metrical Romances* are the *Metrical Tales*, which correspond to the short story in prose. Some of the best of them are Chaucer's *Canterbury Tales*, Longfellow's *Tales of a Wayside Inn*, Tennyson's *Enoch Arden*, and Lowell's *Vision of Sir Launfal*.

To this list may be added *Tam O'Shanter*, by Robert Burns, the *Corsair*, by Lord Byron, the *Pied Piper of Hamelin*, by Browning, *John Gilpin's Ride*, by Cowper, *High Tide on the Coast of Lincolnshire*, by Jean Ingelow, and Poe's *Raven*.

**Idylls.** — *Idylls* are narrative poems presenting chivalric life, and appealing to the highest emotions. Tennyson's *Idylls of the King* furnish a good example.

**The Ballad.** — This form of poetic narrative tells its story briefly but strikingly. The old *ballads* have come down to us from the old singers, as did the epic poems. They are noted for their strong idiomatic English. The ballads of *Chevy Chase*, *Lord Lovell*, the *Robin Hood Ballads*, and the *Battle of Malden*, are all noted.

Following this form, which is very effective for storytelling, the modern ballad is a distinct feature of modern English. Among the best of these modern ballads are Macaulay's *Lays of Ancient Rome*, Campbell's *The Battle of the Baltic*, Coleridge's *Rime of the Ancient Mariner*, Whittier's *Maud Muller*, Gilbert's *Ballads*, and Kipling's

*Barrack Room Ballads*. To this list may be added Longfellow's *Wreck of the Hesperus*, and Browning's *Hervé Riel*.

**Lyric Poetry.** — This kind of poetry owes its name to the fact that it was originally sung to the accompaniment of the lyre, as the epic was to that of the harp. It deals primarily with the feelings and emotions. *Songs, odes, elegies,* and *sonnets* are forms of lyric poetry.

**Songs.** — Songs are short poems intended to be sung. They are religious or secular. *Jesus, Lover of My Soul,* and *Lead, Kindly Light,* are sacred songs or hymns. *Annie Laurie* and *The Last Rose of Summer* are songs of sentiment.

**Odes.** — Odes express exalted emotion. They are higher in form than songs. Wordsworth's *Intimations of Immortality*, Dryden's *A Song for Saint Cecilia's Day*, Keats' *Ode on a Grecian Urn*, Shelley's *To a Skylark*, are all of high rank as odes.

**Elegies.** — When lyrics are characterized by deep grief or melancholy, they are called *elegies*. Gray's *Elegy in a Country Churchyard*, Tennyson's *In Memoriam*, and Milton's *Lycidas*, all rank high as elegies.

**Sonnets.** — A sonnet is a complete lyric poem of fourteen lines. Some of the most beautiful things in our language are sonnets. The most notable example is probably Milton's *Sonnet on His Blindness*. Shakespeare's *sonnets* are all beautiful. Note especially *Sonnet XXIX*. Look up, also, Wordsworth's sonnet in praise of the sonnet, "Scorn not the sonnet," etc.

**Didactic Poetry.** — When the aim of poetry, or of writing in poetic form, is to teach, rather than to please, it is said to be *didactic* poetry. This is not the highest order of poetry. An instance of this form of poetry or writing is Pope's *Essay on Man*. Wordsworth's *Excursion*, while somewhat more poetic in its nature, is didactic. Spenser's *Faerie Queene* is poetic, and at the same time didactic.

**Satirical Poetry.**—When the poet seeks to attack men, or to belittle events; or to expose vice or folly; or to effect social or political reforms by satire, the poetry is called *satirical*. It is not so much in use now as formerly, on account of the opportunities for prose writers in newspapers and magazines. Johnson's *London*, and Byron's *English Bards and Scotch Reviewers*, are examples of satirical poetry.

**Pastoral Poetry.**—*Pastoral poetry* deals more especially with nature. Some writers follow the style of the classical writers, as is the case with Allan Ramsay's *The Gentle Shepherd*; but others choose their own style, and pastoral poetry is found in great variety and beauty. Burns's *The Cotter's Saturday Night* is a fine example of pastoral poetry.

**Dramatic Poetry.**—Differing from all the forms of poetry thus far named, dramatic poetry has a style and manner of its own. It is designed to be acted upon the stage, and it is written to be spoken. Dramatic poetry is characterized by great variety, depicting all the passions of humanity. The divisions of the drama are: (1) *tragedy*; (2) *comedy*; and (3) *history*.

**Tragedy.**—*Tragedy* deals with the deep passions of the human heart. The end of tragedy is calamity and death in some form or other. In order to relieve the mind, and prepare it for the greatest issues and climaxes of the play, comedy is frequently introduced into the noblest tragedies. This is the case in *Hamlet*, where the grave diggers' scene is brought in to afford a breathing-space, and relieve the over-wrought feelings of the spectators of the play.

Some of the greatest plays of Shakespeare are tragedies: *Hamlet*, *Macbeth*, *King Lear*, *Romeo and Juliet*, *Antony and Cleopatra*.

**Comedy.**—Comedy is light and humorous, its purpose being to amuse. Comedies study human life, often with

the finest lessons as their concealed purpose, but always with amusement as their most important feature. Shakespeare's *As You Like It*, *Twelfth Night*, *The Midsummer Night's Dream*, Goldsmith's *She Stoops to Conquer*, and Sheridan's *Rivals*, are excellent comedies.

**Farces.** — *Farces* are short comedies whose aim is to produce laughter. They employ ridiculous situations and the characters are generally exaggerated.

**Melodramas.** — Where a drama abounds in romantic sentiment and agonizing situations, it is said to be *melodramatic*. Such dramas sometimes include a musical accompaniment in those parts which are especially thrilling or pathetic.

#### EXERCISES BASED ON PICTURES

**Multnomah Falls.** — What a fearful leap the waters take at Multnomah Falls on the Columbia! This picture is from a snapshot taken by one of the members of an automobile party, touring in that vicinity. Note the branches of some mighty tree, outlined against the falls. What a picture for your vacation album!

1. Tell the story of the taking of the picture; or if you prefer, tell the story of the picture itself. Imagine yourself within hearing of the cataract, the fall of whose waters jars the mountain walls.

2. *Description of Some Waterfall.* — It may be you know some waterfall. Describe it.

3. *A Visit to Niagara.* — If you have visited Niagara Falls, give an account orally of your visit. Tell some of the legends connected with the Falls.

**Masks.** — Originally *masks* were represented by masked characters who sang and danced. At first, shepherds and shepherdesses, with some supernatural characters, were introduced. Milton's *Comus* is the best example in English.

**Operas.** — Dramas in which music predominates, the speakers singing most of their parts, are called *operas*.



MULTNOMAH FALLS.  
Columbia River, Oregon.

In *grand opera*, music of the highest grade, and themes taken from heroic legends or romances, are used.

**History.** — The dramatist frequently portrays historical characters, and in many instances the personages thus described in a historical play are more clearly understood by one who sees the play, than if he were reading history. This is true of Shakespeare's *Julius Cæsar* and *Henry V.*

In comedies and histories, this dramatist often mingles prose with poetry, but in times of a great crisis in the play, he almost always resorts to poetry. In the strictly modern plays, prose is more frequently used than poetry. In most instances now, poetry does not enter at all into the speeches of the play. But in the higher types of the play, poetry is used, perhaps because of the fact that in poetry so much can be said in so few words.



LAKE COMO, ITALY.

## EXERCISES BASED ON PICTURES

**Lake Como, Italy.** — This region has been a favorite resort of pleasure seekers since old Roman times. Its shores are bordered by splendid villas, with gardens, terraces, and vineyards.

1. Tell a little story of a visit made by you to this villa. Make it a story that could easily happen in such a beautiful place as this.

2. *A Travel Letter.* — You are away from home. It occurs to you that your friends at home might be glad to read something of what you see, and of your experiences as a traveler. Write such a letter.

**The Stanza.** — Where the verse is not continuous, as in Shakespeare's plays, and in Milton's *Paradise Lost*, it is divided into groups, corresponding to paragraphs in prose, and called *stanzas*.

**Kinds of Stanzas.** — *Couplets* and *triplets* contain two and three lines, respectively.

**Quatrains.** — Stanzas of four lines are called *quatrains*. The lines may rhyme two and two; that is, the first and second, and the third and fourth; or alternately, the first and third, and the second and fourth; or the first and third may not rhyme, while the second and fourth rhyme.

A quatrain consisting of *iambic pentameter*, the alternate lines rhyming, is called *elegiac stanza*, Gray's *Elegy* being in that form.

*Tennysonian stanza* consists of a quatrain of iambic tetrameter, the first line rhyming with the fourth, and the second and third rhyming.

*Five- and six-line stanzas* are frequently found, generally rhyming alternately.

**Spenserian Stanza.** — Spenserian stanza consists of nine lines, the first eight being iambic pentameter, and the ninth being iambic hexameter; the first and third rhyme together; so do the sixth, eighth, and ninth; and the second, fourth, fifth, and seventh. It derives its name from its use by Spenser in *The Faerie Queene*.

Roll on, thou deep and dark blue ocean — roll !  
 Ten thousand fleets sweep over thee in vain ;  
 Man marks the earth with ruin — his control  
 Stops with the shore ; — upon the watery plain  
 The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,  
 When, for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan,  
 Without a grave, unknell'd, uncoffin'd, and unknown.

— *Childe Harold*, Byron.

#### EXERCISES IN POETRY AND THE DRAMA

(a) *Selections for Study.* — Scanning, Determination of Meters, Style, and Form.

Determine the meter, the style of poetry in which each is written ; and indicate in each instance what you consider to be notable lines in the selections given below.

- (1) Let us with a gladsome mind,  
 Praise the Lord, for he is kind ;  
 For his mercies aye endure,  
 Ever faithful, ever sure.

— *Psalm cxxxvi*, John Milton.

- (2) Here lies our sovereign lord the king,  
 Whose word no man relies on :  
 Who never said a foolish thing  
 Nor ever did a wise one.

— *Epigram<sup>1</sup> on Charles II*, Rochester.

- (3) Till said to Tweed :  
 Though ye rin wi' speed,  
 And I rin slaw,  
 Whar ye droon ae man,  
 I droon twa.

— Lines quoted by Ruskin.

<sup>1</sup> To this epigram of Rochester's, the witty King Charles is said to have replied that it was quite true, as his sayings were all his own, while his acts were those of his ministers !



- (4) A knight there was, and that a worthy man,  
 That from the tyme that he first began  
 To ryden out, he lovede chyvalrie,  
 Trouthe and honour, fredom and curteisie.  
 Ful worthi was he in his lordes werre,  
 And thereto hadde he riden, noman ferre,  
 As wel in Cristendom as in heathenesse,  
 And evere honoured for his worthinesse.

— Geoffrey Chaucer.

- (5) Thus said Hiawatha, walking  
 In the solitary forest,  
 Pondering, musing in the forest,  
 On the welfare of his people.

From his pouch he took his colors,  
 Took his paints of different colors,  
 On the smooth bark of a birch-tree  
 Painted many shapes and figures,  
 Wonderful and mystic figures,  
 And each figure had a meaning,  
 Each some word or thought suggested.

— *Picture-Writing, Hiawatha*, xiv, Longfellow.

- (6) O the days gone by ! O the days gone by !  
 The music of the laughing lip, the luster of the eye ;  
 The childish faith in fairies, and Aladdin's magic ring —  
 The simple, soul-reposing, glad belief in everything, —  
 When life was like a story, holding neither sob nor sigh,  
 In the golden olden glory of the days gone by.

— James Whitcomb Riley.

(b) *Exercises in Poetic Forms.* — Try one or more of the following :

1. Advertising writers depend much on the pleasing jingles of *Mother Goose* in preparing attractive advertisements. Do not parody either here or in any exercises you are called upon to write, but study carefully some one of these rhymes until the rhythm "sings itself" into your mind. Then write a

humorous little piece of rhyme in that style, in eight or ten lines.

2. Venture on a school song. Select some song that is a high school favorite, and study its measure until, so to speak, it takes possession of your mind and fancy for the time. Then write a song of two or three stanzas in that meter. Scan it carefully.

3. Prepare several *Jingles* in whatever form appeals most to you, for the amusement of some little child. Model it on some approved child verses. Study, for instance, *The Child's Garden of Verse*, by Stevenson. Or look up the excellent books of child verse by James Whitcomb Riley and Eugene Field. Test your work severely as to the points to be insisted upon in judging verse.

4. Select one or two good *limericks*. Read them over and over until they fasten their rhythm in your mind. Then write a limerick. Make it worth while.

5. Try advertising writing in rhyme. Take a good magazine, select the best piece of advertising work there. Study its good points. Limit yourself to twenty-five words, and write a "catchy" advertisement for some standard article.

6. Of the poems quoted in this book, which appeals most to you in its measure? Try to master this measure, and write a stanza in that rhythm, using any theme that strikes your fancy.

7. Catch the quaint style and rhythm of *Hiawatha*. Think out the story of the everyday life of an Indian boy or girl. Write an episode or happening in the life of such a child, using the style of *Hiawatha*. Use about twenty or twenty-five lines of continuous verse.

8. Prepare an eight-line stanza in the style of Bourdillon's lines beginning, *The night has a thousand eyes*. Study its construction and catch its rhythm.

9. Refer to the ballad, *Lord Ullin's Daughter*. Write three or four stanzas in that style.

10. Study the mechanism of the *sonnet*. Write a sonnet,

observing carefully all the points to be noted in its construction. Refer to the public library for some book or magazine article on the sonnet. Do not attempt to write your sonnet without giving it the necessary study. Refer it when completed to the *editorial committee* for its criticism before handing it to the instructor in English.

(c) *Exercises in Dramatic Forms*.—Try one or more of the following:

1. Dramatize the story of *Robin Hood*. Refer to some book telling the story of the bold outlaw, and put one episode into a one-act drama, using two or more scenes. Try to make it worth reproducing either by little children or by older pupils. Study accuracy in your directions as to costume and stage properties.

2. Put the story of *Cinderella* into good dramatic form. You may have three acts: (a) the events leading up to the ball; (b) what happened at the ball; and (c) the fitting of the slipper to the foot of Cinderella. Use what scenes you may find necessary. Do not put pen to paper to write your play until you have decided practically everything that you propose to do. Write with the view of having your play acted by pupils of the high school.

3. Dramatize the story of *Treasure Island*. Use enough of it to make one scene. Do not attempt more than one or two chapters.

4. Dramatize the story of "Joseph and His Brethren," as told in the book of *Genesis*. Exercise your own judgment as to how much to use. Do not crowd your incidents.

5. Think out a story that is suitable for dramatization. Study accuracy in dramatic form, in preparing your manuscript.

6. Prepare an outline or synopsis of a dramatized version of *Silas Marner*. Use the incidents of the loss of his gold, and the finding of the golden-haired baby who revolutionized his life. Let your outline indicate the drama, but do not write out the dialogue.

7. If the *editorial committee* approve of the outline thus submitted, all whose papers are thus approved may constitute a dramatic committee, to prepare the story for dramatizing, and later, for reproduction as a class play.

(d) *Longer Theme.* — Make a careful study of at least one of the following. Report on it in any form you please.

ALCOTT	Little Women	DARWIN	Voyage of the
ALDRICH	Story of a Bad Boy	DAVIS	Beagle Van Bibber's Bur- glar
ALLEN	Flute and Violin	DEFOE	Robinson Crusoe
ANDERSEN	Fairy Tales	DEMORGAN	Alice-for-Short
	Arabian Nights	DICKENS	Our Mutual Friend
BARRIE	Sentimental Tommie	DODGE	Hans Brinker
BENNETT	Master Skylark	DUMAS	Count of Monte Cristo
BLACK	Judith Shake- speare	EARLE	Diary, Anna Green Winslow
BLACKMORE	Lorna Doone		
BROWN	Rab and His Friends	EGGLESTON	Hoosier School- master
BRYANT	The Odyssey (Tr.)	ELIOT	Adam Bede
BULWER	Last Days of Pompeii	FOX	Little Shepherd of Kingdom Come
BUTCHER AND LANG	The Odyssey (Tr.)	FRANKLIN	Autobiography
BUNNER	A Sisterly Scheme	FREEMAN	The Revolt of Mother
BUNYAN	Pilgrim's Progress		
BURNETT	Sara Crewe	FROISSART	Ballads
CARLYLE	Frederick the Great	GARLAND	Boy Life on the Prairie
CARROLL	Alice in Wonder- land	GOLDSMITH	She Stoops to Con- quer
CERVANTES	Don Quixote	GRANT	Memoirs
DU CHAILLU	Lost in the Jungle	GRIMM	Fairy Tales
CHAUCER	Prologue	HAKLUYT	Principal English Voyages
COBB	A Card to the Public	HARDY	Wessex Tales
COOPER	Last of the Mohi- cans	HARRIS	Uncle Remus
		HARTE	Tales of the Argo- nauts
CRADDOCK	The Mystery of Witch Face Mountain	HAWTHORNE	Tanglewood, Won- der Book
DANA	Two Years Before the Mast	HEMSTREET	Nooks and Corners of Old New York
DANTE	The Inferno		

O. HENRY	A Chapparral Prince The Gifts of the Magi The Cop and the Anthem	PALMER PARKMAN	The Odyssey (Tr.) California and the Oregon Trail
HIGGINSON	Young Folks Hist. U. S.	PERCY PHILLIPS	Reliques Ulysses
HUGHES	Tom Brown at Rugby	POPE PYLE	The Iliad (Tr.) The Merry Adven- tures of Robin Hood
HUGO	Les Miserables	READE	Cloister and the Hearth
INGELOW	High Tide	ROLFE	Shakespeare the Boy
IRVING	Sketch Book	ROOSEVELT	Winning of the West
JACKSON	Glimpses of Cali- fornia	RUSKIN	King of the Golden River
JEWETT	Tales of New Eng- land	SAND	Fanchon the Cricket
JOHNSON	Life of Addison	SCOTT	Ivanhoe, Lady of the Lake
KELLY	Little Citizens	SEWELL	Black Beauty
LANG	Animal Story Book	SHAKESPEARE	As You Like It, Hamlet
LARCOM	A New England Girlhood	SIENKIEWICZ	Quo Vadis?
LOCKE	A Christmas Mys- tery	STEVENSON	Treasure Island, Child's Garden of Verse
LODGE	American Hero Tales	STEWART	Partners of Provi- dence
LONDON	The Call of the Wild	TARBELL	Life of Lincoln
LONGFELLOW	Hiawatha, Evan- geline	THACKERAY	Vanity Fair
MABIE	Norse Tales	TWAIN	Huckleberry Finn, Tom Sawyer
MACAULAY	Lays of Ancient Rome	VERNE	Twenty Thousand Leagues Under the Sea
MILTON	Paradise Lost, I and II	WASHINGTON	Up From Slavery
MITCHELL	Adventures of François	WIGGIN	Rebecca of Sunny- brook Farm
MONTGOMERY	Anne of Green Gables	WILSON	George Washing- ton
MULOCK	John Halifax, Gen- tleman	WIRT	Patrick Henry
OLLIVANT	Bob, Son of Battle	WISTER	The Virginian
QUIDA	A Dog of Flanders		
PAGE	Two Little Confed- erates		



*Photograph by Elmer L. Foote.*

A BLUE GRASS HOME.

A Center of Hospitality.

**A Blue Grass Home.** — This suggests hospitality. If you have ever visited such a home, you will remember it with pleasure. In the Kentucky mountains, even where the people are poor, the welcome you receive is always hearty.

1. *A House Party.* — Think of yourself as one of a half-dozen boys and as many girls, home from school for the summer holidays and invited for the week-end. Not an idle moment from dawn to dark! A canter over the hills on horseback; a swim at Old Lonesome Pool in Gunpowder Creek; lawn tennis. Lunch at noon, and an automobile run for the afternoon. Dinner at six, and such a dinner! Then a dance until eleven. If you cannot go to a party like that any other way, go in imagination. Write a letter telling about it.

2. *Chaperons.* — Who were your chaperons? Perhaps the wife of the governor of the State, with other gracious ladies, all only too well pleased to see the youngsters enjoy themselves, and by their very presence making courtesy and thoughtfulness for others a natural thing. Give your impressions of this feature of a house party. Write a letter about it.

3. *The Proper Courtesies.* — When the time comes to break up, note the courtesies that mark the scene. Describe the leave-taking on the part of the members of the party. Write it in form of a letter.

4. *Deference.* — In some homes when a lady, young or old, enters the room, you will note that every gentleman, even to the young boys, rises with marked deference and stands at the back of his chair until the lady chooses where she desires to sit, when all silently resume their seats. Is a little thing like that worth while? Discuss it orally, in a three-minute talk.

5. *Hats Off.* — How about taking off your hats when you speak to a lady or to an old gentleman, on the street? Is it the custom in your school to raise your hat as you meet or pass your teacher or your principal? Oral, two minutes.

6. *Politeness on the Street Cars.* — Should a boy rise and yield his seat to a woman, young or old? Discuss this topic. You may write it in one hundred and fifty words, or give it in a two-minute talk.

## PART SIX

### GRAMMAR

#### I. PARTS OF SPEECH

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*The whole fabric of grammar rests upon the classifying of words according to their functions in the sentence.* — BAIN.

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**Definition of Grammar.** — *Grammar* is the study of the forms of words, and their relation one to another in sentences.<sup>1</sup>

An easy way to make clear this relation is to *analyze* the sentence. This consists of pointing out the subject and the predicate and their modifiers.<sup>2</sup>

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<sup>1</sup> Emphasis should be placed upon training in the recognition of the relationships of the various parts of the sentence to one another. . . . Comparatively little study of grammatical theory from a text-book is necessary, but a brief outline of the more common uses of parts of speech, phrases, and clauses, may be placed in the pupils' hands as the basis of occasional lessons, and for reference. — From the *English Syllabus*, Board of Regents, New York.

<sup>2</sup> The *Joint Committee on the Reorganization of High School English* states definitely what has been agreed upon as the work of the two grades preceding the high school, under the old arrangement; or the first two grades of the junior high school, under the proposed arrangement. This will be found invaluable for reference by the instructor in English.

*Grade VII.* — Grammar, including subject and predicate, object, predicate noun or adjective; recognition of the parts of speech by chief function of each; inflection of nouns and personal pronouns for number and case; the idea of tense; clauses and phrases as groups with functions of single words; spelling of words used; necessary punctuation.



**Definition of the Subject.** — The *subject* of a sentence is that word of which something is affirmed or denied. In the sentence, *Wild flowers bloom in the spring*, the word *flowers* is the *subject*.

**Definition of the Predicate.** — The *predicate* of a sentence is the word which expresses what is affirmed or denied of the subject. In the sentence, *Aladdin commanded the Genius to build him at once the most beautiful palace ever seen*, the word *commanded* is the *predicate*.

NOTE. — Sometimes the subject and all its modifiers are called the subject, and all the rest of the sentence, the predicate. Thus in the sentence above, all the words except *Aladdin* would be called the predicate.

**Analysis of a Sentence.** — Take this sentence from Van Dyke's *Fisherman's Luck* :

*A black eagle swings silently around his circle, far up in the cloudless sky.*

This sentence tells about two things: an *eagle*; and *what it does*. The first three words tell about *the eagle*, while the rest of the sentence tells *what the eagle does*. It *swings*. The sentence may be said to be built up from the two words, *eagle* and *swings*, of which *eagle* is the subject, and *swings* is the predicate.

Two words of the sentence, *a* and *black*, belong to the subject, while everything in the sentence from *swings* to the end, belongs to the predicate. The sentence may be written thus :

a black eagle

swings silently around his circle, far up in the cloudless sky

---

*Grade VIII.* — Grammar, including essential elements of the sentence (subject, predicate, modifiers, connectives), clauses as parts of compound and complex sentences; common and proper nouns; classes of pronouns; person, number, and voice of verbs; comparison and classification of adjectives and adverbs; choice of prepositions; conjunctions as coördinating and subordinating; planning of themes; manipulation of sentences; spelling, punctuation.

Or it may be written thus :

	a black eagle	
		silently
		around his circle
swings	far up	
		in the cloudless sky

Written in a still different form, to show how the sentence is built up, that is, to analyze it, it may take this form :

eagle	a	
	black	
	silently	
	around circle	his
swings	up	far
		the
	in sky	cloudless

Take another sentence from *Fisherman's Luck*. *Certain poor fishermen, coming in weary after a night of toil, found their Master standing on the bank of the lake, waiting for them.*

In this sentence, *fishermen* is the subject, and *found* is the predicate. The sentence is built upon these two words. Certain words seem naturally to belong to each of these two words. Such words are said to be *modifiers* of the words to which they belong. For instance, the first half of this sentence happens to belong to the subject, up to the word *toil*; the rest of the sentence, from the word *found* to the end, just as clearly belongs to the predicate. Simplifying it, it may be written thus :

	certain		
fishermen	poor		a
	coming in	after night	of toil
	weary		
		their	
found	Master	standing	on bank
		waiting	for them
			the
			of lake the



KILLARNEY.

## EXERCISES BASED ON PICTURES

**Killarney.**—The Lakes of Killarney are exquisitely beautiful. Nor are they merely beautiful. The charm of romantic history clings to them. One island in the Killarney Lakes holds Ross Castle, and on another is “Sweet Innisfallen,” celebrated by Thomas Moore. On still another is found an old Franciscan ruin, Muckross Abbey.

1. Write a description of the picture, or tell a story, the scene of which is laid in Ross Castle or Muckross Abbey.

2. “*Killarney.*”—There is a song with this title. Let a good reader recite it; or better, let a good singer sing it.

**Exercises in Analyzing Sentences.** — Take the sentences given below, and show how they are built up. That is, find the *subject* and the *predicate*, and tell what words belong to or modify each. You are not, however, required to diagram the sentences.

1. Scarlet berries of the mountain-ash hang around the lake.
2. Tiny waves dance all along the shore.
3. The world teems with joyful life.
4. The gray light glimmers through the canvas of the tent.
5. The rising wind shakes the tent-flaps.
6. You see the white tents gleaming from the pine-groves around the little lakes.
7. A pair of kingfishers dart across the bay, in flashes of living blue.
8. A spotted sandpiper teetered along before me, followed by three young-ones.

— From *Fisherman's Luck*, Henry Van Dyke.

If you study the sentences so far used, you will find that the subject is a *noun*, or something that is used as a noun; and that the predicate is a *verb*, or some word or group of words used as a verb.

**Definition of the Noun.** — A *noun* is the name of any person, place, or thing, existing in fact or thought. In the sentence below from Gray's *Elegy*, *curfew*, *knell*, *day*, *herd*, *lea*, *plowman*, *way*, *world*, and *darkness*, are nouns.

The curfew tolls the knell of parting day,  
 The lowing herd winds slowly o'er the lea,  
 The plowman homeward plods his weary way,  
 And leaves the world to darkness and to me.

**Definition of the Verb.** — A *verb* is a word which asserts action, being, or state; or which affirms or denies something of some person, place, or thing. In the above sentence, *tolls*, *winds*, *plods*, and *leaves*, are verbs.

**NOTE.** — Remember that it is the *function* of a word, its use in the sentence, that determines its nature. You cannot tell whether *leaves* and *tolls* are nouns or verbs till you see what are their functions in the sentence.

The noun and the verb together form the basis of every sentence. If you will study the sentences taken from Van Dyke's *Fisherman's Luck*, you will note that *certain words group about the subject*, and *certain others group about the predicate*. All these words belong to certain definite groups called *parts of speech*.

**Parts of Speech.** — There are eight *parts of speech*, — the noun, and the verb; the pronoun; the adjective and the adverb; the preposition, the conjunction, and the interjection.

**Functions of the Subordinate Parts of Speech.** — The office of the *pronoun* is two-fold. It represents the noun, and takes its place, so as to avoid unnecessary and tiresome repetition of the noun. And in some of its forms, it limits or modifies the noun. In such cases, it is called an *adjective pronoun*.

In the sentence from Gray's *Elegy*, the pronoun *his* represents the noun *plowman*, and at the same time modifies the noun *way*. In the fourth line, *me* represents the speaker, but does not modify any noun.

*Adjectives* limit or modify the meaning of nouns or pronouns, while *adverbs* limit or modify the meaning of verbs, and sometimes of adjectives and other adverbs. In the above sentence from Gray's *Elegy*, *parting* is an adjective, modifying the noun *day*; *lowing* is an adjective, modifying the noun *herd*; *weary* is an adjective, modifying the noun *way*. In the same sentence, *slowly* is an adverb, modifying the verb *winds*, and *homeward* is an adverb, modifying the verb *plods*.

The *preposition* is placed before some noun or pronoun called its object, and joins this to some other word. It shows the relation between its object and that word.

The *conjunction* is used to connect other words, phrases, or clauses.

The *interjection* has no grammatical connection with the other words of the sentence. It is *thrown into* the sentence for the sake of emphasis.

**What Decides the Part of Speech of a Word.** — The use of a word in a sentence decides what part of speech that word is. For instance, *iron* is ordinarily a noun, as in the sentence, *Iron is a useful metal*. But when you say, *The fireman jammed the iron hook through the window*, *iron* is used as an adjective. If you say, *Mary, did you get time to iron my clothes?* you are using *iron* as a verb.

If you say, *The current is swift near the piers*, or *He is a swift runner*, you are using *swift* as an adjective. But if you say, *The race is not always to the swift*, you are using *swift* as a noun.

#### EXERCISES IN DISTINGUISHING THE PARTS OF SPEECH

(a) Go through all the sentences so far given in this chapter, and indicate what part of speech each word is. If it is used as the subject or the predicate, say so. If it modifies any word, tell what word it modifies. In the case of a *preposition*, tell between what words it shows the relation; and if it is a *conjunction*, show what words or groups of words it connects. Let this work be oral.

(b) Refer to the *Selections* given at the end of the chapter on *Poetry and Drama*, and arranging the eight parts of speech in columns, make a list of twenty words under each heading, except interjections, of which not so many are used.

(c) Tell to what part of speech each italicized word in the following sentences belongs.

(1) That book is *mine*. (2) The *mine* owners refused to comply with the demands of the workmen. (3) Who operates that *mine*? (4) She takes good care of her *school* books. (5) Is Elizabeth at *school* to-day? (6) *School* yourself, my dear boy, to endure a little hardship. (7) *Taste* this water. It seems to me to have an unusual *taste*.

(d) Make sentences, using the words of the following list (1) as *verbs*; and (2) as *nouns*.

Breakfast, paint, stamp, catch, defeat, light, pick, plow, slip, fish.

(e) Make sentences, using these words (1) as *nouns*, and (2) as *adjectives*.

Eleven, forest, nine, cold, silver, cunning, all, table, pink, white.

(f) Make sentences, using these words (1) as *adverbs*, and (2) as *prepositions*. You may set this down as a rule, that a *preposition* which drops its object becomes an *adverb*.

Over, aboard, behind, up, on, in, along, since, above, below.

## II. NOUNS

**Kinds of Nouns.**—Nouns are considered under two classes. *Proper nouns* are used for particular persons, places, or things. In the line quoted below, *Shakespeare*, a person; *Macbeth*, a play, that is, a thing; and *Stratford-on-Avon*, a place, are all proper nouns.

*Common nouns* are names which may be applied to any of a class or kind of objects. In the same sentence, *play* and *home* are common nouns.

*Shakespeare* is supposed to have written his *play* of *Macbeth* at his *home* in *Stratford-on-Avon*.

Common nouns may be (1) concrete; (2) abstract; (3) collective; and (4) verbal.

1. A *concrete noun* is the name of a person, a place, or a thing that actually exists in space. *Men, street, barn, house, and tree*, are concrete nouns.

2. An *abstract noun* is the name of a quality or condition that does not exist in space, but of which you can think. *Goodness, childhood, imagination, pleasure, and obscurity*, are abstract nouns.

3. A *collective noun* is the name of a group of persons

or things, considered as one. *Army, jury, committee, congress, family, and nation*, are collective nouns.

4. A *verbal noun* is the name of an action. In the sentence, *Seeing is believing*, both *seeing* and *believing* are verbal nouns.



“THOUGHT YOU SAID DINNER WAS READY!”

#### EXERCISES BASED ON PICTURES

**Dinner.**—This crowd of freshmen boys seem all to be of one mind. “Thought you said dinner was ready,” is the expression of their attitude. They all look as if they subsisted largely upon what they ate. In fact, if you want to get hungry, there is no place better than a high school camp. Wouldn’t you, as a freshman, like to be a member of this particular camp? It doesn’t take much imagination to see how good a time they’ll have, after dinner, and all the time. Fishing, and swimming, and playing Indian, and baseball, and a military drill. Then, too, they must attend the school of “camp instruction.” There they will learn to put up and take down



tents; to build and take care of camp fires; to cook; and to sew a little, so as to repair all clothing torn, and all such work.

*Write or talk of a day's work in a high school camp.* If your plan was different, or if you can think of a better plan than is here suggested, tell about it.

**Inflection or Declension of Nouns.** — Nouns are inflected to show differences in number and case. Such inflection is called declension. For instance :

	SINGULAR	PLURAL	SINGULAR	PLURAL
<i>Nominative</i>	sailor	sailors	lady	ladies
<i>Possessive</i>	sailor's	sailors'	lady's	ladies'
<i>Objective</i>	sailor	sailors	lady	ladies

**Number.** — Nouns show a change in form to indicate one or more than one. There are a few nouns, however, whose form does not indicate whether they mean one or more than one. You must depend upon their use in the sentence to decide as to their number. For example, the word *deer* indicates only one if you say that you shot a fine deer, but if you say that you missed three deer, you indicate more than one.

There are two numbers, *singular* and *plural*. The singular number denotes *but one*. The plural number denotes *more than one*.

**Formation of the Plural.** — There are three ways of forming the plural: (1) The plural of most nouns is formed by adding *s* or *es* to the singular. (2) The plural of a few nouns is formed by adding *en* to the singular. (3) The plural of some nouns is formed by changing the vowel sounds. Examples of each of these three kinds are given below.

*Examples.* (1) *Horse, horses; chair, chairs; linen, linens; elephant, elephants; soldier, soldiers; box, boxes; fox, foxes.*

(2) *Ox, oxen ; child, children.* (3) *Foot, feet ; man, men ; woman, women ; mouse, mice ; tooth, teeth ; goose, geese.*

(a) The fundamental part of a compound word takes the plural ending; as *brothers-in-law ; men-of-war ;* but *knight-templar* takes either form, *knights-templar*, or *knight-templars*. *Man-servant* changes both forms, *men-servants*.

(b) Some nouns have no singular, but are always plural: *bellows, dregs, eaves, pincers, scissors, and tidings*.

(c) Some words take a plural form, and yet are singular; as *news, athletics, alms, politics, and mathematics*. That *news* is good.

(d) The plural of letters and figures is formed by adding 's; As, There are a great many *M's* in the telephone list. You do not form your *S's* correctly. But when the number is written out, it forms its plural regularly. They marched by *fives*.

(e) In forming the plural of proper names, we say *Messrs. Brown*, and *the Misses Walker*. *Mesdames Walker and Brown*, meaning *Mrs. Walker and Mrs. Brown*.

The plural of proper nouns of more than one syllable is formed by adding an apostrophe, if the noun ends in *s*. Otherwise *s* or *es* is added. The *Joneses* and *Wallaces* just called on the *Rosses* and *Atkins'*.

(f) Some nouns have the same form in both the singular and plural. As, *sheep, deer ;* That *sheep* is a fine merino. Those *sheep* are all merinos.

(g) In words compounded with *ful*, the *s* is added to the last syllable: *cupfuls, handfuls, spoonfuls*. If more than one cup, hand, or spoon is filled, then it may be written *two cups full*, etc.

(h) Nouns ending in *y* preceded by a *consonant* change *y* to *i* and add *es*: *lady, ladies ; city, cities ; duty, duties*. Nouns ending in *y* preceded by a *vowel* form the plural regularly, adding *s* to the singular; as, *valley, valleys ; money, moneys*.

(i) Several nouns in *o* preceded by a *consonant* form their plural by adding *es* to the singular. As, *echo, echoes ; veto,*

*veto*; *cargo*, *cargoes*; *potato*, *potatoes*; *motto*, *motatoes*. Most nouns of this class form their plurals regularly. Where the final *o* is preceded by a *vowel*, the noun takes its plural regularly; as, *cameo*, *cameos*; *oratorio*, *oratorios*.

(j) Most nouns in *f* or *fe* change *f* to *v* and add *s* or *es*; as *elf*, *elves*; *wife*, *wives*; *calf*, *calves*; *knife*, *knives*; *thief*, *thieves*. But *roof*, *cliff*, *chief*, *fief*, *brief*, and some other words simply add *s* to the singular; as, *roofs*, *cliffs*, etc.

(k) Many words introduced from foreign languages retain the foreign plurals; as, *alumna*, *alumnae*; *alumnus*, *alumni*; *analysis*, *analyses*; *datum*, *data*; *erratum*, *errata*; *bacterium*, *bacteria*; *crisis*, *crises*; *hypothesis*, *hypotheses*; *parenthesis*, *parentheses*; *thesis*, *theses*; *focus*, *foci*; *criterion*, *criteria*; *cherub*, *cherubim*; *seraph*, *seraphim*.

(l) Several foreign words have two plurals, one the regular English plural, and the other, derived from the foreign language from which they were introduced. Thus *appendix*, *appendices* or *appendixes*; *cherub*, *cherubim* or *cherubs*; *genus*, *genera* or *genuses*; *memorandum*, *memoranda* or *memorandums*; *formula*, *formulae* or *formulas*; *focus*, *foci* or *focuses*.

#### EXERCISE ON THE NUMBER OF NOUNS

(a) Write the plurals of the following:

Belief, canoe, artery, eulogium, curio, appendix, 13, nine, congress, obscurity, ashes, tooth, field mouse, Mrs. Stone, bandit, hatful, staff, assembly.

(b) Make sentences orally, containing the following words used in both singular and plural:

Army, man-servant, man-of-war, dregs, volcano, mathematics, bass, calico, mother-in-law, rhinoceros.

(c) Write the plurals of the following in sentences:

Series, portfolio, parenthesis, athletics, mongoose.

(d) Think of some game you like to play. Select ten nouns that are used in this game. Use these nouns in sentences, at first in the singular; then change them to the plural.



A SEA OF WILD FLOWERS.

Glaciers and mountains of snow in the background.

#### EXERCISES BASED ON PICTURES

**A Sea of Wild Flowers.**—This is a scene from Glacier National Park. You may see the glaciers and ice-covered mountains in the background. Just on the verge of this world of ice, think of untold millions of wild flowers! A high school class is visiting this paradise of flowers, and while the rest of the Freshmen girls are not far away, just one girl shows in the picture.

1. Put yourself in the girl's place, and tell how she came to be taken alone, out of all her class, in the forefront of this picture. *Give the story as if you were the girl.*

2. *The boys of the class may describe a climb on the glacier.*—Let them, however, be sure of their facts.

3. Name five nouns, five verbs, and ten adjectives that have to do with glaciers.

**Case.**—*Construction* is the grammatical relation that a noun or pronoun has to the other words of the sentence.

The case of a noun or pronoun is determined by its *construction*.

There are three cases in English, the *nominative*, the *possessive*, and the *objective*. Nouns, however, show only two forms for each number, as the nominative and objective cases have the same form. Pronouns show all three forms.

**The Nominative Case.** — The subject of a sentence is in the *nominative case*. In the sentence, *Tom came home with a two-pound bass*, *Tom* is the subject, and is said to be in the nominative case.

There are six constructions of the nominative case.

1. *The subject of a sentence* is in the nominative case, as just shown.

2. *The predicate of a sentence*, if a noun or pronoun, is said to be in the nominative. The *predicate nominative* is often called the *subjective complement*. It “fills up” or completes the idea of the subject.

One man seemed to be the *leader* of the party.

Edith is a trained *musician*.

Dick has been elected *captain*.

In the above sentences, the italicized words are all used in the nominative case, as the predicate of the sentence, that is, as *subjective complements*.

3. *A noun or pronoun used in apposition* with another noun or pronoun in the nominative is also in the nominative.

Shakespeare the *writer* is famous; but Shakespeare the *man* is little known.

Here *writer* and *man* are in apposition with *Shakespeare*, which being in the nominative case, puts *writer* and *man* also in the nominative, by apposition.

4. *A noun or pronoun used in direct address*, is in the nominative case.

*Charles*, where did you put the minnow-pail?

*Father*, what shall we give Esther for her birthday?

*Charles* and *Father*, used in direct address, are said to be in the nominative case. This is sometimes called the *vocative* case.

5. *A noun used with a participle, either expressed or understood, without grammatical relation to the rest of the sentence, is said to be in the nominative absolute.* As,

*Breakfast* being ready, we hungry fellows needed no second invitation.

6. *A noun used in exclamation without a verb is said to be in the nominative case by exclamation.* As,

*A horse! a horse! My kingdom for a horse!*

**The Possessive Case.** — The *possessive case* denotes possession or ownership. The *children's* hour; *Milton's* poems.

**Formation of the Possessive.** — Nouns in the singular form their possessives regularly by adding 's; as, man's, world's, God's. A few singular nouns add only the *apostrophe*, where the addition of the *s* would produce an unpleasant combination of sounds; as, *Moses'* life.

(a) Where two names indicating joint ownership are in the possessive, the sign of possession is joined to the second word; as, *Smith and Brown's* store.

(b) The plural forms the possessive regularly by adding 's to the nominative. But if the plural already ends in *s*, it adds the ' only. *Children's* games; *horses'* trappings.

(c) In case of the personal pronouns, *his*, *hers*, *its*, *ours*, *yours*, and *theirs*, the apostrophe is omitted.

(d) Sometimes it is smoother and better to denote possession by *of*, rather than by the use of the possessive case. *That was the attitude of the governor of Pennsylvania.*

(e) You may say, *Anybody else's* patience would have worn out under that strain. Or you may say, *The* patience of *anybody else*, etc.

**The Objective Case.** — There are some constructions in which the noun is said to be in the *objective case*.

1. The *direct object of a transitive verb in the active voice* is said to be in the objective case. *He shut the door of the room.* Here, *door* is the direct object of the transitive verb *shut*, and is in the objective case.

2. The *indirect object of a verb* is said to be in the objective case. *He gave the dog a bone.* Many writers consider *dog* in this sentence as the object of the preposition *to* understood, making it read, *He gave (to) the dog a bone*, considering that *to* is to be supplied.

3. The *object of a preposition* is said to be in the objective case. *He sent a telegram of congratulation to his father and mother on their wedding anniversary.* Here, *congratulation* is said to be in the objective after *of*, or as the object of *of*; *father* and *mother* are in the objective after *to*; and *anniversary* is in the objective after *on*.

4. When a noun is *used adverbially*, it is said to be in the objective case. This includes nouns denoting *time*, *distance*, *measure*, or *value*.

I have fished many an *hour* in that delightful stream.

He walked a *mile* with his old friends.

That skyscraper is five hundred *feet* high.

Those bonds are not worth a *dollar*.

The nouns *hour* and *mile*, *feet* and *dollar*, are said to be in the objective case *without a governing word*; that is, they are considered *adverbial objectives*.

5. When a noun is *used as the objective complement* of a verb, it is said to be in the objective case. *They chose him president.* Some writers consider that the verb *chose* has *two objects*, both in the objective case.

6. When a noun is *in apposition with a noun in the objective case*, it is said to be in the objective case *by apposition*. *He saw the caves, the refuge of the unhappy fugitives. I happen to be a friend of Dr. Jones, your next door neighbor.* Here *refuge* is in apposition with *caves*, the direct object of *saw*, and because *caves* is in the objective case, *refuge* is in the objective case by apposition. For the same reason, *neighbor*, being in apposition

with *Dr. Jones*, is in the same case. *Dr. Jones*, being in the objective, as the object of the preposition *of*, *neighbor* is in the objective case *by apposition*.

7. When a noun or pronoun is used as the *subject of an infinitive*, it is said to be in the objective case. *I had always thought him to be an honest man*. Here, *him* is the subject of the infinitive *to be*. *Him* is therefore in the objective case, as the subject of an infinitive.

8. A noun or pronoun used as the *complement of an infinitive*, is said to be in the objective case. In the sentence just used, *man* is said to be in the objective case, as the complement of the infinitive *to be*. Or it may be considered as agreeing with *him*, and as *him* is in the objective case, *man* is in the same case, *by agreement*.

#### EXERCISE ON THE CASE OF NOUNS

Write how you have made, or would make, some such article as a trellis for a honeysuckle vine, or a bookrack; or, how you would cut out and make a working apron. Indicate the nouns and pronouns in your account, and tell in what case each is, and the reason for each case.



THE FINISH OF A CANOE RACE.



## EXERCISES BASED ON PICTURES

**Finish of a Canoe Race.** — An exciting race, and a fine finish! Of course these fellows belong to your high school, and the other high schools will have to swallow their defeat the best they can. It was a State Meet, and five other high schools entered.

1. Think it out, and tell all about it.

2. *What other events did your high school win?* — And who won the other events? Which pupil got the gold medal for the highest individual score, counting all events? Describe this, as though it had occurred, and just about as it would happen, if your high school should enter such a State Meet. Or give it as an Interscholastic Meet, including six or eight high schools in your vicinity.

3. *What kind of athletics do you favor, and why?* — In what form of athletics does your high school excel, and why? Or does your high school take much interest in athletics? If not, why not? Write or talk on one of these topics.

4. *What form of athletics do the girls of your high school favor?* — Give a fair statement of your work in athletics in the high school, so far as the girls are concerned.

**Gender.** — *Gender* is the grammatical distinction of nouns with regard to sex. The gender of a noun or pronoun denoting a male being is *masculine*; that of a noun or pronoun denoting a female being is *feminine*; the gender of a noun or pronoun denoting an inanimate being is *neuter*, that is, it is of *neither* sex.

1. *John, Charles, man, scout, soldier, sailor, bull,* are masculine.

2. *Mary, Caroline, woman, seamstress, suffragette, lady, maid,* are feminine.

3. *Tree, house, mountain, mind, matter, grammar, helplessness,* are neuter.

Nouns are said to have *common gender* when they may be either masculine or feminine. Thus, *cousin, friend, author, teacher, instructor, relative, child, infant, companion,*

*chum, bird, cattle*, may be either masculine or feminine, and are therefore said to be in the common gender.

Gender may be indicated in three ways :

1. By the use of different words ; as, *son, daughter ; master, mistress ; gentleman, lady ; hart, roe ; sir, madam ; Mr., Mrs. or Miss ; brother, sister ; king, queen ; boy, girl ; man, woman ; husband, wife.*

2. By the use of prefixes ; as, *man-servant, maid-servant ; fore-man, fore-woman ; he-goat, she-goat.*

3. By the use of suffixes ; as, *host, hostess ; hero, heroine ; czar, czarina ; god, goddess ; priest, priestess ; prince, princess.*

**Gender of Personified Nouns.** — Where names of inanimate objects are personified, gender is assigned them according to the usage of the language ; in English, those personified as having vigorous, masculine qualities are made masculine, as, *the sun* ; while those possessing beauty or what might be considered more feminine qualities, are more likely to be made feminine ; as, *the moon*. This distinction may be studied in Collins' *Ode to the Passions*.

**Person.** — *Person* is the quality possessed by nouns or pronouns by which it is indicated whether it is *the person speaking, spoken to, or spoken of*. These persons are called the first, second, and third. Nouns do not show person by any change or inflection, but by the meaning of the context, that is, of the rest of the sentence ; or the use of what are termed *personal pronouns* sufficiently indicates the person of nouns. In the sentences,

We are not the *creatures* of circumstances.

Nathan said unto David, Thou art the *man*.

They are not our *friends* ; they are our *enemies*.

the words *creatures*, in the first person, *man*, in the second person, and *friends* and *enemies*, in the third person, have their person indicated by the pronouns *we, thou, and they*.

**Equivalentents for Nouns.** — Any word or group of words that performs the functions of a noun in a sentence, is dealt with as a noun. These may be,

1. A *pronoun* ; as, Things are not what *they* seem.
2. An *adjective* ; as, None but *the brave* deserve *the fair*.
3. An *adverb* ; as, I cannot explain the *ins* and *outs* of it.
4. A *verbal noun* ; as, *Seeing* is *believing*.
5. *Any part of speech*, in such sentences as, *And* is a conjunction.
6. An *infinitive phrase* ; as, *To be* or *not to be*, that is the question.
7. A *prepositional phrase* ; as, *Over the fence* is out!
8. A *clause*, or a *complete sentence* ; as, *What he means*, I do not know. *What are you doing there*, are exactly the words he used.

#### EXERCISES ON NOUNS

- (a) Name five *common nouns* ; also, five nouns in the *common gender*.
- (b) When does a proper noun become common? Illustrate by the following nouns : *china*, ware ; *port*, wine ; *morocco* and *levant*, leathers ; *macadam*, roads ; the *guillotine*.
- (c) Give the *feminine* corresponding to the following words : *earl*, *enchanter*, *enemy*, *executor*, *administrator*, *cousin*, *brother*, *testator*, *protector*, *marquis*, *lion*, *monk*.
- (d) Make a list of ten *verbal nouns*.
- (e) Prepare sentences in which five other parts of speech are used as nouns.
- (f) Refer to Gray's *Elegy*, and select ten nouns that are *personified*.
- (g) Make a sentence containing all the parts of speech.

#### EXERCISES BASED ON PICTURES

**A Midday Plunge.** — The first call to dinner has sounded, and not a fellow lags behind. But before they go, in they go ! This is the sort of fun high school boys have in Michigan, when they go into camp. In the picture on the next page, the teachers and the seniors show at this end, while the freshmen and the younger boys are at the upper end of the picture.

Tell how the boys of your school enjoy themselves.



A MIDDAY PLUNGE.  
Tawas Beach, Michigan.

### III. PRONOUNS

**Classification of Pronouns.** — According to use, pronouns are divided into five classes. (1) *Personal*, (2) *relative*, (3) *interrogative*, (4) *demonstrative*, and (5) *indefinite*.

**Personal Pronouns.** — A *personal pronoun* is one that indicates by its form whether it represents the speaker, the person spoken to, or the person spoken of. (1) The pronouns denoting the speaker are *I*, singular; and *we*, plural. They are called the *first personal pronouns*. (2) The pronouns denoting the person spoken to, are *you*, or *thou*, in the singular, and *you*, or *ye*, in the plural. They are called the *second personal pronouns*. (3) The person spoken of is represented by the pronouns, *he*, *she*, and *it*, in the singular; and *they*, in the plural. They are called the *third personal pronouns*.

	SINGULAR	PLURAL
(1) <i>Nominative</i>	I	we
<i>Possessive</i>	my or mine	our or ours
<i>Objective</i>	me	us

	SINGULAR			PLURAL
(2) <i>Nominative</i>	you	thou		you
<i>Possessive</i>	your or yours	thy or thine		your or yours
<i>Objective</i>	you	thee		you
	<i>Masculine</i>	<i>Feminine</i>	<i>Neuter</i>	<i>Common</i>
(3) <i>Nominative</i>	he	she	it	they
<i>Possessive</i>	his	her or hers	its	their or theirs
<i>Objective</i>	him	her	it	them

**The Antecedent.** — The noun or substantive for which the pronoun stands is called its *antecedent*. The pronoun is said to *agree with this antecedent* in person, gender, and number, but its case depends on its use in the sentence in which it is found. In the sentence,

Arthur hardly thought of *his* friends outside until the school-bell rang,  
the antecedent of *his* is *Arthur*. *His* is third person, masculine gender, singular number, to agree with its antecedent *Arthur*.

The word *it* is often used in an indefinite way at the beginning of a sentence, as *It* rains; *it* snows; *it* follows; *it* happens; *it* seems. In such case, *it* has no antecedent, but it is said to be used *impersonally*.

The pronoun *it* is often used as the subject of a sentence in which the logical subject is found after the predicate verb, as, *It is impossible for me to comply with your request*. By arranging the sentence in the following way, this use may be better understood.

it for me to comply with your request  
is  
impossible

This is equivalent to

for me to comply with your request  
is  
impossible

When *it* is thus used, it is said to be an *expletive*. The antecedent of *it* in this sentence is *for me to comply with your request*.

**The Wrong Antecedent.** — Errors are frequently caused by the use of the *wrong antecedent*. The rule is that *the pronoun refers for its antecedent to the nearest noun which has been previously mentioned*. If you use too many pronouns, it will be hard to keep track of them, and of their antecedents, with the result that you will make some awkward mistakes, and will say what you never intended to say.

Barrett Wendell quotes an instance of this kind in a telegram which appeared in a Boston newspaper.

*Atlanta, Ga., Dec. 23, 1889.* H. W. Grady died this morning. He was born at Athens, Ga., in 1851. His father was a wealthy business man of Athens, and although a Union man, went with his State when she seceded. He was killed while fighting before Petersburg, where he commanded a North Carolina regiment. The funeral has not yet been definitely arranged, but he will be buried in Atlanta, probably on Thursday.

In this last statement, as the sentence stands, the pronoun *he* can have but one antecedent, the father who died in 1864, instead of the son who died in 1889.

**Repetition of Pronouns.** — A striking example of how a careful writer avoids confusion from the repetition of pronouns is found in the following sentence.

The lad cannot leave his father : for if he should leave his father, his father would die.

— *Genesis xliv. 22.*

Study also this sentence from Longfellow, where similar care is shown.

If the mind, that rules the body, ever so far forgets itself as to trample on its slave, the slave is never generous enough to forgive the injury, but will rise and smite the oppressor.

— Longfellow.



A JAPANESE HOLIDAY.

#### EXERCISES BASED ON PICTURES

**A Japanese Holiday.**—Were you on this little junket? Let your fancy play, and think out some little story. Write it or tell it. Make it a girl's story. How did you come to be in the party? What was the day's program? How do Japanese young folks enjoy themselves?

*A Day's Outing.*—Suppose you had a visitor from Japan, a school-mate, perhaps; how would you plan for a day in the open air, by rail, or on the water, or an automobile ride in your own neighborhood? or a day in the city parks? or a trip to the country? or a hay ride? or a watermelon party, if you live in the South? Write your account, or give it orally.

**Cautions with Regard to the Use of Pronouns.**—1. Note the use of the nominative form in expressions like *It is I*, *It is they*. The subject of the verb *to be* in all forms except the infinitive, takes the nominative.

2. Make the pronoun agree with its antecedent. Avoid the use of *their* in sentences like the following: *Every boy and girl must pay his own way.* Or holding up a book before the class, *Who has lost his book?* It is allowable to say, *Every boy and girl must pay his or her own way,* and *Who has lost his or her book?* But this is a roundabout phrase, and the use of the masculine for both genders is correct and shorter.

3. Do not use too many personal pronouns in a sentence, and arrange them so as to avoid confusion.

4. Do not use *them* for *those* or *these*, as in the sentence, *Those books are Tom's.*

5. Make the attribute complement agree in case with the subject of the verb. I knew it (objective) to be *him*. I thought it (nominative) was *she*.

6. Watch your cases in interrogative sentences. Especially avoid the use of *who* for *whom* in questions like the following: *Whom* are you going to invite? *Invite* is transitive, and *whom* is its direct object, in the objective case.

7. Sometimes a clause or sentence is used as the object. In such case, avoid changing the nominative or predicate pronoun of the subordinate clause into the objective. *There arose a question as to who should pay the expenses of the trip.* The object of the compound preposition *as to* is the clause *who should pay the expenses of the trip.* *Who* is therefore in the nominative and not in the objective. In the sentence, *I could not distinguish who it was,* the object of the transitive verb *could distinguish* is the clause *who it was.* *Who* is the predicate of this clause, and hence in the nominative. *Who shall I tell her called?* is correct, not *whom*.

8. Do not mistake *as* and *than* for prepositions, and make the pronoun objective when it should be nominative. *As* and *than* are conjunctions, uniting similar constructions. He is taller than *I*. Mary is as old as *she*.

9. Note the use of the possessive in expressions like, *I had not heard of his coming.* Do not use the objective.



10. Make the pronoun agree with its antecedent in number. The ear often deceives us as to which word is the antecedent of the pronoun. This is shown in the sentence, *If any one of our friends makes a mistake, we hate to tell him so.* There is a disposition on the part of careless students to use *them* instead of *him*, because *friends* is plural. But *friends* is not the antecedent of *him*. Its antecedent is *one*, which is singular, hence *him* is singular. So, in the sentence, *Let everybody come to the office and get his tickets.* *Everybody* is singular.

11. Avoid the use of *myself*, except for emphasis. In the sentence, *An invitation came in the mail for you and me,* do not use *myself* for *me*.

**Relative Pronouns.** — The *relative pronoun* has two functions in the sentence. It *represents its antecedent*, and at the same time *acts as a connective*. The relative pronouns are *who*, *which*, *that*, and *what*, and *as* when used after the word *such*. In the sentences,

There is the man *that* I saw.

Where is the family *that* once lived here?

It expresses exactly *what* I mean.

the italicized words are relative pronouns.

In the first sentence, *that* is in the objective case, the direct object of *saw*. The second *that* is the subject of *lived*, and is in the nominative. In the third sentence, *what* is equivalent to *that which*, the sentence then reading, *It expresses that which I mean.* *That* is the object of the transitive verb *expresses*. *Which* is the object of *mean*, in the objective case.

*Who* is used for persons; *which* is used for things, and *that* is used for both persons and things.

*A relative pronoun may be used* as the subject of a clause; as the object of a transitive verb; or as the object of a preposition; and as the possessive modifier of a noun. These uses are thus shown:

This is the gentleman *that* called yesterday.  
 This is the gentleman *that* you wished to see.  
 This is the man of *whom* I spoke to you.  
 There is the lady *whose* fan you found.

*Compound Relative Pronouns.* — These are formed by adding *ever* and *soever* to the relative pronouns. They have the same constructions as relative pronouns.

*Interrogative Pronouns.* — *Who*, *which*, and *what*, when used in asking questions, are called interrogative pronouns. *Who* refers to persons, *what* to things, and *which* to both persons and things. If the interrogatives are joined to nouns, they are termed interrogative adjective pronouns.

*Who* are going?  
*Whose* book is that?

In the first sentence, *who* is an interrogative pronoun; and in the second sentence, *whose* is an interrogative adjective pronoun.

*Inflection of Relatives and Interrogatives.* — *Who*, as a relative and as an interrogative, is thus declined:

SINGULAR AND PLURAL	
<i>Nominative</i>	who
<i>Possessive</i>	whose
<i>Objective</i>	whom

*Demonstrative Pronouns.* — *This*, with its plural *these*; and *that*, with its plural *those*, are called demonstrative pronouns. They point out in a definite manner the persons, places, or things to which attention is intended to be called.

*This* is the place, the center of the grove.

Here, *this* is used as a demonstrative.

*Indefinite Pronouns.* — Some pronouns, as *either*, *neither*, *each*, *any*, *some*, *such*, *many*, *many a*, etc., are indefinite in character. They are often used adjectively.

Full *many a* flower is born to blush unseen.

*Each* in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep.

The italicized words are *indefinite pronouns*. *Many a* is an *indefinite adjective pronoun*.

*One, none, other, several, few, and all* may be considered as indefinite pronouns. *One* may be used in both singular and plural.

*One* never knows what to do in such a case.

*One's* own condition is to be considered.

I do not care for the big *ones*.

*Any* and *some* are plural, except when used with *one*.

Did you see any (one) of the family?

I saw some (plural).

I saw some one (singular).

#### EXERCISE IN THE USE OF PRONOUNS

Exercise judgment as to the proper word to use in the following sentences. If more than one use is correct, state this to be the case. Give your reason in each case.

1. He knew it to be (her *or* she) by her walk.
2. I knew that it was (she *or* her) as soon as I saw her.
3. Who can beat to the schoolhouse door, you *or* (me *or* I)?
4. Every one of your cousins sent (their, his) regards.
5. Marie is no taller than (he *or* him).
6. I like to hear (him *or* his) playing on the violin.
7. I admire (him *or* his) playing on the violin.
8. Every one of the class contributed something except (she, her).
9. Some friends and (myself, me *or* I) were invited.
10. What would you do if you were (me *or* I)?
11. No one should allow (himself, themselves) to be imposed on.

12. (Who *or* whom) did you say was invited ?
13. (Who *or* whom) do men say that he is ?
14. Nobody in (his, their) right mind would believe that.
15. Between you and (me, I) I am much in doubt about it.
16. It depends on how you and (I, myself, me) decide.



THE FUJIYAMA BRIDGE, JAPAN.

Made of twisted wistaria vine.

#### EXERCISES BASED ON PICTURES

**Fujiyama Bridge, Japan.** — It would be something to tell, if you had crossed this bridge, made of twisted wistaria vine. Visit this scene, in imagination, and tell a little travel story, weaving in what you see in this picture, and what you can add, that you do not see.

1. *Or tell what you do see in the picture.* There are enough elements in the picture to make quite an interesting story. Write a story, using the characters shown in the picture.

2. *Mount Fujiyama.* — This is one of the most beautiful mountains in the world, travelers tell us. Look up an account of a visit to this mountain; or to some other famous mountain, or volcano. Or tell of a trip that you have made, or heard about. Give the story orally.

## IV. ADJECTIVES

**Adjectives.** — Words that *limit* or *modify* the meaning of a noun, pronoun, or word used as an equivalent of a noun, are called *adjectives*.

In the sentence, *I have bought five yoke of oxen*, *five* limits the word *yoke*. In the sentence, *That is a beautiful scene*, the adjective *beautiful* modifies the word *scene*.

**Limiting Adjectives.** — Limiting adjectives either point out the object that is named; or indicate the number or quantity. Limiting adjectives may be (1) *pronominal* adjectives; (2) *numeral* adjectives; or (3) *articles*.

*Pronominal Adjectives.* — When pronouns are joined to a noun, as *Whose* book is that? *What* plan do you recommend? *Which* road shall I take? they are called *adjective pronouns*, or *pronominal adjectives*.

*Numerals.* — Words denoting number are *numeral adjectives*. They are *cardinal*, as one, two, three, four, five, one thousand, two millions; and *ordinal*, as first, second, third, fourth, fifth, thousandth, two-millionth.

*Articles.* — *A*, *an*, and *the* are known as articles. *A* is used before consonants, as, *a man*; *an* is used before vowels, as, *an egg*; *the* is used before either vowels or consonants.

**Descriptive Adjectives.** — Adjectives that modify the meaning of the words to which they belong are called *descriptive adjectives*. *Bright*, *cool*, *clear*, *green*, *white*, *intelligent*, etc., are *descriptive adjectives*.

**Comparison of Adjectives.** — The modification of an adjective by inflection or otherwise, to indicate degrees of the quality expressed, is called *comparison*. There are three degrees of comparison, the *positive*, the *comparative*, and the *superlative*.

*Positive Degree.* — The *positive degree* is the simple form of the adjective ; as, *small, fine, sweet, happy, discreet, picturesque.*

*Comparative Degree.* — The *comparative degree* indicates a higher or lower degree of the quality expressed in the positive degree ; as, *smaller, finer, sweeter, happier, less picturesque.* The comparative degree considers but *two* objects.

*Superlative Degree.* — The *superlative degree* denotes the highest or lowest degree of the quality expressed by the positive degree. The superlative degree considers *three or more* objects.

**Methods of Comparison.** — Adjectives are compared in three ways.

1. Adjectives of one syllable, and some adjectives of two syllables, are compared by adding *r* or *er* to the positive, for the comparative ; and *st* or *est* for the superlative. As,

POSITIVE	COMPARATIVE	SUPERLATIVE
tall	taller	tallest
discreet	discreeter	discreetest

2. Some adjectives of two syllables and all adjectives of three syllables are compared by prefixing *more* or *less* to the positive for the comparative ; and *most* or *least* for the superlative. As,

POSITIVE	COMPARATIVE	SUPERLATIVE
discreet	more discreet	most discreet
careful	less careful	least careful

3. Some adjectives are compared irregularly ; as,

POSITIVE	COMPARATIVE	SUPERLATIVE
bad, ill, or evil	worse	worst
far	farther, further	farthest, furthest
good	better	best
fore	former	first or foremost

POSITIVE	COMPARATIVE	SUPERLATIVE
late	later	last
little	less	leàst
many or much	more	most
near	nearer	next, nearest
old	older or elder	oldest or eldest

4. Some adjectives lack the positive degree; as, *further*, *outer*, *inner*, *upper*.

**Some Adjectives Not Compared.** — On account of their meaning, some adjectives do not admit of comparison. Numbers, of course, come under this head. Some writers do not consider that adjectives denoting color can be compared. Pronominal and indefinite adjectives, and the articles *a*, *an*, and *the*, cannot be compared.

**Cautions Concerning the Use of Adjectives.** — 1. Do not use too many adjectives. Anything like the excessive use of adjectives tends to weaken the style.

2. Do not say “different *than*.” This expression is incorrect.

3. Be careful in your use of *this* and *that*, *these* and *those*, with the words *kind* and *sort*. If the noun modified is singular, the word modifying it must also be singular. *I do not like this kind of flower. Can you tell the names of these kinds of apples?*

4. Do not use *a* after *kind of* and *sort of*. *What kind of man is he? Not, what kind of a man.*

5. Watch your use of *than* after the comparative. *I like this house better than any other house; not than any house*, which would imply that *this* was not a house.

**Equivalentents for Adjectives.** — 1. A noun used in apposition with another noun; as, *George Eliot, the novelist, was a writer of marked ability*. Here *novelist*, a noun, has the function of an adjective, as has also a noun in the possessive case, as, *Eliot's novels*.

2. A noun used as an adjective; as, *They decided to build a brick sidewalk. There is a good example of a macadam road. They sang an old college song. That is for campaign purposes.*

3. A prepositional phrase; *Who could ever forget her labor of love?*

4. Participles; as, *A penny saved is a penny earned. Coming events cast their shadows before. They fled in time from the burning building.*

5. Participial phrases; as, *Soldiers like the Hessians, hired to serve a foreign country, are seldom respected.*

6. Relative clauses; *The man that hath no music in his soul is fit for treasons.*

7. Pronouns with an adjective use (pronominal adjectives); as, *Whose book is that? Their home is pleasant.*

**Constructions of Adjectives.** — Adjectives that describe or limit are said to be *attributive* in construction.

When the adjective describes or limits, and at the same time adds to the predicate, it is called a *predicate adjective*. Predicate adjectives may be *attributive* or *objective complements*, as in *The ground is white with snow*, where *white* is an attributive complement. *I think I shall paint my boat white this year.* Here, *white* is used as an objective (factive) complement. The object *boat* receives the action of the transitive verb *shall paint* in such a way as to produce a change in the object. It becomes *white*. This use is called *factive*.

#### EXERCISE IN DESCRIPTIVE ADJECTIVES

**Weaving in Words.** — Let one pupil tell orally the story of *Little Red Riding Hood*. Make in class a list of descriptive adjectives such as might well apply to the little girl, the pathway through the forest, her grandmother, the cottage in which she dwelt, the wolf, its appearance, and its voice. Then write the story, weaving in words of the list.



## EXERCISES BASED ON PICTURES

**A Nook in the Woods.** —

When and where did you come upon such a spot as this? Were you out with your dog and gun, after rabbits; or hunting with the camera; or gathering ferns; or out with your school fellows for field daisies or marguerites; or just out for a stroll, alone or with a chum? or is it a nook on the old farm where you used to live not so long ago? Is it north, east, south, or west?

1. Tell the class about it.

2. *A Picnic.* — Write or give orally an account of a day's outing, spent in some such spot as this.

3. *In Camp.* — The brook doesn't show here. But the scene reminds you of the camp you occupied one summer. Tell about it.



Photograph by Elmer L. Foote.

## A NOOK IN THE WOODS.

There is a pleasure in the pathless woods.

— LORD BYRON.

## V. VERBS

**Verbs.** — Of the parts of speech, the most important are the *verbs*. Verbs assert being, action, or state. They are *transitive* or *intransitive*.

**Transitive Verbs.** — A verb is said to be *transitive* if the action represented by it is not completed in the verb itself, but *passes over* from the subject to the object. *The heavens declare the glory of God, and the firmament showeth his handiwork.* Here, the action is said to pass over from

*heavens*, the subject, to *glory*, the object ; and from *firmament*, the subject, to *handiwork*, the object. The verbs *declare* and *showeth* are transitive.

In this sentence, *glory* and *handiwork* are said to be the *direct objects* of the verbs *declare* and *showeth*.

Where the action of the verb passes over from the subject to the object in such a way as to *produce a change in the object*, this object is said to be the *factitive object*. As, *He made the water wine*. *Wine* is said to be the *factitive object*.

**Intransitive Verbs.** — *Intransitive* verbs are verbs in which the action is completed in the verb itself. *For men must laugh, while women weep, so runs the world away*. Here, the action in the verbs *laugh*, *weep*, and *runs*, *does not pass over* to any object, but is completed in the verbs themselves. They are, therefore, said to be *intransitive*.

A few verbs, ordinarily intransitive, take what is called a *cognate object*; as, *He died a noble death*. *He lived a life of honor*. In such case, you may consider them as transitive verbs.

**Misuse of Transitive and Intransitive Verbs.** — Errors in the use of the verbs *lie* and *lay*, *rise* and *raise*, *sit* and *set* are all too common. *Lie*, *rise*, and *sit* are intransitive ; while *lay*, *raise*, and *set* are transitive. *Seat*, allied to *set* in meaning, is transitive.

Note the following sentences.

*Intransitive* : I *sit* at my writing desk.

The hen is *sitting*.

You *lie* awake in the morning.

You *rise* at the sound of the rising bell.

*Transitive* : You *set* the chair aside.

The maid *sets* the house in order.

The cook *sets* the bread the night before she bakes.

*Transitive*: Your mother *sets* the table.  
 The farmer's wife *sets*<sup>1</sup> the hen.  
 You *lay* the paper down, after reading it.  
 You *lay* your work aside.  
 The hen *lays* an egg.  
 You *lay* the blame on some one.  
 You *raise* the window, an alarm, a subscrip-  
 tion.

**Copulative Verbs.** — Some intransitive verbs are *copulative*. That is, they act as the *copula* or *bond* between the subject and the predicate. The verbs in the following sentences are copulative.

He *is* honest. He *seems* industrious. She *looks* sweet.  
 He *became* indignant. They *waxed* eloquent

Be sure to use adjectives, not adverbs, after copulative verbs.

It tastes bitter (*not* bitterly). She looked beautiful (*not* beautifully). I feel bad (*not* badly). It smells sweet (*not* sweetly). He looked fierce (*not* fiercely). In the sentence, *He looked fiercely at me*, *looked* is not a copulative verb.

*Attribute Complement.* — Some writers, in the sentence, *That rose is sweet*, instead of regarding *is* as the copula, and *sweet* as the predicate, consider *is* as the predicate and *sweet* as the *attribute complement* of the predicate. This complement may be a noun or an adjective. *He is our strong supporter*. *That rose is unusually fragrant*.

**Auxiliary Verbs.** — *Auxiliary verbs* are those which help to form the modes and tenses of other verbs. They are: *be* (*am, is, are, was, were, etc.*), *have* (*has, had*), *do* (*does, did*), *shall, will, can, may, must, might, could, would, and should*.

<sup>1</sup> The verb *set* is sometimes intransitive, as: *The sun sets*; *concrete sets slowly*. The incorrect form, *The hen is setting*, is heard so constantly that it has almost become "sanctioned by usage."

**Principal Parts.** — The *principal parts* of the verb are the parts which determine its conjugation ; for example, *am, was, been ; happen, happened, happened*. These are the principal parts of *to be* and of *to happen*.

The principal parts are,

1. the present indicative, first person, singular ; as, *come* ;
2. the past indicative, first person, singular ; as, *came* ;
3. the past participle ; as, *come*.

The principal parts may be remembered by this formula : I *write*, to-day ; I *wrote*, yesterday ; I have *written*, some time in the past.

**Regular and Irregular Verbs.** — Verbs are distinguished by the manner in which they form their principal parts as *regular* and *irregular*.

**Regular Verbs.** — *Regular verbs* form their past indicative and past participle by adding *t, d,* or *ed* to the present indicative. *Reward, rewarded, rewarded ; provide, provided, provided ; build, built, built*.

**Irregular Verbs.** — *Irregular verbs* form their past indicative and past participle by some vowel change from the present indicative ; as, *swim, swam, swum ; eat, ate, eaten ; strike, struck, struck*.

**Guarding Against Confusion of Tenses.** — Care should be taken to guard against confusion in the tenses of such verbs as *see, do, come, ring,* and *go*.<sup>1</sup>

Note the principal parts of these verbs :

see	see, saw, seen
do	do, did, done
come	come, came, come
ring	ring, rang, rung
go	go, went, gone.

<sup>1</sup> The *English Syllabus*, Board of Regents, New York, insists on constant and careful drill on the tenses of these verbs.

Also, note how these words are correctly used in sentences :

I *see* the birds now.

I *saw* the parade yesterday.

I *have seen* the Board Walk at Atlantic City.

I *do* the best I can, now.

I *did* the best I could, then.

I *have done* the best I could, at every opportunity.

I *come* to pay you what I owe you.

I *came* to the conclusion yesterday that I would call on you.

I *have come* to look at matters differently, since I saw you.

Charles, *ring* for the janitor, please.

I *rang* for him a few minutes ago, sir.

I *have rung* for him quite a number of times.

I *go* home to-day.

I *went* to the country yesterday.

I *have gone* to see him quite frequently.

**Voice.**— *Voice* is that property of transitive verbs which denotes whether the subject is acting or acted upon.

Intransitive verbs have no voice.

*Active Voice.* — Verbs are in the *active voice* when their subjects denote the person or thing *acting*, as, *James found a fine swimming-hole this morning.*

*Passive Voice.* — A verb is in the *passive voice* when its subject is represented as *the receiver of the action*, as, *William was struck by a passing automobile last Wednesday.*

**Mode.** — The *mode* of verbs denotes the *manner* in which action, being, or state is represented. There are six modes : *indicative, subjunctive, potential, imperative, infinitive,*<sup>1</sup> and *participial.*

*The indicative mode* is used to state a fact, or to ask a question about a fact.

<sup>1</sup> Many writers do not class the infinitive as a mode.

God will raise up friends to fight our battles for us.  
 Shall we acquire strength by irresolution or inaction?

The indicative mode is used in the great mass of conversation, and of writing.

*Progressive and Emphatic Forms.* — Such forms as, *He is playing ball*; *He was performing the duties of his office*, are called *progressive forms*. And such forms as, *I do enjoy swimming in the lake*; *He does behave as well as ought to be expected*, are said to be in the *emphatic form*.



COLUMBIA RIVER, OREGON.

Looking towards the State of Washington.

#### EXERCISES BASED ON PICTURES

**Columbia River, Oregon.** — Describe this scene as if you were standing on the bank, and taking in the view.

*If you had to plan a holiday* for your class, and this was where it was meant to be spent, how would you go about it? What amusements would you offer? What arrangements would be necessary?

*Subjunctive Mode.* — The *subjunctive mode* denotes a doubt or a contingency. *I do not know whether I can go.*

If he apply himself, he may pass his examinations. If you go, I shall remain.

In the subjunctive mode we suppose something that may happen, or express a wish that a certain thing would happen, or a fear lest something might happen. We doubt if a certain statement be true, or are alarmed lest it may not prove true.

There is a strong tendency among writers and speakers to do away with the distinctive forms of the subjunctive and in expressing doubt or condition, to use the indicative with some conjunction denoting that doubt or condition. For instance, instead of saying, *I doubt if that assertion be true*, the tendency is to say, *I doubt if that assertion is true*.

*Uses of the Subjunctive.*—The subjunctive may be used,  
1. To express a wish, a prayer, or a desire. *Hallowed be thy name; thy kingdom come; thy will be done on earth as it is in heaven.*

2. To express a contingency. *If I receive a letter in the meantime, it will not be necessary for me to return.*

3. To indicate a condition regarded as doubtful. *If the rain stops, we may visit you to-morrow.*

4. To express a condition or conclusion contrary to fact. *If thou hadst been here, my brother had not died.*

5. To express purpose. *Judge not, that ye be not judged.*

6. To indicate a concession. *Though he slay me, yet will I trust him.*

7. After words of command. *See to it that there be no further disorder.*

8. After words of fearing. *I fear lest he may be sick.*

9. In indirect questions. The direct question would be, *Is this tale true?* Using this question indirectly, you might say, *I do not know whether this tale be true or not. What shall I do?* is the direct question. *What I may do, remains to be seen,* contains an indirect question, in the subjunctive.

*Potential Mode.* — The *potential mode* denotes power or possibility. *I may have an opportunity to visit you in December. I might pay you a small amount to-morrow. I should like to help you. I must do the best I can. I would, if I could.*

What has been said of the subjunctive, applies with equal force to the potential mode. It is fast giving way to the indicative, so much so that many writers do not recognize it as a mode at all.

*Imperative Mode.* — The *imperative mode* is used to express command, exhortation, entreaty, or permission. *Shut the door. Let us have peace! Do not continue in this way of doing.*

The subject of the imperative is usually omitted. When I say, *Ellen, shut the door*, *Ellen* is not the subject, but is in the vocative nominative. *You*, understood, is the subject.

*Infinitive Mode.* — As the word implies, the *infinitive* is not limited by person or number. It does not, like the *finite* verb, make any assertion, but the assertion is assumed.

The *infinitive* combines the nature of a verb with that of a noun. It has the modifiers of a verb, both adverbial and objective, while at the same time it has all the uses of a noun. It may be called a *verbal noun*. *To have health is a blessing.*

Another form of verbal noun is the participle in *-ing*, which is by some writers termed the *gerund*. *Having health is a blessing. We heard of his coming before we saw him. Right living brings its own reward.*

There are two forms of the infinitive, other than the *gerund*. They are the *present infinitive*, and the *perfect infinitive*.

ACTIVE	PASSIVE
<i>Present</i> : to gain	to be gained
<i>Perfect</i> : to have gained	to have been gained

The *present infinitive* is called the *root infinitive*.

*Uses of the Infinitive.*—1. The infinitive may be used as the subject of a verb. *To be happy is not the chief aim in life.*



2. It may be the predicate of a sentence; as is the case with *believing* in the sentence just used. *He seemed to relish his breakfast.*

3. It may be used adverbially. *I came not here to talk.*

4. It may be used as the direct object. *He desires to purchase it.*

5. It may be used as the object of a preposition. *What is the object of to go in that sentence?*

6. The root infinitive, together with its subject in the objective case, may be used as the object of verbs of saying, thinking, believing, knowing, telling, etc. *I know him to be a designing villain.*

**Caution as to Infinitives.**—Be careful to let the tense of a statement containing an infinitive show in the principal verb, and not in the infinitive. *I intend to go; I intended to go; I had intended to go.* The verb *ought* is an exception to this rule, being the same in the present and the past. *I ought to go; I ought to have gone.*

**Verbals.**—There are two forms of the verb that are called *verbals*. They are the *gerund* and the *participle*.

**The Gerund.**—The *gerund* is a verbal noun; that is, it is derived from the verb, but is used as a noun. It is formed by adding *-ing* to the simple form of the verb, or the *root infinitive*. It is very similar to the infinitive in meaning.

The *gerund* has some of the functions both of the noun and the verb.

(a) As a noun it may be:

- (1) the subject of a verb;
- (2) the object of a verb;
- (3) the object of a preposition.

(b) As a verb it may be:

- (4) modified by an adverb, or by an adverbial phrase;
- (5) or, when transitive, it may govern a noun or pronoun in the objective case.

*Examples of Gerund Use.*—The following are examples of its use :

1. As the subject or complement of a sentence. **Seeing is believing.** *Walking is a fine form of exercise.*

2. As the object of a transitive verb. *I like reading and writing.* *I favor rowing as an exercise.* *I admire her acting.*

3. As the object of a preposition. *I expect to go in for long distance running.* *He is an expert at quoit throwing.* *What chance is there now for swimming in Gunpowder Creek?*

4. As modified by an adverb, or by an adverbial phrase. *Are you going to try swimming across?* *Do not attempt jumping across that brook.*

5. As a transitive verbal, modified by a noun or pronoun in the objective case. *Fishing is one thing; catching fish is another.* *He hunted for gold in California, but I never heard of his finding it.*

#### EXERCISES BASED ON PICTURES



ONE — TWO — THREE!

#### One — Two — Three! —

It took a pretty good camera to snap this picture. Write an account, as if you took the snapshot. Or tell about it, orally, as if you were one of the divers. Where is it, what were the circumstances, and what else can you think of that is interesting?

*How to Dive.*—If you know, tell the class. If you do not know, read up on it, or talk with an expert diver, and acquaint yourself and the class with the points in diving.

**The Participle.**—The *participle* is a verbal adjective; that is, it is derived from the verb, but is used

as an adjective. The word *participle* is derived from the Latin word *particeps*, a *partaker of*. It is so called because the participle *partakes of* the nature of the verb and of the adjective.

This is a gift from *loving* friends.

And children, *coming* home from school,  
Look in at the open door.

— Longfellow.

Both *loving* and *coming* denote *action*, and are therefore verbal words; in the first sentence, *loving* modifies *friends*, while in the second sentence, *coming* modifies *children*; they are therefore adjectives.

In the sentence,

*Firing* his gun, the guide called the other members of the party to the camp.

*Firing* is a participle. As an adjective, it modifies the noun *guide*. As a transitive verb, it governs *gun*, in the objective case.

*Get the distinction clear*. A verbal in *-ing* is a gerund, if it performs the part of a noun. It is a participle, if it performs the part of an adjective.

*Forms of the Participle*. — The participle has three forms :

1. *The Present Participle*. — This is the participle in *-ing*, and *expresses the action or state as now in progress or existence*.

Now Morn, her rosy steps in the eastern clime  
*Advancing*, strewed the earth with orient pearl.

— Milton.

2. *The Past Participle*. — This expresses action or state as *completed*.

Something *attempted*, something *done*,  
Has earned a night's repose.

— Longfellow.

3. *The Perfect Participle.* — This expresses action as *just completed* ; as, *Having finished* breakfast, he departed.

	ACTIVE	PASSIVE
<i>Present</i>	examining	being examined
<i>Past</i>	. . . . .	examined
<i>Perfect</i>	having examined	having been examined

**Tense.** — *Tense* denotes the *time* of an action, being, or state. *I appreciate your kindness. I have appreciated it, and shall ever appreciate it.* Here, time present, past, and future is indicated by the form of the verb ; that is, by its *tenses*.

*Tenses of the Indicative.* — There are six tenses in the indicative, as shown below.

<i>Present</i>	I examine ; I am examining ; I do examine.
<i>Past</i>	I examined ; I was examining ; I did examine.
<i>Future</i>	I shall examine ; I shall be examining.
<i>Perfect</i>	I have examined.
<i>Past Perfect</i>	I had examined.
<i>Future Perfect</i>	I shall have examined.

*Definition of the Tenses.* — The *present tense* marks present time, or time now passing or existing. The *past tense* marks past time, indefinitely. It is sometimes called the *imperfect*. The *future tense* marks time to come, indefinitely. These three tenses are called *the primary tenses*.

The *perfect tense*, or *present perfect*, as it is sometimes termed, marks past time, completed at the present. The *past perfect*, or *pluperfect*, as it is often termed, marks past time, completed before some other past time referred to. The *future perfect tense* marks future time, completed before some other future time referred to. These three perfect tenses are called *secondary tenses*.

*Tenses of the Potential.* — There is no future tense in the potential mode. The tenses are indicated by the use of auxiliary verbs.

- Present* I can, may, or must examine.  
*Past* I might, could, would, or should examine.  
*Perfect* I can, may, or must have examined.  
*Past Perfect* I might, could, would, or should have examined.

*Tenses of the Subjunctive.* — Note the four following tenses of the subjunctive mode.

- Present* If I be, or If I am.  
*Past* If I were, or If I was.  
*Perfect* If I have been.  
*Past Perfect* If I had been.



SAME AGAINST SAME.

#### EXERCISES BASED ON PICTURES

**Same against Same.** — This is a remarkable picture. The man at the right of the saw is also the man at the left of the saw. Every man in the picture shows twice in the picture, once on the right side, and once on the left. See if you can study it out, and find each man on the left. How was it done?

*If you have ever taken a picture like that on the preceding page, show the class how it was done, and exhibit your picture. How was this picture posed, and how was the clever deception disguised?*

**Person and Number.** — Verbs are said to have *person* and *number*, agreeing with their subjects. Thus, *They bought their tickets last night.* *Bought* is said to be in the *third person, plural number*, agreeing with *they*, its subject.

Infinitives, gerunds, and participles do not have person or number.

**Agreement of Verbs.** — The following suggestions with regard to the *agreement of verbs* with their subjects in person and number, are worth keeping in mind.

1. A verb in the imperative mode is used generally in the second person. *Little Boy Blue, come, blow your horn!*

2. A subject in the singular takes its verb in the singular; a plural subject takes a plural verb. *He is the freeman whom the truth makes free, and all are slaves beside.*

3. A collective noun, when singular in form, may take a plural verb if the speaker is thinking of the individuals making up the collective noun; as, *A herd of deer were grazing in the park, scattered here and there.* But where you have reference to the collective noun as one thing, it takes the singular verb. *The herd was frightened at my approach.*

So, too, with the collectives like *committee* and *jury*. The *committee reports*, when it is unanimous. But the *committee report*, when there is a division of opinion. The *jury brings in its verdict*, when unanimous. *They bring in their verdict* when they fail to agree.

4. When the subject contains two or more nouns or pronouns in the singular, joined by *and*, the verb is put in the plural. As,

*And the evening and the morning were the first day.*

— *Genesis 1*

*Holland and Belgium are in the lowlands.*

5. If the nouns thus joined by *and* are names of things which may be considered as one thing, the verb takes the singular; as, *That wheel and axle you sold me is broken.* Here *wheel and axle* is the name of a single machine.

6. If the nouns joined together by *and* are but names for the same person or thing, they take a singular verb.

For a laggard in love *and* a dastard in war,  
*Was* to wed the fair Ellen of brave Lochinvar.

—Scott.

7. When a noun in the plural denotes the title of a book, or a single sum of money, it takes a singular verb. *Dr. Johnson's "Lives of the Poets" does not come up to the standard of his best works. Three million dollars was expended by the company for betterments.*

8. When the nouns or pronouns in the subject thus joined by *and* are limited by the adjective pronouns *each, every, no, etc.*, a singular verb is used. *Each man, each woman, and each child receives a portion. Every book and every paper is accounted for. No countenance and no assistance is ever with my consent to be extended to that cause.*

9. *None* is generally used in the *singular*; as, *There is none that doeth good; no, not one.* — *Psalm xiv.* *Few, many, most, some, several, etc.*, take a plural verb. *Many are called, but few are chosen.*

10. When a verb separates its subjects, it agrees with the first. *Each man contributes his share, and the officers, theirs.*

11. When the subject is made up of several nouns or pronouns in the singular joined by *or* or *nor*, the verb is in the singular. *Neither Charles nor John is invited.*

12. When the subjects of a verb thus connected by *or* or *nor* are in different persons, the verb agrees with the subject next to it. *Either you or he is to go.*

13. When there are two subjects connected by the conjunction *as well as*, the verb takes the person and number of the first. *Johnson, as well as the other writers named, takes this stand.*

14. In a long sentence, one is liable to mistake the noun

in a modifying phrase for the subject, and thus put the verb in the wrong number. *The use of too many modifying words weakens the force of a sentence.* Use, and not words, is the subject of the verb, which is therefore singular. This mistake is more likely to occur in speaking than in writing, as the ear catches the plural of *words*, and unconsciously puts the verb in the plural.

15. When the subject is a *relative pronoun*, the verb really agrees with the *antecedent* of the pronoun. We say, *There is only one of the men that is an Englishman*, because *one* and not *men* is the antecedent of *that*. But in the sentence, *That is one of the weakest arguments that have been advanced, arguments* and not *one* is the antecedent of *that*.

**Sequence of Tenses.** — As a rule, the tense of the verb in the subordinate clause changes when the tense of the verb in the principal clause changes. *I do not think he will go. I did not think he would go.* The usage which governs this relation is called the *sequence of tenses*, or *harmony of tenses*.

A present fact, or a general rule, should be stated in the present tense. *Where did you say my pencil is?* (Not *was*.) *Of what State did Charles say Columbus is the capital?* (Not *was*.)

In a complex sentence, see to it that both principal and subordinate clauses are in the tenses that serve to bring out the facts you desire to express. Note these illustrative sentences.

*I think he is here. I think he was here. I think he will be here. I thought he was here. I thought he had been here. I thought he would be here.*

*I shall come, if you wish it. I should come, if you wished it. I should have come, if you had wished it. If I can buy that property, I shall do so. If I could buy that property, I should do so. If I could have bought that property, I should have done so.*

*If I have a fishing rod I will lend it to you. If I had a rod I would lend it to you. If I had had a rod I would have lent it to you.*



**Careful Use of Verbs.** — Keep the following suggestions in mind. (1) Distinguish between *Can I?* and *May I?* *Can I?* asks about your *ability* to do a certain thing. A correct answer would be, *I do not know whether you can or not. Try it.* *May I,* asks *permission.* The answer would be, *Yes* or *No.*

(2) Do not use *had* before *ought.* *I ought to have done it.* (Not *I had ought.*)

(3) When two or more auxiliaries are used with reference to one principal verb, care should be exercised that the proper auxiliaries be used. *This guidebook will answer for any route that has been or shall be suggested.* Careless speakers are in danger of saying, *that has,* or *shall be suggested.*

**Uses of Shall and Will.** — Care should be taken to distinguish between *shall* and *will.*

The following suggestions should constantly be kept in mind :

(a) **Will.** — 1. In declarative sentences *will* in the first person expresses a resolution or a promise ; as,

*Fourth Citizen.* We'll hear the will! Read it, Mark Antony!

*All.* The will! the will! We *will* hear Cæsar's will!

— *Julius Cæsar*, Act. iii, Sc. ii, Shakespeare.

2. In the second and third persons *will* expresses the idea of simple futurity ; as,

*You will be pleased* with my purchase.

Mary states that *John will be back* to-day.

3. In interrogative sentences, however, *will* asks concerning an intention or wish on the part of the one spoken to. This is shown in Mark Antony's reply to the demand of the people to hear Cæsar's will. He says,

*Antony.* Will you be patient? Will you stay awhile?

I have o'ershot myself to tell you of it.

Antony is not urging them to be patient. He is asking them as to their *will* or *intention*, as a reading of the passage will indicate.

4. In interrogative sentences, therefore, where you use the first person, singular or plural, it would be foolish to say, *Will* we go to the picture show to-night? This would imply that you did not know your own mind. What you should say is, *Shall* we go to the picture show?

(b) **Shall.** — 1. In declarative sentences *shall* in the first person is used merely to foretell; as, I *shall* take a walk uptown. — I *shall be happy* to come.

2. In interrogative sentences, *shall* when used with the first personal pronoun, singular or plural, simply asks a question about a future fact. *Shall I see him?* Or it asks the desire of the person addressed. *Shall we meet you at the station?* *Shall I read to you awhile?*

3. In declarative sentences, *shall* in the second and third persons carries with it the idea of (a) a command; (b) a threat; or (c) a promise.

(a) *Fourth Citizen.* Read the will! We'll hear it, Antony!  
You *shall* read us the will! Cæsar's will!

(b) He *shall* be made to suffer for this crime.

(c) You *shall* have your turn. Just be patient.

4. In interrogative sentences *shall* denotes simple futurity in the second person; in the third person, it asks the desire of the person addressed.

*Shall* you be there to-night?

*Shall* they do this?

For a careful study of the uses of *shall* and *will*, the student is referred to the entire passage in *Julius Cæsar*, Act iii, Scene ii, lines 100–259.

*Summary.* Briefly summarized, the rules are as follows:

(a) In declarative sentences,

1. To denote futurity,

Use *shall* in the first person.

Use *will* in the second and third persons.

I shall be there.  
 You will be there.  
 They will be there.

2. To denote promise or determination on the speaker's part,  
 Use *will* in the first person.  
 Use *shall* in the second and third persons.

I will do it.  
 You shall do it.  
 He shall do it.

- (b) In interrogative sentences the rule is not so simple.

*Shall I do it ?* means *Do you wish me to ?*

(*Will I ?* is used ironically.)

*Shall you do it ?* means *Are you going to ?*

*Will you do it ?* means *Are you willing to ?*

*Shall he do it ?* means *Do you wish him to ?*

*Will he do it ?* means *Is he going to ?*

*Should* and *would* are used much like *shall* and *will*.

**Caution Against Using the Wrong Verb.** — In addition to cautions already given against the use of *can* for *may*, and of *will* for *shall*, it is important to distinguish between the verbs *learn* and *teach*, and also to be careful in your use of the verbs *bring*, *take*, and *fetch*.<sup>1</sup>

*Learn* and *teach*. To *learn* is to receive and profit by instruction; to *teach* is to give instruction. You teach some one else, or he teaches you. It is sometimes proper to say, I taught myself.

*Bring*, *take*, and *fetch*. To *bring* a thing is to convey it to the place where the speaker is, or is to be; or to bear it from a more distant place to a place nearer the speaker. To *take* a thing, in this sense, is to carry it away. To *fetch* has the two-fold idea of *going* and *bringing*.

<sup>1</sup> The *English Syllabus*, Board of Regents, New York, urges that special attention be paid to *guarding against the use of the wrong verb*, as *can* for *may*, *set* for *sit*, *lay* for *lie*, *learn* for *teach*, *shall* for *will*, *bring* for *take*, etc.

For the use of *fetch* and *bring*, refer to the story in *1 Kings xvii. 10, 11.*

If the speaker is going along with the one he addresses, he may say, "*Bring that along with you.*" If he is not going with him he will say, "*Take that along with you.*" If the two are together, and the object is at some distance away, he should say to the one at his side, "*Fetch that to me,*" which is the same as saying, "*Go and get that, and bring it to me.*"

If the speaker stands at one point, and the one addressed at another, to *fetch* a thing *he must go to some other point and get it, and then convey it to the speaker.* To *take* it, he must convey it in some direction other than toward the speaker. If he conveys it toward the speaker, he is *bringing* it.

#### EXERCISES BASED ON PICTURES



THE BEAR.

United States Alaskan Supply Ship.

**Alaska. *The Bear.* —**  
This is the United States Alaskan supply ship, *The Bear*. This ship provides means of intercommunication between the United States and Alaska. She carries the mails, brings the teachers and officials out to their work; and takes them back when their work is over, or when on vacation. She brings out supplies, and carries back anything and every-

thing there is to offer from the various settlements.

The land that shows on the left of the picture is Siberia. As the picture is taken in Bering Straits, Alaska is on the right hand, but does not show in the picture.

*Describe a trip on The Bear, as if you had just taken it. Or write it in the form of a letter, composed while on the trip.*

## VI. ADVERBS

**Adverbs.** — An *adverb* is a word that is used to limit or modify the meaning of a verb, an adjective, a participle, or another adverb.

He spoke *rapidly*. That girl is *strikingly* handsome. Coming *over* to me, he spoke a few words in a quiet tone. He left the city *very* hastily *just* before we arrived.

**Simple and Conjunctive Adverbs.** — According to their *use*, adverbs are *simple* or *conjunctive*.

**Simple Adverbs.** — Adverbs whose function is to modify some other word are *simple adverbs*. All the adverbs except *before* in the above sentences are simple adverbs, as are the great majority of adverbs.

**Conjunctive Adverbs.** — Adverbs which modify some other word in such a way as to *connect* subordinate clauses with the main proposition are *conjunctive adverbs*.

**List of Conjunctive Adverbs.** — The following are *conjunctive adverbs*: *as, before, how, until, when, where, while, why, whence, whether, wherefore, whereupon, whereby, wherein, wherever, whenever*.

In the sentence, *He calls on me whenever he is in the city*, the conjunctive adverb *whenever* modifies *is* in the subordinate clause, and at the same time modifies *calls* in the principal clause, and joins the subordinate clause to the principal proposition.

**Adverbs Divided According to Their Meaning.** — When considered with reference to their *meaning*, adverbs are divided as follows:

1. Adverbs of *time*; *always, before, never, now, then, lately, yet*, etc.
2. Adverbs of *cause*; *why, wherefore, whence*, etc.
3. Adverbs of *assertion and denial*; *yes, yea, aye, nay, no, not*, etc.

4. Adverbs of *number*; *first, secondly, etc.*
5. Adverbs of *place*; as, *here, there, hence, everywhere, yonder, etc.*
6. Adverbs of *manner*; as, *well, ill, better, worse, rapidly, sideways, etc.*
7. Adverbs of *degree*; as, *so, little, enough, partly, wholly, almost, etc.*
8. *Miscellaneous* adverbs; as, *indeed, nevertheless, however, etc.*

**Prepositions Without Their Objects Become Adverbs.**— In a number of instances, *where the preposition drops its object, it is then considered as an adverb.* In the sentence, He rowed *down* the *stream*, *down* is a preposition with *stream* as its object. In the sentence, He rowed up awhile and then rowed *down*, *down* is an adverb, having lost its object.

**Distinguishing Between Adjectives and Adverbs.**— Several adjectives and adverbs have the same form; as, *fast, well, little, much, more, etc.*

## ADJECTIVES

That is a *fast* little boat.  
He will get *little* sympathy.

## ADVERBS

That boat goes *fast*.  
Some men sleep *little*.

Of course, the test in distinguishing between adjectives and adverbs is, *as to what each modifies.* If it modifies a noun or pronoun, the word in question is an *adjective*. But if it modifies a verb, adjective, participle, or adverb, it is an *adverb*.

In sentences like *He is considered poor in spelling*, *poor* does not modify *is considered*. This is a copulative verb, and *poor* is the *predicate*, as some grammarians say, or it is the *predicate complement*. Thus *poor* is an adjective, modifying *he*, the subject. *Although he was rich, yet for our sakes he became poor.* Here, *was* and *became* are copulative verbs, and *rich* and *poor* are *adjectives* modifying *he*, the subject of the sentence.

**Comparison of Adverbs.** — Adverbs are compared in much the same manner as adjectives. Some adverbs, however, are not compared. Many adverbs are compared regularly ; as, *fast, faster, fastest ; rapidly, more rapidly, most rapidly*. The following are irregular :

POSITIVE	COMPARATIVE	SUPERLATIVE
badly, ill	worse	worst
far, forth	farther, further	farthest, furthest
late	later	latest, last
little	less	least
much	more	most
near, nigh	nearer, nigher	nearest, next, highest
well	better	best

**Adverbs Formed From Adjectives.** — Many adverbs are formed from adjectives by adding *-ly*. From the adjectives *happy, kind, gracious, forcible, dismal*, etc., are formed the adverbs *happily, kindly, graciously, forcibly, dismally*, etc. All such adverbs are compared regularly.

**Nouns Used Adverbially.** — Nouns denoting *time, distance, measure, or value*, are used *adverbially*, and may be parsed as adverbs ; as, He is six *feet* high. When are you coming *home*? He ran seven *miles*. That house cost six thousand *dollars*. He will be home *Tuesday*.

**Introductory Adverbs.** — Some adverbs are used as *introductory* words ; as, *there, indeed, now*, etc. *There* was a man named John. *Indeed*, there seems to be some doubt about that. *Now* Barabbas was a robber. Such words are sometimes called *expletives*.

**Compound Adverbs.** — Some adverbs, such as *hand-in-hand, in-and-out, round-about, arm in arm, nowadays, man by man, dollar for dollar, piece by piece, word for word, sentence by sentence*, etc., are parsed as *compound adverbs*. Some writers call such expressions *phrasal adverbs*.

**Idiomatic Uses of Adverbs.** — English has certain expressions which have all the authority of established usage, but which are hard to explain by the ordinary rules of grammar. These expressions are termed *idioms*, and their use is called *idiomatic English*. In the sentence, *He is stone deaf*, *stone* modifies *deaf*, an adjective, and it is therefore an adverb. Yet *stone* is or should be a noun. All you can do is to say that *stone* is an adverb, used idiomatically. Again, in the sentence, *She does not care a copper for anybody's opinion*, *copper* is an adverb, although it is generally considered a noun. Its use is *idiomatic*.

**Yes and No.** — *Yes* and *no*, when standing alone as the answer to a question, are to be parsed as adverbs. *Do you intend to go? Yes.*



A BROAD SURVEY.

Photograph by Elmer L. Foote.

#### EXERCISES BASED ON PICTURES

**A Broad Survey.** — Standing at the top of a mountain, there is a fine opportunity for a broad survey. You can see here



what you could not see from some lower level. This traveler is probably taking time to consider what is the best course to take.

*Vocational Guidance.* — The purpose of this guidance is to give you a fuller and a broader view of the years that lie ahead of you. There is danger of a student's drifting into some calling for which he is poorly fitted, and of his being kept out of something for which he is or might be prepared. The high school is the place for you to decide on what to do in later life, and to prepare for that work.

Let a committee named in class take up the vocations that are or may be open to the members of the class, and discuss them.

## VII. PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS

**Prepositions.** — *Prepositions* are words used with a noun or pronoun to make a phrase limiting some other word. The noun or pronoun is called the object of the preposition. They are said to show the relation of their object and the word to which that object is joined. *Do you remember the story of Hood's Bridge of Sighs?* Here, *sighs* is the object of the preposition *of*; and *of* is said to show the relation between *sighs* and *bridge*.

The phrase *of sighs* is an adjective element, modifying *bridge*. You will note that the use of the preposition binds the sentence closer together. It is not, however, a connective in the sense that conjunctions, relative pronouns, and conjunctive adverbs are connectives.

In the sentence, *He comes from England*, the prepositional phrase *from England* is used adverbially, modifying the verb *comes*.

**Adverbial and Adjective Prepositional Phrases.** — By a study of the following sentences, you will be able to note

the difference between prepositional phrases used adverbially and those used as adjectives

ADVERBIAL	ADJECTIVE
Fish are used <i>for food</i> .	He is a man <i>of iron</i> .
He is moving <i>to the country</i> .	Avoid the excessive use <i>of adjectives</i> .
He escaped <i>by running</i> .	
They went <i>in a hurry from house to house</i> .	Thomas Jefferson <i>of Virginia</i> was elected president.

**The Right Preposition.** — It is important to use *the right preposition* with certain adjectives and verbs. A list is given on page 292.

**Preposition and Object.** — The preposition is said to *govern* its object. Thus it puts its object in the objective case. The noun thus governed is said to be *in the objective case, as the object of the preposition*.

**Preposition Preceding or Following Its Object.** — Usually *the preposition precedes its object*; as, He went *to town*. Here the preposition *to* precedes its object *town*. But in poetry, and in interrogative sentences, or sentences using interrogative pronouns, the preposition frequently follows its object. The following sentences will illustrate this use.

O stream descending to the sea, thy mossy banks *between!*  
Where do you hail *from?* What are you throwing *at?* Whom are you speaking *to?* What are you talking *about?*

**Preposition in Composition with Verbs.** — Prepositions are frequently used *in composition* with verbs; as, *They carried off all the prizes. I will laugh at their calamity.* Here, to *carry off*, and *laugh at*, are verbs compounded with prepositions. *Prizes* is the object of *carried off*, a transitive verb; and *calamity* is the object of *will laugh at*, a transitive verb. The verb and preposition are sometimes written together, as *undergo, overtake*.

**Like as a Preposition.** — Some writers count *like* as a preposition. *She looks like her sister.* Others count *like* as an adjective, and supply *to*, making the sentence, *She looks like (to) her sister.* They count *sister* the object of *to*, understood, and not the object of *like*, as a preposition. It is simpler, and therefore better, to count *like* as a preposition.

**Adverbs and Prepositions.** — Some words, according to their use in sentences, are used both as prepositions and adverbs; as, *since, above, below, down.*

*I have not seen him since,* adverb. *I have not seen him since yesterday,* preposition.

*The roses twined above,* adverb. *The skyscraper towers above the church steeples,* preposition.

*They went below,* adverb. *I shot below the mark,* preposition.

*Get down before you get hurt,* adverb. *He went down the street,* preposition.

**Verbals in -ing Used as Prepositions.** — Many words originally verbals in *-ing* are now used as prepositions; as, *calling, regarding, considering, respecting, touching,* etc. *I called regarding that offer of yours.* *Considering his difficulties, he did well.* *What did you decide upon, respecting the matter of church repairs?*

**What May Be Objects of Prepositions.** — Any equivalent of a noun may be used as the *object of a preposition.*

1. A *pronoun.* He who comes up to his own standard of greatness, must have had a very low standard of *it.*

— Ruskin.

2. An *adjective.* He went from *good* to *better.*

3. An *adverb.* Let the great world spin for *ever* down the ringing grooves of change.

— Tennyson.

4. A *gerund.* One must be poor to know the luxury of *giving.*

— George Eliot.

5. A *noun phrase*. None knew thee but *to love thee*.  
None named thee but *to praise*.

—Halleck.

6. A *noun clause*. From *what he told me*, I do not think he will go.

**Prepositions in Composition.** — Prepositions *used in composition*, change an intransitive verb to a transitive verb. *Laugh* and *look* are intransitive verbs, but in the sentences, He *laughed at* my plight; - and, He *looked at* the house, the verbs *laughed at* and *looked at* are transitive compound verbs.



OHIO RIVER STEAMERS CAUGHT IN THE ICE.

#### EXERCISES BASED ON PICTURES

**Caught in the Ice.** — This is not an Arctic scene. It is a snapshot of Ohio River steamers caught in the ice, when the Ohio froze over. It was taken at Cincinnati. One of the many bridges that cross the river at this point is shown faintly in the background. The high school to which you belong, let us say, has given a half-holiday, to enable you to view a scene you may never again witness.

Tell the story of this visit. The steamboats may not look like steamboats with which you are familiar. The one with steam up is called a side-wheeler, while the one to the left of it is called a stern-wheeler. The colored bands showing on the smoke stacks indicate to what line of steamers each belongs.

**Conjunctions.** — *Conjunctions* are words used to join words, phrases, clauses, and sentences.

**Classes of Conjunctions.** — There are two main classes of conjunctions, *coördinate* and *subordinate*.

**Coördinate Conjunctions.** — *Coördinate conjunctions* join (a) two words; (b) two phrases; (c) two dependent clauses; (d) two independent clauses, or sentences.

(a) Hand *and* foot are needed in mountain climbing.

(b) We grow ourselves  
Divine by overcoming with mere hope  
*And* (with) most prosaic patience.

— Mrs. Browning.

(c) Flowers are the sweetest things God ever made *and* forgot to put a soul into.

— Henry Ward Beecher.

(d) None preaches better than the ant, *and* she says nothing.

— Franklin.

*Coördinate conjunctions* are divided as follows:

1. *Copulative*, denoting addition; as, *and*, *both*, *also*, *moreover*, *further*, etc.

2. *Disjunctive*, denoting separation between ideas not quite alike; as, *either*, *neither*, *nor*, *else*, *otherwise*, etc.

3. *Adversative*, suggesting opposition of meaning; as, *but*, *still*, *yet*, *notwithstanding*, *however*, etc.

4. *Illative*, denoting effect or consequence; as, *hence*, *consequently*, *therefore*, *wherefore*, *whence*, *accordingly*, *thus*, *so*, *so that*, etc.

5. *Alternative*, indicating choice between words or ideas; as, *either — or*, *or*, etc.

6. *Correlative*, which serve to connect ideas in pairs; as, *as — so, as — as, so — as, if — then, though — yet*, etc.

7. *Concessive*, which serve to grant or yield a point; as, *yet, nevertheless, still, although*, etc.

**Subordinate Conjunctions.** — *Subordinate conjunctions* are used to introduce subordinate clauses.

*Subordinate conjunctions* are divided into the following classes, according to their use.

1. *Time*; as, *as, while, until, before, ere, since, after, as soon as, as long as, when*, etc.

2. *Cause or reason*; as, *because, for, since, as, whereas, inasmuch as*, etc.

3. *Condition or supposition*; as, *if, provided, supposing, unless, except, otherwise, though, notwithstanding, albeit, whether*, etc.

4. *Purpose*; as, *that, in order that, lest*, etc.

5. *Comparison*; as, *than*, etc.

6. *Expletive*; as *that*, used in introducing a sentence. *That* little children should not be put to work, seems evident.

It is important to distinguish between the use of *coördinate* and *subordinate* connectives, in order to tell compound and complex sentences apart. *Coördinate* conjunctions join complete, independent clauses or sentences, to make compound sentences; while *subordinate* connectives, including conjunctions, conjunctive adverbs, and relative pronouns, join dependent clauses to main clauses, thus making complex sentences.

In the example, *A fool may talk, but a wise man speaks* (Ben Jonson), two independent sentences are joined by the *coördinate* conjunction *but*, thus forming a compound sentence.

In the three examples following, the words *as, when, and which* are respectively (1) a *subordinate conjunction*; (2) a *conjunctive adverb*; and (3) a *relative pronoun*. They join the dependent clauses, as *I know more of mankind*; *when a true genius appears in the world*; *which calls its burial ground 'God's acre,'* to the principal clause in each case.

1. *As* I know more of mankind, I am ready to call a man a good man upon easier terms than I was formerly.

—Dr. Johnson.

2. *When* a true genius appears in the world, you may know him by this sign, that the dunces are all in confederacy against him.

—Swift.

3. I like that ancient Saxon phrase *which* calls its burial ground 'God's acre.'

—Longfellow.

**Interjections.** — *Interjections* are words used to give expression to emotion. The interjection has no grammatical connection with the other parts of the sentence. Almost any part of speech may be used as an interjection. When this is the case, it is generally indicated by the use of the exclamation point. *The cry of Fire! went quickly everywhere.*

The following are *interjections*: *oh, ah, lo, fie, alas, hello, huzza, hurrah, hark, ahem, hist, hey, indeed, good-by, farewell, etc.*

Words in this list, as well as many others, are frequently used as interjections.

*How, why, see, come, stop, help, fire, back, bang, well, hush, behold, there, shame, begone, get out, leave, look, "stop, look, listen," look out, welcome, nonsense, dear me, beware, safety first, etc.*

#### EXERCISES IN THE USE OF PREPOSITIONS, CONJUNCTIONS, AND INTERJECTIONS

Pick out the prepositions, conjunctions, and interjections in the following selections.

If thou wouldst have me sing and play

As once I played and sung,

First take this time-worn lute away

And bring one freshly strung. — Moore.

"Charge, Chester, charge! on, Stanley, on!"

Were the last words of Marmion. — Scott.

## EXERCISES BASED ON PICTURES



BRIDAL VEIL FALLS, YOSEMITE.

**Bridal Veil Falls.** — What is the right word to describe this scene? Before you begin to write, select ten words that would properly belong to a description of this picture, or that would not be out of place in a careful word picture of the Falls. Weave these words, or as many of them as you can, into your account. When through, look over your statement or description, and cut out any word or phrase that you do not like, or that you feel does not really belong there.

*Is there a waterfall in your vicinity? If not, are there cascades, or what is called "the ripples," anywhere near*

you? If so, describe them. If there is a notable fountain in your city, tell about it.

## VIII. THE RIGHT WORD

**Using the Right Word.** — Some words are *nearly alike* in meaning; other words are very nearly if not altogether *opposite* in meaning; while in the case of still other words, they may *look or sound alike and yet vary* in meaning. Words of these three classes are termed, respectively, *synonyms*, *antonyms*, and *homonyms*.

**Synonyms.** — *Synonyms* are words that are to some extent alike in meaning, but differ in some important respect as to what they imply. For a full discussion of synonyms refer to pages 300-309.



**Antonyms.** — *Antonyms* are words which are as nearly as possible opposite in meaning. *This bread is stale, while that is fresh.* Here, *stale* and *fresh* are antonyms. *Some men delight to call evil good.* Here *evil* and *good* are antonyms. *We have clothing for the outer man, but what we seem to lack is refreshment for the inner man.* Here, *outer* and *inner* are antonyms.

**Homonyms.** — Words which at first glance seem alike, but which have entirely different meanings, are *homonyms*. In the sentence, John Wright, the millwright, cannot write *rite* right, the words *wright*, *write*, *rite*, and *right* are homonyms. They sound alike, but differ in meaning.

#### EXERCISE IN USING THE RIGHT WORD

(a) Distinguish carefully between the following *antonyms*, using them in sentences.

diffident, forward	obtuse, keen	bright, dull
upright, mean	strong, feeble	rural, metropolitan
pure, coarse	happy, wretched	loyal, treacherous
esteem, reproach	lively, morose	wealthy, indigent
lenient, severe	refined, crude	reserved, outspoken

(b) Fill the blanks with the proper *homonyms*, as indicated in parentheses at the end of each sentence.

1. He said, Give me —, and the little fellow handed him a — (leaf, lief). 2. The girl began to —, and smilingly said, As ye —, — shall ye reap (so, sow, sew). 3. I am glad to — you, he said. But we are short of —, and we shall have to — it out carefully (mete, meat, meet). 4. My — little girl, said he, feed this to that herd of — (deer, dear). 5. That is a — fire in that — (grate, great). 6. Sailing now upon the —, one — the enemy — their ships (sees, seize, seas). 7. — the —, where did you — that new automobile (bye, by, buy)? 8. To live and not —, said the tradesman, I — daily. The longer I live, the better I —,

and the more I —, the better I live (die, dye). 9. My — young friend, are you going to the —? That's not — said the girl, as she paid her — (fare, fair). 10. Seeing the old pastor in the congregation, they asked — to select the closing — (hymn, him).

(c) Use these homonyms in sentences.

Hoes, hose; bin, been; two, too, to; marshall, martial; hoard, horde; mean, mien; grocer, grosser; knead, need; allowed, aloud; herd, heard; core, corps; alter, altar; bass, base.

**Ellipsis.** — *Ellipsis* is the *omission* from the sentence of some word or words necessary to the grammatical construction. Its use is permissible only where the mind of the hearer or reader easily supplies the missing word or words.

The following are examples of *ellipsis*.

1. The subject of a verb in the imperative mode. *Lay (you) up for yourselves treasures in heaven.*
2. The relative pronoun used as the subject of a verb. *'Tis distance (that) lends enchantment to the view.*
3. The relative pronoun used as the object of a verb. *This is the place (that) I meant.*
4. A preposition governing a relative pronoun, both omitted. *He arrived the day (on which) the note matured.*
5. A personal or demonstrative pronoun used as the antecedent of a relative pronoun. *(He) Who steals my purse, steals trash.*
6. A subject noun or pronoun, in polite reply. *(I) thank you.*
7. Both subject and predicate in questions, where several questions are asked. *Whose is this book? And (whose book is) this? Where are you going? And you? Meaning, And where are you going?*
8. A verb in the infinitive mode. *Will you go with us to-day? I shall do my best (to go).*

9. *That*, introducing a clause. *He declares (that) he is innocent.*

10. The principal verb, following an auxiliary. *Who knows this lad? I do (know him). Who can solve this problem? I can (solve it).*

11. A conditional clause, *I shall be pleased to help you, (if you desire me to do so).*

12. The entire sentence except one important word, in answering a direct question. *Did Dick run in or out? (He ran) in. Will you choose this or that? (I will choose) that.*

13. A noun whose meaning is modified by a noun in the possessive case. *What church did you attend? St. John's (church).*

**Common Errors.** — It is not possible to list all the errors of speech. It is well for the class to make its own lists. The following, however, are worth noting.

(a) *Misuse of Verbs.* — Frequent errors in the use of verbs are made in written and spoken language. You are to note the errors as your attention is called to them, and apply the rules of grammar which are applicable in each case.

1. Do not say, *Can I borrow a pencil? May* is the word to use here. *Can* refers to ability; *may*, to permission.

2. Hadn't you better *lay* down for a while? *Lie* is the word to use here. Hens *lay*, but you *lie* down. You can *lay* down a rule.

3. I was *raised* in Ohio. You mean, I was *reared* in Ohio. Children are *reared*; hogs are *raised*.

4. I *guess* I'll have to go now. You mean, I *think* I'll have to go now.

5. *Fix* those books on the shelf. You mean, *Arrange* those books.

(b) *Fill the blanks*, using the proper word.

1. *Abandon, desert, forsake.* Several sailors — the ship; then all the passengers — it; and finally, the captain — it.

2. *Learn, teach.* There is the young fellow who — me how to skate. I — myself to sew.

3. *Sit, set, seat.* Mary, — down awhile. — yourself at the piano, and I will — the table.

(c) *Misuse of Nouns.*—1. I've got a *raise* in salary. You mean an *increase*.

2. I have a long *ways* to go. You mean, I have a long *way* to go. While he was yet a great *way* off, his father saw him. It's a long *way* to Tipperary.

3. I met a *party* down town who says he knows you. You mean, I met a *man*, or a *boy*, or a *person*, or *somebody*, who knows you. You might meet a fishing party, or a party of friends. One person does not constitute a party.

4. He has a *custom* of taking off his hat when he stops to speak to a lady. You mean that he has the *habit* of taking off his hat when he stops to speak to a lady. A number of people have a *custom*. One of them, conforming to that *custom*, has the *habit* established by the *custom*.

(d) *Misuse of Adjectives.*—1. It's a *nice* day. You mean, It's a *pleasant* day. When the jeweler fits a mainspring in its place, it takes a *nice adjustment*. We may also speak of a *nice discrimination*.

2. We have had an *elegant* time. You mean, a *pleasant* time. The word *elegant* might apply to an unusually beautiful watch, as an *elegant timepiece*.

3. That little child has a *grand* voice. You mean, perhaps, that it has a *good* voice. *Grand* cannot apply to the voice of a child.

4. Well, anyhow, she has a *real* good voice. You mean a *really* good voice. *Good* is an adjective, and the word that modifies it must be an adverb.

5. Are bananas *healthy*? You do not mean that. You mean, Are they *wholesome*, or good to eat?

(e) *Misuse of Pronouns.*—1. I know *who* you mean. That is wrong. What you should say is, I know *whom* you mean. *Mean* is a transitive verb, and *whom* is its object, in the objective case.

## Exercises in Promoting Good English 509

2. Between you and *I*, that man is unreliable. You mean, between you and *me*. *Between* is a preposition, governing both *you* and *me*, in the objective case.

3. Everybody should manage *their* own affairs. You mean, should manage *his* own affairs. *Everybody* is singular, and so is *his*. They both have the same antecedent.

4. I know it is *him*. It should be, I know it is *he*.

5. I know it to be *he*. It should be, I know it to be *him*. *It* is in the objective, and *him* agrees with it, *to be* being an infinitive.

6. Who is there? It is *me*. You should say, It is *I*.

7. Are you sure that is our party? Yes, it is *them*. You mean, It is *they*.

(*f*) *Misuse of Adverbs*.—1. I feel *badly*. You mean, I feel *bad*.

2. I feel *some* better now. What you mean to say is, I feel *somewhat* better now.

3. When I go to the country, the sounds at night make me feel *kind o' lonesome*. You mean, *rather* lonesome. Or you can say, make me feel lonesome.

4. I *never* remember a hotter day than yesterday. You should say, I do not remember a hotter day.

5. It is noble *to bravely die*. Say, It is noble *to die bravely*. Do not place the adverb between the parts of the infinitive.

(*g*) *Misuse of Prepositions and Conjunctions*.—1. John is home now. Say, is *at* home now.

2. This thing is no use now. Say, It is *of* no use now.

3. William *fell off of* the roof. Say, *He fell off* the roof.

4. I do not know *if* he will go. You mean, I do not know *whether* he will go or not.

### EXERCISES IN PROMOTING GOOD ENGLISH

**Class List of Errors.**—Let a committee of three watch the everyday speech of the English class for a week, and *report on the errors that occur in the ordinary speech of the class*. Quote the exact language used, indicate the error, but do not mention names.



RICHELIEU ON THE DIKE AT LA ROCHELLE.—Motte.

#### EXERCISES BASED ON PICTURES

**Richelieu.** — This is a scene from French history. Cardinal Richelieu was the prime minister of Louis XIII. He had two aims; one, to make the French king absolute in France; and the other, to make France supreme in Europe. He broke the power of the Huguenots in France, and captured La Rochelle, which they had planned to make their capital. The picture shows him in the hour of triumph, on the dike of the city just taken. This was in 1628.

1. *Tell the story of Richelieu.*—Look up your authority in the school or public library; or in some good high school history.

2. *Tell the story of the French Huguenots.*—In what American colonies did the Huguenots form an important element of the population?

#### EXERCISE IN DISCRIMINATION

*Using the Right Word.*—Fill in the blanks with the right word, and indicate the reason for your choice.

(a) *The Right Verb.*—1. I hope our teacher will let us (*try* or *make*) that experiment to-day.

2. What do you (*guess*, *suppose* or *think*) we shall have to-day in laboratory work?

3. She (*do n't* or *does n't*) skate very well on ice.
4. I (*had* or *would*) rather not go to the theater to-night.
5. I shall try (*and* or *to*) go with you this afternoon.
6. I (*expect* or *suspect*) he will not visit here again.
7. He told me to do it, and I (*done* or *did*) it.
8. I shall attend to the matter, I (*promise* or *assure*) you.

(b) *The Right Noun or Pronoun.*—1. Let's go to the (*depot* or *station*) to meet the noon train.

2. That is the (*person* or *party*) that asked for you.
3. If you look any one straight in the face, the chances are that (*he* or *they*) will flinch.
4. Our country expects every man to do (*his* or *their*) duty.
5. I prefer (*this* or *these*) kind of apples.

(c) *The Right Adjective.*—1. I feel pretty (*badly* or *bad*) to-night.

2. He is fairly well (*posted* or *informed*) in history.

(d) *The Right Adverb.*—1. Does this hat look (*good* or *well*) enough to wear to-night?

2. I would just as (*soon* or *lief*) not go to the matinée.
3. I am (*kinda*, *kind o'*, *kind of*, or *somewhat*) interested in that subject.
4. This book is not (*so* or *as*) interesting as that.
5. My mother is feeling (*nicely* or *well*) to-day.
6. I shall be ready (*right away* or *immediately*).
7. Is your father expected home to-day? Not (*as* or *that*)

I know.

8. I have not studied (*any* or *at all*).
9. He left here (*some* or *about*) ten days ago.
10. Try some of this candy. It is (*real* or *really*) good.

(e) *The Right Preposition or Conjunction.*—1. I seldom (*or* or *if*) ever see a play nowadays. *Seldom* or *never*, is also correct.

2. Here, boys, take this bag of peanuts, and divide it (*between* or *among*) the three of you.

3. Put on your skates and do (*as* or *like*) I do.

**Formation of Words.** — The *stem* of a word is the basis of that word. It contains the root meaning of the word; as in *ex-tend*, *tend* = to stretch.

A *prefix* is an element occurring at the beginning of a word and used to modify the idea expressed by the principal part of the word. This is seen in the use of *ex-* in *ex-tend*.

A *suffix* is an element joined at the end of the base, to express a modifying idea. As, *hate-ful*. Both the prefix and the suffix to a word are used as subordinate elements of that word.

*The base* of a word may be a word, or a stem; as, *street-car*, *retrograde*. In some cases, the base adds both a prefix and a suffix; as, *composition*. Here, to the base *posit* is added the prefix *com*, and the suffix *ion*.

## IX. PARSING

**Parsing.** — Parsing consists in stating *the part of speech* to which a word belongs, its *properties*, and its *construction* in the sentence.<sup>1</sup>

**Construction.** — By the *construction* of a word is meant its *syntax*; that is, its relation to the other parts of the sentence.

**Order of Parsing.** — The following is the *order of parsing* of each of the parts of speech.

I. *The Noun.* — State (1) its class, (2) its gender, number, and person, (3) its case, and construction, giving the reason, as follows :

If *nominative*, state of what finite verb it is the subject or predicate complement; or tell if it is nominative by address, or

<sup>1</sup> Neither the use of diagrams, except infrequently as an aid to the analysis of difficult sentences, nor routine parsing, is to be recommended.

— From the *English Syllabus*, Board of Regents, New York.



nominative absolute, or nominative by apposition with some noun. In the latter case state with what noun it is in apposition.

If *objective*, state of what transitive verb or preposition it is the object; or of what infinitive it is the subject; or if it is used adverbially, as a noun denoting time, distance, measure, or value, state what verb, adjective, participle, or adverb it modifies.

If *possessive*, state what noun it modifies.

II. *The Pronoun*.—Parse in the same manner as the noun, except that its properties of gender, number, and person, depend upon its antecedent, which should be named.

III. *The Adjective*.—State (1) its class, (2) degree of comparison, and how it is compared, (3) its construction, that is, what it modifies.

IV. *The Verb*.—State (1) whether regular or irregular, and give its principal parts, (2) whether transitive, intransitive, or copulative, and if transitive, its voice, and the reason therefor, (3) its mode and tense, and the reason in each case, (4) its person and number, and agreement.

V. *The Participle*.—State (1) from what verb derived, (2) tense, (3) transitive or intransitive, and if transitive, its voice and the reason for it, (4) its construction, or what it modifies.

VI. *The Gerund*.—State (1) from what verb derived, (2) tense, (3) transitive or intransitive, and if transitive, its voice, and why, (4) if in active voice, what object, if any, it has, (5) case, and reason for case.

VII. *The Adverb*.—State (1) class, (2) degree of comparison, and how compared, (3) construction, that is, what word it modifies.

VIII. *The Preposition*.—State (1) what word it governs, (2) what word the preposition and its object modify, (3) what kind of phrase, whether *noun* phrase, *adjective* phrase, or *adverbial* phrase, the preposition and its object form.

IX. *The Conjunction*.—State (1) whether it is coördinate or subordinate; (2) its construction; that is, what words, phrases, or clauses are connected by it.

X. *The Interjection.* — State its class, that is, whether it is a real interjection, or some word used as such.

#### EXERCISES BASED ON PICTURES



BLARNEY CASTLE.

**Blarney Castle.** — Not far from Cork, Ireland, stands Blarney Castle, visited annually by thousands of tourists. In the north-east corner of the tower there is a stone which is said to possess a wonderful power. Any one, so runs the legend, may obtain *the gift of a persuasive tongue* who will climb up to the stone and kiss it. Irish folk are in the habit of saying of one who can interest and persuade others easily, "Sure, he must have kissed the blarney stone."

And when they think some one is trying to flatter them, they laugh and say, "Go on, you can't work your blarney on me!"

*Describe a visit to Blarney Castle.* Or tell some story of one who has the gift of blarneying.

#### EXERCISES FOR PARSING

Parse all the words in the following sentences. Be as brief as possible, but aim to give all the important facts concerning each word. In case of an *ellipsis*, supply the omitted word or words.

1. How very beautiful those gems are! they look like fragments of heaven. — George Eliot.

2. The future is always a fairy land to the young.

— G. A. Sala.

3. The heart of a wise man should resemble a mirror, which reflects every object without being sullied by any. — Confucius.

4. The square described on the hypotenuse of a right-angled triangle is equivalent to the sum of the squares described on the other two sides. — *Euclid, 47th Proposition, Book i.*

5. The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armor of light. — *Romans xiii. 12.*

6. And Ahab said to Elijah, Hast thou found me, O mine enemy? — *1 Kings xxi. 20.*

7. When the wind is in the north,  
The skillful fisher goes not forth;  
When the wind is in the east,  
'T is neither good for man nor beast;  
When the wind is in the south,  
It blows the bait in the fishes' mouth;  
When the wind is in the west,  
Then 't is at its very best. — *Mother Goose.*

8. But the young girl at the garret window stood there with gleaming eyes, with the rosy hue of health on her cheeks, and folded her thin hands over the pea blossom and thanked heaven for it. — Hans Christian Andersen.

9. If it be a sin to covet honor, I am the most offending soul alive. — Shakespeare.

10. The truest wisdom, in general, is a resolute determination. — Napoleon.

## X. ANALYSIS OF SENTENCES

**Analysis.** — *Analysis*<sup>1</sup> in grammar is the process of separating a sentence into parts, according to their use.

<sup>1</sup> To help the pupil develop the "sentence sense" and to grasp the thought of difficult sentences, much of the time given to the study of grammar should be spent in the analysis of sentences just within the limit of his mental ability, such analysis consisting of rapid drill in syntax of words, phrases, and clauses.

— From the *English Syllabus*, Board of Regents, New York.

**Elements.** — The elements with which analysis deals are *words, phrases, and clauses.*

*A word* is an element of the *first class*. In the sentence, *Why are you so late?* all the elements are of the first class, being single words.

*A phrase*, consisting either (1) of a *preposition and its object*; or (2) of an *infinitive*, is an element of the *second class*. In the sentence, *I have decided to remain until Saturday*, there are two phrases, *to remain*, which is an *infinitive phrase*; and *until Saturday*, a *prepositional phrase*. Both are elements of the *second class*.

*A clause*, which is an element containing a subject and predicate of its own, is an element of the *third class*. In the sentence,

Breathes there the man with soul so dead,  
Who never to himself hath said,  
This is my own, my native land!

the second line is a clause, modifying *man*, and the third line is a clause, modifying the transitive verb *hath said*, as its direct object. These two clauses, *who never to himself hath said*, and *this is my own, my native land*, are both elements of the *third class*.

**Simple, Complex, or Compound Elements.** — Elements of all three classes may be either *simple, complex, or compound*.

*A simple element* of any class is one that is not modified by any other element. In the sentence, *I think I shall buy me a panama hat*, the word *panama* is a simple element, because not modified by any other word. But the word *hat* is not simple, because it is modified by *a* and *panama*.

*A complex element* is one which is modified by some other word, phrase, or clause. *Did you notice that little bird, which sings so sweetly?* Here, *that little bird, which sings so sweetly* is a *complex element*, in which the word *bird* is modified by three elements, *that* and *little*, elements of the first class; and

*which sings so sweetly*, an element of the third class. These modifying elements make the element *complex*.

A *compound element* consists of two or more elements, joined together by coördinate connectives. *Man and beast are suffering for water*. Here, *man and beast* is a compound element, the subject of the sentence. *This remedy is good for man and beast*. Here *man and beast* is a compound element of the first class, the object of the preposition *for*. The expression *for man and beast* forms a compound adverbial element of the second class, modifying *good*, an adjective.

In the sentence, *I do not care what he offered me, or why he offered it*, the expression *what he offered me or why he offered it*, is a compound adverbial element of the third class, being *two clauses* joined by the coördinate conjunction *or*.

**Principal and Subordinate Elements.** — Elements are either *principal* or *subordinate*.

*Principal Elements.* — *Principal elements* are elements used as the *subject*, *predicate*, or *subjective complement* of a sentence.

*Subordinate Elements.* — Elements which are used to limit or modify either principal or subordinate elements are called *subordinate elements*. Subordinate elements may be *adjective*, *objective*, and *adverbial*. These terms have already been defined.

**Kinds of Sentences.** — So far as *use* is concerned, sentences may be *declarative*, *interrogative*, *imperative*, and *exclamatory*.

*Declarative Sentences* are used to make a statement; as, *Catiline fled from Rome*.

*Interrogative sentences* ask a question; as, *Where did you go last night?*

*Imperative sentences* contain a command, an exhortation, entreaty, or give permission; as, *Go, where glory waits thee. Let us go home soon. Do not kill that bird. You may go now.*

*Exclamatory sentences* are used to express sudden or strong emotion ; as, *Alas, that I should see this day!*



WRECK OF A UNITED STATES WARSHIP.

#### EXERCISES BASED ON PICTURES

**Wreck of a United States Warship at Samoa.**—In the famous tidal wave at Samoa, one of our ships was caught by the tornado and hurled to destruction. What was left of it is shown in the picture.

1. Describe the wreck, as if you had just visited it.
2. Refer to *Robinson Crusoe*, and give an account of his visit to the wreck of his ship, after he was cast upon a desert island.
3. Imagine yourself one of the crew, or one of the passengers on board a ship torpedoed by the enemy. Tell how you got to land.

**Structure of Sentences.**—With reference to their *structure*, sentences are divided into *simple*, *complex*, and *compound*.

**Simple Sentences.**—A *simple sentence* contains but one clause. Its subject, predicate, and modifiers may be words or phrases ; and they may be simple, complex, or compound. But as long as none of these elements is an additional clause, the sentence remains simple.

Children play.

Little children play on the sands.

The happy little children of the sailor folk play here and there in great numbers all over the beautiful sands of the seaside.

**Complex Sentences.** — *Complex sentences* are sentences, some part of which, either principal or subordinate element, is modified by one or more additional clauses. *I do not know when I have enjoyed an evening more than this.* The principal clause is *I do not know.* The subordinate or modifying clause is *when I have enjoyed an evening more than this.* The subordinate connective *when*, a conjunctive adverb, joins on the modifying clause to the verb *know.*

A *complex sentence* contains one principal clause, and one or more subordinate clauses.

**Uses of the Subordinate Clause.** — The subordinate clause may be any of the following.

1. A subordinate clause may, *as an adjective*, modify the meaning of a noun or pronoun; as, *This is the house that Jack built.* Here, the clause, *that Jack built*, modifies *house*, as an adjective.

2. A subordinate clause may, *as an adverb*, modify a verb; as, *The robins returned when spring came.* Here, the clause, *when spring came*, modifies the verb *returned.*

3. A subordinate clause may be used *as the object of a transitive verb*; as, *Can you tell where you put that knife? Please explain what you mean.* Here, the clause, *where you put that knife*, is the object of the transitive verb *can tell.* And the clause, *what you mean*, is the object of the transitive verb *explain.*

4. A subordinate clause may be used *as the object of a preposition*; as, *I shall be governed in my course by what I discover.* Here, the clause, *what I discover*, is the object of the preposition *by.*

5. A subordinate clause may be used as the subject of the sentence ; as, *That you have wronged me, doth appear in this.*

**Compound Sentences.** — *Compound sentences* contain two or more principal or independent clauses. *The rains descended, the floods came, and the winds blew.* Here, three principal clauses, *The rains descended,* (and) *the floods came,* and *the winds blew,* are connected by the word *and.*

*A tart temper never mellows with age ; and a sharp tongue is the only edged tool that grows keener with constant use.*

— Irving.

This is a compound sentence, made up of a simple sentence *A tart temper never mellows with age ;* to which is joined by the word *and* a complex sentence, *And a sharp tongue is the only edged tool that grows keener with constant use.* This is complex because it contains one principal clause, *And a sharp tongue is the only edged tool,* to which is joined a limiting or modifying clause, *that grows keener with constant use.*



GOING A-GYPSYING.



## EXERCISES BASED ON PICTURES

**Going a-Gypsying.**—Such a jaunt as this is within almost anybody's reach. It may be on the outer edge of your city park; or near some good fishing stream, a few miles out from town; or on the mountain-side near you; or on the lakeside, or at the sea-shore.

Put it where you please, and tell about it. Your mother is a famous cook, and she is making pies. Make your classmates' mouths water, by telling about the pies. And after telling about this scene, get your folks to go a-gypsying again some day soon.

**Diagraming Sentences.**—*Diagraming sentences* is arranging them to show to the eye the different parts in such a way as to render the analysis clear. For instance, take this sentence from Shakespeare :

Imperious Cæsar, dead and turned to clay,  
Might stop a hole, to keep the wind away.

— Hamlet.

*Cæsar* is the subject, and *might stop* is the predicate. And it so happens that the first line belongs entirely to the subject *Cæsar*, while the second line belongs entirely to the predicate *might stop*. The sentence may thus be arranged :

	imperious			
Cæsar	dead			
	and			
	turned	to clay		
	hole	a		
might stop		wind	the	
	to keep			
		away		

This is a simple declarative sentence. *Cæsar* is the simple subject, and *might stop* is the simple predicate. The complex or logical subject is the *first line*; and the complex or logical predicate is the *second line*.

The simple subject *Cæsar* is modified by *imperious*, a simple adjective element of the first class. It is also modified by *dead and turned to clay*, a complex adjective element of the first class, of which *dead and turned* is the basis. *Dead and turned* is a compound adjective element of the first class, made up of two simple elements of the first class, joined by *and*, a coordinate conjunction. *Turned* is modified by *to clay*, simple, adverbial, second class.

The simple predicate *might stop* is modified by *a hole*, a complex objective element of the first class, of which *hole* is the basis. It is also modified by *to keep the wind away*, a complex adverbial element of the second class, of which *to keep* is the basis. *To keep* is modified by *the wind*, a complex objective element of the first class, of which *wind* is the basis. *To keep* is also modified by *away*, a simple adverbial element of the first class.

Again, take this sentence from Tennyson:

Here on this beach a hundred years ago,  
 Three children of three houses, Annie Lee,  
 The prettiest little damsel of the port,  
 And Philip Ray, the miller's only son,  
 And Enoch Arden, a rough sailor's lad,  
 Made orphan by a winter shipwreck, played  
 Among the waste and lumber of the shore.

— *Enoch Arden*, Tennyson.

This is a simple declarative sentence, with *children* as the simple subject, and *played* as the simple predicate; and *three children . . . shipwreck*, as the complex or logical subject; and *Here on this beach a hundred years ago, played among the waste and lumber of the shore*, as the complex or logical predicate.

*Children*, the subject, is modified by *three*, a simple adjective element of the first class; by *of three houses*, a complex adjective element of the second class, of which *of houses* is the basis. *Houses* is modified by *three*, a simple adjective element of the first class. *Children* is also modified by *Annie Lee, the*

*prettiest little damsel . . . shipwreck*, a complex adjective element of the first class, of which *Annie Lee and Philip Ray and Enoch Arden* is the basis, this element being a compound adjective element, its three proper names being joined together by the coördinate connective *and*.

*Annie Lee* is modified by *the prettiest little damsel of the port*, a complex adjective element of the first class, its basis being *damsel*. *Damsel* is modified by *the, prettiest, and little*, simple adjective elements of the first class; and by *of the port*, a complex adjective element of the second class, of which *of port* is the basis.

*Philip Ray* is modified by *the miller's only son*, a complex adjective element of the first class, of which *son* is the basis. *Son* is modified by *the, miller's, and only*, all simple adjective elements of the first class.

*Enoch Arden* is modified by *a rough sailor's lad, made orphan by a winter shipwreck*, a complex adjective element of the first class, of which *lad* is the basis. *Lad* is modified by *a, rough, and sailor's*, all simple adjective elements of the first class, and *made orphan by a winter shipwreck*, which is a complex adjective element of the first class, of which *made orphan* is the basis. *Made orphan* is modified by *by a winter shipwreck*, a complex adverbial element of the second class, of which *by shipwreck* is the basis.

*Played*, the predicate, is modified by *here*, a simple adverbial element of the first class, by *on this beach*, a complex adverbial element of the second class, of which *on beach* is the basis. *Beach* is modified by *this*, a simple adjective element of the first class. *Played* is also modified by *a hundred years ago*, a complex adverbial element of the first class, of which *years* is the basis. *Years* is modified by *a hundred*, a simple adjective element of the first class; and *ago* (equivalent to *past*), a simple adjective element of the first class. *Played* is also modified by *among the waste and lumber of the shore*, a complex adverbial element of the second class, of which the basis is *among waste and among lumber*, a compound adverbial element of the second class. *Waste* is modified by *the*, a simple adjective element of

the first class; and by *of the shore*, a complex adjective element of the second class, of which *of shore* is the basis, and which is an adjective element of the second class. *Lumber* is modified by *the*, a simple adjective element of the first class.

You will notice that in an element like *among the waste and lumber of the shore*, which is both complex and compound, the model analysis speaks of its being *complex*, rather than of the fact that it is *compound*. The fact that *among waste and among lumber* is a compound element of the second class comes out when it is mentioned as the basis. Always try to avoid undue complexity in the analysis.<sup>1</sup>

three		three		
of houses			the	
			prettiest	
Annie Lee	damsel	little		
and		of port	the	
children	Philip Ray	son	the	
and		son	millers'	
			only	
			a	
			rough	
Enoch Arden	lad	sailors'		a
		made orphan by shipwreck		winter
here				
on beach	this			
	a-hundred			
years				
played	ago			
among waste	of shore	the		
and				
(among) lumber	the			

<sup>1</sup> The problem in the study of grammar in the high school is not to impart knowledge of forms, of definitions, and of classifications. It is rather to secure drill in those phases of grammatical study that actually affect

## EXERCISES IN ANALYSIS AND PARSING

Analyze as briefly as possible, the following sentences. Give the essential facts in parsing concerning any words in italics. That is, give the *case*, and reason for case, of the nouns, and the *mode* and *tense*, and reason for mode and tense, of the verbs. Be prepared to name the part of speech of each word in the entire exercise.

1. *Let* no one till his *death* be called *unhappy*.

— Mrs. E. B. Browning.

2. Some must follow, and some *command*, though *all* be made of clay. — Longfellow.

3. Be not merely *good*; be good for something. — Thoreau.

4. A man must govern himself *ere* he is fit to govern his family. — Sir Walter Raleigh.

5. There is no such way to attain to greater measure of grace as *for* a man to live up to the little *grace* he has. — Phillips Brooks.

6. And the Lord turned the captivity of Job, when he prayed for his friends: and the Lord gave *Job twice* as much as he had before. — Job.

7. I pity the man who can travel from Dan to Beersheba, and cry it is *all* barren. — Sterne.

8. The way to the heart is through the sense; *please* the eyes and the ears, and the work is *half* done. — Chesterfield.

9. *There* are glances *that* stab, and raise no cry of murder. — George Eliot.

10. Refuse to be ill; never *tell* people you are ill; never own *it* to yourself. — Bulwer.

11. Do all the good you can, in all the ways you can, to all the *souls* you can, in every place you can, at all the times you

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the ordinary speech and writing of the pupil and, in a lesser degree, to develop the power of thought. It is subordinate to the study of literature and of composition. The application of analysis and syntax to the study of literature should be employed only for the purpose of elucidating difficult constructions or involved sentences. It is not expected that any school will deal with unusual idioms or grammatical puzzles.

— From the *English Syllabus*, Board of Regents, New York.

can, with all the zeal you can, as long as *ever* you can. — John Wesley.

12. A peasant and a philosopher may be *equally* satisfied, but not equally happy. A small drinking-glass and a large one may be equally *full*, but a large *one* holds more *than* the *small*. — Dr. Johnson.

13. Bad habits are *as infectious* by example as the plague is by contact. — Fielding.

14. Take several brief *whole compositions*, as *Abou ben Adhem*, for analysis and parsing.



EAST FORK, LITTLE MIAMI.

#### EXERCISES BASED ON PICTURES

**Inviting.** — See that canoe hauled up on the shore, on the East Fork of the Little Miami River? It is waiting for you to enter in imagination, and paddle away. There is no one to say you nay; you may paddle anywhere you please. Turn back the hands of the clock of Time but just a little, and fancy it an Indian canoe.

1. If a girl, imagine yourself an Indian maiden, Pocahontas-like, and tiptoe down from the Miami village and get into the canoe. You will know how to manage it.

2. If a boy, count yourself a young pioneer Kentuckian, watching for the return of the owner of the canoe, a young Miami warrior. Tell the rest of the story as you please.

The first part of the book is devoted to a general history of the United States from its discovery to the present time. It is divided into three periods: the first period is from the discovery of the continent to the establishment of the first colonies; the second period is from the establishment of the first colonies to the declaration of independence; the third period is from the declaration of independence to the present time.



The second part of the book is devoted to a detailed history of the United States from its discovery to the present time. It is divided into three periods: the first period is from the discovery of the continent to the establishment of the first colonies; the second period is from the establishment of the first colonies to the declaration of independence; the third period is from the declaration of independence to the present time.



## APPENDIX A

### PUNCTUATION AND CAPITALIZATION

**Punctuation Defined.**—Punctuation is the pointing off or separation of one part of a piece of writing from another, by means of what are called *punctuation marks*. Punctuation is used for the purpose of rendering the meaning clear and unmistakable.

The chief punctuation marks are the period and the comma. The colon and semicolon are next in importance. In case of direct questions, the interrogation mark is used.

Our punctuation marks came into use gradually after the invention of printing. The early printers used a perpendicular line for comma, colon, and period. In the *Boke of Magna Carta*, printed in 1534, this perpendicular line does service for every point except the period, which is diamond-shaped. In Tyndale's *Testamente*, printed in 1526, a slanted line does service for the comma. The forms now in use owe their origin to the founders of the Aldine Press in the sixteenth century. The semicolon was not a recognized stop in England until 1643, hence we may conclude that Shakespeare must have written his plays without its aid.

The period marks a full thought. The colon marks a division of a thought. The comma marks any part which has been struck off from the main body of thought.

**Simplicity in Punctuation.**—It is worth noting that the tendency to-day in punctuation is towards simplicity.

Books on rhetoric dominated the old style of punctuation, while the magazines and especially the newspapers are responsible in large measure for the simpler punctuation that now prevails. The readers of newspapers have neither time nor inclination to study into hidden meanings. Everything must be clear. The articles are written as they are read, on the run.

Anything not easily intelligible is passed over by the general reader, and what there is no demand for soon drops out of place in the columns of a newspaper. The newswriter who cannot say what he means so that his readers can understand him, soon finds himself out of employment. The rule is, *write clearly or quit*. Thus newspaper men have come to have a style of their own, and if they have lost at other points, they have gained in clearness, and the reading public shares in this gain.

The old compositors and proof readers prided themselves upon what was termed *close punctuation*, but now almost all progressive newspapers employ some kind of type-setting machine, and as it requires a longer reach of the operator's arm, with a consequent loss of time, to strike the unusual punctuation marks in newspaper composition, editorial writers and proof readers have learned to bow to the inevitable and simplify their punctuation.

**Business Punctuation.** — Another factor in molding the style of to-day is that *business correspondence insists on simplicity*. Letters should be written so as to be read at a glance. In business letters of all kinds, straightforwardness in both writing and punctuation is all-important. Clearness and brevity are requisites.

The rule in business letters is, (1) to write the paragraph so clearly as to make it impossible to mean anything else than what you intend it to mean, and (2) to punctuate it so as to bring out that meaning, if possible, still

more clearly. Not a word, and not a punctuation mark more than absolutely necessary, is to be used.

Besides, business correspondence is now written on the typewriter. From the fact that the use of punctuation marks on the typewriter tends to cut into the paper and to disfigure the letter, experienced operators in large business houses discourage the use of all punctuation marks that can be omitted.

**Rules of Punctuation.** — A practical rule for punctuation may be thus stated: *write so as to express exactly what you mean, and punctuate so as to bring out this meaning, avoiding the use of unnecessary punctuation marks.* The use of quotation marks is reduced to a minimum, and hyphens, except at the end of a line, are fast disappearing.

*Semicolon.* — There is a marked disposition to do away with the *semicolon* where it can be done with safety. Of course, there are times when this point is indispensable, but its use should be limited to cases where no other mark will do. It usually separates two or more equally important divisions of a sentence.

*Period.* — If there were but two marks used, and only two, they would be the *period* and the *comma*, the latter indicating a partial pause in the thought and the former the completion of a sentence. In case of a direct question, the *interrogation point* is to be used instead of a period.

*Colon.* — The comma may almost always take the place of the *colon*. Probably the only instance where the colon is actually necessary is where the complimentary address of a letter requires it, or after an expression like *as follows*. Of course this remark applies to recent writings. The old punctuation is an essential part of the older literature.

*Comma.* — Do not use the *comma* except where it is needed to make your meaning clear. Aim to write so that you must be understood, and punctuate so as to

render your meaning clearer. Never use an unnecessary point, but never avoid the use of a necessary point.

It is a mistaken idea that rhetorical pauses and emphatic phrases are to control punctuation. These belong rather to the reader's art than to that of the writer. The King James version of the *Sacred Scriptures* as ordinarily punctuated is an admirable example of judicious punctuation of the older type. In simplicity and in the avoidance of unnecessary punctuation marks it approaches the modern style.

“Open punctuation, characterized by the avoidance of all pointing not clearly required by the construction, now prevails in the best English usage.”— *The Century Dictionary*.

**Capitals and Abbreviations.**—(1) The first word of a sentence, or of a line of poetry, and the first word of a direct quotation making complete sense, begin with a capital. (2) The pronoun *I* and the interjection *O* are capitalized. (3) All proper nouns, including the names and titles of God, with adjectives derived from proper names, are written with a capital.

Pronouns relating to Deity are not usually capitalized. When an adjective derived from a proper noun is in constant use, it comes to be regarded as common and no longer takes a capital. The word *voltaic* is an instance of this. A capital may begin phrases and clauses used as separate headings, although this is not imperative.

The following may be noted: New York City or New York city, Kansas City, Atlantic ocean, Fifth Avenue, Adirondack Mountains, High Street, Mississippi River, Jefferson County, Woodrow Wilson, President of the United States, President Taft, the state of Ohio, our nation, the Government, My dear sir, To whom this may come, Yours very respectfully, The Winning of the West.

Do not abbreviate, if you can avoid it. At the same time it is sometimes necessary to abbreviate, and the following directions may be noted. Most abbreviations begin with a capital and require a period at the end.

For example, A. B., bachelor of arts; B. C., before Christ; A. D., *anno Domini*, in the year of our Lord; A. M., master of arts; P. M., postmaster; D. D., doctor of divinity; Ph. D., doctor of philosophy; M. D., doctor of medicine; D. D. S., doctor of dental surgery; N. B., *nota bene*, take notice; MS., manuscript, MSS., manuscripts, also Ms. and Mss.; Co., company; R. F. D., rural free delivery.

Where many envelopes are to be addressed upon the typewriter there is a disposition, in large business houses, to write the following with a capital, but without the final period: St, saint; Mt, mount or mountain; Dr, doctor; Mr, mister; Mrs, mistress; or as ordinarily pronounced *missis*. In ordinary use, however, they follow the general rule.

Dr. Charles Taylor,  
Mt. St. Marys, Ohio.

Mrs. Elizabeth Browning,  
Mt. Clemens, Michigan.

The following are written without the capital, but with the final period: a.m., *ante meridiem*, before noon; p.m., *post meridiem*, afternoon; *etc.*, *et cetera*, and others, and so forth; i.e., *id est*, that is; p., page; pp., pages; st., street; ave., avenue; co., county; pro tem., *pro tempore*, for the time being; ult., of the last month; inst., of the present month; .prox., of the next or coming month.

The names of the months may be abbreviated uniformly by using the first letters of each month, with the period, as Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec. This applies especially where the letters are written upon the typewriter. Little is saved by trying to abbreviate May, June, and July.

Do not multiply the use of the quotation mark. In closing a quotation with a comma, question mark, or period, if quotation marks are used, the latter follow and include the punctuation mark.

**Summary.**— Use few exclamation marks. Avoid the use of the colon and semicolon. Eliminate the hyphen, except at the end of a line. Use the dash sparingly. In short sentences it is almost a safe rule to eliminate every punctuation mark except the mark at the end. A capital does not follow an interrogation mark unless the latter has the full force of a period. When in doubt do not use either capital or punctuation mark. Underline only very important words.

The foregoing is the statement of the general rule. Of course there are exceptions, as for instance in underlining emphatic words. The student may decide to use italics, but it is regarded as a confession of weakness.



CASTELLO ORSINI.

## EXERCISES BASED ON PICTURES

**A Frowning Castle.** — This castle is referred to in Marion Crawford's novel, *Saracinesca*. Turret-crowned, it seems to cry Halt! to whatever enemy may approach.

1. Study it. Enter it, in imagination, and tell what you find within.

2. *Think out a little story of adventure*, using the Castle of the Orsini family as the place. You may make it modern or medieval.

3. *Doubting Castle.* — Refer to *Pilgrim's Progress*, by John Bunyan, and tell the story of the capture of Christian and Faithful by Giant Despair, and their imprisonment in, and escape from, Doubting Castle. It may well have looked like the *Castello Orsini*.

## RULES FOR GOVERNMENT PRINTING

**Punctuation.** — Where the teacher prefers rules definitely stated, reference may be made to the following which are a little closer than the foregoing suggestions, but which are nevertheless in the open style of punctuation. They are taken from the *Style Book* issued by the Government Printing Office, Washington, D.C.

**Commas and Semicolons.** — When a sentence is divided into two clauses the second of which requires a comma, a semicolon should be used after the first clause, as the following: "The gentleman will probably be here today; but if he should not be, you will excuse him."

When a sentence is divided and the second clause is complete, with subject and predicate, use a comma, although connected by a conjunction (or disjunctive, "or," "but," etc.), as in the following: "He listened to the statement, and he then agreed to the proposition." Otherwise omit comma, as "He listened to the statement and agreed," etc.

In sentences divided by commas, use commas before conjunctions; if divided by semicolons, use semicolons before conjunctions.

Commas before and after phrases separating conjunc-

tions from verbs should usually be omitted. "He listened to the statement and, without further consideration, agreed to the proposition," should be punctuated as follows: "He listened to the statement and without further consideration agreed to the proposition."

Since last month there has been a continuance each week.

To stop, the brakes were applied to the front wheels.

To release the brakes, the attendant was summoned.

After all, what need we care for such failures?

Answer this question: How can the work be accomplished?

Have you any interest in this case? If so, what?

Have you any interest in this case; and if so, what?

How can you explain this? — "Fee paid, \$5."

In indexes, etc., observe this form: Brown, A. H., jr.; Brown, A. H. & Sons.

John Smith, of New York; President Hadley, of Yale University; Carroll of Carrollton; Henry of Navarre (no comma in cases where the place named has become closely identified with the person).

Respectfully yours.

Yours, respectfully.

In latitude 40° 19' 12" N., longitude 31° 08' 14" W.

If nothing more can be done, why continue the hearing?

In order to accomplish the work, lose no time now.

Since the work was accomplished without delay, there is no cause for quibbling.

**Quotation Marks.** — Quote anything preceded by the terms "entitled," "the word," "termed," and "marked," but do not quote after the terms "known as" and "so-called" unless the words following are misnomers or slang expressions.

Exclamation and interrogation points, colons, and semicolons should be placed inside the quotation marks when



part of the quotation; otherwise outside. For example: He asked, "Who are they?" Did you go on the "Pennsy"?



LOOKING ACROSS CRATER LAKE.

#### EXERCISES BASED ON PICTURES

**Looking across Crater Lake.** — Tell the story of this picture. Is the athletic looking young fellow a sportsman, a soldier, or a civil engineer? By his dress, he might be any one of the three. For whom is he watching, or for what? A grizzly bear which has come down to the water's edge to drink? a canoe-load of his friends or companions who are a little late? Or is he watching the movements of an enemy? The story is as you make it. Tell it as you please. The picture shows a spot of wild and romantic beauty. Include a description of it in what you tell about the picture.

**Exclamation Point.** — In direct address to a person or personified object use "O" (without exclamation point).

Use "Oh" in exclamations where no direct appeal or address is made. Examples: "O my friend, let us consider this item." "Oh, but the gentleman is wrong." When strong feeling is expressed, use exclamation point, which is generally carried to the end of the expression, as "O Lord, save thy people!"

When a city or town and state are used adjectively, put the state in parenthesis, as Baltimore (Md.) Sun, Boston (Mass.) City Council, etc.

**Capitalization.** — Capitalize proper names, or words used as such, singular or plural; also when used as adjectives, unless the adjective form is a different word, derived from a common noun in specific cases; for example, President (presidential), Senate (senatorial), Congress (congressional), Province (provincial). Exceptions: Democratic, Territorial, as relating to the Democratic Party or a Territory of the United States.

Capitalize street, avenue, road, lane, etc., singular or plural, when with the name.

Lower case (that is, do not capitalize) the following words of common usage which were originally proper names, but whose significance as such has become obscured, or when used before nouns in common use to specify merchandise:

china ware,	manila rope,
gothic (type),	merino sheep,
harveyized steel,	morocco (leather),
india ink,	roman (type),
india rubber,	russia (leather),
macadamized road,	wedgewood ware.

**Government.** — Capitalize when referring to the United States Government or to foreign Governments. Lower case in the abstract sense, as this Government is a govern-

ment, the reins of government, the seat of government, etc. ; referring to a State of the United States, the State government.

*President.* — Capitalize ; also any synonymous title referring to the President of the United States, as Chief Magistrate, Commander-in-Chief, Executive, His Excellency, etc. Lower case presidential.

*State.* — Capitalize the same as government. Capitalize State's attorney, State's evidence, but lower case such expressions as affairs of state, secretary of state of Indiana ; also the words "statehood," "statehouse." Lower case sections of States, as east Illinois, western Kansas, east Tennessee, etc.

## APPENDIX B

### SUGGESTIONS TO THE TEACHER OF ENGLISH<sup>1</sup>

**Encouraging Pupils.** — More than anything else, it is important that the pupil write something every day. Nothing can take the place of unremitting practice. Many a pupil of more than ordinary ability as a writer, but with that ability undemonstrated, hesitates to make the effort to write. He distrusts his own powers. He is sensitive to criticism. He lacks initiative, and rather than venture into untried paths of expression, he prefers to lurk in what one writer calls “the safe obscurity of mediocre effort.”

And yet this same pupil, if properly encouraged to begin and to continue, always doing the best he can, may a little later be found rejoicing in his new-found power of expression, and valuing it above all else he calls his own. The secret of success is to get him to write along lines of known interest, unhampered by the fear of criticism until he discovers that he can write. The criticisms may come later, and they will be all the more effective when they do come, because they find the pupil able to stand them.

Let us take a lesson from the landscape gardener. He has a hedge which he desires to trim to some pattern.

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<sup>1</sup> It is not intended or desired to urge any teacher to adopt these suggestions. Many teachers have developed successful methods of their own, by which they secure the best of results. But to those seeking suggestion or assistance it seems only fair to offer such help as may be drawn from the experience of others.

What he does first is to encourage a vigorous growth. He will have no trouble cutting his hedge to shape when the time comes.

**Marking Papers.** — In many cases, the teaching of English has become a burden on account of the supposed necessity of marking criticisms in red ink on a multitude of papers. If these *Suggestions* are heeded, this work will in the main be eliminated. What is needed is the criticism of the class, rather than that of the teacher; and an immediate judgment as to the merits and demerits of the paper, instead of the teacher's long-delayed and but little noted criticism.

Let selected papers be read to the class, taking care to distribute fairly the papers read. It will not always be necessary to indicate whose papers are thus chosen. The papers of some will hardly be worth the reading, while on the other hand the work of certain pupils may prove uniformly interesting to the class. Interest must to some extent govern here. But the pupil who writes well, and who prides himself on it, must not be allowed to monopolize attention, nor should the too ready critic have undue sway, although both may lend zest to the work in hand. In addition to the papers thus read for criticism one good paper a day reproduced on the mimeograph or otherwise, may be handed round for definite and prompt criticism as to form. The reflectoscope will help here.

**Suggestion Better than Criticism.** — A word of commendation fitly spoken by the teacher, — sometimes out of class, — and the little touches of suggestion that the skillful instructor knows when, where, and how to give, will do much towards putting the young writer at ease and giving him confidence in himself. Let the teacher's work as critic be kept in abeyance. The criticism of the

student's classmates, properly guided and kept within bounds, is far more effective in spurring him to effort.

If the student's paper is interesting, his classmates will let him know; and if his work is tedious or exhibits any very glaring faults, he will not be kept in ignorance very long. The teacher should supply stimulus and guidance, and afford a certain enrichment or reënforcement of the student's thought and ability. It will be found that instead of one, or perhaps two papers a week, there will be no difficulty in obtaining one paper a day from each member of the class.

**One Thing at a Time.** — In guiding the criticisms, do not require or allow everything to be corrected at once. You may have to wink at some blemishes, and have the class do so, while trying to remedy others. What at times might be just criticism may well be set aside for the moment, in order to give attention to what is important now.

Let the pupils feel that what they are doing is worth while; that they can do it; and that they are going to be fairly and considerately dealt with while learning to do it; and they will soon develop considerable pride in their work.

**Lists of Errors.** — With reference to manifest improprieties of speech or writing, let such be dealt with as they occur, always bearing in mind the warning given above, not to attempt to criticize everything at once. The appointment of a permanent editorial committee from the class to report on inaccuracies or improprieties of speech will be found worth while.

Let a list be kept of errors corrected in class. It is sometimes found effective to take off extra credits for errors that have been previously corrected in class.

**Subjects for Composition.** — It is important to be provided with topics of fresh and varying interest for both boys and girls. All boys do not find interest in the same subjects, and girls have their own interests. And what was of real interest last year may not be so to-day. It is wise to have a store of good material, not hitherto drawn upon, for use in emergency, or when interest flags. This is the reason for the unusual number and variety of exercises in this book.

**Flexibility.** — In this abundance of exercises, it is neither required nor expected that any one pupil shall write on all the topics, or even on any great part of them. The topics are given in groups or sets with the idea of meeting the requirements of varying tastes on the part of the students. All may write with interest and profit upon some of the topics or themes, while there may be but one pupil in a class who would care to attempt some of the themes suggested. The freer the teacher feels with regard to this, the better.

Sometimes a word from the instructor suggesting a theme and showing how to go to work upon it, will make what before was uninviting seem wonderfully attractive. Care should be taken, however, not to break in on the student's initiative. In writing, perhaps more than anywhere else, self-help is the best help.

**Fundamental Literature.** — The exercises based on what may be termed *fundamental literature*, that is, the epic and folklore material of Greece, and of Germany and the North, will be found especially helpful. The beginner has to learn to write, and he must have something to write about. This fundamental literature, dealing with the things that appeal to the deep feelings of the human heart, furnishes the student with food for thought, while it affords an easy-

flowing, straightforward, and luminous style for his model in simple narrative.

Of the *Iliad* and the *Odyssey* be it said, borrowing a figure from the placer miners of early California, that the student who washes over and sifts out these golden sands will surely have some gold for his own. And concerning the *Beowulf* and the *Nibelungenlied*, and the other legends of the first gray dawning of our race, let us quote William Morris, who says that "we have here the very heart of the North bloomed into song."

**Vocational Guidance and Social Motives.** — The value of exercises based upon what is termed *vocational guidance*, is acknowledged by teachers of English. Some students of the high school are already self-supporting, at least in part, while practically all of them look forward to employment of some kind as both desirable and necessary. Get the students interested in lines of work that look to them like avenues leading to success, and they will talk about them. Out of the abundance of the heart the mouth speaketh.

Closely allied to work of this kind is the employment of the *social motives* of the school for composition. The many exercises here given of themes relating to social motives and to vocational guidance, and of kindred themes such as *pageantry* and *dramatization*, have been found profitable and interesting.

**Exercises Based on Pictures.** — The exercises based on pictures afford variety and promote interest. They are scattered through the book with the idea of relieving the pupil from the routine of his regular work. In them pupils may apply unconsciously the principles previously learned, but the idea back of most of them is merely to furnish attractive material for the free play of the pupil's



fancy, without imposing the task of illustrating some specific rule.

**Acknowledgment.** — *The National Council of Teachers of English* is at the forefront of progressive work in English, and its work is well represented in *The English Journal*. Acknowledgment is made of the value to *Effective English* of both these excellent sources of suggestive material.

This book has also drawn freely upon the *Report of the National Joint Committee on the Reorganization of High School English*; on *The Teaching of High School English*, State Board of New Jersey; on *Requirements in Form*, Illinois Association of Teachers of English; and on the *English Syllabus*, Board of Regents, New York.

**Basis of the Course.** — This *Report of the National Joint Committee*<sup>1</sup> states in a brief paragraph the attitude of all these authorities. It says, "The course in composition must be laid out primarily with reference to the expressional activities of the pupils of the school, not with reference to the logic of rhetorical theory. The gauge is the pupil's own range of observation, power of abstraction, and capacity for practical application." A careful study of *Effective English* will indicate that this theory has dominated every page of the book.

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<sup>1</sup> Bulletin, 1917, No. 2, Department of the Interior, Bureau of Education, Washington, D. C., *Reorganization of English in Secondary Schools*, is of great importance to the teacher of English in the high school. This is a report compiled by James Fleming Hosis, chairman of the *National Joint Committee* representing the *Commission on the Reorganization of Secondary Education*, of the *National Educational Association*, and the *National Council of Teachers of English*.

## APPENDIX C

### FINDING LIST

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2. Report on *Requirements in Form*, Illinois Association of Teachers of English, see *Important Cautions*, or *Permanent Editorial Committee*.

3. *New English Syllabus*, Board of Regents, New York.

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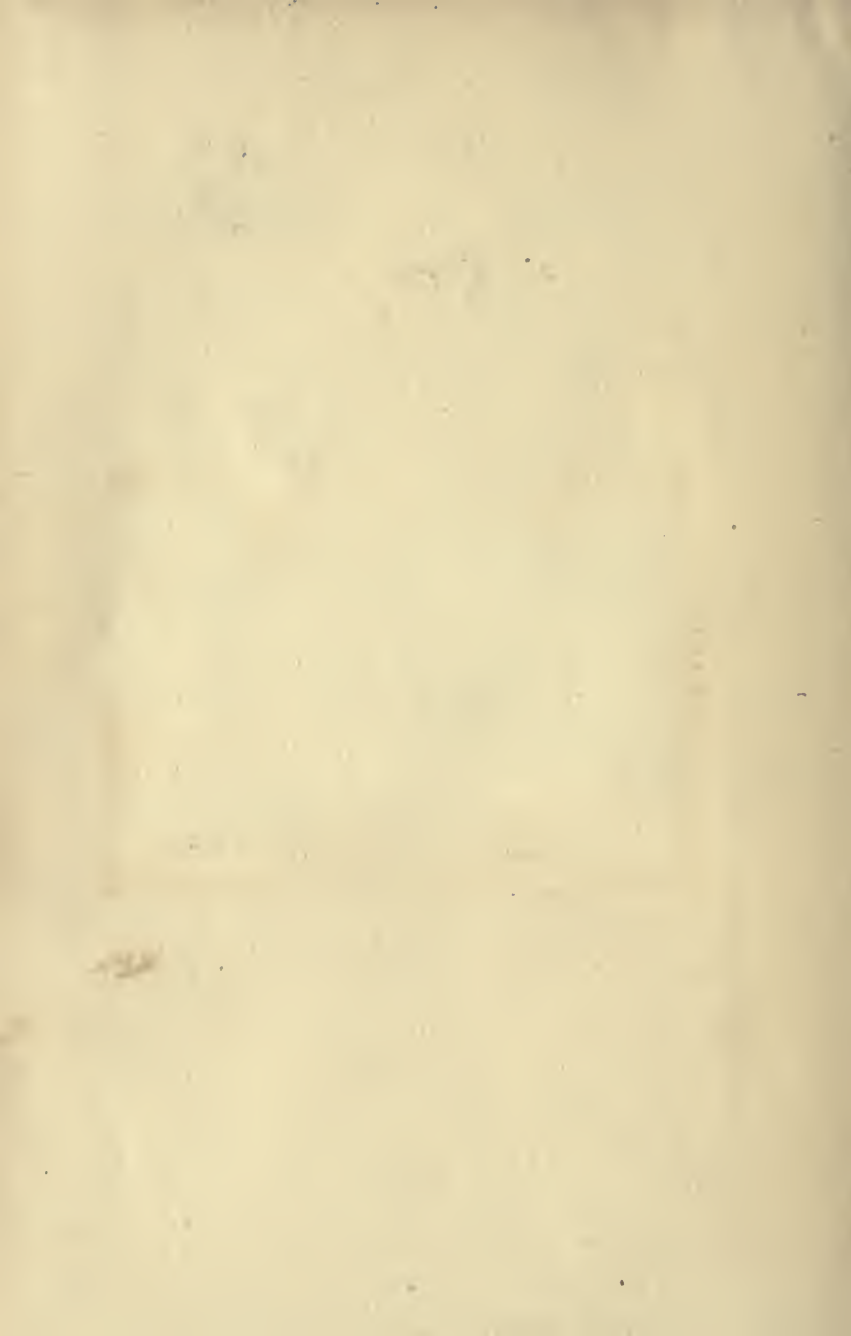
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