

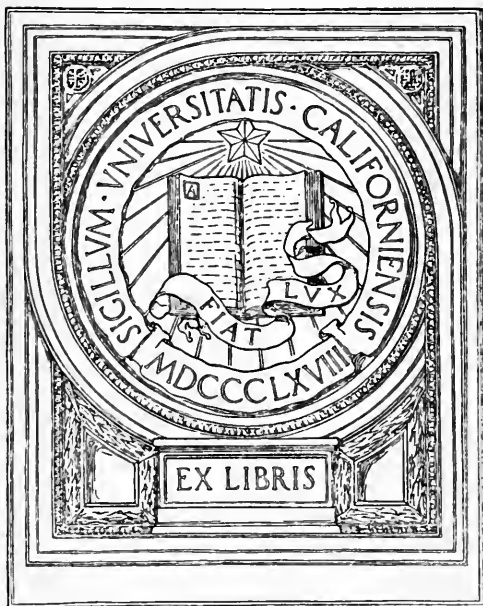
ENGLISH COMPOSITION

HAMMOND LAMONT

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ENGLISH COMPOSITION

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BY

HAMMOND LAMONT

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BROWN UNIVERSITY

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1906

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TO MY MOTHER
CAROLINE JAYNE LAMONT

at home
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P R E F A C E

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the gaps have been closed by recasting sentences and supplying connectives. The text, whenever altered, is marked "arranged from," etc. In framing definitions and discussing questions of usage, I have consulted the standard works of reference, chiefly Murray's *New English Dictionary* and the *Century Dictionary*.

The extent of my indebtedness to writers on English composition is hard to estimate. The books with which I am most familiar and from which I have received most help are Charles Sears Baldwin's *Specimens of Description*, William Tenney Brewster's *Specimens of Narration*, Hueber Gray Buehler's *Practical Exercises in English*, George Rice Carpenter's *Exercises in Rhetoric*, John F. Genung's *Practical Elements of Rhetoric*, Robert Herrick and Lindsay Todd Damon's *Composition and Rhetoric*, Alphonso G. Newcomer's *Elements of Rhetoric*, Fred. N. Scott and Joseph V. Denney's *Paragraph Writing*, John Hays Gardiner's *Forms of Prose Literature*, Adams Sherman Hill's *Foundations of Rhetoric*, *Principles of Rhetoric*, and *Beginnings of Rhetoric and Composition*; George Pierce Baker's *Principles of Argumentation*, and Barrett Wendell's *English Composition*. To the last two treatises my debt is direct and obvious. The chapter on argumentation, like everything recently written on that topic, follows Baker closely; and this book as a whole is based on Wendell. From Professors Gardiner, Hill, Baker, and Wendell I also got more than instruction through books, for I had the privilege of association with them at Harvard;

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SUGGESTIONS TO TEACHERS AND PUPILS

The way to learn to write is to choose suitable subjects, study good models, and practise steadily.

The ultimate object of all schooling, of the weary grind in the multiplication table and the principles of grammar, is not merely to acquire useful facts, but to train the mind to observe keenly and reason soundly. Though arithmetic and reading are immediately helpful in daily affairs, even these bread-and-butter studies are equally profitable as a means to an end—mental discipline. English composition is no exception. True, ability to express oneself clearly and interestingly is a great assistance in the professions, in business, and in social intercourse; but at the same time a course in English composition serves the more remote and important end, for drill in writing is a drill in observing keenly and reasoning soundly.

The first step, as the most progressive teachers are now agreed, is the choice of subjects in which the pupil is naturally interested —those from personal experience. For narration there are numberless incidents at home, in class, and on the playground; for description, houses, shops, and people, and scenes in the fields and on the streets; for exposition, methods of playing games, of riding various hobbies, like stamp-collecting, and of performing experiments in the laboratory; for argumentation, the questions discussed in school and in the newspapers. "To any one with senses," says Robert Louis Stevenson, "there is always something worth describing, and town and country are but one continuous subject." From this statement most high-school pupils would dissent; yet it is scarcely exaggerated. Some people, to be sure, are more observant than others, and more easily find matter for themes; but the good habit of seeing and hearing may be cultivated by this very method of writing on topics that force one constantly to keep eyes and ears open.

Writing on such subjects also clarifies the style. A clear style proceeds from a clear mind. The things concerning which

our knowledge is most definite are those which we have examined for ourselves, touched with our own fingers. If through personal experience a pupil has really mastered a topic, he has at least a chance for practice in logical construction of sentences and paragraphs. On the contrary, if his ideas are hazy, his struggles for expression are hopeless; he is certain to make parts of his theme, and perhaps all of it, an unintelligible jumble. Moreover, his mental images of what he himself has observed are so sharp that in translating them into words he may approach precision of terms; whereas, when he gets his facts at second or third hand, his perception of them is so much less vivid that his language is likely to be vague and slipshod. As an exercise, then, in composition, in exact thinking and lucid utterance, his description of his own house and yard is far better than his feeble and shadowy reproduction of a scene, like the home of Evangeline, which he has merely read about and but half realizes.

This is not to say that a pupil receives no benefit from summarizing a chapter of history or a passage from a novel. The

reading of the original enlarges his vocabulary, setting down the events fixes them in memory, and the practice in composition is not without value.

Nevertheless, in developing power of observation and expression, his account of a baseball game in which he has taken part is worth half a dozen dull recapitulations of the contests in Scott's *Talisman*. Beginners, therefore, should devote themselves largely to subjects from experience.

In attempts at literary criticism or anything resembling it the average pupil produces rubbish. One reason is that however

much young people enjoy reading, they care little about analyzing their impressions. They want to be carried away by the rush of the story; they are content to let their learned instructors pick

it to pieces. Indeed, few persons have well formulated opinions about books. The ablest newspaper staff in America does not contain ten men who are competent to grapple with the problems in diction, versification, characterization, management of plot, setting, local color, and moral intention in Shakspeare's *Merchant of Venice*, Tennyson's *Lancelot and Elaine*, and Coleridge's *Ancient Mariner*—problems on which unskilled high-school students are expected to manufacture edifying essays. The pupil, after chewing his pencil for hours, may restate what his teacher has already told him; but until late in his course he looks upon dis-

tinctions of style as too artificial and intangible for his grasp. He prefers something near to the business of life, something that he can take hold of.

Worse even than literary criticism are the themes which consist of general remarks on *Christmas, Tramps, and Education*, the orations on *Cheerfulness as a Duty, The Marble Awaits the Sculptor, and Beyond the Alps Lies Italy*, and the arguments on *Is Marriage a Failure?* and *Does Prosperity Depend upon Morality?* Such subjects would drive a James Russell Lowell to despair. What then can be expected of a boy of sixteen? He flounders about among abstract words to which he attaches no precise meaning; he acquires a stilted, empty style and a slovenly habit of thought. A city editor who should try to train his reporters by such exercises in posturing and affectation would be clapped into a lunatic asylum. A reporter learns to write because he has real matter to handle—a trial in court, a railway accident, a new steamship to describe. He writes, not for the sake of airing his views about literature or anything else (and thereby displaying the poverty of his mind) but of conveying to others a conception of what he has seen and heard.

In addition to knowing what he is to say, a pupil must know how to say it. To this end he should, like the painter, the sculptor, or the architect, study good models; that is, profit by other people's experiments in expression. He is not, however, to imitate slavishly the manner of a single author. In describing his house he may take one hint as to method from Ruskin, another from Dickens, and a third from Scott; and he may contribute something of his own. He must, if his style is to have variety and flexibility, be familiar with many modes of solving the common problems of composition. This book contains a collection of working models. Most of them, including some which are dear to two or three generations of teachers, are from standard literature; several are from school themes. No such small collection, however, can pretend to completeness; and every teacher and pupil should supplement it from his own reading.

Moreover, the pupil must understand the theories on which the models are constructed—theories which are set forth in the accompanying explanations. There are scarcely any hard and fast rules; for a successful writer—whether of business letters,

Themes that
Consist of
General
Remarks.

Study of
Good Models.

Study of
Theory.

medical or engineering reports, legal briefs, or articles for newspapers and magazines—is not bound down by minute regulations; he observes a few broad principles. He tries to stick to his point, arrange his ideas logically, allot to each its proportionate space, and be clear and interesting. In every step of the process of combining words into sentences, sentences into paragraphs, and paragraphs into whole compositions, there is more than one means of conforming fairly well to these principles. The question, then, is not between absolute right and wrong, but between better and worse. As Kipling puts it:

There are nine and sixty ways of constructing tribal lays,
And every single one of them is right.

Of the nine and sixty ways of describing a house or reporting a game of basket-ball, a pupil must adopt that which, all things considered, comes nearest to fulfilling the requirements of unity, order, proportion, clearness, and interest.

These principles of composition are positive, not negative: most of their commands are "Thou shalt," rather than "Thou shalt not." A surprising number of students enter high school, and even leave it, possessed of the curious notion that mastery of the mother tongue consists in not violating certain rules of grammar and not using certain forbidden words. A theme may be confused and dull, but if the writer has not split his infinitives and has avoided "pants" and "gents," he is often proud of his performance. He forgets that if he spends his energy fussing over the small things he must not do, he will never get ahead with the large things he must do; and that a theme which displays the cardinal virtues of clearness and interest is well written in spite of a few lapses of diction. In order to subordinate minor details of phrasing to the great principles of construction, to lay stress on the architectural side of composition, this book takes up first, selection and disposition of material for narration, description, exposition, and argumentation; then structure of the paragraph and the sentence; and finally choice of words. This is the arrangement which many teachers have found most convenient. This arrangement also follows the pupil's line of thought: his first step is to gather his material; his second, to plan it, that is, divide his facts into groups which form paragraphs and sentences; his last, to pick words and phrases.

The Great
Principles of
Construction.

In accordance with the scheme just outlined, this book offers exercises for all grades in secondary schools. The adaptation of the work, both to the class and the individual, must be left to the judgment of the teacher. Some pupils have unusual native ability, and profit so much by home reading and instruction that the teacher, in correcting their themes, may suggest niceties of style which would be beyond the average of the class. These pupils may also be encouraged to greater development by taking up parts of each chapter which are not prescribed for the whole class. The distinctions between the four kinds of writing, though useful for purposes of instruction, are not important in themselves and deserve no special emphasis. No class, therefore, should spend much time on the first chapter. In the chapter on narration the younger pupils will study the simpler models, the matter in Sections 9-13, and the earlier and easier parts of the sections on unity and order; and they will write appropriate exercises. From this point most classes will skip to the section on unity in the chapter on paragraphs; then they will go through substantially all of the chapters on sentences and words. When the younger pupils reach description and exposition, they may treat the chapters on these subjects in exactly the same fashion. More advanced classes can study the more difficult models and the harder parts of the chapters on narration, description, exposition, and paragraphs. Argumentation belongs rather late in the course. For the benefit of teachers who demand from students an oral summary of leading points, a few questions are printed among the exercises at the end of each chapter. The real test, however, of diligence with a book of this kind is not ability to recite but ability to write.

If the subjects be suitable, the main objection to frequent writing disappears. A boy's mind may not be strengthened by his muddling over topics beyond his reach; but indubitably it is disciplined by his writing briefly and often on his daily experiences, for constant practice under guidance is the only means of acquiring facility. Composition soon ceases to be an ordeal if two or three times a week the younger pupils write a paragraph or two, and if once a fortnight the older pupils write, in addition to that, a more elaborate theme containing from three to six hundred words.

Plan of this Book.

Steady Practice.

The following signs and abbreviations are used in correcting themes:

sp.—Bad spelling.

p.—Fault in punctuation.

cap.—Fault in use of capital letter.

b.—Barbarism.

i.—Impropriety.

w.—Wordy.

v.—Vague.

k.—Awkward.

x.—Some fault too obvious to require particularizing.

¶.—Proper place for a paragraph.

No ¶.—Improper place for a paragraph.

[].—Passages within brackets to be omitted.

ENGLISH COMPOSITION

CHAPTER I

FOUR KINDS OF WRITING

1. **Narration, Description, Exposition, and Argumentation.**—There are four kinds of writing: narration, description, exposition, and argumentation. Narration tells of events; description presents a mental image of something; exposition explains; argumentation convinces. An account of the last football match between Harvard and Yale is a narrative; a word-picture of the ball-field is a description; an explanation of the way to play is an exposition; a course of reasoning to prove that the game is dangerous is an argument.

2. **Narration Distinguished from Description.**—Narration tells of events; description presents an image, or picture, of a person, place, or thing, as in the following examples:

NARRATION

This afternoon I started to race with my younger brother from one end of our block to the other. When we had gone three-quarters of the way I was about two yards ahead. At that moment I caught sight of an organ-grinder with a mon-

DESCRIPTION

This afternoon I saw a monkey belonging to an Italian organ-grinder. The animal was about as large as a cat, but with a more slender body. He was dressed in red soldier clothes and red cap, trimmed with gilt braid. Whenever he got a penny

key. While I had my eye on them I stumbled, fell, scratched my hands, and bruised my knees. Jumping up, I ran again as hard as I could, but my brother had such a lead that he won by five or six feet.

he would take off his cap, bow, and wink both eyes. Now and then he would bang a tiny tambourine that he carried. His face was much like that of a man, only wizened and rather wise and pathetic in expression.

The distinction, clear enough in this case, is not always so easy to see. A theme on such a subject as a trip from New York to Boston may be either a narrative or a description. If the journey be enlivened by several delays and accidents, the interest may lie in the events and the theme be a narrative. If, on the contrary, the trip be uneventful and the interest lie in the description of persons and places, the theme, notwithstanding a slight thread of narration, is description.

Moreover, narration generally needs some description to make it clear and interesting. In *Robinson Crusoe* Defoe's description of the bower is necessary in order to show why Crusoe retreated there from the cannibals. Description may likewise contain passages of narration. When the description is subordinate the piece as a whole is narration; and when the narration is subordinate the piece as a whole is description. The difference is illustrated by the two following examples: the first, a narrative with some lines of description in it (marked in italics); the second, a description with a bit of narration in it (similarly marked):

NARRATION

When I had climbed a tall tree I first of all directed my anxious glances towards

DESCRIPTION

That Charles [the Second] had great natural parts no one doubted. In his ear-

the sea; but finding nothing hopeful there, I turned landward, and my curiosity was excited by a *huge, dazzling white object, so far off that I could not make out what it might be.*

Descending from the tree I hastily collected what remained of my provisions and set off as fast as I could go towards it. As I drew near *it seemed to me to be a white ball of immense size and height, and when I could touch it, I found it marvellously smooth and soft. As it was impossible to climb it—for it presented no foothold—I walked round about it seeking some opening, but there was none. I counted, however, that it was at least fifty paces round.* By this time the sun was near setting, but quite suddenly it fell dark, *something like a huge black cloud* came swiftly over me, and I saw with amazement that it was a *bird of extraordinary size* which was hovering near. Then I remembered that I had often heard the sailors speak of a wonderful bird called a roc, and it occurred to me that *the white object which had so puzzled me must be its egg.*—*Second Voyage of Sindbad the Sailor in The Arabian Nights.*

lier days of defeat and danger he showed a cool courage and presence of mind which never failed him in the many perilous moments of his reign. His temper was pleasant and social, his manners perfect, and there was a careless freedom and courtesy in his address which won over everybody who came into his presence. . . . He was fond of telling stories, and he told them with a good deal of grace and humor. He held his own fairly with the wits of his court, and bandied repartees on equal terms with Sedley or Buckingham. Even Rochester in his merciless epigram was forced to own that "Charles never said a foolish thing." He had inherited, in fact, his grandfather's gift of pithy sayings, and his habitual irony often gave an amusing turn to them. *When his brother, the most unpopular man in England, solemnly warned him of plots against his life, Charles laughingly bade him set all fear aside. "They will never kill me, James," he said, "to make you king."*—JOHN RICHARD GREEN in *History of the English People.*

A further distinction is that in rhetoric the word *description* is employed in a narrow, special sense. Ordinarily people speak of a *description* of a football game, of a railway accident, of a race, or of the adventures of Sindbad; but in the special sense such an account is a *narrative* because it deals chiefly with events. In brief, narration tells of events, description pictures in words a person, place, or thing; narration, though it may contain much description, and may commonly be called description, is, strictly speaking, writing in which the emphasis is on the events.

3. Narration Distinguished from Exposition.—Exposition, as well as narration, may deal with events, with this difference: narration treats particular events; exposition, typical events. The story of the game between Harvard and Yale—to recur to a former illustration—recounts a particular set of incidents; an exposition of the way to play football, the typical events of the game. For example:

NARRATION

Five minutes before the end of the last half, Yale had the ball. Williams, her centre, snapped it to Smith, the quarter-back. He started to run with it through an opening forced in the Harvard line by the right guard and tackle, but he failed to make headway, dropped the ball, and lost it to Harvard.

EXPOSITION

A common way to put the ball into play is for the centre rush to snap it back between his legs to the quarter-back. The latter sometimes tries to run with it through the opposing line. In this work he is helped by guard and tackle, who endeavor to crowd their opponents out of the way.

In the following example the first column is narration, the incidents of a particular afternoon; the second is ex-

position, the explanation of the programme for every afternoon:

NARRATION

At half past twelve we had luncheon, which consisted of bread and butter, lamb chops, Saratoga potatoes, and stewed prunes. After luncheon, in the English recitation, we studied the song *Sweet and Low*, from Tennyson's *Princess*. Then for my theme I wrote an exposition on the art of making a rabbit-trap. When work was done, Will Vernon and I got the head master's permission to ride our bicycles to the top of South Hill. At half past five we were in school again. After a shower-bath and a quick rub we were ready for dinner.

EXPOSITION

Our afternoons are spent as follows: At half past twelve we have a light luncheon. Then come two periods, one for recitation, the other for study. When work is done, we are allowed the rest of the afternoon for exercise. Sometimes we go bicycling, sometimes walking, sometimes we play golf, tennis, football, or baseball, and sometimes we train for an athletic meet. At six o'clock we must be washed and dressed for dinner.

A similar distinction applies to another class of subjects: the story of a particular lump of copper, from the time it is mined till it is turned out of the mint a bright, new cent, is, strictly speaking, narration; the explanation of the general process of transforming copper ore into coin is exposition. In a case like this the narration and the exposition are often practically the same thing. Usually, however, themes on processes of manufacture may be regarded as exposition, for the story form is employed merely as an aid to exposition.

Narration is often a subordinate part of exposition.

A general statement may be illustrated or explained by a story, as in the following bit of exposition from Robert Louis Stevenson's *Virginibus Puerisque*:

There is no duty we so much underrate as the duty of being happy. By being happy we sow anonymous benefits upon the world, which remain unknown even to ourselves, or, when they are disclosed, surprise nobody so much as the benefactor. *The other day a ragged, barefoot boy ran down the street after a marble, with so jolly an air that he set everyone he passed into good humor; one of these persons, who had been delivered from more than usually black thoughts, stopped the little fellow and gave him some money with this remark: "You see what sometimes comes of looking pleased." If he had looked pleased before, he had now to look both pleased and mystified.* For my part I justify this encouragement of smiling rather than tearful children; I do not want to pay for tears anywhere but upon the stage, but I am prepared to deal largely in the opposite commodity. A happy man or woman is a better thing to find than a five-pound note.

4. Narration Distinguished from Argumentation.—The line between narration and argumentation is generally clear and broad. There is no possibility of confusing the two following specimens:

NARRATION

On Saturday Harvard played an exciting game of football with Yale. In the first half the Harvard full-back tried to kick a goal from the field, but just as he let go the ball he was thrown heavily and broke a rib. He had hardly been carried from the field when the Yale left end had his

ARGUMENTATION

The rules for football should be changed. As the game is now played one or more men are seriously injured in every important match. This statement is proved by the record of the present year. In the last contest between Harvard and Yale the Harvard full-back and the Yale left end

nose smashed in a scrimmage. The half ended in a tie.

In the last half the Yale quarter-back was knocked senseless while stopping a mass-play. Once he was out of the way, the Harvard left tackle, who had the ball, made a touchdown, the only score in the whole game.

and quarter-back were disabled.

The mass-plays are the worst. In the Harvard game the gravest injury was that of the Yale quarter-back, who was stopping a mass-play. The rule regarding this form of attack, therefore, needs radical amendment.

Narration is often valuable to illustrate or enforce an argument. Just as a man may explain his point, so he may prove it by telling a story. The foregoing narrative might, with scarcely a change, be incorporated in an argument for amending football rules. As proof that some boys enjoy writing themes, one might relate the true tale of a lad who found the task pleasanter even than solving problems in algebra. These narratives would be subordinate parts of arguments.

5. Description Distinguished from Exposition.—In one respect, the distinction between description and exposition is like that between narration and exposition: description treats the particular; exposition, the general. A description of some particular golf links, since in details they differ from all others, does not describe any others; but an exposition of the method of laying out links presents typical features and is equally applicable to all. The difference between the two kinds of writing will be made clear by the following specimens:

DESCRIPTION

A huge old oak in the yard of the house where I lived as a little boy is one

EXPOSITION

The oak is a tree or shrub of the genus *quercus*, a large and widely dispersed group,

of the most vivid pictures in my memory. The massive trunk was nearly three feet in diameter. At about eight feet above the ground it began putting out branches, several of the lower ones almost at right angles with the main stem. One of these limbs supported a swing and another a trapeze, on which we boys used to skin the cat. A ladder led to a point about twelve feet from the ground, where a sort of summer-house was built among the branches.

chiefly of forest trees. In its nobler representatives the oak, as the "monarch of the forest," has always been impressive, and it anciently held an important place in religious and civil ceremonies. Oak chaplets were a reward of civic merit among the Romans; the Druids venerated the oak as well as the mistletoe which grows upon it. The timber of many species is of great economic value, and the bark of several is used for tanning and dyeing and in medicine.—Condensed from the *Century Dictionary*.

When the individuals of a class are unlike, the distinction between description and exposition is plain. There would be no mistaking the description of a particular Chinese laundryman for an exposition of the characteristics of Chinamen, or the description of a pet calico pony for such an exposition as an encyclopedia article on the horse. When, however, the individuals are alike, the description and the exposition may be identical. A description of the latest automobile will serve also as an exposition of the construction of a thousand others of the same pattern; a description of the appearance and habits of a white mouse might be almost the same as an exposition of the structure and habits of white mice. In practice, this description which is the same as exposition may be regarded as an exposition.

Description, like narration, is often a subordinate part

of exposition, as in the following discussion of our indifference to the teachings of great books:

It is not vice, not selfishness, not dulness of brain, which we have to lament; but an unreachable schoolboy's recklessness, only differing from the true schoolboy's in its incapacity of being helped, because it acknowledges no master. There is a curious type of us given in one of the lovely, neglected works of the last of our great painters. *It is a drawing of Kirkby Lonsdale churchyard, and of its brook and valley and hills and folded morning sky beyond. And unmindful alike of these and of the dead who have left these for other valleys and other skies, a group of schoolboys have piled their little books upon a grave, to strike them off with stones.* So also we play with the words of the dead that would teach us, and strike them far from us with our bitter, reckless will; little thinking that those leaves which the wind scatters had been piled, not only upon a gravestone, but upon the seal of an enchanted vault—nay, the gate of a great city of sleeping kings, who would awake for us and walk with us if we knew how to call them by their names.—JOHN RUSKIN in *Sesame and Lilies*.

Another distinction, already mentioned on page 4, is the common use of the word *description* in a broader sense than in rhetoric. Ordinarily people talk of *describing* the construction of golf links or the characteristics of Chinamen, but, strictly speaking, writing which deals with the class rather than the individual is exposition.

6. Description Distinguished from Argumentation.—Generally the distinction between description and argumentation is plain, as in the following examples:

DESCRIPTION

The camp where I spent my last summer vacation is in a pine grove on the edge

— ARGUMENTATION

I want to convince you that our camp in Maine is a pleasanter place to spend

of one of the Rangeley lakes in Maine. The building is a cottage with shingled roof and outside walls, but without plaster ceilings or partitions. The ground floor contains a large living-room, a dining-room, a bedroom, and a cook-room; and the second floor, three bedrooms fitted up with wooden cots and little wooden washstands. In the living-room is a huge brick fire-place, where we have a brisk blaze on chilly evenings or damp days. When the weather is fine we spend most of our time on a wide veranda that runs round three sides of the cottage.

Across the lake is the mouth of a small stream, up whose narrow, winding channel we are able to paddle our canoes at least half a mile. Near the head of navigation are high hills, heavily wooded.

the summer than your resort on the south shore of Long Island.

In the first place, we are several hundred feet above the sea, where the air is far more bracing than the soft winds of the south shore. We always come home from Maine feeling like new people.

My second reason is that our camp is in a pine grove some distance from civilization. We are fifteen miles from a railway and two from the nearest small village. While you have to wear clothes suitable for the crowded streets of a fashionable Long Island village, we can dress for the woods. We are not invited to parties and dances, but we tramp, climb hills, paddle in the canoe, or fish all day. Then early in the evening we are ready to go to bed and sleep soundly.

An argument may, like an exposition, frequently contain a subordinate passage of description.

7. Exposition Distinguished from Argumentation.—Exposition often shades almost imperceptibly into argumentation. To explain the policy of our government in the Philippines is to expound, to try to convince the reader of the propriety of that policy is to argue; but the argument is not clear without some explanation of the policy, and the exact point where the explanation

stops and the argument begins may be hard to find. Indeed, most arguments contain much exposition. In the following examples the distinction is obvious:

EXPOSITION

Small colleges in the rural districts get hold of a multitude of poor men, who might never resort to a distant place of education. They set learning in a visible form, plain, indeed, and humble, but dignified even in her humility, before the eyes of a rustic people, in whom the love of knowledge, naturally strong, might never break from the bud into the flower but for the care of some zealous gardener. They give the chance of rising in some intellectual walk of life to many a strong and earnest nature who might otherwise have remained an artisan or storekeeper, and perhaps failed in those vocations. They light up in many a country town what is at first only a farthing rushlight, but which, when the town swells to a city, or when endowments flow in, or when some able teacher is placed in charge, becomes a lamp of growing flame, which may finally throw its rays over the whole state in

ARGUMENTATION

MY DEAR FATHER:

I wish you were as firmly convinced as I am of the importance of my going to college.

My first reason is that I want to be a lawyer. I know that the farm is profitable, that you are growing old, and that you are ready to shift much of the responsibility to my shoulders as soon as I am through the academy. But the truth is I do not like farm-work or farm-life; and however much money I might make out of the place, I should always feel as if my life were a failure. On the other hand, I should enjoy law, and I am willing to work hard in order to succeed in the profession. Beyond that, the law might in time give me a chance to enter politics, an ambition that your own good record in the State Legislature has encouraged. If then I am to be a competent lawyer, I ought to go through college.

My second reason is that I want a better general education than the academy can

which it stands. In some of these smaller Western colleges one finds to-day men of great ability and great attainments.—JAMES BRYCE in *The American Commonwealth*.

give. Even if I return to the farm I wish this broader education. So whichever calling I follow, I ought first to spend four years in college.

Your affectionate son,

JOHN WILLIAMS.

8. The Essentials of Composition.—In all four kinds of writing it is necessary to observe three principles: unity, order, and proportion; that is, to put in everything necessary for completeness and nothing more, to arrange the material logically, and to assign each phase of the subject its due proportion of space. The composition should also possess the qualities of clearness and interest.

EXERCISES

1. Define briefly the four kinds of writing.
2. Distinguish between narration and description.
3. Write a narrative and a description, each of 100 words, on a subject relating to some outdoor sport.
4. Write a narrative of 100 words, containing about twenty-five words of description. (For a list of subjects see pages 54-57.)
5. Write a description of 100 words, containing about twenty-five words of narration. (For a list of subjects see pages 102, 103.)
6. Distinguish between narration and exposition.
7. Write a narrative and an exposition, each of 100 words, on a subject relating to some form of recreation.
8. Write an exposition of 100 words, containing about twenty-five words of narration. (For a list of subjects see pages 138-141.)
9. Distinguish between narration and argumentation.
10. Write a narrative and an argument, each of 100 words, on some subject connected with school lessons. (For list of subjects see pages 230-231.)

11. Distinguish between description and exposition.
12. Write a description and an exposition, each of 100 words, on some subject connected with animal pets.
13. Write an exposition of 100 words, containing about twenty-five words of description.
14. Distinguish between description and argumentation.
15. Write a description and an argument, each of 100 words, on some subject connected with the place in which you live.
16. Distinguish between exposition and argumentation.
17. Write an exposition and an argument, each of 100 words, on some subject connected with your plans for spending next year.
18. What are the three principles to be observed in all writing?
19. What two qualities should writing possess?

CHAPTER II

NARRATION

9. Kinds of Narration.—A narrative may, like Cæsar's "I came, I saw, I conquered," occupy but a sentence, or it may, like Macaulay's *History of England*, occupy five stout volumes; it may tell about a quarrel on the way to school, or it may tell the doings of a lifetime; it may be as simple as the fable, *The Fox and the Grapes*, or it may be as elaborate as Thackeray's novel, *Vanity Fair*. Although the word covers this broad field, and although pretty much the same principles underlie the construction of all narratives, we need not here discuss the management of material on the scale of Macaulay's *History*, of Boswell's *Life of Johnson*, or of *Vanity Fair*. For the narrative written in school usually contains only from twenty-five to one thousand words.

10. Sources of Material.—For such narratives, the three sources of material are personal experience, the imagination, and books. The first source should be drawn on most freely by beginners because the use of such subjects helps to develop the powers of observation and to give a simple and direct style. But whatever the advantages of one kind of material, practice with all three is desirable.

11. Material from Observation.—From personal observation one may choose a single event or any set of events which together form a story; one may range from an

account of missing a street-car to the history of one's life. The amount and kind of material are indicated by the following narratives and the list of subjects at the end of the chapter. All the incidents in these examples are such as occur in the experience of the average student. Whatever interest there may be is due to nothing extraordinary in the subjects but to some skill in handling commonplace material.

✓ BADLY SCARED

In the spring, when the ice in the river was breaking up, we boys used to make for a certain cove a mile or so below the town to "run benders" on the floating cakes. In the excitement we often went much farther from the shore than was safe, and on one occasion I found myself on a patch of ice which had broken loose from the rest and was sailing down stream. I shouted to my companions, some of whom immediately started for the town to get boats; but before help could come I should be a mile or two away, and what would happen in the meantime I didn't know. How did I escape? Why, the cake calmly drifted into another cove some distance below, and I scrambled ashore and walked home.

A PUZZLE

Before I was four years old I used to sit for hours in the great oak chair in my father's study, and gaze with wonder at a framed picture on the mantelpiece. I admired the picture very much indeed, but I could not quite understand it. It seemed to have two spaced lines of splendid colors: in the first line, gold, blue, red, and green; in the second, blue, red, green, and gold. One day I asked my father what this strange picture meant; and he told me that it was a verse from the Bible, painted in colors instead of being printed in black ink. I then asked him to read it to me; but he said No, that I had better pick it out for myself. As soon as I had learned to read at all, I tried hard to make out the verse, but I found the task difficult, because some

of the letters were not at all like those in my reader. I studied it and puzzled over it, so that by the time I was five I recognized the words, "In"—"we"—"shall"—"if"—"we"—"not." There remained a gold word, two blue ones and a green one, which I did not know. The next winter, when I was six, I had worked out all the words but the green one. I seated myself in the oak chair one rainy Sunday afternoon and looked up as usual at the verse, wondering to myself what f-a-i-n-t could spell. Suddenly I remembered that yesterday in my speller I had had the word p-a-i-n-t, which spelled "paint." If p-a-i-n-t was "paint," then f-a-i-n-t was—why "faint," of course. I touched my father's hand as he sat reading the newspaper, in the chair opposite me; and, riveting my eyes on the text, I read in a timid voice:

"In — due — season — we — shall — reap — if — we faint — not."

When I returned to the nursery I held in my hand a big piece of molasses candy.

THE STORY OF MY LIFE

I was born in the town of Wollaston, Massachusetts, in 1876. Of my early boyhood I recall no unusual incidents that might serve to distinguish me from ordinary village youngsters. I played baseball in the streets, went berrying, stole rides on wagons, and smoked my first cigar. At the age of ten I began to display histrionic talent, and, having carefully collected a company of players from among my companions, I gave a number of shows in a large tent in the backyard. The admission usually charged was ten pins, but sometimes we gave a loftier tone to our entertainments by charging one cent for reserved seats. If I remember correctly, the advance sale of reserved seats on such occasions was not very large. As I grew older I took up the usual fads of boys: I collected stamps and old coins and dabbled disastrously in amateur photography.

It was not until I was fourteen that signs of future greatness began to appear. While attending grammar school I one day wrote out and circulated among my schoolmates a little paper which I called *The Corsair*. The name, which immediately suggests tales of dark and bloody deeds, was

taken, I believe, from the history lesson which we had recited that day. The paper consisted of two sheets of foolscap closely written over; it contained some poetry, school news, and two illustrations, all of which were original and all of which I had produced during study hours, while with a big geography in front of me I had pretended to be deeply absorbed in tracing the course of the Gulf Stream and in memorizing the names of the principal cities in Florida. Since there was no subscription price, *The Corsair* was so highly successful that my companions begged me for a second number. The result was that I continued to write out a new number of the paper every week during the school year. I devoted much of my spare time to getting up the paper; it was no longer written in school hours, it grew in size and numbered several of the scholars as contributors.

During our first year in the high school a friend and I conceived the idea of publishing an amateur paper on a business basis. The result was that in January, 1892, *The Sentinel* appeared. My friend Valentine was publisher, I was editor. The paper, which was printed for us in Boston, was to be issued monthly. The first number was a great success. An amateur venture of this kind was something new for our townspeople; consequently advertisers bought space liberally, and we received a large number of subscriptions.

We soon found, however, that our paper was not paying expenses, and we decided that the only way to make both ends meet was to print it ourselves. Accordingly we went into partnership and bought a printing-press and a stock of type. My parents gave us a large front room on the second floor of our house to fix up as we liked. The next number of *The Sentinel* was no discredit to us as printers, for we both had acquired some knowledge of typesetting from our printer friends. Gradually we branched out into job printing, not because we were in particular need of earning money, but because we thought printing great fun. It was fun; I never enjoyed anything better than setting type, and if I were obliged to-day to choose a trade, I should at once choose that of a printer. Our business so increased that we were forced to purchase one of the largest foot-power presses and add to our stock of type.

During the year 1894 we printed *The Phoenix*, the high school paper. We carried on our printing business in addition to our studies, and many times when we were rushed with work, Valentine and I sat up and worked all night, going to school the next morning as usual. But since our parents began to remonstrate with us, we were finally obliged to hire a man to help us. We carried on the business up to the time of our graduation from the high school, and we found it both profitable and fascinating.

In my last year at the high school the pupils presented a drama in which my histrionic talent again had an opportunity for display. The drama was entitled *Better than Gold*, and I was cast as the rejected lover and heavy villain. After the performance my friends said I played the part to perfection, but this remark I was inclined to take as a rather doubtful compliment.

12. Material from the Imagination.—Stories from the imagination fall into two classes: those which are fantastic and unreal, like fairy tales; and those which are true to life. In the first class are the *Arabian Nights* and *Alice in Wonderland*, in which the incidents are impossible; in the second are *Tom Brown's School Days* and *Little Women*, in which the adventures are such as might befall every-day boys and girls. In writing from the imagination most beginners are less successful with fairy tales than with stories based on real life. Even in such work they may be too ambitious, may want to tell about love-making, hunting adventures in the Rockies, fights with Indians, and wiles of detectives. Since the average boy or girl has only a vague, second-hand knowledge of love-making, or frontier life, and of detective skill, the stories are colorless and feeble, like that entitled *How Two Young Men Got Rich*, page 45.

If, however, a pupil will lay his scenes in places which he knows, will model his characters upon such people as

he meets, and will contrive incidents within common experience, he may produce a vivid tale. In the following examples the events—a policeman sleeping on his beat, children at a funeral—are such as almost anyone might have observed.

ONE HOT AFTERNOON

Patrolman Darcy was on the outskirts of his beat. The many sandy, vacant lots on the other side of the street gave a barren, spiritless appearance to the familiar landscape. The July sun that afternoon was enough to make anybody drowsy, and the lazy swing of Darcy's club and the slowness of his saunter indicated that he was not proof against summer influences. As he went along he could hear the distant hum of a street-car and the faint clang of an ice-cream bell somewhere in the next block. How pleasant it would be to sit down on some shady door-step and enjoy a ten-cent box of vanilla! He passed the oil-works, where the sight of the greasy, sweaty toilers in the yard made him glad that he was a policeman. But he wished that ice-cream man would come down on Castle Street. Just then he heard the bell not far off and a moment later he saw the cart turn the corner.

Officer Darcy found a convenient doorstep and ate his cream. He had not realized that he was so weary. After all, a policeman hasn't the easiest job in the world. He decided to rest a few minutes longer.

Then he had a dream. He was patrolling his beat, thinking of possible chances to distinguish himself, and seeing in his mind's eye some epaulets on his shoulders. Suddenly there was a great noise; a frantic horse hitched to a light buggy swerved round the corner. To the seat of the vehicle clung a young girl, her face blanched with terror. It was the work of an instant for Darcy to leap at the horse's bridle, bend the animal's head down as far as he could, and bring the runaway to a standstill. Proudly he received the profuse thanks of the young woman, who had recovered from her awful fright and stood beside him, pale but smiling. Best of all, the sergeant appeared and jotted

down something opposite Patrolman Darcy's name in his note-book.

At this glorious crisis Darcy felt a hand on his shoulder. He awoke. There stood Sergeant Bliss.

"Asleep on your beat, eh! I guess you'll take a vacation in about a week. Now go and mind your business."

THE PLAY'S THE THING

It was the day of the exhibition. Hattie and Sadie and Emmy Lou stood at the the gate of the school. They had spent the morning in rehearsing. At noon they had been sent home with instructions to return at half past two. The exhibition would begin at three. It was not two o'clock, and the three stood at the gate, the first to return.

They were in the same piece. It was *The Play*. In the play Hattie and Sadie and Emmy Lou found themselves the orphaned children of a soldier who had failed to return from the war. It was a very sad piece. Sadie had to weep, and more than once Emmy Lou had found tears in her own eyes, watching her.

When Aunt Cordelia heard they must dress to suit the part she came to see Miss Carrie, the teacher, and so did the mamma of Sadie and the mamma of Hattie.

"Dress them in a kind of mild mourning," Miss Carrie explained, "not too deep, or it will seem too real, and, as three little sisters, suppose we dress them alike."

And now Hattie and Sadie and Emmy Lou stood at the gate ready for the play. Stiffly immaculate white dresses, with beltings of black sashes, flared jauntily out above spotless white stockings and sober little black slippers, while black-bound Leghorn hats shaded three anxious little countenances. By the exact centre each held a little handkerchief, black-bordered.

"Listen," said Hattie, "I hear music."

There was a church across the street, with high steps and a pillared portico, and its doors were opened.

"It's a band, and marching," said Hattie.

The orphaned children hurried to the curb. A procession was turning the corner and coming toward them. On either sidewalk crowds of men and boys accompanied it.

Hattie turned with a face of conviction. "I know. It's

that big general's funeral; they're bringing him here to bury with the soldiers."

"We'll never see a thing for the crowd," despaired Sadie.

"Let's go over on the church steps and see it go by," said Hattie, "it's early."

The orphaned children hurried across the street. They climbed the steps. But at the church, with unexpected abruptness, the band halted, turned, it fell apart, and the procession came right on through and up the steps. Aghast, the children shrank into the shadow behind a pillar, while upstreamed from the carriages below an unending line—bare-headed men, and ladies bearing flowers. Behind, below, about, closing in on every side, crowded people, a sea of people. The children found themselves swept from their hiding by the crowd, and unwillingly jostled forward into prominence.

A frowning man with a sword in his hand seemed to be threatening everybody; his face was red and his voice was big, and he glittered with many buttons. All at once he caught sight of the orphaned children, and threatened them vehemently.

"Here," said the frowning man, "right in here," and he placed them in line.

The orphaned children were appalled, and even in the face of the man cried out in protest. But the man with the sword did not hear, for the reason that he did not listen. Instead, he was addressing a large and stout lady immediately behind them.

"Separated from the family in the confusion, the grandchildren, evidently—just see them in, please."

And suddenly the orphaned children found themselves a part of the procession as grandchildren. The nature of a procession is to proceed. And the grandchildren proceeded with it. They could not help themselves. There was no time for protest, for, pushed by the crowd, which closed and swayed above their heads, and piloted by the stout lady close behind, they were swept into the church and up the aisle, and when they came again to themselves were in the inner corner of a pew near the front.

Hattie in the corner nudged Sadie. Sadie urged Emmy Lou, who, next to the stout lady, touched her timidly. "We

have to get out," said Emmy Lou; "we've got to say our parts."

"Not now," said the lady, reassuringly; "the programme is at the cemetery."

Emmy Lou did not understand, and she tried to tell the lady.

"S-h-h," said that person, engaged with the spectacle and the crowd, "sh-h."

Abashed, Emmy Lou sat, sh-h-ed.

Hattie arose. It was terrible to rise in church, and at a funeral, and the church was filled, the aisles were crowded, but Hattie rose. Hattie was a St. George, and A Dragon stood between her and The Exhibition. She pushed by Sadie and past Emmy Lou.

At Hattie's touch the stout lady turned and stared at Hattie; people were looking; it was in church; Hattie's face was red.

"You can't get to the family," said the lady; "you couldn't move in the crowd. Besides, I promised to see to you. Now be quiet," she added, crossly, when Hattie would have spoken. She turned away. Hattie crept back, vanquished by this dragon.

"So suitably dressed," the stout lady was saying to a lady beyond; "grandchildren, you know."

"She says they are grandchildren," echoed the whispers around.

"Even their little handkerchiefs have black borders," somebody beyond replied.

The service began, and there fell on the unwilling grandchildren the submission of awe. It may have been minutes, it seemed to Emmy Lou hours, before there came a general uprising. Hattie stood up. So did Sadie and Emmy Lou. Their skirts no longer stood out jauntily; they were quite crushed and subdued.

As the pews emptied, the stout lady passed Emmy Lou on, addressing someone beyond. "Hold to this one," she said, "and I'll take the other two, or they'll get tramped in the crowd."

Slowly the crowd moved, and, being a part of it, Emmy Lou moved, too, out of the church and down the steps. Then came the crashing of the band and the roll of carriages, and she found herself in the front row on the curb.

The man with the brandishing sword was threatening violently. "One more carriage is here for the family," called the man with the sword. His face was red and his voice was hoarse. His glance in search for the family suddenly fell on Emmy Lou. The problem solved itself for the man with the sword, and his brow cleared. "Grandchildren next," roared the threatening man.

"Grandchildren," echoed the crowd.

Hattie and Sadie were pushed forward from somewhere, Hattie lifting her voice. But what was the cry of Hattie before the brazen utterance of the band? Sadie was weeping wildly. Emmy Lou, with the courage of despair, cried out in the grasp of the threatening man, but the man, lifting her into the carriage, was speaking himself, and to the driver. "Keep an eye on them,—separated from the family," he was explaining, and a moment later Hattie and Sadie were lifted after Emmy Lou into the carriage, and as the door banged their carriage moved with the rest up the street.

Through the carriage windows the school, with its arched doorways and windows, gazed frowningly, reproachfully.

Hattie beat upon the window and called to the driver, but no mortal ear could have heard above that band.

Late that afternoon a carriage stopped at a corner upon which a school building stood. Descending, the colored gentleman flung open the door, and three little girls crept forth, three crushed little girls, three limp little girls, three little girls in a mild kind of mourning.

There was a crowd up the street. It seemed to be at Emmy Lou's gate.

"It must be a fire," said Hattie.

But it wasn't. It was The Exhibition, the Principal, and Miss Carrie, and teachers and pupils, and mammas and aunties and Uncle Charlie. The gathering of many people caught sight of them presently, and came to meet them.

The gentlemen laughed, Uncle Charlie and the minister and the papa or two laughed when they heard, and laughed again, and went on laughing. But the ladies could see nothing funny, the mammas nor Aunt Cordelia. Neither could Miss Carrie.—Arranged from *Emmy Lou* by GEORGE MADDEN MARTIN,

13. **Material from Books.**—The material in books is endless. One may tell again in his own words the whole or a part of some story, may summarize a chapter or two of narrative in a volume of travels, may write the biography of a noted man, or an account of a period in his career, or may narrate an event or a series of events in history. Material may be found in the standard encyclopedias, histories, and biographies. Knowledge of recent events may be obtained from Appleton's *Annual Cyclopadia* and from files of periodicals. In some school and in many public libraries these files may be quickly consulted by means of Poole's *Index to Periodical Literature*. The following examples are models:

THE BLACK DWARF BY SIR WALTER SCOTT

The scene of *The Black Dwarf*, by Sir Walter Scott, is laid among the Elliots and Johnstons of the Scottish border, in the latter part of Queen Anne's reign. At that time the general discontent held out fresh encouragement to the partisans of the banished dynasty of the Stuarts.

In this turbulent period two brave but very peaceful and loyal persons, Hobbie Elliot and young Mr. Earnseliff, are represented as plodding their way home from deer-stalking. In the gloom of an autumn evening they are encountered on a lonely moor by a strange misshapen dwarf, who rejects their proffered courtesy in a tone of insane misanthropy and leaves Hobbie Elliot perfectly persuaded that he is not of mortal lineage, but a goblin of no amiable disposition. Elliot and his friend Mr. Earnseliff, who is a gentleman of less credulity, visit the Dwarf again, however, in daylight, when they find him laying the foundations of a small cottage in that dreary spot. With some casual assistance the fabric is completed; and the Dwarf, who still maintains the same repulsive demeanor, fairly settled in it.

In the meantime poor Hobbie's house is burned, and his cattle and his bride, Grace Armstrong, carried off by the band of Westburnflat, one of the last border foragers.

This robber was encouraged and instigated chiefly by Mr. Vere, the profligate Laird of Ellieslaw, who wishes to raise a party in favor of the Stuart adherents, the Jacobites. Between Mr. Vere's daughter and young Earnscliff there is an attachment, which her father disapproves.

The mysterious Dwarf gives Hobbie an oracular hint to seek for his lost bride in the fortress of this plunderer, Westburnflat. Accordingly Hobbie and his friends, under the command of young Earnscliff, speedily invest the stronghold. Then Westburnflat capitulates and leads forth, to the astonishment of all the besiegers, not Graee Armstrong, but Miss Vere, who, by some unintelligible refinement of iniquity, had been sequestered by her worthy father in that appropriate custody.

The Dwarf, who, with all his misanthropy, is the most benevolent of human beings, gives Hobbie a fur bag full of gold, and contrives to have his bride restored to him. He is likewise consulted in secret by Miss Vere, who is sadly distressed, like all other fictitious damsels, by her father's threats to solemnize a forced marriage between her and a detestable baronet. The Dwarf promises to appear and deliver her, however imminent the hazard may appear. Accordingly, when they are all ranged for the sacrificial wedding before the altar in the castle chapel, the Dwarf's portentous figure pops out from behind a monument. He is instantly recognized by the guilty Ellieslaw for a certain Sir Edward Mauley, who was the cousin and destined husband of the lady whom Ellieslaw had afterward married. Sir Edward had been plunged into temporary insanity by the shock of her inconstancy. On his recovery he had allowed Ellieslaw to retain the greatest part of the property to which Sir Edward himself might have succeeded on the death of the Lady of Ellieslaw. The Dwarf, Sir Edward, had been supposed to be sequestered in some convent abroad, when he thus appears to protect the daughter of his early love.

The desperate Ellieslaw at first thinks of having recourse to force, and calls in an armed band which he had that day assembled, in order to favor a rising of the Catholics. He is suddenly surrounded, however, by Hobbie Elliot and Earnscliff, at the head of a more loyal party, who have just overpowered the insurgents and taken possession of the

castle. Ellicslaw and the detestable baronet of course take horse and shipping forth of the realm; while Ellicslaw's fair daughter is given away to Earnseliff by the benevolent Dwarf. The latter immediately afterward disappears and seeks a more profound retreat, beyond the reach of their gratitude and gaiety.—Arranged from an article by FRANCIS JEFFREY in the *Edinburgh Review*.

TRADING AT MANILA IN 1715

We arrived at Manila, May 22, 1715. Captain Mirlotte sent his boat on shore the next day to the governor, with a letter, very respectful, telling the governor that, having the King of France's commission, he hoped that he should be allowed the freedom of commerce and the use of the port. The Spanish governor returned a very civil and obliging answer, and immediately granted us to buy what provisions we pleased for our supply; but answered that as for allowing any exchange of merchandises or giving leave for European goods to be brought on shore there, that he was not empowered to grant.

We made as if this answer was satisfactory enough to us; and the next morning Captain Mirlotte sent his boat on shore with a handsome present. The governor let the captain know that he accepted the present, and the men who brought it were handsomely entertained by the governor's order, and had everyone a small piece of gold.

The next day the captain went on shore to visit the governor, and with him several of our officers. Captain Mirlotte was then made to understand that, though the governor could not admit an open avowed trade, yet that the merchants would not be forbid coming on board our ship and trading with us in such manner as we should be very well satisfied with, after which we should be at no hazard of getting the goods we should sell put on shore. Soon afterwards we had private notice that the governor would make us a visit and would bring with him some merchants, who, perhaps, might buy some of our cargo; nor were we without secret information that even the governor himself was concerned in the market that should be made.

Upon this intelligence our supercargo caused several bales of English and French goods to be brought up and

opened, and laid so in the steerage and upon the quarter-deck of the ship that the governor and his attendants should see them as they passed by. While the governor was dining with us, two gentlemen of his company took occasion to leave the rest and walked about the ship; and in doing this they seemed as it were by chance to cast their eyes upon our bales of cloth and stuffs. Our supercargo and they began to make bargains apace, for he found they had not only money enough, but an abundance of other things which we were as willing to take as money, particularly spices, China ware, tea, raw silks, and the like.

The next day three Spanish merchants came on board us, early in the morning before it was light, and desired to see the supercargo. To work they went with our cargo, and I thought once they would have bought the whole ship's lading. They desired to stay on board till the next night, when, soon after it was dark, a small sloop took in all their goods.—Arranged from *A New Voyage Round the World*, by DANIEL DEFOE.

CHARLES LEVER'S EARLY CAREER

Charles Lever was born in Dublin in 1806, the son of a builder or architect. At school he was very much flogged, and the odds are that he deserved these attentions, for he had high spirits beyond the patience of dominies. Handsome, merry, and clever, he read novels in school hours, wore a ring, and set up as a dandy. Even then he was in love with the young lady whom he married in the end. At a fight with boys of another school he and a friend placed a mine under the ground occupied by the enemy, and blew them, more or less, into the air. Many an eyebrow was singed off on that fatal day, when, for the only time, this romancer of the wars "smelled powder." He afterwards pleaded for his party before the worthy police magistrate, and showed great promise as a barrister. At Trinity College, Dublin, he was full of his fun, made ballads, sang them through the streets in disguise, and one night collected thirty shillings in coppers.

From Trinity College Lever went to Göttingen, where he found fun and fighting enough among the German stu-

dents. From that hour he became a citizen of the world, or at least of Europe, and, like the prophets, was most honored when out of his own country. He returned to Dublin and took his degree in medicine after playing a famous practical joke. A certain medical professor was wont to lecture in bed. One night he left town unexpectedly. Lever by chance came early to lecture, found the professor absent, slipped into his bed, put on his nightcap, and took the class himself. On another day he was standing outside the Foundling Hospital with a friend, a small man. Now a kind of stone cradle for foundlings was built outside the door, and when a baby was placed therein a bell rang. Lever lifted up his friend, popped him into the cradle, and had the joy of seeing the promising infant picked out by the porter.

It seems a queer education for a man of letters; but, like Sir Walter Scott when revelling in Liddesdale, he "was making himself all the time." He was collecting myriads of odd experiences and treasures of anecdotes; he was learning to know men of all sorts; and later, as a country doctor, he had experiences of mess tables, of hunting, and of all the ways of his remarkable countrymen. When cholera visited his district, he stuck to his work like a man of heart and courage. But the usual tasks of a country doctor wearied him: he neglected them, he became unpopular with the authorities, he married his first love, and returned to Brussels, where he practised as a physician. He had already begun his first notable book, *Harry Lorrequer*, in the *University Magazine*. It is merely a string of Irish and other stories, good, bad, and indifferent—a picture gallery full of portraits of priests, soldiers, peasants, and odd characters. The critics and authors thought little of the merry medley, but the public enjoyed it and defied the reviewers.

It is not possible even to catalogue Lever's later books here. He says that he grew fat and bald and grave; he wrote for the grave and the bald, not for the happier world, which is young and curly and merry. He died at last, it is said, in his sleep; and it is added that he did what Harry Lorrequer would not have done—he left his affairs in perfect order.—Arranged from *Essays in Little*, by ANDREW LANG.

THE BLACK HOLE OF CALCUTTA

The fort was taken after a feeble resistance, and great numbers of the English fell into the hands of the conquerors. The Nabob seated himself with regal pomp in the principal hall of the factory, and ordered Mr. Holwell, the first in rank among the prisoners, to be brought before him. His Highness talked about the insolence of the English, and grumbled at the smallness of the treasure which he had found; but promised to spare their lives, and retired to rest.

Then was committed that great crime, memorable for its singular atrocity, memorable for the tremendous retribution by which it was followed. The English captives were left at the mercy of the guards, and the guards determined to secure them for the night in the prison of the garrison, a chamber known by the fearful name of the Black Hole. Even for a single European malefactor that dungeon would, in such a climate, have been too close and narrow. The space was only twenty feet square. The air-holes were small and obstructed. It was the summer solstice, the season when the fierce heat of Bengal can scarcely be rendered tolerable to natives of England by lofty halls and by the constant waving of fans. The number of the prisoners was one hundred and forty-six. When they were ordered to enter the cell, they imagined that the soldiers were joking; and, being in high spirits on account of the promise of the Nabob to spare their lives, they laughed and jested at the absurdity of the notion. They soon discovered their mistake. They expostulated; they entreated; but in vain. The guards threatened to cut down all who hesitated. The captives were driven into the cell at the point of the sword, and the door was instantly shut and locked upon them.

Nothing in history or fiction, not even the story which Ugolino told in the sea of everlasting ice, after he had wiped his bloody lips on the scalp of his murderer, approaches the horrors which were recounted by the few survivors of that night. They cried for mercy. They strove to burst the door. Holwell, who, even in that extremity, retained some presence of mind, offered large bribes to the jailers. But the answer was that nothing could be done

without the Nabob's orders, that the Nabob was asleep, and that he would be angry if anybody woke him. Then the prisoners went mad with despair. They trampled each other down, fought for the places at the windows, fought for the pittance of water with which the cruel mercy of the murderers mocked their agonies, raved, prayed, blasphemed, implored the guards to fire among them. The jailers in the meantime held lights to the bars, and shouted with laughter at the frantic struggles of their victims. At length the tumult died away in low gaspings and moanings. The day broke. The Nabob had slept off his debauch, and permitted the door to be opened. But it was some time before the soldiers could make a lane for the survivors, by piling up on each side the heaps of corpses on which the burning climate had already begun to do its loathsome work. When at length a passage was made, twenty-three ghastly figures, such as their own mothers would not have known, staggered one by one out of the charnel-house. A pit was instantly dug. The dead bodies, a hundred and twenty-three in number, were flung into it promiseously, and covered up.—THOMAS BABINGTON MACAULAY in *Essay on Clive*.

14. **Unity in Narration.**—From whatever source the material, the narrative must have unity; that is, it must contain everything necessary for clearness and interest, and nothing more. A common error is to forget that what is clear to the writer is not clear to the general reader, and thus to omit details, as in the following example:

CLIMBING CHOORUA

After a rainy week in camp last July, we were tempted by a beautiful morning to try to climb Choorua. Jim and I were willing to go, and so was Mr. Williams, but Mr. Carver and Mae preferred bicycling. Immediately after breakfast we put up a luncheon—with a good supply of tablets from Charlie's stock—and started off by the path over the ridge. Of course we were so tired by the time we

reached the spring that we were ready to rest and eat a little something. In the course of fifteen minutes we were refreshed enough to go very quickly over the space from the spring to the point where we began to scramble over the rocks. Then we took the climb more slowly till we came to the fallen hemlock, just before the long stretch of bare granite. . . .

Were this a letter to a person who knew all about the camp and the path to Chocorua, it would be clear; but, written presumably for the general reader, it is obscure. True, a character or place may be named without explanation, provided the facts are to appear in due time or are easily inferred from the context; but in this story further explanation is needed about the tablets, the distances, and the paths.

Awkward omissions are especially frequent in summaries. A character, who may not be mentioned till he does something important, then drops in like a thunderbolt from the blue. For instance, if Lord Jeffrey, in the synopsis of *The Black Dwarf*, page 24, had been as careless as many school pupils, he would have omitted all reference to Miss Vere in paragraph 3. Then his reference to her in the following paragraph would have been very puzzling, and his synopsis would have been incomplete.

Another common fault is to err in the opposite direction by cumbering the narrative with superfluous explanations. When one tells a story one is likely to relate also incidents which happened about the same time, or in the same place, or to the same people, although such incidents have no real connection with the subject. Thus the inexperienced writer, when he tries to correct *Climbing Chocorua*, page 30, gives a mass of irrelevant explanation:

CLIMBING CHOCORUA

Last spring my father, who is an engineer, took charge of the construction of some sewers in one of the suburbs of Chicago. In one part of the work, where the men were connecting the old system of sewerage with the new, he spent some time near a stagnant pool of sewage and inhaled the vapor which rose from it. The result was a severe attack of typhoid fever. As soon as he was well enough to travel, he and my mother started for the Mediterranean. I wanted to go too, but they thought my father would get well more quickly if I stayed at home. I do not see why they thought so. At any rate I had to stay. I spent the summer in a camp near Mount Chocorua, in charge of Mr. Williams, the teacher of Latin in our school. Mr. Carver, our teacher of mathematics, was also there in July. There were ten of us boys, Jim Stevens, Charlie Sutcliffe, Will MacElroy, Will Tudor, Jack Wolcott, Louis Bennett, George Brigham, Ed Wyman, and Al Chase. Jim Stevens was my chum, and we generally went together. We got most of our fresh vegetables from a farm near, but when we were short of fresh stuff, we ate canned goods, of which we had a large supply. I didn't care much for the canned meat and vegetables, but I liked the soups pretty well. I was specially fond of malted milk tablets, of which we had a big "hospital" jar, sent us by Charlie Sutcliffe's father, who was a wholesale druggist. Our tent was heavy canvas stretched on a wooden frame, double roofed. So much for our situation.

The first week we were in camp was so rainy that we could do nothing but fish and loaf round in the tent. Finally on a beautiful day several of us decided to try to climb Chocorua. . . .

Here are various facts, the attack of fever, the trip to Europe, the diet in camp, the construction of the tent, all recalled by the thought of climbing Chocorua; yet most of them, however interesting in themselves, have not the least bearing on the subject. This introduction, then, like the introductions of nine-tenths of the narratives

handed in as school themes, contains much unnecessary matter.

This next narrative lacks unity because there is too much introduction:

AN ACCIDENT

This afternoon I went out in the country to see my grandparents. After I got out there I decided to take a short drive, and I told the man at the barn to hitch up the pair for me. I drove down to East Greenwich, which is about eight miles from Centreville. While coming home I was obliged to follow the railroad for a mile or two. When I had gone about half a mile I heard a terrible whistling ahead of me. On coming near to where the sound came from, I discovered that an express train had run into the rear end of a freight train. Fortunately no one was seriously hurt, although I heard one man say that he never got shaken up so badly in his life before. The engine of the express train was somewhat disabled, as the cow-catcher was broken and the head-light and smoke-stack were knocked off. No one seemed to know the cause of the accident.

The story might better begin as follows:

This afternoon, while driving near Centreville, I had to follow the railroad for a mile or two. When I had gone about half a mile, etc.

The next tale opens with a trite and useless remark:

A FOX HUNT

Fox hunting is one of the most exciting and enjoyable sports that a young man can indulge in.

One morning last winter, about three o'clock, a friend and I started from our home and drove about eight miles to a place called Buck Hill. We left our horse at a farmhouse, and set out for a valley which had been pointed out as a place where we should probably find a fox. . . .

Most of the first half of the next example is irrelevant: . . .

A GREAT CRASH

It was my pleasure at the vacation time to visit my home in Oxford, New York. The place is a small town near the central part of the state, and, because of the great water supply and good railroad facilities, many manufactories are found in the place. Among the larger establishments is a flouring mill which is built directly over the river. As I was passing this building one afternoon while at home, I was startled by a great crash, but soon forgot about the incident. In a few minutes I learned that the entire inside of the building had fallen into the river, carrying with it eight thousand bushels of grain. The building was well insured; consequently the loss amounted to very little.

Each of the next two themes ends with a sentence that adds nothing to the interest and had better be omitted. Unless a story is regarded as merely part of an exposition or argument, the reader may be trusted to draw the necessary moral.

MY NEW OVERCOAT

My new overcoat was a work of art, and it looked so trim and neat that I decided to take a walk and show people how fortunate I had been. Before leaving the building, I went by chance into a friend's room. It was crowded with fellows, and they became so enthusiastic about the coat and hauled me around in such a way that I grew suspicious and left. As I walked down the hill I noticed that I was attracting considerable attention, but since I did not wish to appear self-conscious, I walked along as if I had dozens of new coats. Soon there was a crowd of small boys at my heels. This attention was too much. I turned around quickly and started for college. As I did so a card fell from under my collar. I picked it up and read the following:

SIMPLE BUT NEAT

I have often thought since that I was a fair type of the average man and woman, who fail to see themselves as others see them.

AROUND THE CONGRESS GEYSER

"Oh, what a beautiful pool!" said a young woman standing near me. "Just see what a lovely emerald tint the water has. This is positively the loveliest spring we have seen yet. What do they call it?"

Somebody informed her that it was the Congress Geyser. "Why doesn't it spout like the others? And why do they call it the Congress?"

But no one volunteered to answer this time, and the young woman moved away.

Now my natural curiosity had been aroused by the fair tourist's questions, and I determined to investigate for myself.

"Uncle," said I to an old negro who was mending the road nearby, "why do they call this geyser the Congress?"

The old fellow straightened up and gave his trousers a hitch:

"I doesn't know, boss, 'less it's 'eaze it doan' do nothin'."

The answer struck me as very pertinent, and I wished that some of our congressmen might hear it.

Another striking example of an introduction overloaded with material is found in the following story. The passages in brackets add nothing and therefore destroy the unity.

OUR FIRST APPEARANCE

It was three years ago that the Century Banjo, Mandolin, and Guitar Club was organized. The name may seem a trifle imposing for a club of but four members; but we of the club decided at the start that nothing could be too good for us, and, as this name had a lofty tone, we adopted it. [Of course there were objections to the name "Century"; but as we had already spent more time in choosing a name than in practising, discussion on the subject was at a low ebb. At first we had all agreed upon "Imperial" as an appellation of suitable dignity, but we soon learned that there was already a club of that name. The chief

objection to the name "Century" was made by our second banjoist, who, being an amateur printer, had agreed to get up some announcements. He had already set up his type and was strongly averse to changing it. After a little reflection, however, he concluded that the changes could be made easily, as "Century" would take up about the same space as "Imperial"; so he came over to the popular side of the question.]

At this time I was attending the high school. I had been playing the banjo and the mandolin for about a year, and had succeeded in interesting a friend named Valentine in the instruments. [My friend's tastes, however, differed somewhat from my own. He was an athlete and a ladies' man; and, in addition to performing the trying duties occasioned by such positions, he was also a student at the school. Consequently he was so busy that he would probably never have learned to play the banjo, had he not wrenched his knee in a game of football and been confined to the house for several weeks. During that time he acquired some skill with the banjo, and we occasionally practised duets.] Another friend, Emerson, had also been learning the banjo, and it was he who first proposed that we form a club. A congenial spirit named Blanchard, who played the guitar, was unanimously chosen the fourth member. Thus having been duly born and named, our club was ready to start in life.

[How we practised! There is something very fascinating in playing with a club, and besides we were all in earnest. I occasionally sacrificed a Greek lesson, and I know that, at least for the first two weeks, Valentine was less attentive than usual to the ladies. After a while, however, our ladies' man began to have engagements which conflicted with the club's practice hours, and a rain storm would keep our guitar player from appearing at the appointed time; but all this happened after the club was fairly on its feet.] Since we thought it best to learn easy pieces at first, we began with *Louisiana Hoe Down* and a galop entitled *On the Mill Dam*. [Our rehearsals would have been rather amusing to an outsider. In a passage where the composer had neglected to put expression marks, we naturally differed as to how the passage should be played; and since there were four members in the club, there were usually

four different opinions. In regard to some of the passages that were marked opinions often differed.]

We had hardly learned these two pieces when we got an engagement. We had become known through the columns of a local paper, whose enterprising editor had announced, under the head of "Society Notes," that the Century Banjo, Mandolin, and Guitar Club had been formed and was open to engagements. The notice was not entirely satisfactory, as Valentine's name was misspelled, but it caught the eye of a member of the entertainment committee of the First Baptist Church. The members of the church were to give a free entertainment and social, and the committee wanted volunteer talent. Would our club not furnish two numbers for the programme? Taking into consideration a possible encore and the extent of our repertory, we felt obliged to reply that, as it would be our first appearance we hardly felt like playing more than once. "We can't play twice," said Emerson when we were talking the matter over. "We're sure to get an encore. I never went to a free show in my life but the people encored everything."

We did some hard practising in preparation for the event. Finally the evening came. We were not to reach the church until eight o'clock, but at seven we met at Emerson's house to tune our instruments and play the pieces over for the last time. What a job we had tuning up! I suppose we all were nervous. At length we succeeded in getting our instruments in perfect tune, played our pieces through, and, each with a pink in his buttonhole, set out for the church.

On arriving, we were shown into an anteroom which was reserved for the performers, and, sitting together in one corner, nervously holding our instruments, we waited our turn to appear. Each of us suddenly thought of some caution which he felt in duty bound to whisper to his neighbor, and each was seized with a desperate longing to peep through the door at the audience. The entertainment began with the usual piano solo, which was followed by a vocal duet and a reading. We were down for the next number. Suddenly an excited whisper came from Blanchard, who, with his ear close to the fingerboard of his guitar, had for several minutes been softly picking the strings to see if they were in tune. "My E's gone down, fellows! Somebody give me an E."

"We can't tune up now," replied Emerson, who had taken out his handkerchief and was wiping the perspiration from his hands. "The people would hear us. Wait till the reader gets through."

Under cover of the applause which was given the reader Blanchard managed to get his guitar in tune again, and then we waited in glum silence while the reader responded to the encore. She recited a humorous little piece, which we could plainly hear through the open door; but none of us smiled.

The reader made her final bow; we heard some one announcing that the Century Banjo, Mandolin, and Guitar Club would make its first appearance; and then we filed out on the platform. After the welcoming applause we began to play the galop. Our playing really surprised me; the piece had never sounded better. I do not know how it was with the other fellows, but after we had played through the first strain my nervousness left me. When we finished, the applause was loud and prolonged. We went upon the platform again and began the *Hoe Down*. We had reached the middle of the second strain when I heard a sharp snap, and looking up saw that Emerson's first string had broken. The agreement was that in case a string broke, we should keep on playing until I gave the signal to stop by nodding my head. My plan was to finish the piece at the end of the strain, and I looked across to give the signal. But Blanchard was playing away with his eyes firmly fixed on the fingerboard of his guitar, and never once did he glance up. So we played the piece through with Emerson struggling along heroically, and at length retired amid more applause.

The Century Club had made its first appearance. Although well satisfied with our performance, we did not stay after the entertainment to be lionized or to partake of the ice cream, but we packed up our instruments and made for home.

"There's one thing certain," said Valentine, as he was trying to identify his hat, "we got a bigger encore than any of the rest of them."

15. Order in Narration.—According to the second principle, that of order, the facts must be presented in

proper sequence. Usually incidents should be related in the order of happening. A story cannot be clear if the writer drag in out of place an omitted fact, with the tardy apology, "I forgot to mention earlier."

Sometimes it is well to abandon the strict chronological order. The beginning, for instance, should be as interesting as possible, so as to attract the reader at once. In order to avoid a tedious introduction, a writer may start with a striking incident or phrase, which does not really occur at the beginning of the action, and then he may go back to the early part of the story. This method is illustrated in the two versions of the following story:

A RAPID SLIDE

We had been toiling up hill with our bicycles for half an hour. At last we reached the crest and caught sight of a long descent. "Now for a coast!" cried my companion, and at the word we both sailed away. I soon saw at the foot of the hill a short turn in the road, so short it seemed like the bend of a fish-hook. At the same time my friend saw it and tried in vain to check the speed of his wheel. Before either of us could speak we were at the bottom. Knowing that a turn meant sure ruin, I turned neither to the right nor to the left, but plunged off the embankment into the swamp below. Crawling out of the miry water, I hastened

"Now for a coast!" cried my companion. We had been toiling up hill with our bicycles for half an hour. At last, as we reached the crest and caught sight of the long descent, my friend shouted the signal, and we both sailed away; etc.

to find out what had become of my companion. There he lay in the dust, his coat torn, an ugly cut on his arm, and a black bruise under the eye. We spent an hour going the next half mile to a house, where we had a chance to wash and to meditate.

In *Climbing Chocorua*, page 32, *An Accident*, 33, and *A Fox Hunt*, 33, the violations of unity are also violations of the principle of order, because in each case the beginning is uninteresting and unimportant. On the other hand, *Around the Congress Geysers*, 35, begins with something which immediately arrests attention, and at least in that respect the material is well ordered.

Since the end is the last thing to catch the reader's eye and linger in his memory, the end should contain the point of the story. The two themes, *My New Overcoat*, page 34, and *Around the Congress Geysers*, therefore violate the principles of order by ending with pointless remarks. In each case the omission of the last sentence would improve both the unity and the order.

A special order is generally observed in "news stories," that is, stories that are written for newspapers. The material should be so arranged that a busy man can get the important facts in the first sentence or two, without wading through the whole article. It should also be so arranged that in "making up" a page of the newspaper one or more paragraphs can be cut out quickly without destroying the continuity, in case the story is too long to fit. Thus a news story summarizes the chief points in the first sentences, and then presents the de-

tails—a paragraph to each phase of the subject. The following specimen illustrates the method:

A FATAL FIRE

TWO PERSONS KILLED AND FIVE INJURED IN A BLAZE IN A TENEMENT HOUSE

Two persons were killed and five injured in a fire this morning in the six-story tenement house at No. 127 Henry Street. The damage is estimated at \$8,000.

The dead are:

SARAH LAZARUS, aged twenty-seven, unmarried.

HARRIS ROTHENSTEIN, aged eighty-four, an invalid.

The injured are:

MRS. GRUNE APPELBAUM, aged fifty, severely burned on hands and face; in Gouverneur Hospital.

MRS. BELLA GREENBERG, aged thirty-five, badly bruised by jumping from second-floor window; in a neighbor's house.

MRS. TAUBIE GREENFELDT, aged twenty-eight, both legs broken by jumping from third-floor window; in Gouverneur Hospital.

JAMES FALLON, aged forty-two, engineer of Company No. 17, arms bruised by attempting to catch Mrs. Greenfeldt.

MORRIS ROSEN, aged fifty, unmarried, face and hands burned; attended by ambulance surgeon, not in hospital.

The fire started, no one knows how, about eight o'clock, in a heap of rubbish near the engine in the basement. It did not touch the first, second, or third floor, but darted up the light shaft, through the windows in the three upper floors, which were gutted. The blaze was discovered by Jacob Doust, one of several painters who were busy in the various apartments, preparing them for the feast of the Passover. Doust was on his way to the engine-room for a fresh supply of paint, when he saw the flames and shouted "Fire!" Jacob Greenfeldt, the janitor, heard him, grabbed a pail, filled it with water and rushed to the cellar stairway. When he opened the door he was greeted by a

burst of flame that singed his beard and hair. Tossing the pail into the fire, he slammed the door and rushed back to alarm the residents of the house and the police. In a few minutes the flames had been drawn up the light shaft to the very top of the building.

When the fire had been under way for a minute or two there was a panic, in which several persons besides those whose names are in the list above were more or less injured. Many were bruised by being crowded or knocked down in the rush for safety. On the fire-escapes people crowded about the ladder-holes, and at one point they jammed into a mass in their fright and prevented anybody from climbing down the ladder. The policemen and firemen, some of whom were on the spot almost immediately after Doust yelled "Fire!" helped rescue the tenants; and in several instances they risked their own lives in order to get to floors where they believed women and children to be. Firemen had their uniforms cut by falling glass, and their hands and faces blistered by heat.

As soon as Mrs. Greenfeldt, wife of the janitor, knew there was a fire, she remembered that old Mr. Rothenstein, the man who was killed, was an invalid, and would be unable to help himself. She accordingly ran upstairs to the fifth floor, where the Rothensteins lived. Finding their rooms empty, she turned to go back through the thick smoke. With difficulty she made her way to the third floor, but she dared go no farther. She then crawled to the rear windows, and in spite of the warnings of the firemen in the yard below, she jumped.

James Fallon, the engineer of Company No. 17, braced himself to catch her; but, as Mrs. Greenfeldt is a large woman, he was knocked heavily to the pavement. Though his effort to check her fall probably saved her life, she had both legs broken. Fallon's arms were nearly wrenched out of their sockets and he was much bruised, but after resting a little while he went on with his work.

Mrs. Greenfeldt, in spite of the great pain she was suffering, repeatedly told the firemen of the danger of the sick Mr. Rothenstein. They made heroic efforts to get to the third floor, where someone said the old man had been carried, but they were always driven back by the dense smoke.

The only member of the Rothenstein family besides the old man, who was in the house at the time was a little fourteen-year-old niece, named Rosic. After having escaped by way of the roof, she told the following story of her attempt to rescue her uncle:

"Uncle called out to me to save him, and as I knew he couldn't walk, I tried to get him to the roof, where the other people were going. I pulled him out in the hall, which was full of smoke, and managed to get him to the top floor. He couldn't climb the scuttle stairs, and I asked some other people to help me carry him up. No one took any notice of me, and I was choking from the smoke. So I had to leave him."

The old man's body was found, as described by the girl, at the foot of the scuttle steps.

While the firemen were removing some rubbish from one of the stairways, in order to carry up a line of hose, they found another body. It was identified as that of Sarah Lazarus, who lived on the third floor.

At one time there was report of a third death. After the fire was over a fireman leaned from a window on the top floor and shouted that he had come upon another body. Later he discovered that the body was only a pile of bed-clothing that looked like the form of a man.

Rebecca Rabinowitz, her daughter Leah, and her fourteen-months-old baby Abraham, occupied a flat on the fourth floor. She became panic-stricken and locked herself and her children into a room. Patrolman Carey, of the Madison Street Station, was on his way through the building, in search of any tenants who might have been cut off by smoke and flame. Hearing Mrs. Rabinowitz's cries for help, he broke down the door of the room, and conveyed the woman and her children to a place of safety.

One man was about to throw a two-year-old baby from a window on the fourth floor, when a shout from the firemen in the street made him hesitate. He waited till a ladder could be run up to the window.

Hundreds of children were in the crowd of spectators. They were pupils at Public School No. 2, which is directly opposite the tenement; but none of them was allowed to enter the school till the fire was out.

The excellence of this story, from the point of view of a newspaper, is that the news is condensed into the first few lines, and the whole can be almost instantly fitted into smaller space. Any or all of the last six paragraphs may be omitted without great loss, though the one about Sarah Lazarus and the one about Mrs. Rabinowitz are the most important. The first paragraph after the list may be left out, and the second is even less necessary. The three paragraphs about Mrs. Greenfeldt may be cut out; but if there be room for the first two of them, the third may be dropped. The most interesting paragraphs are those about Rosie Rothenstein and her uncle. If space be limited the story may be reduced to the introduction, the lists, and these two paragraphs. Even these two may be left out, and indeed everything except the first three lines.

Order is impossible without a plan. Though the plan may be worked out in the head and never written down, it is none the less a plan. Generally, however, the process of writing it out insures a more careful study of material. Here is a specimen plan of *Charles Lever's Early Career*, page 27, with a heading for each of the main parts:

1. Boyhood.
2. Travel and professional studies.
3. Preparation for writing and early authorship.
4. Closing days.

The plan may be elaborated by introducing sub-heads under each main head. For example:

1. Boyhood.
 - a. Parentage.
 - b. School days.

- i. Flogged for disorder.
 - ii. Setting up as a dandy.
 - iii. In love.
 - iv. Fight with boys of another school.
- c. College days.

16. Proportion in Narration.—The principle of proportion demands for each part space according to its interest and importance. For example, in *The Story of My Life*, 16, the chief interest is in the theatricals and the newspaper work, and the latter, as the more important, is given more space. The following tale, which in style and structure is nearly everything it should not be, lacks proportion because it dwells too long on the adventure with the bushrangers and the description of Mud Creek Camp—it is supposed to tell how two young men grew rich—and too little on the process of growing rich.

HOW TWO YOUNG MEN GOT RICH

It was about ten o'clock one morning when two young fellows walked into the Eagle Hotel of Melbourne, Australia, and inquired when the next stage left for the mining district. One of them was a good-looking young man named Ned Hunter, about twenty-two years of age, six feet tall, broad-shouldered, and with a pair of long muscular arms; while the other was John Woods, a medium-sized man, about five feet eight inches tall, with black hair and a good, strong constitution. They were told that the next stage would leave in two days, so they began to buy their provisions, guns, pistols, cartridges, tents, cooking implements, blankets, etc., which they would use while mining.

Early the second morning the stage left for Mud Creek Camp, with these two adventurers and three other men besides the driver, whose name was Fred Stoltz, a very jolly man. They had been on the road for three days without anything of importance happening, but that same night all were awakened by a loud yelp from the watch-dog. Every-

one wondered what had caused the dog to bark, but they did not have to wait very long, for soon a shot came whizzing over their heads. The baggage was thrown out of the stage as quickly as possible, and formed into a sort of breastwork which was guarded by Ned and the three men, while Fred and John went out to reconnoitre. They got directly back of their would-be assassins and saw seven bushrangers holding a consultation in a little thicket. Fred told John to get his pistol out, so as to be ready for a hand-to-hand fight, and then walked to within twenty feet of the band. At a signal both fired. Crack! crack! went their rifles, and two men gave a cry and leaped into the air stone dead. Before the others had time to get over the shock, the report of their pistols sounded, with a similar effect. The other three men ran for their lives. Soon they reached Mud Creek Camp.

The town consisted of one store and three saloons. The store was about fourteen by twenty feet, and was nothing more than a crate covered with canvas. The top was made of boards of almost any length, and covered with grass, leaves, etc., with sticks to hold them down. They sold nearly all of the very necessary articles which miners need. The saloons were much the same in structure, only a little larger, and contained a bar, partly worn smooth from wear, a few tables, some chairs, bottles, a couple of whiskey barrels, and a few games of chance for their furniture.

Next morning Ned and John were up bright and early, ate breakfast, and were ready for work. They started down the stream to try their luck at washing gold from the stream. Their luck was pretty fair that day, and averaged so for about a month, when a down-hearted miner wanted them to buy his mine, as he was tired of trying to work it. A few days after, Ned paid him one thousand dollars for his mine, and the two young miners began to dig on their own property. Both toiled diligently for about two months with but little gain, until one day Ned's pick struck something hard. He worked nervously and his head began to swim, when suddenly he cried, "A nugget! a nugget!" John heard the cry, so came up, and the two loosened the earth from around it and pulled it out of the dirt. It was a very hard job for them to do, as the nugget weighed about

seventy-five pounds. Both stopped digging for gold and began to make a cave to put all their gold into.

The next day they moved their camp over to the entrance of the mine, so they might be able to guard their property and treasure. They found several small chunks of gold averaging from one ounce to ten pounds, but never another to compare with the first. After a year's digging they had nearly sixty thousand dollars in nuggets and gold dust, so they thought about going home. They disposed of their mine at a very good profit, and were escorted by six men to their homes, with twenty-eight thousand dollars apiece.

The principle of proportion is often neglected in summaries. A pupil will work carefully through the first quarter of a book, and then hastily crowd all the last three quarters into a few sentences, will admit superfluous matter at the beginning and leave out necessary matter toward the end. The proper way is to divide the book into equal sections and assign to each about the same number of words in the summary. If Goldsmith's *Vicar of Wakefield* contains two hundred pages, and the summary is to be one thousand words long, there should be some two hundred words for each forty pages.

17. Clearness in Narration.—The observance of the three principles, unity, order, and proportion, will do much to make a story both clear and interesting. For securing clearness, however, there are a few further suggestions. The first is that the incidents should be few and free from complexity. In this respect the examples on pages 15 to 20 are models. The characters, too, should be few, restricted, if possible, to the two or three who take a leading part.

There should generally be some description of place or situation, but as to the amount there can be no hard and fast rule. A good example is the first few sentences

descriptive of the Black Hole of Calcutta. If considerable description be needed, it may sometimes be offered a little at a time as the story progresses. In the following selection, the beginning of *The Undertakers*, in Kipling's *Second Jungle Book*, there is no long description, but first a bit of story, then of description, and then of story again:

“Respect the aged!”

It was a thick voice—a muddy voice that would have made you shudder—a voice like something soft breaking in two. There was a quaver in it, a croak, and a whine.

“Respect the aged! O Companions of the River—respect the aged!”

Nothing could be seen on the broad reach of the river except a little fleet of square-sailed, wooden-pinned barges, loaded with building-stone, that had just come under the railway bridge and were driving down-stream. They put their clumsy helms over to avoid the sand-bar made by the scour of the bridge-piers, and as they passed, three abreast, the horrible voice began again:

“O Brahmins of the River—respect the aged and infirm!”

A boatman turned where he sat on the gunwale, lifted up his hand, said something that was not a blessing, and the boats creaked on through the twilight. The broad Indian river, that looked more like a chain of little lakes than a stream, was as smooth as glass, reflecting the sandy-red sky in mid-channel, but splashed with patches of yellow and dusky purple near and under the low banks.

The superiority of this method of distributing the description is shown in the following comparison:

VAN BIBBER AND THE SWAN-BOATS

It was very hot in the Park, and young Van Bibber, who has a good heart and a great deal more

It was very hot in the Park. Near the Fifty-ninth Street entrance there was a by-lane and a bench, from

money than good-hearted people generally get, was cross and somnolent. He had told his groom to bring a horse he wanted to try to the Fifty-ninth Street entrance at ten o'clock, and the groom had not appeared. Hence Van Bibber's crossness.

He waited as long as his dignity would allow, and then turned off into a by-lane and dropped on a bench and looked gloomily at the Lohengrin swans with the paddle-wheel attachment that circle around the lake. They struck him as the most idiotic inventions he had ever seen, and he pitied, with the pity of a man who contemplates crossing the ocean to be measured for his fall clothes, the people who could find delight in having someone paddle them around an artificial lake.

Two little girls from the East Side, with a lunch basket, and an older girl, with her hair down her back, sat down on a bench beside him and gazed at the swans.

The place was becoming too popular, and Van Bibber decided to move on. But the bench on which he sat was in the shade, and the asphalt walk leading to the street was in the sun, and his cigarette was soothing,

which one could watch the Lohengrin swans with the paddle-wheel attachment that circle around the lake. The bench was in the shade, and the asphalt walk leading to the street was in the sun.

Young Van Bibber, who has a good heart and a great deal more money than good-hearted people generally get, was cross and somnolent. He had told his groom to bring a horse he wanted to try to this entrance at ten o'clock, and the groom had not appeared. Hence Van Bibber's crossness.

He waited as long as his dignity would allow, and then turned off into the lane and dropped on the bench and looked gloomily at the swans. They struck him as the most idiotic inventions he had ever seen, and he pitied, with the pity of a man who contemplates crossing the ocean to be measured for his fall clothes, the people who could find delight in having someone paddle them around an artificial lake.

Two little girls from the East Side, with a lunch basket, and an older girl with her hair down her back, sat down on a bench beside him and gazed at the swans.

The place was becoming too popular, and Van Bib-

so he ignored the near presence of the three little girls, and remained where he was. —RICHARD HARDING DAVIS in *Gallegher and other Stories*.

ber decided to move on. But he was in the shade, and his cigarette was soothing, so he ignored the near presence of the three little girls, and remained where he was.

Clearness also requires keeping, as far as possible, one point of view, that is, telling the incidents as some one person sees them. In each of the first three stories, pages 15 to 18, there is a single point of view. But the following account of a boat-race would be clearer if, instead of three points of view, that of a spectator and that of the two coxswains, there were but one, that of a spectator:

A BOAT-RACE

Both boats make a beautiful start, but in the first dash the Wisconsin pace tells, and makes a gain of a boat's length before first winds fail. Then both crews settle down for a long, steady effort, reserving themselves for the tug of war at the finish. Thus they pass the first half-mile flag. As the spectator sees them, they are rowing at about the same stroke and keeping in the same relative positions.

In spite of the fact that he is behind, Coxswain Miller of Cornell is decidedly hopeful. He feels that his boat is full of life, and that he can call on his crew with a certainty of an answer. He is near enough to Wisconsin to watch pretty closely the work of his rivals; he observes that the stroke is a little lacking in snap, and that Number Three occasionally splashes a little. He wonders if the spectators are also aware of Wisconsin's trouble. His well-trained eye also notices that, while both crews are pretty steady, his own is now gaining inch by inch on Wisconsin. From the bank this gain must be imperceptible; but there it is, he is surer and surer of it.

Coxswain William of Wisconsin is beginning to fear that Cornell is drawing up on him, but he will not acknowledge the fact even to himself. As he now and then casts a glance

over his shoulder out of the tail of his eye, he gets the impression that Cornell is coming minute by minute a trifle closer to him. Finally he calls for a spurt and says to himself that he will shake off the Cornell crew in the last half-mile.

Miller responds to the challenge by signalling for a quicker stroke from Cornell. And now there is no mistake about the matter. The people on the shore can see that Cornell is creeping up slowly but surely. The boat length lessens to thirty feet, then to twenty, steadily lessens. But the race is not yet lost or won. Twenty feet is a short space to look at on the water, but a good bit to pick up foot by foot in the last two hundred yards of a desperate struggle. With the goal close ahead Cornell is sticking gallantly to its work and fighting for every inch of gain, while the Wisconsin men are splashing rather badly. The Cornell supporters are cheering hoarsely and furiously, alternating between hope and despair. But in the last hundred yards of the race the Cornell supporters grow confident and Wisconsin becomes faint-hearted, for the Cornell crew is surely superior; it is not five feet behind Wisconsin; it is even; and as both crews sweep to the goal, Cornell is five or six feet ahead.

And finally clearness demands connectives to indicate with precision the order and relation of events. Some common connectives are: "before," "a moment before," "a little earlier," "meanwhile," "at the same time," "while," "as soon as," "after," "then," "next," "whereupon," "presently," "immediately," "whereat," "soon," "after a short time," "in a little while," "at last," "finally." In *A Rapid Slide*, page 39, there are several such phrases:

At last we reached.

Now for a coast.

and at the word.

I soon saw.

At the same time.

18. **Interest in Narration.**—For securing interest there are three suggestions. The first is, to select leading incidents, to avoid the trivial. The version of *Climbing Chocorua* on page 32 contains so much trivial detail that it lacks not only unity but interest also. The omission of the bracketed matter in *Our First Appearance*, 35, adds to the interest. One way to make a dull story entertaining is ruthlessly to strike out the uninteresting passages, even if they make up half or three-quarters of the whole. The gaps can usually be bridged with a few words of connective. A young writer—and many old ones—will be surprised to find that the mere process of cutting out can sometimes transform a stupid story of 1,000 words into a lively one of 250; and if, in spite of good advice, a writer insists on being dull, the shorter the better.

The second suggestion is, to win the reader's sympathy by telling the personal sensations roused by the incidents. In the following example the story is told once in a general, impersonal way, and again in terms of personal sensation:

A NIGHT ALARM

Late last night I woke up. The sky seemed light, as if there were a fire down town; but when I went to the window, the light had disappeared. I was almost asleep again when I thought there was some smoke. It turned out that there was smoke in the room. I asked my roommate about it, and he told me

I awoke, looked out of the window, and saw the whole sky aglow. "There must be a fire down town," I said to myself. When I put my head out of the window, however, all signs of a fire had disappeared. Going back to bed again, I fell into another nap. A second time I woke up and saw a glow of

it was something he had been burning for his asthma.

light — this time shining through smoke. When I snuffed the air I distinctly smelled the smoke. I began to investigate. The air outside was cool, clear, and delicious; inside it was thick, hot and stifling. There could be no mistake, the smoke that filled the room evidently came from a fire in the building. In an instant I thought of fire-alarms, engines, and of half-dressed men hurrying down the fire-escapes. I wondered what of my property was the most valuable and best worth saving. Then I heard my room-mate turn restlessly in bed.

“Say, old man, do you smell smoke?” I asked.

“Yes,” he replied, “you needn’t worry. It’s only something I’ve been burning for my asthma.”

The third suggestion is, if possible, to break the monotony of direct narration by occasional bits of lively dialogue. The superiority of dialogue is shown by the following example:

A PATIENT FISHERMAN

About six o’clock on a fine morning in the summer I set out from Philadelphia on a visit to a friend, at the distance of fifteen miles; and, passing a brook where a gentleman was angling, I

About six o’clock on a fine morning in the summer I set out from Philadelphia on a visit to a friend, at the distance of fifteen miles; and, passing a brook where a gentleman was angling, I in-

inquired if he had caught anything. He told me he had not, but that he had not been there long, only two hours. I wished him good morning, and pursued my journey.

On my return in the evening I found him fixed to the identical spot where I had left him, and again inquired if he had had any sport. His reply was that the sport was very good, for though he had caught no fish and had had no bites, he had had a most glorious nibble.

quired if he had caught anything.

"No, sir," said he, "I have not been here long, only two hours."

I wished him a good morning, and pursued my journey. On my return in the evening I found him fixed to the identical spot where I had left him, and again inquired if he had had any sport.

"Very good, sir," said he.

"Caught a great many fish?"

"None at all."

"Had a great many bites though, I suppose?"

"Not one, but I had a most glorious nibble."—

BENJAMIN FRANKLIN.

QUESTIONS AND EXERCISES

1. Explain briefly the various types of narration.
2. What are the sources of material for narration?
3. Give a list of ten subjects for narration from your personal experience.
4. Write a narrative (that is, a theme in which narration predominates) of from 300 to 700 words on one of your subjects or on one of the following:

Biography of a Friend.

How My Father Ran for Sheriff.

Life of My First Cat.

Life of My First Doll.

My First Sermon.

My First Week as a Book-Agent.

How I Earned My First Dollar.

My School Life.

My First Day at the Lathe.
 My First Attempt at Boat-Building.
 My Struggles with Cooking.
 My First Experience in Keeping Hens.
 The Misfortunes of Our Circus.
 How We Made Our Second Touchdown.
 The Class Meeting.
 A Debating Contest.
 A Botanical Excursion.
 The First Concert of the Season.
 The First Time I Saw a Play.
 A Tandem Drive.
 A Bicycle Race.
 Arrested for Stealing.
 A Ride for the Doctor.
 A Disastrous Fire.
 A Railway Accident.
 A Ride on an Engine.
 An Expedition on a Hand-Car.
 A Day's Duck-Shooting.
 A Canoe Trip.
 Crossing a Swollen Stream.
 How I Caught a Two-Pound Bass.
 A Skating Adventure.
 Climbing Mount Blue.
 Shooting the Chutes.
 A Day by the Sea.
 Catching a Shark.
 A Descent in a Diving-Bell.
 Caught in a Squall.
 Shipwrecked.
 A Month as a Cowboy.
 On the Plains in a Blizzard.
 My Winter in a Logging Camp.
 Breaking the Log-Jam.
 A Week in the Woods.
 A Spiritualistic Séance.

5. Into what two classes do imaginative narratives fall?
6. Give a list of three subjects for imaginative narration.
7. Write a narrative of from 300 to 700 words on one of your subjects or on one of the following :

Autobiography of a Dog.
 History of a Counterfeit Quarter.
 History of a Raindrop.
 Experiences of a Circulating Library Book.
 Experiences of a Desk.
 An Offence against Discipline.
 A Family Tradition.
 The Last Voyage of the Evangel.

8. Give a list of ten subjects for narration drawn from books.

9. Write a narrative of from 300 to 1,000 words on one of your subjects or on one of the following :

Priam's Visit to Achilles, *The Iliad*.
 The Storm in the First Book of *The Æneid*.
 The Court Scene in *The Merchant of Venice*.
 Summary of *As You Like It*.
 The Rescue of Rebecca, *Ivanhoe*.
 Sir Roger de Coverley at the Play, *The Spectator*.
 The Drowning of Ham Peggotty, *David Copperfield*.
 Story of Doctor Manette, *A Tale of Two Cities*.
 Harry Warrington Jumps for the Honor of Virginia,
The Virginians.
 Ichabod Crane's Ride, *The Sketch-Book*.
 The Disappearance of Wakefield, *Twice-Told Tales*.
 Summary of *The House of the Seven Gables*.
 Story of John Silver, *Treasure Island*.
 Summary of *Dr. Jekyll and Mr. Hyde*.
 Horatius at the Bridge.
 Story of the Ancient Mariner.
 The Funeral of Elaine, *Idylls of the King*.
 Story of Evangeline.
 The Vision of Sir Launfal.
 Summary of Matthew Arnold's *Sohrab and Rustum*.
 Early Life of Goldsmith.
 Life of George Eliot.
 The First Twenty-five Years of Macaulay's Life.
 Life of Longfellow.
 The Exploit of Pheidippides.
 Story of Regulus.
 Cromwell's Public Career.
 Boyhood of Franklin.

Life of Lincoln.
 Grant's Career as General.
 Life of Lady Jane Grey
 Life of Mary Queen of Scots.
 The Invasion of Greece by Xerxes.
 The Battle of Thermopylæ.
 Cæsar's First Campaign in Britain.
 The First Crusade.
 Jack Cade's Rebellion.
 The Defeat of the Spanish Armada.
 The Retreat from Moscow.
 The Death of Nelson.
 The Landing on Plymouth Rock.
 Braddock's Defeat.
 Paul Revere's Ride.
 The Winter at Valley Forge.
 History of Faneuil Hall.
 The Rush to California for Gold.
 The Battle of Lookout Mountain.
 The Chicago Fire.
 The Presidential Election of 1876.
 The Chicago Railway Strike of 1894.
 The Republican Convention of 1896.

10. Define unity in narration.
11. What are the common violations of the principles of unity ?
12. Point out the respect in which the following narrative lacks unity :

ENNUI BY MARIA EDGEWORTH

Lord Glenthorn is bred up, by a false and indulgent guardian, as the heir of an immense English and Irish estate; and long before he is of age exhausts almost all the resources by which life can be made tolerable to those who have nothing to wish for. He tries travelling, gaming, gluttony, hunting, pugilism, and coach-driving, but is so pressed down with the load of life as to be repeatedly on the eve of suicide. He is in danger of falling into a confirmed lethargy, when it is fortunately discovered that instead of being the son of a peer of boundless fortune, he is the son of a cottager who lives on potatoes. With great

magnanimity he instantly gives up the fortune and takes to the study of law.

At the beginning of this arduous career he falls in love again, this time with the lady entitled, after the death of the blacksmith, to succeed to his former estate. He rises in his profession; marries the lady of his heart; and in due time returns, an altered man, to the possession of his former affluence.

13. Point out the respect in which the following selection, judged as narration, lacks unity :

CATCHING A JACK

On this fishing expedition Orion and I each carried a long hazel rod, on the end of which was fastened a slip-noose of thin copper wire, as flexible as thread. Brass wire is not so good; it is stiffer and too conspicuous in the water.

When we reached the stream Orion said he would go twenty yards farther up. The rushes grew along the shore—the old ones yellow, the young green: in places this fringe of rush and sedge and flag must have been five or six yards wide, and it extended as far as could be seen up the brook. No doubt the cattle trod in the edge of the firm ground by degrees every year to get at the water, and thus widened the marsh.

After a long look across, I began to examine the stream near at hand; the rushes and flags had forced the clear, sweet current away from the meadow, so that it ran just under the bank. I was making out the brown sticks at the bottom, when there was a slight splash—caused by Orion, who was farther up—and almost at the same instant something shot down the brook toward me. Orion had doubtless landed a jack, and its fellow rushed away. Under a large dead bough that had fallen across the stream I saw the long slender fish lying a few feet from the bank, motionless save for the gentle curving wave of the tail edges. So faint was that waving curl that it seemed caused rather by the flow of the current than by the volition of the fish. The wings of the swallow work the whole of the longest summer day, but the fins of the fish in running water are never still: day and night they move continuously.

By slow degrees I advanced the hazel rod, keeping it at first near to and parallel with the bank, because jack do not like anything that stretches across them; and I imagine other fish have the same dislike to right angles. The straight shadow even seems to arouse suspicion—no boughs are ever straight. Perhaps if it were possible to angle without a rod there would be more success, particularly in small streams. But after getting the stick almost out far enough, it became evident that the dead branch would not let me slip the wire into the water in front of the jack in the usual way. So I had to draw it back again as gradually as it had been put forth.

With a fish everything must be done gradually and without a jerk. A sudden, jerking movement immediately alarms them. If you walk gently by they remain still, but start or lift the arm quickly and they dart for deep water. The object of withdrawing the rod was to get at and enlarge the loop in order that it might be slipped over his tail, since the head was protected by the bough. It is a more delicate operation to pass the wire up from behind; it has to go farther before the spot that allows a firm grip is reached, and fish are well aware that natural objects, such as twigs, float down with the current. Anything, therefore, approaching from behind or rubbing upward is suspicious. As this fish had just been startled, it would not do to let the wire touch him at all.

After enlarging the loop I put the rod slowly forth again, worked the wire up stream, slipped the noose over his tail, and gently got it up to the balance of the fish. Waiting a moment to get the elbow over the end of the rod, so as to have a good leverage, I gave a sudden jerk upward, and felt the weight instantly. But the top of the rod struck the overhanging bough, and there was my fish, hung indeed, but still in the water near the surface. Nor could I throw it on the bank because of the elder bushes. So I shortened the rod, pulling it in toward me quickly and dragging the jack through the water. The pliant wire had cut into the scales and skin—he might have been safely left suspended over the stream all day; but in the eagerness of the moment I was not satisfied till I had him up on the mound.

There were six jacks strung on a twisted withy when we

got back to the stunted oak and rested there, tasting acid sorrel leaves.

14. Point out the respect in which the following selection, judged as narration, lacks unity :

AN INCIDENT IN A COFFEE-HOUSE

The medium between a fop and a sloven is what a man of sense would endeavor to keep; yet it is well for a man to appear in his habit rather above than below his fortune; for he will find that a handsome suit of clothes always procures some additional respect.

I happened the other day to call in at a celebrated coffee-house near the Temple. I had not been there long when there came in an elderly man very meanly dressed and sat down by me. He had a threadbare, loose coat on, which it was plain he wore to keep himself warm, and not to favor his undersuit, which seemed to have been at least its contemporary; his short wig and hat were both answerable to the rest of his apparel. He was no sooner seated than he called for a dish of tea; but as several gentlemen in the room wanted other things, the boys of the house did not think themselves at leisure to mind him. I could observe the old fellow was very uneasy at the affront and at his being obliged to repeat his commands several times to no purpose; till at last one of the lads presented him with some stale tea in a broken dish, accompanied with a plate of brown sugar. This so raised his indignation that after several obliging appellations of "dog" and "rascal," he asked aloud before the whole company:

"Why must I be used with less respect than that fop there?" pointing to a well-dressed young gentleman who was drinking tea at the opposite table.

The boy of the house replied with a good deal of pertness:

"My master has two sorts of customers, and the gentleman at the other table has given me many a sixpence for wiping his shoes."

By this time the young Templar, who found his honor concerned in the dispute, approached the old man with an air of deference and respect. The latter greeted him with the words:

"Hark you, sirrah, I will pay off your extravagant bills

once more, but will take effectual care for the future that your prodigality shall not spirit up a parcel of rascals to insult your father."

Though I by no means approve either the impudence of the servants or the extravagance of the son, I cannot but think the old gentleman was, in some measure, justly served for walking in masquerade—I mean appearing in a dress so much beneath his quality and estate.

15. What is the general rule for the order of material in narrative?
16. Rewrite the following narrative and improve the order:

A SMASH-UP

The train was ready to start, and there was a sound of puffs and of escaping steam. "All aboard!" shouted the conductor. The train, which moved slowly at first, was in a few seconds under full headway. There were only a few passengers, but they were in high spirits and sang and shouted to the pedestrians who paused to watch the train go by. Alas! there was a break in the track. A yawning gulch opened suddenly before the eyes of the astonished and terrified engineer. He tried to check the mad speed, but in vain. The engine dropped into the chasm and turned over; the coaches drove headlong after it. From the piled-up mass of wreckage rose a chorus of agonizing shrieks.

A nurse-maid came running with horror written in every line of her face:

"Bless me, Bobby Bosworth, if you ain't tored the whole seat out of your pants! Now you children jus' take up your wagons and go right home. Jus' look at the new tri-cycle your aunt gave you, Bobby! One wheel turned right out of shape! I told you not to run over that gutter in the first place. The next time you want to play train, you jus' let me know, and I'll train you!"

Other nursemaids and friends came to the rescue of the other children.

17. Write a news story of some event that has fallen under your observation within the last year.
18. Rewrite the following news story:

SHOT BY A BURGLAR

Sarah J. Ober is an aged widow. She lives alone on a farm near Cedar Grove, ten miles from Somerville, New Jersey. Last Thursday night she was awakened about ten o'clock by the breaking of glass in her bedroom window. As she arose she was confronted by two men who had crawled through the window.

She was seized by one of the men, who pointed a revolver at her head and ordered her to reveal the place where she kept her money. Finally the men succeeded in robbing her.

The news of the robbery was slow in reaching Somerville, because Cedar Grove is an isolated place. County Detective Totten at once started to search for the criminals.

When Mrs. Ober was first seized by the robbers she struggled with them for a while and then begged for mercy. While one of the men struck matches in order to make a light, the other continued to point a revolver at her head and threaten her.

She was able to make out that the men were mulattoes. Detective Totten has arrested two negroes on suspicion. They are able to account for their whereabouts on the night of the robbery, and they will therefore be released.

After considerable resistance Mrs. Ober finally led the way to an old chest, where she kept a small amount of money and a few jewels. While the men were searching the chest by the light of matches, Mrs. Ober tried to conceal a purse containing twelve dollars. One of the men saw her, felled her with a blow in the face, and took the money.

At one time the robbers placed a revolver against Mrs. Ober's head, and threatened to kill her instantly if she did not show them more money, which they insisted she had hidden elsewhere in the house. She seized the revolver with both hands, and after a desperate struggle wrenched it from her assailant. She ran to a corner of the room, pointed the revolver at one of the men and was about to shoot, when the other burglar sprang forward and dealt her a blow with his fist that knocked her down again. He then grabbed the revolver from her hand and shot her as she was about to regain her feet. Although the bullet passed entirely

through her shoulder, she continued to fight her assailant and cry for help.

Just after the robber had knocked her down and taken her purse with the twelve dollars, the boy had come to her help. The robbers had then left the house, with the threat that if the boy or the woman left the house before morning, both would be killed. They had not been away long when they came back again and renewed their attack, as described above.

After shooting the woman, the robbers fired two more shots in the dark, but hit no one. Then they jumped out of the window and ran away.

The neighbors believe that the crime was committed by negroes, who live near and are acquainted with the Ober farm.

When the robbers had run away Mrs. Ober and the boy stayed till neighbors, who had heard the shots, came to their assistance. Mrs. Ober was carried to the home of a neighbor, and Dr. Cooper, of Middlebush, two miles away, was summoned. He has reported that she is still alive and may recover.

Mrs. Ober is thought to have a considerable sum of money secreted in her house, in fact, several hundred dollars in a hiding-place which the burglars did not get.

19. Draw plans of the narratives on pages 16-26.

20. What is the principle of proportion?

21. Point out the respect in which the following selection is disproportioned:

TREASURE ISLAND BY ROBERT LOUIS STEVENSON

Billy Bones was a retired pirate, who in the last century lived at the Admiral Benbow Inn, on the English coast some distance from Bristol. He had been mate under the famous Captain Flint, and he had in his possession a chart of an island on which Flint had buried a large amount of treasure. He sought to escape his surviving comrades, who were determined to obtain this chart; but they discovered his hiding-place, and informed him that he was deprived of his authority and must surrender what they wanted. Shortly afterward he died of a stroke of apoplexy. The

pirates attacked the inn, but Mrs. Hawkins, the landlady, and her son Jim got safely away with the packet containing the chart. Jim carried it to the county magistrates, Doctor Livesey and Squire Trelawney, who examined it and decided to hunt for the buried money.

The Squire went at once to Bristol to make the necessary preparations. He secured a ship, fitted it out and engaged a crew. In these matters he received much help from an old one-legged seaman, Long John Silver, whom he signed as cook. Though the squire and his friends soon became aware that the purpose of the voyage, a thing supposed to be known only to them, was understood by all on board, the captain was the only one who anticipated any trouble. Shortly before they reached the island, however, Jim overheard a conversation between some of the sailors, and learned that the crew was almost wholly made up of the same pirates who had attacked the inn, and that these men, under the leadership of John Silver, had formed a plot to kill all on board except their own number, and secure the treasure for themselves. This information Jim communicated to his friends, but they decided they could do nothing more than guard against surprise.

After many exciting adventures, in the course of which most of the pirates and some of the others were killed, the squire's party procured the treasure and carried it safely home.

22. What are the principal suggestions for making a narrative clear?

23. Can you rewrite the following narrative, so that the description shall not come in a block at the beginning?

THE BITER BITTEN

Across the street is a large vacant lot with uneven surface. At this time of year the melting snow fills the hollows to overflowing and sends little rivulets down into the gutter. In the largest of the streams the youngsters of the neighborhood set their water-wheels, about which are always groups of noisy, dirty little fellows. The other day a stout old gentleman with a crabbed countenance was gin-

gerly picking his way across the field when he came to a place where some urchins had dammed a little brook with mud and sticks, and had put in a bit of pipe for a chute. He could easily have gone round, but, since he was too dignified to turn aside, he demolished the dam with his cane and, as soon as the stream had subsided, stepped over. His foot slipped in the mud, he turned half round to regain his balance, and sat squarely down in the dark brown water, which gurgled softly down the legs of his trousers. The funniest thing was that the youngsters' sympathy overcame all other feelings, and they helped him up.

24. Will you rewrite the story on page 50 three times : from the point of view first of a spectator, second of the Wisconsin coxswain, and third of the Cornell coxswain. Each of these versions will necessarily be shorter than the present one.

25. Read a brief biography of Benjamin Franklin ; work the facts which you remember from your reading, together with those in the following outline, into a clear and connected account of Franklin's life.

BENJAMIN FRANKLIN

Benjamin Franklin was born in Boston, 1706; died in Philadelphia, 1790. He removed from Boston to Philadelphia in 1723, where he soon began to prosper as a printer and publisher; he rapidly rose to great influence in the colony, founding the American Philosophical Society and the University of Pennsylvania. In 1752, by his famous kite experiment, he demonstrated that lightning is electricity. In 1753 he was made deputy postmaster-general for America; from 1757 to 1762, and again from 1764 to 1775, he acted as agent for Pennsylvania (and a part of the time for Georgia, New Jersey, and Massachusetts) at the British court; elected to Congress in 1775, and helped to draft the Declaration of Independence. From 1776 to 1785 he resided in France as ambassador, and played a prominent part in winning French aid and in making a favorable treaty with England. From 1785 to 1788 he was president of Pennsylvania; he sat in the Constitutional Convention of 1787.

26. What are the suggestions for making a narrative interesting ?

27. Make the stories, *How Two Young Men Got Rich*, page 45, and *Catching a Jack*, 58, more interesting by cutting them.

28. Rewrite the story, *Shot by a Burglar*, 62, from the point of view of the boy. Give his personal sensations; and put the threats of the robbers and the replies of Mrs. Ober in the form of dialogue.

CHAPTER III

DESCRIPTION

19. Kinds of Description.—Descriptions differ as widely as narratives. A description may consist of a single phrase, like “blue-eyed beauty”; it may, like Thackeray’s *Paris Sketch Book*, fill a volume. It may be as prosaic as an auction catalogue; and it may be exquisite poetry. For the purposes of this book, however, we may bar out whole volumes and poetry. Descriptions written for school exercises should contain between fifty and three hundred words, usually prose.

20. Sources of Material.—For description, as for narration, the three sources of material are personal observation, the imagination, and books; but since descriptions of things we have actually seen are generally more vivid, only subjects from observation will be discussed here. One may describe anything from a grain of sand to a city, from a block of wood to a human character. The amount and kind of material are indicated by the following examples:

TRADDLES

Poor Traddles! In a tight sky-blue suit that made his arms and legs like German sausages or roly-poly puddings, he was the merriest and most miserable of all the boys. He was always being caned—I think he was caned every day that half-year, except one holiday Monday when he was only rulered on both hands—and was always going to write

to his uncle about it, and never did. After laying his head on the desk for a little while he would cheer up somehow, begin to laugh again, and draw skeletons all over his slate before his eyes were dry. I used at first to wonder what comfort Traddles found in drawing skeletons, and for some time looked upon him as a sort of hermit, who reminded himself by those symbols of mortality that caning couldn't last forever. But I believe he only did it because they were easy and didn't want any features.

He was very honorable, Traddles was; and held it as a solemn duty in the boys to stand by one another. He suffered for this on several occasions; and particularly once, when Steerforth laughed in church, and the beadle thought it was Traddles and took him out. I see him now, going away in custody, despised by the congregation. He never said who was the real offender, though he smarted for it next day, and was imprisoned so many hours that he came forth with a whole churchyard-full of skeletons swarming all over his Latin dictionary. But he had his reward. Steerforth said there was nothing of the sneak in Traddles, and we all felt that to be the highest praise. For my part, I could have gone through a good deal (though I was much less brave than Traddles and nothing like so old) to have won such a recompense.—CHARLES DICKENS in *David Copperfield*.

THE VAN TASSEL FARM

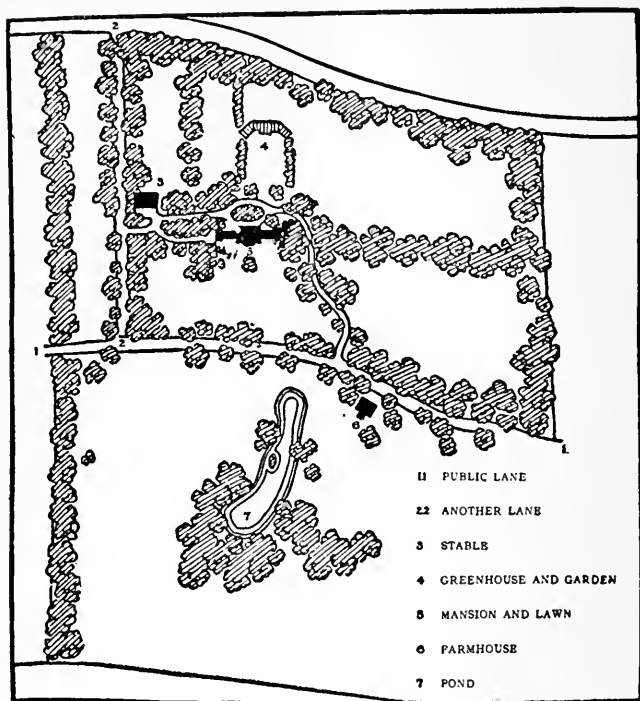
Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks, in which the Dutch farmers are so fond of nestling. A great elm-tree spread its broad branches over it; at the foot of which bubbled up a spring of the softest and sweetest water, in a little well, formed of a barrel, and then stole sparkling away through the grass, to a neighboring brook, that bab-

bled along among alders and dwarf willows. Hard by the farm-house was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm: the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling and cooing and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens, from whence sallied forth now and then troops of sucking-pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farm-yard; and guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman; clapping his burnished wings, and crowing in the pride and gladness of his heart—sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye he pictured to himself every roasting-pig running about with a pudding in its belly and an apple in its mouth; the pigeons were snugly put to bed in a comfortable pie and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon and juicy, relishing ham; not a turkey but he beheld daintily trussed up with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.—WASHINGTON IRVING in the *Legend of Sleepy Hollow*.

THE GORE PLACE, WALTHAM, MASS.

About eight miles from the Boston State House, one of the roads of the Charles River valley, after passing through a somewhat squalid manufacturing district, suddenly in Waltham becomes a rural lane. It winds its way, first past



THE GORE PLACE, WALTHAM, MASS.

the low-roofed farm-house (marked 6 in the accompanying plan), and then past the south side of the lawn and mansion of the old Gore estate. The lane (marked 1, 1) is bordered on each side by trees. From the mansion the grass sweeps up to the wall of the lane. No line of any sort breaks the flowing breadth of the lawn, for the approach-road, which leaves the lane near the farm-house, goes through trees to

the door in the north front of the house. The simple but well-proportioned building is set off against a background of foliage, and the ends of the low wings are shadowed by tall pines and chestnuts, whose brothers, forming noble masses at the sides of the lawn, support and frame the house, and, joined with it, compose one satisfying picture.

The brick house, which is painted white, contains many finely proportioned rooms. Two doorways open upon a long platform on the north front. Between these doors stretches a hall dining-room, with a marble floor, and a fireplace at each end. The large bay in the south front contains an oval drawing-room; on one side of this room is a breakfast-room, and on the other a parlor; the east wing contains a billiard-room, the west the kitchen and offices.

The carriage-turn, and the whole north side of the house, is crowded with large trees; many hemlocks, whose soft boughs sweep the ground at the edge of the drive, several umbrella magnolias among the hemlocks, some large lindens and many very tall white pines. Just beyond is the flower-garden, carefully sheltered and quaintly laid out in geometric fashion, with great banks of shrubs at the sides, plenty of smooth grass and large beds crowded with perennials in rich, old-fashioned array. A small enclosure for deer adjoins the garden; two smooth and open hay-fields are close at hand, and around all this forty-acre home-lot stands a dense belt of forest trees, shutting out the commonplace world and affording a pleasantly shaded walk of something like a mile in length.

South of the lane is an open field and a winding pond, whose distant further end is lost in the shadow of a pine wood, from out the edge of which a white birch leans over the water. Larches, too, and small beeches grow in the edge of this distant wood and enliven the darkness of the pines in spring and autumn, while here and there above the tops of the trees appear the crests of low hills, a mile or two away beyond the river.—Arranged from a paper by CHARLES ELIOT, in *Charles Eliot, Landscape Architect*.

THE CATHEDRAL OF CHARTRES

At last, after more than once catching a glimpse, high above some slit between the houses, of the clear gray towers shining against the blue sky, you push forward again, risk

another short cut, turn another interposing corner, and stand before the goal of your pilgrimage.

Like most French cathedrals, it rises straight out of the street, and is destitute of that setting of turf and trees and deaneries and canonries which contribute so largely to the impressiveness of the great English churches. Thirty years ago a row of old houses was glued to its base and made their back walls of its sculptured sides. These have been plucked away, and, relatively speaking, the church is fairly isolated. But the little square that surrounds it is deplorably narrow, and you flatten your back against the opposite houses in the vain attempt to stand off and survey the towers. There is, however, perhaps an advantage in being forced to stand so directly under them, for this position gives you an overwhelming impression of their height. The endless upward reach of the great west front, the clear, silvery tone of its surface, the way three or four magnificent features are made to occupy its serene expanse, its simplicity, majesty, and dignity—these things crowd upon one's sense with a force that makes the act of vision seem for the moment almost all of life. The impressions produced by architecture lend themselves as little to interpretation by another medium as those produced by music. Certainly there is an inexpressible harmony in the façade of Chartres.

The doors are rather low, as those of the English cathedrals are apt to be, but (standing three together) are set in a deep framework of sculpture—rows of arching grooves, filled with admirable little images, standing with their heels on each other's heads. The church, as it now exists, except the northern tower, dates from the middle of the thirteenth century, and these closely packed figures are full of the grotesqueness of the period. Above the triple portals is a vast round-topped window, in three divisions, of the grandest dimensions and the stateliest effect. Above this window is a circular aperture of huge circumference, with a double row of sculptured spokes radiating from its centre and looking on its lofty field of stone as expansive and symbolic as if it were the wheel of Time itself. Higher still is a little gallery with a delicate balustrade, supported on a beautiful cornice and stretching across the front from tower to tower; and above this is a range of niched statues of kings—fifteen, I believe, in number. Above the statues is a gable, with an

image of the Virgin and Child on its front and another of Christ on its apex.

The two great towers of the cathedral are among the noblest of their kind. They rise in solid simplicity to a height as great as the eye often troubles itself to travel, and then suddenly they begin to execute a magnificent series of feats in architectural gymnastics. This is especially true of the northern spire, which is a late creation, dating from the sixteenth century. The other is relatively quiet; but its companion is a sort of tapering bouquet of sculptured stone. Statues and buttresses, gargoyles, arabesques, and crockets pile themselves in successive stages until the eye loses the sense of everything but a sort of architectural lacework.—Arranged from *Portraits of Places* by HENRY JAMES.

THE WOODS AND THE PACIFIC

The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing-hook; and the comparison, if less important than the march through Georgia, still shows the eye of a soldier for topography. Santa Cruz sits exposed at the shank; the mouth of the Salinas River is at the middle of the bend, and Monterey itself is cosily ensconced beside the barb. Thus the ancient capital of California faces across the bay, while the Pacific Ocean, though hidden by low hills and forest, bombards her left flank and rear with never-dying surf. In front of the town, the long line of sea-beach trends north and northwest, and then westward to enclose the bay. The waves which lap so quietly about the jetties of Monterey grow louder and larger in the distance; you can see the breakers leaping high and white by day; at night, the outline of the shore is traced in transparent silver by the moonlight and the flying foam; and from all round, even in quiet weather, the low, distant, thrilling roar of the Pacific hangs over the coast and the adjacent country like smoke above a battle.

These long beaches are enticing to the idle man. It would be hard to find a walk more solitary and at the same time more exciting to the mind. Crowds of ducks and seagulls hover over the sea. Sandpipers trot in and out by troops after the retiring waves, trilling together in a chorus of infinitesimal song. Strange sea-tangles, new to the

European eye, the bones of whales, or sometimes a whole whale's carcass, white with carrion gulls and poisoning the wind, lie scattered here and there along the sands. The waves come in slowly, vast and green, curve their translucent necks, and burst with a surprising uproar, that runs, waxing and waning, up and down the long key-board of the beach. The foam of these great ruins mounts in an instant to the ridge of the sand glacis, swiftly fleets back again, and is met and buried by the next breaker. The interest is perpetually fresh. On no other coast that I know shall you enjoy, in calm, sunny weather, such a spectacle of Ocean's greatness, such beauty of changing color, or such degrees of thunder in the sound. . . .

The one common note of all this country is the haunting presence of the ocean. A great faint sound of breakers follows you high up into the inland cañons; the roar of water dwells in the clean, empty rooms of Monterey as in a shell upon the chimney; go where you will, you have but to pause and listen to hear the voice of the Pacific. You pass out of the town to the southwest, and mount the hill among pine-woods. Glade, thicket, and grove surround you. You follow winding, sandy tracks that lead nowhither. You see a deer; a multitude of quail arises. But the sound of the sea still follows you as you advance, like that of wind among the trees, only harsher and stranger to the ear; and when at length you gain the summit, out breaks on every hand and with freshened vigor that same unending, distant, whispering rumble of the ocean; for now you are on the top of Monterey peninsula, and the noise no longer only mounts to you from behind along the beach toward Santa Cruz, but from your right also, round by Chinatown and Pinos lighthouse, and from down before you to the right of the Carmello River. The whole woodland is begirt with thundering surges. The silence that immediately surrounds you where you stand is not so much broken as it is haunted by this distant, circling rumor. It sets your senses upon edge; you strain your attention; you are clearly and unusually conscious of small sounds near at hand; you walk listening like an Indian hunter; and that voice of the Pacific is a sort of disquieting company to you in your walk. . . .

The woods and the Pacific rule between them the climate of this seaboard region. On the streets of Monterey, when

the air does not smell salt from the one, it will be blowing perfumed from the resinous tree-tops of the other. For days together a hot, dry air will overhang the town, close as from an oven, yet healthful and aromatic in the nostrils. The cause is not far to seek, for the woods are afire, and the hot wind is blowing from the hills. These fires are one of the great dangers of California. I have seen from Monterey as many as three at the same time, by day a cloud of smoke, by night a red coal of conflagration in the distance. A little thing will start them, and if the wind be favorable they gallop over miles of country faster than a horse. The inhabitants must turn out and work like demons, for it is not only the pleasant groves that are destroyed; the climate and the soil are equally at stake, and these fires prevent the rains of the next winter and dry up perennial fountains. California has been a land of promise in its time, like Palestine; but if the woods continue so swiftly to perish, it may become, like Palestine, a land of desolation. . . .

But it is the Pacific that exercises the most direct and obvious power upon the climate. At sunset, for months together, vast, wet, melancholy fogs arise and come shoreward from the ocean. From the hill-top above Monterey the scene is often noble, although it is always sad. The upper air is still bright with sunlight; a glow still rests upon the Gabelano Peak; but the fogs are in possession of the lower levels; they crawl in scarves among the sand-hills; they float, a little higher, in clouds of a gigantic size and often of a wild configuration; to the south, where they have struck the seaward shoulder of the mountains of Santa Lucia, they double back and spire up skyward like smoke. Where their shadow touches, color dies out of the world. The air grows chill and deadly as they advance. The trade-wind freshens, the trees begin to sigh, and all the windmills of Monterey are whirling and creaking and filling their cisterns with the brackish water of the sands. It takes but a little while till the invasion is complete. The sea, in its lighter order, has submerged the earth. Monterey is curtained in for the night in thick, wet, salt, and frigid clouds, so to remain till day returns; and before the sun's rays they slowly disperse and retreat in broken squadrons to the bosom of the sea. And yet often when the fog is thickest and most chill, a few steps out of the town and up the slope, the night will be dry and

warm and full of inland perfume.—ROBERT LOUIS STEVENSON in *Across the Plains*.

The material of description, as is evident in the foregoing examples, consists of objects which affect one of the five senses—sight, hearing, smell, taste, touch—and objects which appeal through the senses to the emotions. Young writers are so likely to neglect one or more of these sources of material that a tabulation is useful:

1. Objects which affect the senses:
 - a. Sight: light, color, form, objects in motion.
 - b. Hearing: sound.
 - c. Smell: odor.
 - d. Taste: flavor.
 - e. Touch: sensations of heat and cold, dryness and wetness, roughness and smoothness, hardness and softness, movements of wind and water.
2. Objects which, through the senses, affect such emotions as
 - a. Fear.
 - b. Awe.
 - c. Affection.

Sight: Color and form are noted in such general terms as “a yellow oval box,” but the picture is made more vivid by exact words, “a straw-colored oval paste-board hat-box.” The examples on pages 67 to 75 contain so many references to light, color, and form that it is unnecessary to point them out. Stevenson, in *The Woods and the Pacific*, often mentions variations of light and color:

You can see the breakers leaping high and white by day; at night the outline of the shore is traced in transparent silver by the moonlight and the flying foam.

In the same extract passages which describe forms occur every few lines; the comparison of the Bay of Monterey to a bent fishing-hook is one of a hundred. The description of the Cathedral of Chartres deals almost wholly with color and form, especially form.

Objects in motion are important because, catching the eye more quickly than objects at rest, they are more prominent in the impression of a scene. Then, too, though a picture has the advantage of language in representing objects at rest, language may have the advantage in conveying an idea of motion, and it should be employed, when possible, in the work to which it is specially adapted. The selection, *The Woods and the Pacific*, is crowded with references to objects in motion—ducks and gulls hovering over the sea, sandpipers trotting in and out, waves rolling up the beach, quail rising, fire sweeping through the forest, fogs crawling along the sand-hills, windmills whirling.

Hearing: Just as a picture has the advantage of words in conveying an idea of sights, so words have the advantage in conveying an idea of sounds; and when sounds contribute to the total impression of any scene, there is an unusual chance to make the description effective. Sounds are mentioned in *The Van Tassel Farm*; and in *The Woods and the Pacific* they are the chief subject of the paragraph beginning "The one common note," page 74. A striking example is the following passage from a description of St. Mark's Church in Venice:

Round the whole square in front of the church there is almost a continuous line of cafés, where the idle Venetians of the middle classes lounge and read empty journals; in its centre the Austrian bands play during the time of vespers,

their martial music jarring with the organ notes—the march drowning the misere, and the sullen crowd thickening round them—a crowd which, if it had its will, would stiletto every soldier that pipes to it. And in the recesses of the porches, all day long, knots of men of the lowest classes, unemployed and listless, lie basking in the sun like lizards; and unregarded children,—every heavy glance of their young eyes full of desperation and stony depravity, and their throats hoarse with cursing,—gamble and fight and snarl and sleep, hour after hour, clashing their bruised centesimi upon the marble ledges of the church porch. And the images of Christ and his angels look down upon it continually.—
JOHN RUSKIN in *The Stones of Venice*.

Smell: In conveying the idea of odors as well as of sounds, words succeed where a picture wholly fails; and on the principle of using language in the work for which it is specially fitted, odors are important in description. Note, for instance, the touches in *The Woods and the Pacific*:

A whole whale's carcase poisoning the wind——

When the air does not smell salt from the one, it will be blowing perfumed from the resinous tree-tops of the other.

Healthful and aromatic in the nostrils——

The night will be dry and warm and full of inland perfume.

Another example is the following paragraphs from an account of Paris, in George du Maurier's *Peter Ibbetson*:

There were whole streets—and these by no means the least fascinating and romantic—where the unwritten domestic records of every house were afloat in the air outside it—records not all savory or sweet, but always full of interest and charm!

One knew at a sniff as one passed a *porte cochère* what kind of people lived behind and above; what they ate and what they drank, and what their trade was; whether they did their washing at home, and burned tallow or wax, and mixed chicory with their coffee, and were over-fond of Gruyère cheese—the biggest, cheapest, plainest, and most formidable cheese in the world; whether they fried with oil or butter, and liked their omelets overdone, and garlie in their salad, and sipped black-currant brandy or anisette as a liqueur; and were overrun with mice, and used eats or mouse-traps to get rid of them, or neither; and bought violets, or pinks, or gillyflowers in season, and kept them too long; and fasted on Friday with red or white beans, or lentils, or had a dispensation from the Pope—or, haply, even dispensed with the Pope's dispensation.

Taste: The idea of flavors, too, may often be conveyed by words better than by pictures. An example may be found in the latter part of *The Van Tassel Farm*, and another in the following passage from Charles Lever's *Charles O'Malley*:

I often looked back to that day's dinner with a most heart-yearning sensation—a turbot as big as the Waterloo shield, a sirloin that seemed cut from the sides of a rhinoceros, a sauce-boat that contained an oyster-bed. There was a turkey which singly would have formed the main army of a French dinner, doing mere outpost duty—flanked by a picket of ham and a detached squadron of chickens, carefully ambushed in a forest of greens; potatoes not disguised *à la maître d'hôtel* and tortured to resemble bad macaroni, but piled like shot in an ordnance yard, were posted at different quarters; while massive decanters of port and sherry stood proudly up like standard-bearers amid the goodly array.

Touch: References to objects which affect the sense of touch are scattered throughout *The Woods and the Pacific*:

For days together a hot, dry air will overhang the town, close as from an oven.

The hot wind is blowing from the hills.

For months together vast, wet, melancholy fogs arise.

The air grows chill and deadly as they advance.

The trade-wind freshens.

Monterey is curtained in for the night in thick, wet, salt, and frigid clouds.

And yet often when the fog is thickest and most chill, a few steps out of the town and up the slope, the night will be dry and warm and full of inland perfume.

From these examples it is evident that a description should, if possible, bring in objects that affect more than one of the senses. Beginners are likely to mention merely the things they see; they forget that a description may be very vivid, in spite of the fact that sight plays but a small part in it. To illustrate—in the passages of description in the following narrative the main elements are sounds, odors, and sensations from the touch:

TOOMAI'S RIDE ON KALA NAG

There was one blast of furious trumpeting from the lines, and then the silence shut down on everything, and Kala Nag began to move. Sometimes a tuft of high grass washed along his sides as a wave washes along the sides of a ship, and sometimes a cluster of wild-pepper vines would scrape along his back, or a bamboo would creak where his shoulder touched it; but between those times he moved absolutely without any sound, drifting through the thick Garo forest as though it had been smoke. He was going uphill, but though Little Toomai watched the stars in the rifts of the trees, he could not tell in what direction.

Then Kala Nag reached the crest of the ascent and stopped for a minute, and Little Toomai could see the tops of the trees lying all speckled and furry under the moonlight for miles and miles, and the blue-white mist over the river

in the hollow. Toomai leaned forward and looked, and he felt that the forest was awake below him—awake and alive and crowded. A big brown fruit-eating bat brushed past his ear; a porcupine's quills rattled in the thicket, and in the darkness between the tree-stems he heard a hog-bear digging hard in the moist warm earth, and snuffing as it digged.

Then the branches closed over his head again, and Kala Nag began to go down into the valley—not quietly this time, but as a runaway gun goes down a steep bank—in one rush. The huge limbs moved as steady as pistons, eight feet to each stride, and the wrinkled skin of the elbow-points rustled. The undergrowth on each side of him ripped with a noise like torn canvas, and the saplings that he heaved away right and left with his shoulders sprang back again and banged him on the flank, and great trails of creepers, all matted together, hung from his tusks as he threw his head from side to side and plowed out his pathway. Then Little Toomai laid himself down close to the great neck, lest a swinging bough should sweep him to the ground, and he wished that he were back in the lines again.

The grass began to get squashy, and Kala Nag's feet sucked and squelehed as he put them down, and the night mist at the bottom of the valley chilled Little Toomai. There was a splash and a trample, and the rush of running water, and Kala Nag strode through the bed of a river, feeling his way at each step. Above the noise of the water, as it swirled round the elephant's legs, Little Toomai could hear more splashing and some trumpeting both upstream and down—great grunts and angry snortings, and all the mist about him seemed to be full of rolling wavy shadows.—RUDYARD KIP-LING in *The Jungle Book*.

The emotions which may be stirred are too various for enumeration and classification, but fear and affection may be taken as typical. In the following description from Poe's *Fall of the House of Usher* the fact that the building and its surroundings awakened the emotion of dread is fully as significant, as useful in conveying an

impression of the place, as the facts in regard to the appearance of the masonry:

When I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees and the gray wall and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zig-zag direction until it became lost in the sullen waters of the tarn.

In parts of *The Woods and the Pacific* there is a touch of melancholy:

At sunset, for months together, vast, wet, melancholy fogs arise and come shoreward from the ocean.

The following passage is an example of appeal to the affection :

DREAMTHORP

This place suits my whim, and I like it better year after year. As with everything else, since I began to love it I find it gradually growing beautiful. Dreamthorp—a castle, a chapel, a lake, a straggling strip of gray houses, with a blue film of smoke over all—lies embosomed in emerald. Summer, with its daisies, runs up to every cottage door. From the little height where I am now sitting I see it beneath me. Nothing could be more peaceful. The wind and the birds fly over it. A passing sunbeam makes brilliant a white gable-end, and brings out the colors of the blossomed apple-tree beyond, and disappears. I see figures in the street, but hear them not. The hands on the church clock seem always pointing to one hour. Time has fallen asleep in the afternoon sunshine. I make a frame of my fingers and look at my picture. On the walls of the next Academy's exhibition will hang nothing half so beautiful!—ALEXANDER SMITH in *Dreamthorp*.

21. Unity in Description.—In description, as in narration, unity is secured by seizing significant details, the essentials. Suppose the subject is the prospect from an open window in May. One notes at a glance the fresh foliage and the new grass, hears the shouts of children at play and the rattle of passing wagons, catches the fragrance of apple-blossoms and receives some impression from many other sights and sounds and smells. To recount these myriads of small things is impossible: one must present a unified conception, not by complete enumeration but by judicious selection.

In the first place there must be enough matter to make the picture fairly clear. The following examples show how the addition of details will transform a meager, vague description into one that is pretty definite:

A big building.

A big unpainted barn with a wide double door.

A small person.

A little, dried-up old woman, dressed in a long, shabby black cloak.

The room, in which there was an odor of whiskey, contained three children asleep in bed and a woman also asleep in a chair.

She conducted me to an apartment where three children were asleep in three tiny beds. A heated stove made the air of this room oppressive; and, to mend matters, it was scented with an odor rather strong than delicate: a perfume, indeed, altogether surprising and unexpected under the circumstances, being like the combination of smoke with some spirituous essence—a smell, in short, of whiskey.

Beside a table, on which flared the remnant of a candle guttering to waste in the socket, a coarse woman, heterogeneously clad in a broad-striped, showy silk dress and a stuff apron, sat in a chair fast asleep. To complete the picture, and leave no doubt as to the state of matters, a bottle and an empty glass stood at the sleeping beauty's elbow.—
CHARLOTTE BRONTË in *Villette*.

He was a man about sixty years old, strongly built, and with a harsh countenance.

He was perhaps sixty years old; yet his brow was not much furrowed, and his

He was clad like a fisherman.

jet-black hair was only grizzled, not whitened, by the advance of age. All his motions spoke strength unabated; and, though rather undersized, he had very broad shoulders, was square-made, thin-flanked, and apparently combined in his frame muscular strength and activity; the last somewhat impaired perhaps by years, but the first remaining in full vigor. A hard and harsh countenance—eyes far sunk under projecting eyebrows, which were grizzled like his hair—a wide mouth, furnished from ear to ear with a range of unimpaired teeth, of uncommon whiteness, and a size and breadth which might have become the jaws of an ogre, completed this delightful portrait. He was clad like a fisherman, in jacket and trousers of the blue cloth commonly used by seamen, and had a Dutch case-knife, like that of a Hamburg skipper, stuck into a broad buff belt.—Sir WALTER SCOTT in *Redgauntlet*.

The fault of leaving out necessary facts is, however, less common than that of putting in the unnecessary. In the following examples the descriptions in the first column are so minute that unless one reads with great care one becomes bewildered as to the precise relation of parts;

and when a description contains matter that adds neither to the clearness nor interest, it lacks unity. The brief descriptions in the second column present a clearer picture.

AN OLD-FASHIONED HOUSE

The dwelling is a structure of wood, about forty feet long and thirty-five deep. The body of the house is painted yellow, the trimmings are white, the blinds green. The front door, which is reached by two stone steps rising from the gravel walk, is seven feet high by four wide, panelled in white and yellow. It is ornamented with a large brass knocker. Over the door juts a narrow wooden canopy supported by brackets. To the right of the door is a bay-window consisting of a half-hexagon. Looking in, one can see shelves of plants in bloom, geraniums, roses, and a cala or two. To the left of the door are two ordinary windows. Within one of them hangs a cage containing a canary; within the other is a table on which lie a few books scattered round a tall brass lamp. On the second floor are five windows, one over each of the downstairs windows and one over the door. All five are shaded with white muslin.

The dwelling is a small two-story yellow house with white trimmings and green blinds. Over the front door is a little wooden canopy, on the right a bay-window filled with roses and geraniums. The slope of the roof is broken by three dormer windows; and from the middle of the peak rises a square red chimney.

Under the eaves, above these windows, are brackets similar in design to those under the canopy, but larger. Projecting from the slope of the front roof are three dormer windows with green shades. Directly from the peak of the roof, in the middle, rises a heavy, square, red brick chimney. The roof itself has weathered gray, with here and there a lighter patch, where some new shingles have been put in.

Although the subjects of the following descriptions are not the same, they are so much alike that a comparison fairly shows the superiority of the shorter piece:

A CLERGYMAN

The bishop is a heavily built man, about five feet seven inches tall and weighing one hundred and eighty pounds. He is seventy years old, and he looks every day of his age, for what hair is left about his temples and the narrow strip of beard running down in front of his ears are perfectly white. Once they must have been a light brown, to match his now bushy, grizzled eyebrows. His forehead is deeply furrowed, and about his eyes are strongly marked crow's-feet. The eyes them-

Mr. Harding is a small man, now verging on sixty years, but bearing few of the signs of age. His hair is rather grizzled, though not gray; his eye is very mild, but clear and bright, though the double glasses which are held swinging from his hand, unless when fixed upon his nose, show that time has told upon his sight; his hands are delicately white, and both hands and feet are small. He always wears a black frock coat, black knee-breeches, and black gaiters, and somewhat

selves, screened a little by gold-rimmed glasses, are heavy-lidded and show that tendency to water that is characteristic of advancing age. The nose, imperious and aquiline, is too full and warmly colored to belong to an ascetic. Evidently the bishop has not given all his time to mortifying the flesh. The mouth, as the deep wrinkles drawn from the corners indicate, was once firm and masterful; but the teeth, touched with discoloration, and the relaxed lips are proof that the early energy and decision are nearly exhausted. On the jaws the cheeks form almost pendant jowls, like those of a mastiff.

The bishop is dressed with scrupulous care, clerical collar, waistcoat buttoned close round his throat, long black coat, black knee-breeches, silk stockings, and cloth gaiters. Across his breast runs a thick gold chain, from which depends a gold cross about three inches high. The hands, once strong and muscular, are becoming tremulous—a feebleness that comes out in the bishop's neat manuscript. On one finger is a heavy ring, set with a dark green signet.

As the bishop walks abroad

scandalizes some of his more hyperclerical brethren by a black neck-handkerchief. — ANTHONY TROLLOPE in *The Warden*.

his step is still firm, except when he is much worn at the end of an exhausting day. When he speaks, his voice is still deep and well-controlled, except now and then, when he is wrought by unusual emotion, his rolling bass breaks into a harsh treble. For this reason, perhaps, he preaches with less fire than in years gone by, and confines himself to topics that do not call for so high a pitch of feeling.

One of the most difficult problems, indeed, is to put in just enough details to make the picture vivid, but not enough to confuse the reader. No rule can be laid down, except to acquire skill through observation and practice. In general, however, unless there is special reason for elaborate description, the safer plan is to select a few striking features. The following are examples of this method:

GEORGE THE SECOND

The monarch is a little, keen, fresh-colored old man, with very protruding eyes, attired in plain, old-fashioned, snuff-colored clothes and brown stockings, his only ornament the blue ribbon of his Order of the Garter. He speaks in a German accent, but with ease, shrewdness, and simplicity.—
WILLIAM MAKEPEACE THACKERAY in *The Virginians*.

THE DEAD SEA

I came near to those waters of Death; they stretched deeply into the southern desert, and before me and all around, as far as the eye could follow, blank hills piled high over hills, pale, yellow, and naked, walled up in her tomb

forever the dead and damned Gomorrah. There was no fly that hummed in the forbidden air, but instead a deep stillness; no grass grew from the earth; no weed peered through the void sand; but in mockery of all life there were trees borne down by Jordan in some ancient flood, and these, grotesquely planted upon the forlorn shore, spread out their grim skeleton arms, all scorched and charred to blackness by the heats of the long silent years.—ALEXANDER WILLIAM KINGLAKE in *Eothen*.

ARDHONNEL

Ardhonnell is an exquisite little island. There is just room enough upon it for the sturdy little castle, where the great Campbells lived long ago. A few trees, stately in form and heavy with foliage, stand to the east of the building, and the building itself is covered all over with ivy. In the trees there dwells a colony of rooks, and in the ivy an owl. These are the only garrison of the ancient fortress of Argyll.—Arranged from *A Painter's Camp* by PHILIP GILBERT HAMERTON.

What has already been said, pages 33 to 35, about superfluous matter at the beginning and the end of a narrative applies equally to description. The following is an example of what not to do:

THE VIEW FROM THE PALISADES

There are many interesting places about New York City. Last spring I spent a week there. I visited Coney Island, the Statue of Liberty, Central Park, the American Museum of Natural History, High Bridge, and the Stock Exchange. The Stock Exchange, of which my uncle is a member, is exciting and noisy on a busy day. Coney Island has a fine beach, where I should enjoy bathing in warm weather. I was taken to these places by my cousin George, who is two years older than I. He has two grown-up sisters, and his father has promised him an automobile when he is ready for college.

One of our most interesting trips was to take a ferry-boat across the Hudson, and then a trolley-car which carried us nearly to the top of the Palisades. A short walk brought us out on the edge of the cliff. From there I had a beautiful view up and down the river. To the north I saw Spuyten Duyvil and back of it the hills of Westchester County. As my eye turned south I saw the green heights of Inwood, on the northern tip of Manhattan Island; then Fort George, Grant's Tomb, the dome of Columbia College Library, and in the south a jumble of towers and tall buildings in the smoke and haze that overhang the business part of New York. Immediately in front of me was the broad river, with here and there a little sailboat, one or two tugboats with a string of barges, and several large steamers. The ocean-going vessels do not come up to this point.

I could not help wishing that I had been lucky enough to buy Manhattan Island of the Indians for \$24. The Tammany Indians would now charge more than that for the little piece of ground on which their wigwam now stands. Hendrik Hudson would be surprised if he should return and see the changes since he first sailed these waters. I was glad to get home again, for I like my own village better than New York.

If this piece is intended as a description of the view from the Palisades, the first paragraph and the last are superfluous; if it is intended to describe what the writer saw while visiting New York, the Palisades get too large a proportion of the space.

22. Order in Description.—One of the best ways to arrange material in description is first to present the whole object in a brief sketch, or outline, and then to fill in the details according to some regular plan. When the reader has once grasped the general outline, he can more readily understand the relation of parts. Using this method, Stevenson, in the first sentence of *The Woods and the Pacific*, gives an idea of the Bay of Monterey by com-

paring it to a fishing-hook. In the following additional examples the general plan is printed in italics:

NAPOLEON'S MILITARY PLAN

The capital of Spain is situated in a sort of basin, formed by a semicircular range of mountains, which, under the different denominations of the Sierra de Guadarama, the Carpentanos and the Sierra de Guadalaxara, sweep in one unbroken chain from east to west, touching the Tagus at either end of an arch, of which that river is the chord. All direct communication between Madrid and France, or between the former and the northern provinces of Spain, must therefore necessarily pass over one or other of these sierras, which are separated from the great range of the Pyrenees by the valley of the Ebro; etc.—SIR WILLIAM FRANCIS PATRICK NAPIER in *The History of the War in the Peninsula*.

FRENCH AMERICA

French America had two heads—one among the snows of Canada, and one among the cane-brakes of Louisiana; one communicating with the world through the Gulf of St. Lawrence, and the other through the Gulf of Mexico. These vital points were feebly connected by a chain of military posts—slender, and often interrupted—circling through the wilderness nearly three thousand miles. Midway between Canada and Louisiana lay the valley of the Ohio. If the English should seize it, they would sever the chain of posts and cut French America asunder. If the French held it, and entrenched themselves well along its eastern limits, they would shut their rivals between the Alleghanies and the sea.—FRANCIS PARKMAN in *Montcalm and Wolfe*.

ATTICA

A confined triangle, perhaps fifty miles its greatest length and thirty its greatest breadth; two elevated rocky barriers meeting at an angle; three prominent mountains commanding the plain—Parnes, Pentelieus, and Hymettus; an unsatisfactory soil; some streams, not always full; etc.—CARDINAL NEWMAN in *Historical Sketches*, Volume I.

WESTMINSTER ABBEY

Westminster Abbey is built in the form of a cross, as is, I believe, invariably the case with every Catholic church of any pretension. At its northern end are two towers, and at its southern is the celebrated chapel of Henry VII. This chapel is an addition, which, allowing for a vast difference in the scale, resembles in its general appearance a school, or vestry-room, attached to the end of one of our own churches; etc.—JAMES FENIMORE COOPER in *Recollections of Europe*.

Often this method of an outline may, from the nature of the material, not be available; but whether available or not, the relations of details will be clearer if they are presented according to some such regular order as left to right or top to bottom. For instance, the following description of a face begins with the hair and ends with the chin:

She was of lofty stature, red-haired (which some folks dislike), but with comely white eyebrows, a very slender transparent nose, and elegantly thin lips, covering with due astringency a treasure of pearls beyond price, which, as her lover would have it, she never ostentatiously displayed. Her chin was somewhat long, with what I should have simply called a sweet dimple in it, quite proportionate.—WALTER SAVAGE LANDOR in *Imaginary Conversations*.

The Cathedral of Chartres, page 71, is described from base to roof; the old-fashioned house, 86, in the same way; the bishop, 87, from the head down; and the view from the Palisades, 90, from north to south.

If the whole object is not visible from a single point of view the writer may pass from part to part in regular order; he may describe Broadway, New York, by tell-

ing in proper sequence the noticeable things between the Battery and Central Park. In the description of Gore Place, 70, the order is: the south side of the house, the trees about the house, the house itself, the north side, the tract across the road, beginning with the nearby open field and ending with the low hills, "a mile or two away beyond the river." The method is further illustrated in the following examples. In the first the details are mentioned as they appear one after another; in the second the object is described first from a distance and then from nearer at hand:

HARTHOVER PLACE

And now they had gone three miles and more, and came to Sir John's lodge-gates. Very grand lodges they were, with very grand iron gates, and stone gate-posts, and on top of each a most dreadful bogy, all teeth, horns, and tail, which was the crest which Sir John's ancestors wore in the Wars of the Roses.

They walked up a great lime avenue, a full mile long, and between their stems Tom peeped trembling at the horns of the sleeping deer, which stood up among the ferns. Tom had never seen such enormous trees, and as he looked up he fancied that the blue sky rested on their heads. But he was puzzled very much by a strange murmuring noise, which followed them all the way. So much puzzled, that at last he took courage to ask the keeper what it was. The keeper told him that it was the bees about the lime-flowers.

And by this time they were come up to the great iron gates in front of the house; and Tom stared through them at the rhododendrons and azaleas, which were all in flower; and then at the house itself, and wondered how many chimneys there were in it, and how long ago it was built, and what was the man's name that built it, and whether he got much money for his job.

These last were very difficult questions to answer. For Harthover had been built at ninety different times and in nineteen different styles, and looked as if somebody had

built a whole street of houses of every imaginable shape, and then stirred them together with a spoon.—Arranged from *The Water-Babies* by CHARLES KINGSLEY.

THE EAST

And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes out of the still night—the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.—JOSEPH CONRAD in *Youth*.

By a variation of the same method—the narrative method it is sometimes called—the object itself is presented as in motion, and the details are brought in as they successively strike the eye. One of the best known examples is from Scott's *Lady of the Lake*:

Far up the lengthen'd lake were spied
 Four darkening specks upon the tide,
 That, slow enlarging on the view,
 Four mann'd and masted barges grew,
 And, bearing downwards from Glengyle,
 Steer'd full upon the lonely isle;
 The point of Brianehoil they pass'd,
 And, to the windward as they cast,
 Against the sun they gave to shine
 The bold Sir Roderick's banner'd Pine.

Nearer and nearer as they bear,
 Spear, pikes, and axes flash in air.
 Now might you see the tartans brave,
 And plaids and plumage dance and wave;
 Now see the bonnets sink and rise,
 As his tough oar the rower plies;
 See, flashing at each sturdy stroke,
 The wave ascending into smoke;
 See the proud pipers on the bow,
 And mark the gaudy streamers flow
 From their loud chanters down, and sweep
 The furrow'd bosom of the deep,
 As, rushing through the lake amain,
 They plied the ancient Highland strain.

A prose example of the same device is found in Stevenson's *Master of Ballantrae*. Here the Master is mentioned first as a "passenger" in a boat which is coming toward the shore; then, when he has landed, he is a "tall, slender figure of a gentleman"; and finally he is near enough to show the cut of his clothes:

Captain Crail himself was steering, a thing not usual; by his side there sat a passenger; and the men gave way with difficulty, being hampered with near upon half a dozen portmanteaus, great and small. But the business of landing was briskly carried through; and presently the baggage was all tumbled on shore, the boat on its return voyage to the lugger, and the passenger standing alone upon the point of rock, a tall, slender figure of a gentleman, habited in black, with a sword by his side and a walking-cane upon his wrist. . . .

The stranger turned, spied me through the mists, which were beginning to fall, and waved and cried on me to draw near. I did so with a heart like lead.

"Here, my good man," said he, in the English accent, "here are some things for Durrisdier."

I was now near enough to see him, a very handsome figure and countenance, swarthy, lean, long, with a quick, alert,

black look, as of one who was a fighter and accustomed to command; upon one cheek he had a mole, not unbecoming; a large diamond sparkled on his hand; his clothes, although of the one hue, were of a French and foppish design; his ruffles, which he wore longer than common, of exquisite lace; and I wondered the more to see him in such a guise, when he was but newly landed from a dirty smuggling lugger.

Still another variation of the narrative method is shown in the following description:

A SHELTER FROM THE WEATHER

The boat lay in a little triangular creek; the surrounding earth was alluvial clay, a sort of black cheesy mould, stiff, but kindly to work. Hazel contrived to cut and chisel it out with a clumsy wooden spade he had made, and, throwing it to the sides, raised by degrees two mud banks, one on each side of the boat; and at last he dug so deep that he was enabled to draw the boat another yard inland.

As Helen sat by netting, and forcing a smile now and then though sad at heart, he was on his mettle, and the mud walls rose rapidly. He squared their inner sides with the spade. When he had done, the boat lay in a hollow, the walls of which, half natural, half artificial, were five feet above her gunwale and of course eight feet above her bottom, in which Hazel used to lie at night. He then laid the mainsail across so as to roof the stern part of the boat; and put four heavy stones on it, lest a sudden gust of wind might lift it.—CHARLES READE in *Foul Play*.

In description, as in narration, the beginning and the end are conspicuous places, in which interesting and important matter may be put for emphasis. For example, Stevenson emphasizes the shape of the Bay of Monterey, page 73, by comparing it to a bent fishing-hook in the very first sentence; and in the same selection he emphasizes a contrast by putting it at the end:

And yet often when the fog is thickest and most chill, a few steps out of the town and up the slope, the night will be dry and warm and full of inland perfume.

Other examples are the last sentence of the description of St. Mark's, 78; the first and last of *Dreamthorp*, 83; the last clause of *The Dead Sea*, 90; the first sentence in *Ardhonncl*, 90; in *French America*, 92; in *Attica*, 92; in *Napoleon's Military Plan*, 92; and in *Westminster Abbey*, 93; and the last in *The East*, 95.

The plan of a description is constructed like that of a narrative. Below are plans of *Harthover Place*, 94, and the description of the Master of Ballantrae, 96:

HARTHOVER PLACE

1. The lodge gates.
2. The walk up the avenue.
3. The scene at the gates in front of the house.
4. The house itself.

THE MASTER OF BALLANTRAE

1. The boat in the distance.
2. The Master standing alone on the rock.
3. The Master's features and clothing.

23. Proportion in Description.—What has been said about proportion in narration, page 45, applies also to description. The more important aspects of the subject deserve more space. Stevenson, for example, properly allots much space, 74, to the sounds at Monterey; Poe, 82, to traces of decay in the House of Usher; while the writer of *The View from the Palisades*, 90, improperly allots relatively large space at both beginning and end to matter that is unimportant, and some of it actually irrelevant.

24. Clearness in Description.—Clearness demands simplicity, stress on the larger features and omission of small and confusing details, precise connectives, strict maintenance of the point of view and, when possible, comparisons with objects that are familiar or striking. In some descriptions, often those connected with scientific studies, a map or diagram is desirable. In regard to the first three requirements nothing need be added to what has already been said in this chapter and the preceding.

The necessity of maintaining the point of view may be shown by a single example:

THE VIEW FROM MY PORCH

The view from the front porch of the house where I was born is very attractive. As I sit there, I can see the gravelled path leading down through the front yard to the turnpike, which is shaded on both sides by rows of maples which my father planted some thirty years ago. Across this road is a big swinging gate. This is the entrance to a lane that runs for a quarter of a mile through a meadow spotted with yellow dandelions. Then on a little wooden bridge it crosses a brook full of darting minnows. A quarter of a mile more, and the lane enters a wood. The fence between the woodland and the meadow is fringed with blackberry bushes. You can see gleaming among the leaves the clusters of ripening berries.

This picture is not true. Neither the darting minnows nor the blackberries are visible from the porch; and the dandelions and the ripening berries belong to different months. Clearness, then, requires that when a writer assumes a particular point of view, he brings into the picture only the things to be seen from there. The point may, however, be changed, if the reader is duly informed, as in *Harthover Place*, 94, and *The East*, 95.

Illuminating comparisons are abundant in the foregoing selections; for example:

Page 67.—In a tight sky-blue suit that made his arms and legs like German sausages or roly-poly puddings——

Page 73.—The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing-hook.

Page 74.—The roar of water dwells in the clean, empty rooms of Monterey as in a shell upon the chimney.

Page 75.—A hot, dry air will overhang the town, close as from an oven.

Page 79.—A sirloin that seemed cut from the sides of a rhinoceros——

Page 79.—Potatoes . . . piled like shot in an ordnance yard——

Page 80.—Sometimes a tuft of high grass washed along his sides as a wave washes the sides of a ship.

Page 81.—The huge limbs moved as steadily as pistons.

Page 81.—The undergrowth on each side of him ripped with a noise like torn canvas.

Page 93.—Westminster Abbey is built in the form of a cross.

Page 94.—Harthover . . . looked as if somebody had built a whole street of houses of every imaginable shape, and then stirred them together with a spoon.

Page 95.—A wide bay, smooth as glass and polished like ice——

The map accompanying *Gore Place*, 70, is the kind that is often useful in making clear what might otherwise be unintelligible. Many subjects, particularly in all branches of science, need such illustration.

25. Interest in Description.—In description, as in narration, interest may be secured by the omission of trivial details and by special attention to such features of a scene as have roused emotion in the observer or are likely to rouse it in the reader—the things which evoke any lively feeling between laughter and tears.

Examples of increased interest from the cutting out of unimportant details are to be found in the shorter forms of *An Old-Fashioned House*, 86, and *A Clergyman*, 87.

The interest gained by attention to features that touch the emotions is shown in the description of the House of Usher and in *Dreamthorp*. Such features are, as in narration, presented more vividly by telling the personal sensations. This is the method in each of the passages just cited; and in the other selections there are many additional illustrations, such as :

Page 69.—The pedagogue's mouth watered.

Page 74.—It sets your senses upon edge; you strain your attention; you are clearly and unusually conscious of small sounds near at hand.

Page 81.—The night mist at the bottom of the valley chilled Little Toomai.

Page 95.—I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes.

26. Narration and Description Combined.—Although narration and description have been treated separately, they can hardly exist apart, and many themes are almost evenly divided between the two. In such combinations the same principles of unity, order, and proportion must be observed. The same care must be taken to prune away unnecessary matter, such as superfluous introductions and conclusions, to adhere to a logical order, to give space to important features and pass quickly over the less significant, to keep the point of view and to use precise connectives; in short, to be both clear and interesting.

QUESTIONS AND EXERCISES

1. Explain briefly the various kinds of description.
2. What are the sources of material for description?
3. Give a list of ten subjects for description, drawn from your personal experience.
4. Write a description of from 100 to 300 words on one of your subjects or on one of the following :

The View from My Window.

What My Room Contains.

My Mineral Cabinet.

The House in Which I Was Born.

The Old Garret.

My Grandmother's Flower-Garden.

My Native Town.

The Church Which I Attend.

The Oldest House in Town.

The Graveyard. ✓

The Reading-Room in the Public Library.

Our Chemical Laboratory.

The Swimming Hole.

The City Waterworks System.

A Country Circus.

A Country Schoolhouse.

A Country Store.

A Shop Window.

An Auction.

The Old Elm.

An Abandoned House.

A Model Farm.

A Western Prairie.

The Approach of a Storm.

A Skating Scene.

A Race—Waiting for the Signal.

In a Coal Mine.

In a Paper Mill.

A Ship in the Stocks.

A Chinese Laundry.

Little Italy.

At the Museum.

Boston as Seen from the Harvard Bridge.

Boston Common.

The Bowery.

The Brooklyn Bridge.

The Washington Monument.

Valley Forge.

The Northern Pacific Railway.

The Bad Lands.

The Mammoth Cave.

The Eads Ship Railway.

The Eiffel Tower.

Heligoland.

The Great Pyramid.

The Rhine.

Pompeii.

A Greek Theatre.

A Chinese Theatre.

The Full Moon Seen through a Telescope.

The Rings of Saturn.

A Picture of a Battle.

The Face I Know Best.

The Pop-Corn Man.

The Fortune-Teller.

Uncle Sam.

A Portrait of Napoleon.

Mark Twain.

5. Write a description of from fifty to 100 words, in which some of the features affect the sense of sight.

6. Another, of hearing.

7. Another, of smell.

8. Another, of taste.

9. Another, of touch.

10. Another in which at least one of the features stirs an emotion.

11. What are the principal suggestions for securing unity in description?

12. Point out the respect in which the following descriptions lack unity, and rewrite the last two:

The house, which was an imposing structure, stood in a large piece of ground. There was considerable vegetation about it, and several animals were in the yard.

MY FATHER'S LIBRARY

My father's library is the largest room in our house; it is thirty feet six inches long by twenty-two feet four inches broad. You enter from a door exactly in the middle of the west side; there are two windows on the north and two on the south, each six feet high and four wide, and each containing two sashes with a single pane of plate-glass. On the east side is a glass door opening out on a wide porch; and on each side of the door is a window, just the height and breadth of the other windows. In the middle of the north end is a large fireplace of yellow mottled brick. Within it are two tall brass andirons. Above it is a mantel of green oak, to match the other finishings of the interior. On the mantel are two tall vases of iridescent glass, and a French gilt clock under a glass bell. On the wall above hangs an engraved portrait of Milton.

The floor of the room is of oak, and is partly covered by two oriental rugs. One of them is ten feet six inches by eight feet four; the other is twelve feet by nine feet eight. Both are woven with patterns of white flowers and green leaves on a background of red.

A brass chandelier with six lights, combination fixtures for either gas or electricity, hangs from the middle of the ceiling, and there are two double brackets on each of the four walls. From the central chandelier a rubber tube carries the gas down to a Welsbach light, with a brass standard, made in the form of a twisted rope. The shade is green outside and lined with white. This is for a reading light.

The desk, of green oak, is flat-topped, with a row of drawers running down each side. On it is a big gray blotter, a silver pen-rack in the form of a stag's antlers, a silver-topped, cut-glass ink-stand, two inches square, and a calendar pad, on which my father notes his engagements. The other pieces of furniture are two long couches, upholstered in dark brown leather, three big easy-chairs, one on each side of the fireplace and one by the desk, and a revolving book-case containing the *Century Dictionary*.

The book-cases, of green oak, with sliding glass doors, cover the walls of the entire room from floor to ceiling, except above the doors, the windows, and the mantel. Most

of the shelves are filled with books in various bindings. My father says he has not read them all, but he hopes to get time to read them when he retires from business. My mother tells him that buying books is a mania, and that he likes buying better than reading.

TEN MILE RIVER

There is nothing I enjoy more than canoeing, especially in spring and autumn. Rowing, swimming, fishing, and skating are all very well in their way, but give me a good canoe on a stream which has a fairly swift current. Last spring my father bought me a Morris canoe from a place near Bangor, Maine. It was shipped promptly, for I got the shipping receipt; but it was nearly two weeks in coming through to Providence. I advise people who are going to have goods come by freight to order a month early. I keep my canoe on the Ten Mile River, near Providence. I can easily ride out to the boat-house on my bicycle. The canoe is seventeen feet long and holds four people comfortably.

The river, which empties into the Seekonk, is a beautiful stream. The boat-house stands on slack-water above a dam. We pass under a bridge immediately after leaving the house, and soon run up to a point where the river is not more than thirty feet wide. It is very winding, and the banks are overhung with bushes. At one point it is crossed by an old arched bridge of stone, very picturesque. After paddling up a mile or two we come to the dam at Hunt's Mills. We can carry the canoe around the dam and then go a long way farther.

One day last spring the water was high, and the swift current swept me round a bend under some bushes and tipped me out. I got thoroughly drenched. Fortunately I could swim, for the water at that point was over my head. I learned to swim three summers before, but this was my first chance to swim in an emergency. The boy who was with me could not swim, but he clung to the bushes and pulled himself out on the bank.

13. What are the principal suggestions for the order of material in description?

14. Write a description of from fifty to 100 words, that begins with a brief sketch, or outline.

15. Write a description of from fifty to 100 words, in which the parts are taken up in regular order.
16. Write a description of from fifty to 100 words, in which the point of view changes, as in *Hartbover Place*.
17. Write a description of from fifty to 100 words, in which the point of view changes, as in *The East*.
18. Write a description of from fifty to 100 words, in which the point of view changes, as in the description of the Master of Ballantrae.
19. Draw plans of *The Gore Place*; *The Cathedral of Chartres*; *The Woods and the Pacific*; and *A Shelter from the Weather*.
20. Point out the faults in proportion in *Ten Mile River*.
21. What are the principal suggestions for clearness?
22. Write a description of from 100 to 200 words, illustrated by a map or diagram.
23. Write a description of from fifty to 100 words, which shall contain a comparison with something familiar or striking.
24. Point out in the various selections half a dozen such comparisons that are not noted on page 100.
25. From the point of view of interest, what are the faults of *Ten Mile River*?
26. Write a description of from fifty to 100 words, in which emphasis is laid on the personal sensations.
27. What are the principal suggestions for a theme that combines narration and description?
28. Write a theme of from 100 to 300 words, that shall combine narration and description about equally.

CHAPTER IV

EXPOSITION

27. Kinds of Exposition.—For exposition there is a wide range of subjects. One may expound the structure of a class of objects, box-kites or buttercups; one may expound a process, such as playing football, solving quadratic equations, or making bread; a theory or principle, like the atomic theory in chemistry, the principle of the lever in physics, or the meaning of the Apostles' Creed; one may write a criticism of a book or summarize a book or essay that is itself an exposition, such as Macaulay's *Essay on Milton*.

28. Sources of Material.—The sources of material are personal experience and books. The first source, as in narration and description, should be drawn on most freely in order to develop the powers of observation.

29. Material from Observation.—From personal observation one may choose the facts which one learns or the theories which one forms in the course of every-day experience or of special investigation and experiment. The amount and kind of material are indicated by the following expositions and the list of subjects at the end of the chapter.

CHRISTMAS AT MY HOUSE

Christmas festivals at my house are not conducted as in most places. Instead of presenting gifts to each other, young and old unite in bringing food, clothing, toys, and

other articles for the needy. Under the old system it is hard to suit various tastes, and there is much fuss over the choice and preparation of gifts. Our system has the true spirit of Christmas, and even the children gain more satisfaction by helping those who are in real want. Then, too, our contributions bring cheer to many who might otherwise be in misery and pain.

THE LANTERN-BEARERS

Toward the end of September, when school-time was drawing near and the nights were already black, we would begin to sally from our respective villas, each equipped with a tin bull's-eye lantern. We wore them buckled to the waist upon a cricket belt, and over them, such was the rigor of the game, a buttoned top-coat. They smelled noisomely of blistered tin; they never burned aright, though they would always burn our fingers; their use was naught; the pleasure of them merely fanciful; and yet a boy with a bull's-eye under his top-coat asked for nothing more.

When two of these asses met there would be an anxious "Have you got your lantern?" and a gratified "Yes!" That was the shibboleth, and very needful too; for, as it was the rule to keep our glory contained, none could recognize a lantern-bearer, unless (like the pole-cat) by the smell. Four or five would sometimes crawl into the belly of a ten-man lugger, with nothing but the thwarts above them—for the cabin was usually locked—or choose out some hollow of the links where the wind might whistle overhead. There the coats would be unbuttoned and the bull's-eyes discovered; and in the checkering glimmer, under the huge windy hall of the night, and cheered by a rich steam of toasting tinware, these fortunate young gentlemen would crouch together in the cold sand of the links or on the scaly bilges of the fishing-boat, and delight themselves with inappropriate talk. The talk, at any rate, was but a condiment, and these gatherings themselves only accidents in the career of the lantern-bearer. The essence of this bliss was to walk by yourself in the black night; the slide shut, the top-coat buttoned; not

a ray escaping, whether to conduct your footsteps or to make your glory public; a mere pillar of darkness in the dark; and all the while, deep down in the privacy of your fool's heart, to know you had a bull's-eye at your belt, and to exult and sing over the knowledge.—Arranged from *Across the Plains, with Other Memories and Essays*, by ROBERT LOUIS STEVENSON.

PRACTICAL CHRISTIANITY

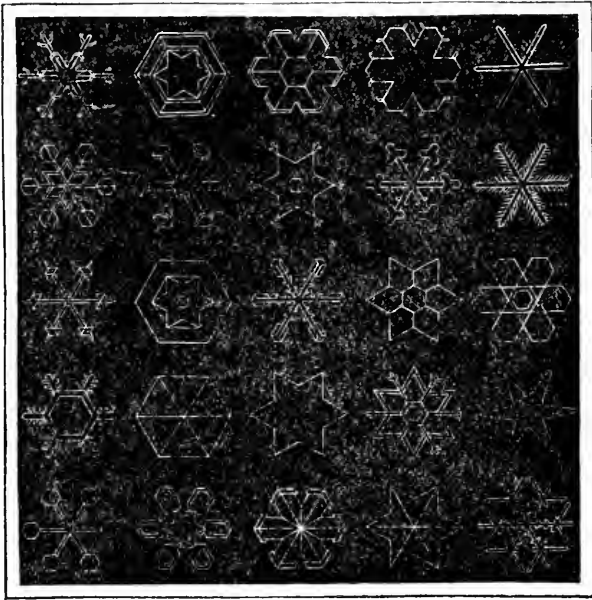
I heard a sermon yesterday that seemed to me an excellent exposition of the practical side of Christianity. The preacher began by saying that there is an erroneous belief that religion consists wholly of worship, and he then went on to unfold the true idea. He said that there is a growing tendency in society to divide into classes, the rich and the poor, the educated and the ignorant. In the churches themselves the young and the old separate from each other. The duty of the Christian is to do away as far as possible with these distinctions. Christ's teaching is not that his followers should sit at his feet, but that they should preach to others as he preached to them. The college graduate's education is, not merely for his own benefit, but primarily for the good of his fellow-men. Time and again the preacher said, "Go back! If you have made any advance, go back and lift others up to your level. That is the spirit of true Christianity."

THE EXPERIMENT

An interesting experiment was performed in class this morning by the instructor. He filled a small bomb with water, chilled almost to the freezing-point, then tightly closed the fuse-hole by means of a heavy screw. This bomb was placed in a vessel and surrounded by alternate layers of ice and salt. Finally a cloth was laid over this mass and we awaited developments. In about fifteen minutes there was an explosion which sent fragments of ice out of the vessel and startled the students in the front row. The water in the bomb had frozen, and the expansion of the ice had burst the little iron ball.

SNOW-CRYSTALS

If the air during a snow-storm be still, each flake that falls will be found to exhibit a regular shape. A perfectly formed snow-flake is is, in fact, an exquisite little crystal; but it commonly happens that a flake is made up



of several of these crystals grouped together. Some idea of the beauty and variety of snow-crystals may be formed by reference to the accompanying figure, which represents a few of the shapes observed by Captain Scoresby in the arctic regions.

More than a thousand different kinds have been described; but various as these are, they are all characterized by the same symmetry. Some of these snow-crystals are simply solid rods or flat scales, each with six sides; others are six-sided pyramids, but the most common form is that

of little six-pointed stars variously modified. Each star has an icy centre as a nucleus, from which six little spicules, or rods of ice, are shot forth at regular angles; and from the sides of these rays, secondary rays, or raylets, may be given off at the same angle, thus producing complex stars of great beauty, but, in spite of their complexity, always true to the hexagonal symmetry of the system to which ice belongs. Each part of the pattern is repeated round the centre six times, as is generally the case with the beautifully symmetrical shapes seen in a common kaleidoscope.—THOMAS HENRY HUXLEY in *Physiography*.

A THEORY OF WAGES

The five following are the principal circumstances which make a difference in wages. First, the agreeableness or disagreeableness of the employments themselves; secondly, the easiness and cheapness, or the difficulty and expense, of learning them; thirdly, the constancy or inconstancy of employment in them; fourthly, the small or great trust which must be reposed in those who exercise them; and fifthly, the probability or improbability of success in them.

First, the wages of labor vary with the ease or hardship, the cleanliness or dirtiness, the honorableness or dishonorableness, of the employment. Thus in most places a journeyman tailor earns less than a journeyman weaver. His work is much easier. A journeyman weaver earns less than a journeyman smith. His work is not always easier, but it is much cleaner. A journeyman blacksmith seldom earns so much in twelve hours as a collier does in eight. His work is not quite so dirty, is less dangerous, and is carried on in daylight, and above ground.

Secondly, the wages of labor vary with the easiness and cheapness, or the difficulty and expense, of learning the business. When any expensive machine is erected, the extraordinary work to be performed by it before it is worn out is expected to replace the capital laid out upon it, with at least the ordinary profits. A man educated at the expense of much labor and time to any of those employments which require extraordinary dexterity and skill, may be compared to one of those expensive machines. The work which he learns to perform will re-

place to him the whole expense of his education. The difference between the wages of skilled labor and those of common labor is founded upon this principle. Education in the ingenious arts and in the liberal professions is still more tedious and expensive. The pecuniary recompense, therefore, of painters and sculptors, of lawyers and physicians, ought to be much more liberal; and it is so accordingly.

Thirdly, the wages of labor in different occupations vary with the constancy or inconstancy of employment. In the greater part of manufactures a journeyman may be pretty sure of employment almost every day in the year that he is able to work. A mason or bricklayer, on the contrary, can work neither in hard frost nor in foul weather. What he earns, therefore, when he is employed must maintain him while he is idle. Where the earnings of the greater part of manufacturers, accordingly, are nearly upon a level with the day-wages of common laborers, those of masons and bricklayers are generally from one-half more to double those wages.

Fourthly, the wages of labor vary according to the small or great trust which must be reposed in the workman. The wages of goldsmiths and jewellers are everywhere superior to those of many other workmen, not only of equal but of much superior ingenuity, on account of the precious materials with which they are entrusted.

Fifthly, the wages of labor in different employments vary according to the probability or improbability of success in them. In the greater part of mechanic trades success is almost certain, but very uncertain in the liberal professions. Put your son apprentice to a shoemaker, there is little doubt of his learning to make a pair of shoes; but send him to study the law, it is at least twenty to one if he ever makes such proficiency as will enable him to live by the business. In a perfectly fair lottery those who draw the prizes ought to gain all that is lost by those who draw the blanks. In a profession where twenty fail for one that succeeds, that one ought to gain all that should have been gained by the unsuccessful twenty. The counsellor at law who, perhaps, at near forty years of age begins to make something by his profession, ought to receive the retribution not only of his

own tedious and expensive education, but of that of more than twenty others, who are never likely to make anything by it. How extravagant soever the fees of counsellors at law may sometimes appear, their real retribution is never equal to this.—Arranged from *The Wealth of Nations* by ADAM SMITH.

30. Material from Books.—The material from books is inexhaustible. One may summarize a single exposition, or gather into one theme facts from several different books, as in the following examples:

EARTH-WORMS AND THEIR FUNCTIONS

Worms have played a more important part in the history of the world than most persons would at first suppose. In almost all humid countries they are extraordinarily numerous, and for their size possess great muscular power. In many parts of England a weight of more than ten tons of dry earth annually passes through their bodies and is brought to the surface on each acre of land; so that the whole superficial bed of vegetable mould passes through their bodies in the course of every few years. Moreover, the particles of the softer rocks suffer some amount of mechanical trituration in the muscular gizzards of worms, in which small stones serve as millstones.

Worms prepare the ground in an excellent manner for the growth of fibrous-rooted plants and for seedlings of all kinds. They periodically expose the mould to the air, and sift it so that no stones larger than the particles which they can swallow are left in it. They mingle the whole intimately together, like a gardener who prepares fine soil for his choicest plants. In this state it is well fitted to retain moisture and to absorb all soluble substances. The bones of dead animals, the harder parts of insects, the shells of land mollusks, leaves, twigs, etc., are before long all buried beneath the accumulated castings of worms, and are thus brought in a more or less decayed state within reach of the roots of plants. Worms likewise drag an infinite number of dead leaves and other parts of plants

into their burrows, partly for the sake of plugging them up and partly as food.

The leaves which are dragged into the burrows as food, after being torn into the finest shreds, partially digested, and saturated with the intestinal secretions, are commingled with much earth. This earth forms the dark-colored, rich humus which almost everywhere covers the surface of the land with a fairly well-defined layer or mantle. Von Hansen placed two worms in a vessel eighteen inches in diameter, which was filled with sand, on which fallen leaves were strewed; and these were soon dragged into their burrows to a depth of three inches. After about six weeks an almost uniform layer of sand, four-tenths of an inch in thickness, was converted into humus by having passed through the alimentary canals of these two worms.

When we behold a wide, turf-covered expanse, we should remember that its smoothness, on which so much of its beauty depends, is mainly due to all the inequalities having been slowly leveled by the worms. It is a marvelous reflection that the whole of the superficial mould over any such expanse has passed, and will again pass, every few years through the bodies of worms. The plough is one of the most ancient and most valuable of man's inventions; but long before he existed the land was in fact regularly ploughed, and still continues to be thus ploughed by earth-worms. It may be doubted whether there are many other animals which have played so important a part in the history of the world as have these lowly organized creatures.—Condensed from CHARLES DARWIN'S summary in his *Vegetable Mould and Earth-Worms*.

THE ROMAN DOMUS

Key-sentence:

The Roman *domus* was divided into two main sections, the *atrium* and the *peristylum*, each surrounded by its respective rooms, which were connected by an intermediate apartment, the *tablinum*, and several corridors, *fauces*.

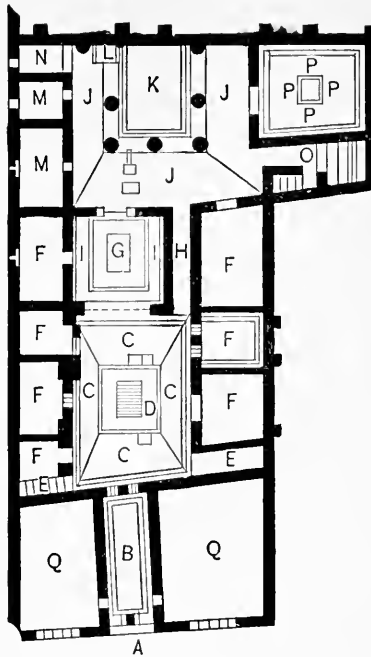
Plan:

1. *Domus* as distinguished from *insula* and *atrium*.
2. General statement of the plan of the *domus*.

3. The *atria*.
 - a. The *vestibulum*.
 - b. The *ostium*.
 - c. The *atrium*.
 - d. The *cubiculae*.
4. Intermediate rooms.
 - a. The *tablinum*.
 - b. The *alae*.
 - c. The *fauces*.
5. The *peristylia*.
 - a. The *peristylium* and *lararium*.
 - b. The *cubiculae* and *bibliotheca*.
 - c. The *culina* and *pistrina*.
 - d. The *triclinium*.
 - e. The slaves' quarters.
6. Comparison of the ancient and the modern house.

There were two kinds of dwelling-houses peculiar to the Romans: the *insula* and the *domus*. The *insula* was a "block" designed to accommodate several families, to whom it was let out in flats. The *domus*, on the other hand, was constructed for the occupation of a single proprietor and his family. Romulus and the Palatine shepherds lived not in *domus*, but in *atria*, huts of mud-daubed osiers, containing only one room. Cicero and Petronius, on the contrary, lived in *domus*, houses of burnt brick, with numerous apartments. It is the *domus*, the typical Roman private house of the Republic and the Empire, of which I write.

The *domus* were all built upon a certain fixed plan, varying only, according to the wealth of their individual owners, in the size, number, and distribution of their rooms. Every *domus* was divided into two principal sections, the *atrium* and the *peristylium*, each surrounded by its respective rooms, which were connected by an intermediate apartment, the *tablinum*, and several corridors, *fauces*. The best illustration of the typical Roman house which I have been able to find is the Pompeiian House of the Tragic Poet, better known perhaps to most people by Lord Lytton's name, The House of Glaucus, in *The Last Days of Pompeii*. The Pompeiian house was identical with the Roman house, and of course the recently exca-



GROUND-PLAN OF THE HOUSE OF THE TRAGIC POET, POMPEII

- | | |
|------------------------------------|--|
| A. Vestibulum. | J. Peristylum. |
| B. Ostium. | K. Piscina. |
| C. Atrium. | L. Lararium. |
| D. Impluvium. | M. Family living rooms. |
| E. Clothes-presses. | N. Bibliotheca. |
| F. Cubiculae for guests or family. | O. Culina. |
| G. Tablinum. | P. Triclinium. |
| H. Fauces. | Q. Tabernae. stores having nothing
whatever to do with the house. |
| I. Alae. | |

vated Pompeian dwellings are in a better state of preservation than those at Rome.

Before considering the *atrium*, we must give attention for a moment to the *vestibulum* and the *ostium*. The *vestibulum* was a little portico before the front door; that is, the door was set back a few feet from the street, as in the House of the Tragic Poet. When you had rapped with a bronze knocker, the folding doors, *fores*, were cautiously pushed aside by a slave, who requested you to step into the *ostium*, a narrow corridor. On the threshold *Salve*, Welcome, was worked into the mosaic; and very frequently just above it hung a caged *psittacus*, parrot, taught to screech a *Salve* at every guest. The slave and a watch-dog were chained fast there in the *ostium*. Consequently a fierce black and white dog, either wrought in the mosaic pavement or painted on the wall, with the inscription under it, *Cave Cauem*, Beware of the dog, taught the visitor to hasten toward the *atrium*.

The *atrium* was separated from the *ostium* by a door veiled with a richly embroidered curtain. The *atrium* was a large hall, roofed in on all four sides but open to the sky in the centre. This opening, called the *compluvium*, served both to let the light in—the Roman house had no windows on the ground floor—and to let the rain-water fall into a pool below, called the *impluvium*. The Romans were very dependent on rain-water. Consequently the *impluvium* was made to drain into a well beneath it; and very often a tiny marble fountain played in the centre, sending its spray over pots of flowers, anemones, irises, and tall lilies. If the sun shone too brightly, a purple awning stretched across the *compluvium* and filled the *atrium* with a ruddy light. Furthermore, the *compluvium* was often supported by pillars of rare marbles: Cicero's *atrium* had four columns of real Hymettian marble. The floors of the *atrium* were of highly polished stone, marble, or mosaic, inlaid with pictures of fishes, swans, and dolphins. The ceiling was either bare, exposing the beams, or covered with fresco-work, or inlaid with tortoise-shell, ivory, and gold. The walls were most exquisitely frescoed with paintings of landscapes or scenes from Greek mythology, such as the rescue of Andromeda by Perseus or the sacrifice of Iphigenia. Around the sides of the *atrium* were displayed all

sorts of armor, the sacred waxen masks of ancestors, beautiful portrait busts and life-size statues of the richest bronze or the snowiest marble.

Several rooms opened from the right and left of the *atrium*, called *cubiculae*, which were dwelling or sleeping-rooms designed for the family or for guests. These apartments were very small. They were lighted from the *compluvium* and heated, as was the *atrium*, by portable charcoal-stoves. In the evening the *atria* and *peristylia* were lighted by oval lamps of terra-cotta or bronze. The spaces on either side of the *ostium*, marked Q Q in the plan of the House of the Tragic Poet, might be divided into *cubiculae* as in the House of Pansa, or rented for stores, *tabernae*, as in the House of the Tragic Poet.

At the extreme end of the *atrium* opened the *tablinum*, a private reception-room with a tiny recess, *ala*, on either side, where the family archives were preserved. Beyond the *alae* were the *fauces*, corridors for the convenience of the slaves in passing from one part of the house to another.

From the *tablinum* you entered a colonnaded court open to the sky, the *peristylum*. The peristyle was the Roman's garden, for as one house was separated from another only by a space of two and one-half feet, there was no room for a garden outside. In the centre of the peristyle was a *piscina*, fish-pond, with a large fountain. The beauty of the surrounding garden, *viridarium*, was bewildering. Imagine the wall at the extreme end of the peristyle overgrown with grape-vines and tangled woodbine; and picture here and there against it a dark cypress or a tall poplar, and in one corner the *lararium*, family shrine, almost hidden among the vines. The whole area of the peristyle was planted with blooming shrubs; pink, red, cream-colored, and yellow roses flourished in wild luxuriance. All around the fish-pond grew deep moss with patches of purple and of white violets, cultivated with the greatest care, for violets as well as roses were favorite flowers with the Romans.

Opening from the left side of the peristyle were several family living-rooms and a *bibliotheca*, study. On the right was the *culina*, kitchen, *pistrina*, bakery, and *triclinium*, dining-room. The kitchen contained either a bronze charcoal-stove, or a stove of brick, and around its walls were

shelves for the bronze cooking-utensils. The dining-room was furnished with cushioned couches, which were placed on three sides of the cedar dining-table, and the walls were frescoed as in the other rooms.

A second story was frequently built over the *cubiculae*, and was entirely taken up with small rooms for slaves. These rooms opened from the peristyle and were lighted by latticed windows.

It is interesting to note the differences between our residences and those of the Romans. Our houses are lighted not by skylights but by windows; our gardens are outside the house, never in an enclosed court. The interior decoration of a modern house lies mostly in its bric-à-brac and furniture, while that of the Roman house consisted chiefly in the adornment of the floors, walls, and ceiling. Furthermore, we of course lay much stress upon a handsome exterior, while the Roman paid no attention to the outside appearance of his house. If, however, we conclude that the modern house is more practical and convenient, we do not hesitate to allow a certain picturesqueness and charm to the Roman *domus* which we do not possess.

To appreciate this singular beauty and fascination, imagine yourself standing near the *ostium* and looking toward the peristyle. Immediately before you is the stately *atrium* with its pool—you can see the clouds as they float by reflected in the water. The peristyle, framed by the open doors of the shaded *tablinum*, makes a lovely picture: the afternoon sun touches the silver stream of the fountain; the roses move in the light breeze; the statuettes, tall and white, and the marble basins are all the brighter against the dark cypresses and evergreens; the air is sweet with roses, violets, and lilies; you hear the buzz of the bees about the roses and the musical plash of the fountains. Then imagine those tall, graceful women and stern, dignified men in flowing robes as they walk to and fro among the flowers—for without them your picture is incomplete.

Reference books consulted:

1. Overbeck, Dr. J.: *Pompeii in seinem Gebäuden, Alterthümern und Kunstwerken*, pp. 257-413.

2. Smith: *Dictionary of Greek and Roman Antiquities*, vol. 1, pp. 664-686.
3. Rich: *Dictionary of Roman and Greek Antiquities*, pp. 248-251.
4. Lytton: *Last Days of Pompeii*, book i, chapter 3.
5. Neville-Rolfe: *A Pompeiian Gentleman's Home Life—the Recently Excavated House of "A. Vettius,"* p. 23.
6. Smith and Slater: *Architecture, Classic and Early Christian*, pp. 174-181.
7. Barnes: *Brief History of Rome*, pp. 112-116.
8. Pennell: *Ancient Rome*, p. 229.
9. Lanciani: *Ruins and Excavations of Ancient Rome*, p. 117.

31. Unity in Exposition.—The principal suggestions as to unity in narration and description apply also to exposition. In exposition a rigid and useful test of unity is to work out a sentence that shall contain briefly the gist of the whole theme, a "topic-sentence," or "key-sentence," like that at the beginning of *A Roman Domus*, page 114, or the first sentence in *The Experiment*. Such a sentence may often be a definition. Whatever its form, it is a constant reminder of the limits of the subject. If the finished exposition fail to explain some point touched in the sentence, the sentence must be changed or the exposition amplified; if part of the exposition bear no relation to the sentence, the sentence must again be changed or the matter left out. If no key-sentence can be framed because the exposition takes up such a variety of subjects, the theme lacks unity, like the following school-composition, printed in a Western newspaper:

CORN

Corn is a very useful vegetable. If it were not for corn there would be no corn cakes with butter and molasses. Corn grows in large fields, and you plough it with a horse.

There was a man who had a cornfield, and he had no horse, but he had a large and faithful wife, who took care of it, accompanied by a trusty dog, while he wrote poetry for the papers. We ought to be thankful if we have a good wife, which is much better than hanging round saloons and wasting your time in idleness. Corn is also used to feed hogs with, and can be made into cob pipes, which will make you sick if you are not accustomed to it. Let us firmly resolve that we will reform and lead a better life.

The fault of a superfluous introduction or conclusion is common. A pupil will often spoil the unity of his exposition by beginning such a theme as *Christmas at My House*, page 107, with the unnecessary statement that Christmas is the most enjoyable day in the year; or *The Experiment*, with the obvious remark that experiments in chemistry and physics are entertaining. The following theme, with the useless first sentence, is typical:

THE MEADOW LARK

I have always taken great pleasure in studying the haunts and habits of the more common birds of this neighborhood, and though my knowledge has been small, I have been more than repaid by the enjoyment of the pursuit. I remember my first meadow lark's nest. I was crossing a field when a bird suddenly flew up almost from beneath my feet. The triangular white patches on the tail showed its species. After searching a few moments I found the nest. A little hollow in the ground had been softly lined with hay and feathers, and roofed over with a very neat piece of thatch, which completely shielded and hid the interior. The only opening was a small hole on the south side. There were five eggs, white enamel, flecked with deep reddish brown, one of which I now have. The bird seems to place a great deal of confidence in the concealment afforded by the roof. Several times I have almost trodden on larks before they have flown away.

In the following exposition the writer has indulged in the luxury of a superfluous paragraph at both the beginning and the end:

THE BULL TERRIER

My family has always had a good many pets, such as rabbits, cats, and dogs. My sisters prefer cats, but I like dogs. My favorite is a bull terrier.

The bull terrier is a white dog, short-haired, with black nose and black eyes. He stands from a foot to eighteen inches high at his fore-shoulders. As he is a cross between a bull-dog and a terrier, he has the traits of both. He has some of the strength of the bull combined with the nimbleness of the terrier. His head, jaws, and neck are not so heavy as the bull's, but are sturdier than the terrier's. Usually he is very good-natured and fond of playing with children, but sometimes he is likely to fight with other dogs. In order to avoid wounds and cuts, his ears and tail are often cropped.

I think it well for children to have pets, for thus they learn to be kind to dumb animals. Boys and girls should not wantonly injure any living creature, be it a horse or a worm.

Such introductions and conclusions, though popular with young writers, do not bear immediately on the topic, and therefore violate the principle of unity. A good beginning, which plunges straight into the subject, is frequently the key-sentence itself. In *Snow-Crystals*, page 110, *Practical Christianity*, 109, and *Earth-Worms and Their Functions*, 113, and in the two following first sentences, each of which outlines the essay from which it is taken, the key-sentence is a direct introduction:

Reading without purpose is sauntering, not exercise.—
Sir EDWARD BULWER LYTTON in *Readers and Writers*,
Cartoniana.

One of the most remarkable men certainly of our times as a politician, or of any age as a philosopher, was Franklin.—Lord BROUGHAM in *Dr. Franklin, Statesmen of the Time of George III.*

32. Order in Exposition.—All the suggestions for order in narration and description are applicable also to exposition. If the subject be some process which occupies a period of time, such as the experiment with a bomb, page 109, the order is simply that of the steps of the process, the order of narration. The following example illustrates the method:

MAKING QUICK YEAST BISCUIT

The ingredients of quick yeast biscuits are:

- 1 compressed yeast-cake,
- 1-3 of a cupful of water,
- 1 cupful of milk,
- 3 cupfuls of flour,
- 1 tablespoonful of sugar,
- 1 teaspoonful of salt,
- 1 tablespoonful of butter.

The things needed in the process of making are:

- 1 large pan nearly full of water,
- 3 cups,
- 1 flour-sifter,
- 1 large mixing-bowl,
- 1 tablespoon,
- 1 teaspoon,
- 1 knife,
- 1 large mixing-spoon,
- a cloth to cover the mixing-bowl,
- 1 biscuit-pan,
- a little butter for greasing it,
- a stove.

The first step is to warm the third of a cupful of water, dissolve the compressed yeast-cake in it, and let it stand till needed. Then set the cupful of milk and the large pan of water to heat.

The second step is to sift into the mixing-bowl the three cupfuls of flour, and mix in the tablespoonful of sugar and the teaspoonful of salt. Into this mixture of flour, sugar, and salt, cut with the knife the tablespoonful of butter. Keep up the cutting till the butter has entirely disappeared in the mass. The flour will then be in pellets about the size of peas.

The third step is to mix in the dissolved yeast-cake, and then the cupful of milk, which has been heated lukewarm. Stir for two or three minutes, till there is a thick, sticky mass. Some flour absorbs more liquid, and perhaps a quarter of a cupful more either of milk or water may be needed in order to stir all the flour in.

The fourth step is to scrape all this dough down into a smooth mass at the bottom of the bowl, cover the bowl warmly with the cloth, and set it into the pan of water, which has been heated so that you can just bear your hand in it. Place where the temperature will remain of an even warmth.

The fifth step is to mould the dough. When it has doubled in bulk, usually in about three hours, make it into little biscuit. The way is, to cut off a small piece with a knife, flour the hands as little as possible, roll the piece quickly into a ball about the size of an English walnut, and place in the buttered biscuit-pan. Cover the biscuit closely and let them rise again in a warm place.

The sixth and last step is baking. When the biscuit have doubled in bulk, usually in the course of an hour, bake them in a hot oven about thirty minutes, or until they are well browned and fall out of the pan when it is turned upside down.

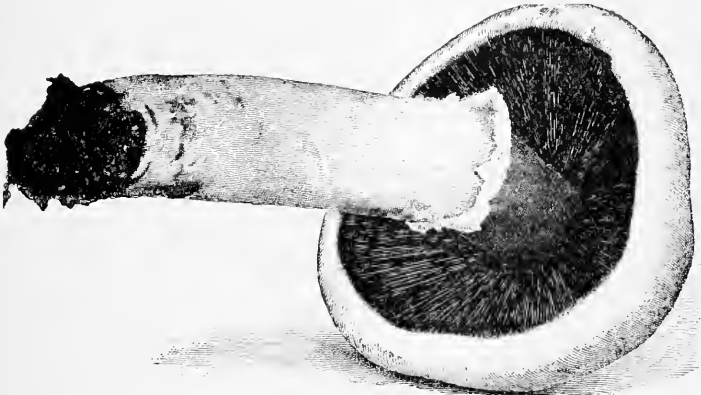
If the exposition deal with some structure, as of a Roman house, page 114, or of the horse, the sunflower, or a dynamo, the order may be determined as in description: that is, the general outline of the structure may be first briefly presented, and then the parts according to a regular plan. Such is the method in *The Roman Domus*. The outline is given in the single sentence in paragraph 2:

Every *domus* was divided into two principal sections: the *atrium* and the *peristylum*, each surrounded by its respective rooms, which were connected by an intermediate apartment, the *tablinum*, and several corridors, *fauces*.

The parts are then explained in the order which one would follow in going through the *domus*: the *atrium* and the rooms about it, the *tablinum*, and the *peristylum* and the adjoining rooms. The same method is used in the following exposition:

THE PASTURE MUSHROOM

The common pasture mushroom (*Agaricus campestris*) resembles roughly a small umbrella. The figure illustrates well the principal parts of the plant: the cap, the radiating plates, or gills, on the under side of it, the stem, and the collar, or ring, around its upper end.



THE PASTURE MUSHROOM.

The cap (technically the *pileus*) is the expanded part of the mushroom. It is rather thick, from an inch and a half to four inches across, fleshy in consistency, and more or less rounded, or convex, on the upper side. It is usually white in color, with a surface generally smooth, but some-

times torn up into triangular scales. When these scales are prominent they are often of a dark color.

On the under side of the pileus are radiating plates, the gills, or *lamellae* (singular, *lamella*). In shape they somewhat resemble a knife-blade, and they are very thin and delicate. They do not quite touch the stem, but are rounded at the inner end and curve up into the cap. They radiate, like spokes, to the edge of the cap, and the triangular spaces between the longer gills are occupied by shorter ones, so that the combined surface of all the gills is very great. They are at first pink, but in age they change to a dark purple brown or nearly black, due to the immense number of spores borne on the surfaces.

The stem, or stipe, is attached to the pileus in the centre. It is cylindrical in form, even, quite firm and compact, though sometimes there is a central core where the threads are looser. The stem is also white and fleshy, and is usually smooth. The purpose of the stem seems to be that of lifting the cap and gills up above the ground, so that the spores can float in the currents of air and be readily scattered.

There is usually present in the mature plant a thin collar, or ring (*annulus*), around the upper end of the stem. It is not a movable ring, but is joined to the stem. It is very delicate, easily rubbed off, or it may be even washed off during rains.—Arranged from *Studies of American Fungi* by GEORGE FRANCIS ATKINSON.

If the subject be neither a process nor a structure, one should begin with what is simple and proceed to what is complex or difficult. Such is the order of every textbook in arithmetic: addition, subtraction, multiplication, division, and fractions. An exposition of baseball should give first the plan of the field and the positions of players, for these points must be explained before the reader can understand the rules for batting, base-running, and fielding. By this method of proceeding from the simple to the complex Professor Barrett Wendell, in his *English Composition*, discusses the development of language:

Perhaps the simplest way of realizing how all language is originally formed is just to recall how we come to know people by name. We meet for the first time a man of whom we know nothing except that he is clothed and to all appearances in his right mind. Somebody tells us that his name is John Jones; thereafter, when we wish to mention him, we utter the monosyllables—in themselves mere arbitrary sounds—John Jones. Pretty soon the syllables in question cease to be arbitrary sounds, and arouse in our minds the extremely specific idea of a human individual, washed, dressed, and amiably disposed,—eternally different, too, in certain aspects from any other human being on the planet. Or, to take a quite different example: Some years ago I happened to be in a small Sicilian town, infested by contagiously good-humored beggars. When they pressed about me inconveniently, I turned on them, and uttered, among other expressions unhappily not remarkable for politeness, the word *skedaddle*. Somehow it caught their fancy: “Skedaddo!” they shouted in chorus. When I next went out of doors, I was greeted with shouts of “Buon giorno, skedaddo!” The rascals had named me, and called me by the name for the remaining hours of my stay among them; and a Sicilian gentleman subsequently told me that very probably the word *skedaddo* might become, in the town in question, a permanent generic noun signifying a light-haired foreigner of excitable disposition.

Just as we name or nickname people, our ancestors have named and nicknamed the various ideas which in the course of their history they have had occasion to express. Nowadays there are in the world a great many different languages, many of which, now mutually unintelligible, may easily be traced to a common origin; from Latin, for example, have sprung French, Italian, Spanish, Portuguese. But the numerous changes whose accumulation has separated and distinguished these modern languages have all taken place by means of local and increasing differences in use,—in consent as to what a given sound shall mean. Thus, from Anglo-Saxon and Norman-French has sprung the curious hybrid English with which we are chiefly concerned,—the articulate sounds by which the people of England and her dependencies have been agreed, during the past four or five centuries, to express whatever thoughts and emotions they have known.

If the order be not determined by the steps of a process, by structure, or by proceeding from the simple to the complex, the parts may be arranged according to increasing interest or importance, in a climax. Thus Stevenson closes *The Lantern-Bearers*, page 108, with "the essence of the bliss"; Adam Smith, in *A Theory of Wages*, 111, begins with small differences in wages and ends with wide differences; and Kingsley, in the following discussion of the qualifications of a naturalist, takes up first physical strength, then moral traits, and finally the most significant thing of all, devotion to science:

Let no one think that natural history is a pursuit fitted only for effeminate or pedantic men. The qualifications required for a perfect naturalist are as many and as lofty as were required for the perfect knight-errant of the Middle Ages. For our perfect naturalist should be strong in body; able to haul a dredge, climb a rock, turn a boulder, walk all day; ready to face sun and rain, wind and frost, and to eat or drink thankfully anything, however coarse or meager; he should know how to swim for his life, to pull an oar, sail a boat, and ride the first horse which comes to hand; and, finally, he should be a thoroughly good shot and skilful fisherman; and, if he go far abroad, be able on occasion to fight for his life.

For his moral character, he must, like a knight of old, be first of all gentle and courteous, ready and able to ingratiate himself with the poor, the ignorant, and the savage; not only because foreign travel will often otherwise be impossible, but because much valuable local information can be obtained from fishermen, miners, hunters, and tillers of the soil. Next, he should be brave and enterprising, and withal patient and undaunted, not merely in travel but investigation; making it a point of conscience to pass over nothing through laziness or hastiness. Moreover, he must keep himself free from all those perturbations of mind which not only weaken energy, but darken and confuse the

inductive faculty; from haste, melancholy, testiness, pride, and all those passions which make men see only what they wish to see. Of solemn and scrupulous reverence for truth I hardly need to speak, for it is the very essence of a naturalist's faculty.

And last, the perfect naturalist should have self-devotion; the desire to advance not himself and his own fame or wealth, but knowledge and mankind. The spirit which gives freely, because it knows that it has received freely; which communicates knowledge without hope of reward, without jealousy and mean rivalry, to fellow-students and to the world;—this is the spirit which is abroad among our scientific men, and which might well be copied by those who profess deeper purposes and a more exalted calling than the discovery of a new zoöphyte or the classification of a moorland crag.—Arranged from *Glaucus* by CHARLES KINGSLEY.

The logical order in exposition, as in narration and description, may sometimes be changed for the sake of a good beginning. In order to put the best foot forward, to show at the outset that the theme is not thoroughly dry, the first few sentences may perhaps touch briefly on an amusing incident, an apt illustration of some phase of the subject, or a point of special interest; and then the matter may be treated more fully in its regular place. Thus James Bryce, in opening his chapter in *The American Commonwealth* on the pleasantness of American life, seizes upon a striking fact that at once arrests attention:

I have never met a European of the upper or middle classes who did not express astonishment when told that America was a more agreeable place than Europe to live in. "For working men," he would answer, "yes; but for men of education or property, how can a new rough country, where nothing but business is talked and the refinements of life are only just beginning to appear, how can such a country be compared with England or France or Italy?"

It is nevertheless true that there are elements in the life of the United States which may well make a European of any class prefer to dwell there rather than in the land of his birth.

In *Culture and Anarchy*, Matthew Arnold starts his explanation of culture as follows:

In one of his speeches a short time ago, that fine speaker and famous Liberal, Mr. Bright, took occasion to have a fling at the friends and preachers of culture. "People who talk about what they call *culture!*" said he contemptuously; "by which they mean a smattering of the two dead languages of Greek and Latin." And he went on to remark, in a strain with which modern speakers and writers have made us very familiar, how poor a thing this culture is, how little good it can do to the world, and how absurd it is for its possessors to set much store by it.

Another happy example is the introduction to Carlyle's essay on Jean Paul Friedrich Richter:

Dr. Johnson, it is said, when he first heard of Boswell's intention to write a life of him, announced, with decision enough, that, if he thought Boswell really meant to *write his life*, he would prevent it by *taking Boswell's!* That great authors should actually employ this preventive against bad biographers is a thing we would by no means recommend; but the truth is, that, rich as we are in biography, a well-written life is almost as rare as a well-spent one; and there are certainly many more men whose history deserves to be recorded, than persons willing and able to record it.

The following first sentence of an exposition states a striking fact that is taken up in more detail later:

On May 10, 1876, a tremendous wave swept the Pacific Ocean from Peru northwards, westwards, and southwards, travelling at a rate many times greater than that of the

swiftest express train.—RICHARD A. PROCTOR in *A Mighty Sea-Wave, Pleasant Ways of Science*.

The plan of an exposition, as on page 114, is constructed like the plan of a narration or a description, with main and subordinate heads. Another illustration is the following plan of the selection from Kingsley, p. 128:

1. Physical qualifications of a naturalist.
 - a. Strength.
 - i. Ability to haul a dredge.
 - ii. “ “ climb a rock.
 - iii. “ “ turn a boulder.
 - iv. “ “ walk all day.
 - b. Endurance.
 - i. Readiness to face all weathers.
 - ii. “ “ eat anything.
 - c. Skill.
 - i. Knowledge of swimming.
 - ii. “ “ rowing.
 - iii. “ “ sailing.
 - iv. “ “ riding.
 - v. “ “ shooting.
 - vi. “ “ fishing.
 - vii. “ “ fighting.
2. Moral qualifications.
 - a. Gentleness.
 - i. Ability to ingratiate oneself with the poor and ignorant.
 - b. Bravery and enterprise.
 - i. In travel.
 - ii. In investigation.
 - c. Steadiness of mind.
 - i. Freedom from haste.
 - ii. “ “ melancholy.
 - iii. “ “ testiness.
 - iv. “ “ pride.
 - v. “ “ passion.

d. Reverence for the truth.

e. Self-devotion.

i. Desire to advance knowledge rather than oneself.

Since the main heads of exposition are often more difficult to arrange than those of narration and description, Professor Wendell, in his *English Composition*, suggests the admirable device of writing each main head on a separate card, filling in the subordinate heads, and then shifting the cards till they are in suitable order as regards the several steps of a process, or as regards structure, simplicity and complexity, or interest.

33. Proportion in Exposition.—The easiest way to violate the principle of proportion is to discuss one phase of a subject fully, and then slur over equally important phases. If in *The Roman Domus*, page 114, sections 5 and 6 had been dismissed in a few words, the theme would have been disproportioned; if an explanation of football tell all about the special duties of backs and little about those of line men, it has the same fault. Summaries of expositions, as of narratives, often contain too much detail at the beginning and too little at the end. If space will not permit much detail, the way to shorten is to omit minor matters throughout. Whatever the length, treatment of the several parts must be, as in a drawing, according to scale.

34. Clearness in Exposition.—For securing clearness, the suggestions as to simplicity, maintenance of the point of view, precise connectives, and apt comparisons apply to exposition as well as to narration and description. An exposition of a complicated structure—a violet, a bicycle, the plan of a baseball field—needs such a diagram as that

on page 116, or such as adorn text-books on botany and physics.

Whether diagrams are used or not, clearness demands that general statements shall be illuminated by concrete instances. In *A Theory of Wages*, 111, the general statement in each paragraph after the first is made clearer by a specific example: the variation in wages according to ease or hardship of employment is shown by the difference between the wages of tailors and weavers; and so on. In the third paragraph of *Earth-Worms*, 114, the method by which worms make humus is explained by an account of an experiment. In Kingsley's discussion of the naturalist, 128, the general need of bodily strength is enforced by telling the particular tasks to be accomplished, hauling a dredge, climbing a rock, and turning a boulder. In short, for effective illustration the concrete instance almost takes the place of a picture, as in the following italicized passages:

To know is one thing, to do is another; the two things are altogether distinct. *A man knows he should get up in the morning—he lies abed; he knows he should not lose his temper, yet he cannot keep it. A laboring man knows he should not go to the ale-house, and his wife knows she should not filch when she goes out charing, but, nevertheless, in these cases, the consciousness of a duty is not all one with the performance of it.* There are then large families of instances, to say the least, in which men may become wiser without becoming better.—CARDINAL NEWMAN in *Discussions and Arguments*.

The tortures which false religion makes men inflict upon themselves and others are dreadful to think of. To this account we must put all the human sacrifices, and especially the burning of children alive, in ancient times, and of women with their dead husbands in Indostan at present.

In that country there is an order of men called *saquirs*, or *johgies*, who make vows of poverty and celibacy, and in order to obtain favor of their god Brahma, suffer the most dreadful tortures. *Some stand for years on one foot, with their arms tied to the beam of a house or the branch of a tree, till their arms settle in that posture and ever after become useless; and some sit in the sun with their faces looking upwards, till they are incapable of altering the position of their heads.*—JOSEPH PRIESTLEY in *Lectures on History*.

35. Interest in Exposition.—The first step toward making an exposition interesting is to cut out dry or unimportant details. The omission of the first and the last paragraph of *The Bull Terrier*, page 122, and of the italicized words in the following paragraph, would increase the interest:

MEALS IN A ROMAN HOUSEHOLD

With the lark it was that the Roman rose. Not that the earliest lark rises so early in Latium as the earliest lark in England; that is, during the summer: but then, on the other hand, neither does it ever rise so late. The Roman citizen was stirring with the dawn—which, allowing for the shorter longest-day and the longer shortest-day of Rome, you may call about four in summer, about seven in winter. Why did he do this? Because he went to bed at a very early hour. But why did he do that? By backing in this way we shall surely back into the very well of truth: always, where it is possible, let us have the pourquoi of the pourquoi. The Roman went to bed early for two remarkable reasons. First, because in Rome, built for a martial destiny, every habit of life had reference to the usages of war. Every citizen, if he were not a mere proletarian animal kept at the public cost, with a view to his proles, or offspring, held himself a soldier-elect; the more noble he was, the more was his liability to military service; in short, all Rome, and at all times, was consciously "in procinct." Now it was a principle of ancient warfare that every hour

of daylight had a triple worth, as valued against hours of darkness. *That was one reason—a reason suggested by the understanding.* But there was a second reason, far more remarkable; and this was a reason suggested by a blind necessity. *It is an important fact that this planet on which we live, this little industrious earth of ours, has developed her wealth by slow stages of increase. She was far from being the rich little globe in Cæsar's day that she is at present. The earth in our days is incalculably richer, as a whole, than in the time of Charlemagne; and at that time she was richer, by many million of acres, than in the era of Augustus. Man, therefore, went to bed early in these ages simply because his worthy mother earth could not afford him candles. She, good old lady (or good young lady, for geologists know not whether she is in that stage of her progress which corresponds to gray hairs or to infancy or to "a certain age")—she, good lady, would certainly, etc.*

For the sake of interest as well as of clearness illustrations and comparisons should, when the subject permits, be numerous and should be drawn from personal experience. The example quoted on page 133, "A man knows he should get up in the morning—he lies abed," refers to an experience which everybody has had, and therefore interests everybody. The same quality appears in the following paragraphs:

Review writing but exemplifies the casual character of modern literature: everything about it is temporary and fragmentary. Look at the railway stall: you see books of every color—blue, yellow, crimson, "ring-streaked, speckled, and spotted"—on every subject, in every style, of every opinion, with every conceivable difference, celestial or sublunary, maleficent, beneficent—but all small. People take their literature in morsels, as they take sandwiches on a journey. The volumes at least, you can see clearly, are not intended to be everlasting.—WALTER BAGEHOT in *The First Edinburgh Reviewers*.

When the atoms of a body are separated by force of heat only, the substance is said to be melted; if they are separated by any other substance, as particles of sugar by water, they are said to be dissolved. Nearly everything will melt, under a sufficient heat, like wax. Limestone melts (under pressure); sand melts; granite melts; and the lava of a volcano is a mixed mass of many kinds of rocks, melted. Water melts at what we call the freezing, but might just as wisely, though not as conveniently, call the melting point. Glass melts at a greater heat, and gold needs still more heat to melt it. Now in any of these cases, either of melted or dissolved bodies, the particles are usually separated from each other either by heat or by an intermediate substance.—Arranged from *Ethics of the Dust* by JOHN RUSKIN.

In exposition, as in narration and description, the matter should also, when possible, deal in personal sensations and thus appeal to the reader's emotions, his sense of humor or his sympathy. *The Lantern-Bearers*, page 108, is full of such turns as "They smelled noisomely of blistered tin; they never burned aright, though they would always burn our fingers." The last paragraph of *The Roman Domus*, 119, gives the personal impression of the *domus*. Here are two more examples:

HUNTING WITH A BLEAT

I drew near to a group of rangers and found they were discussing the merits of a stratagem sometimes used in deer hunting. This consists in imitating, with a small instrument called a bleat, the cry of the fawn, so as to lure the doe within reach of the rifle. There are bleats of various kinds, suited to calm or windy weather and to the age of the fawn. The poor animal, deluded by them in its anxiety about its young, will sometimes advance close up to the hunter.

"I once bleated a doe," said a young hunter, "until it came within twenty yards of me and presented a sure

mark. I levelled my rifle three times, but had not the heart to shoot, for the poor doe looked so wistfully that it in a manner made my heart yearn. I thought of my own mother and how anxious she used to be about me when I was a child; so to put an end to the matter I gave a halloo and started the doe out of rifle shot in a moment."

"And you did right," cried honest old Ryan. "For my part I never could bring myself to bleating deer. I've been with hunters who had bleats, and have made them throw them away. It is a rascally trick to take advantage of a mother's love for her young."—WASHINGTON IRVING in *A Tour on the Prairies*.

ON READING OLD BOOKS

I do not think altogether the worse of a book for having survived the author a generation or two. I have more confidence in the dead than the living. Sometimes the sight of an odd volume of these good old English authors on a stall, or the name lettered on the back among others on the shelves of a library, revives a whole train of ideas and sets "the puppets dallying." Twenty years are struck off the list, and I am a child again. Oh! what a privilege to be able to transport oneself, by the help of a little musty duodecimo, to the time when "ignorance was bliss," and when we first got a peep at the raree-show of the world through the glass of fiction—gazing at mankind, as we do at the wild beasts in a menagerie, through the bars of their cages; or at curiosities in a museum, that we must not touch. For myself, not only are the old ideas of the contents of the work brought back to my mind in all their vividness, but the old associations of the faces and persons of those I then knew, the place where I sat to read the volume, the day when I got it, the feeling of the air, the fields, the sky return, and all my early impressions with them. This is better to me—those places, those times, those persons, and those feelings that come across me as I retrace the story and devour the page, are to me better far than the wet sheets of the last new novel from the Ballantyne Press, to say nothing of the Minerva Press in Leadenhall Street.—Arranged from *The Plain Speaker* by WILLIAM HAZLITT.

QUESTIONS AND EXERCISES

1. Explain briefly the various kinds of exposition.
2. What are the sources of material for exposition?
3. Give a list of ten subjects for exposition drawn from your personal experience.
4. Write an exposition of from 300 to 700 words on one of your subjects or on one of the following:

Caring for a Furnace.
Sweeping a Room.
Washing Dishes.
Making Molasses Candy.
Making Doughnuts.
Cooking a Turkey.
Making a Shirt-Waist.
A Touch-Down.
Playing Quarter-Back.
Playing Golf.
Laying out a Croquet Ground.
Making a Kite.
Tandem Driving.
Learning to Swim.
Fishing for Trout.
How to Rig a Catboat.
Shooting Snipe.
The Care of a Rifle.
Pitching a Tent.
Training for a Bicycle Race.
How to Paint a Wagon.
How to Lay Shingles.
Making Grape Baskets.
Charcoal-Making.
Laying Concrete Sidewalks.
Macadamizing a Road.
Making Tin Cans.
Canning Peas.
Making a Silver Spoon.
The Manufacture of Woollen Cloth.
Manufacturing Rubber Boots.
Building a Locomotive.

Refining Petroleum.
 The Manufacture of Illuminating Gas.
 The Manufacture of Artificial Ice.
 Loading Beef on an Ocean Liner.
 Running a Shoe Store.
 Selling Subscription Books.
 Finding a Bee-Tree.
 Making Maple Sugar.
 Making Butter.
 Cider-Making.
 Keeping a Lawn in Order.
 How to Raise Flowers.
 The Cultivation of Tobacco.
 Asparagus Culture.
 Grafting Fruit-Trees.
 The Care of Honey-Bees.
 Raising Pigeons for Market.
 Poultry Feeding.
 Haying.
 Harvesting Wheat.
 Logging.
 The Care of a Trotting Horse.
 Breeds of Horses for Farm-Work.
 Cleaning a Harness.
 Plans for a Model Barn.
 The Advantages of Silo.

5. Give a list of ten subjects for exposition drawn from books.

6. Write an exposition of from 300 to 700 words on one of your subjects or on one of the following :

Theories of Electricity.
 The Telephone.
 A Frictional Electrical Machine.
 Making a Storage Battery.
 Putting up a Telegraph Line.
 Wiring a House for Electric Bells.
 Copper-Plating by Electricity.
 The Theory of Light.
 Uses of Microscopes.
 The Structure of the Human Eye.

Advances in the Science of Chemistry since 1820.
The Atomic Theory.
Developing a Photographic Negative.
The Manufacture of Sulphuric Acid.
Producing Liquid Air.
The Principle of the Steam-Engine.
Mining Silver.
Quarrying Bluestone.
Natural Gas and its Uses.
Peat Bogs.
Methods of Irrigation.
The Cause of Hot Springs.
Theories as to the Cause of Volcanoes.
Why the Tide Rises.
What a Storm-Centre is.
How to Find the Botanical Name of a Plant.
Collecting and Pressing Wild Flowers.
Caring for House-Plants.
The Germination of a Seed.
The Bud Propagation of Plants.
The Arrangement of Leaves on the Stem of a Plant.
The Robin.
Stuffing and Mounting a Bird.
Making and Stocking an Aquarium.
The Flying Squirrel.
The Preparation of a Beetle for the Cabinet.
The Extermination of the Gypsy Moth.
Habits of Ants.
Microbes.
Solving Quadratic Equations.
How to Use a Card Catalogue.
The Value of Cooking and Sewing as School Studies.
The Place of Manual Training in a School Curriculum.
The Equipment of a Sunday-School Kindergarten.
Conducting a Singing-School.
Book-Keeping.
The Collection of Notes and Drafts by a National Bank.
How New Money gets into Circulation.
How to Patent an Invention.
A Municipal Election.
The Australian Ballot System.
Passing a Law through the State Legislature.

Powers of the Speaker of the National House of Representatives.

Pensions in the United States.

How Immigrants are Admitted to America.

Results of Industrial Cooperation.

The Doctrine of State Socialism.

Methods of the Salvation Army.

The Mound Builders.

The Cliff Dwellers.

The Construction of Ancient Greek Theatres.

School Life at Athens.

A Stoic and a Christian.

The Education of a Roman Boy.

A Roman Banquet.

The Work of John Howard.

The Work of Wilberforce.

Intolerance in Colonial New England.

Reasons for the Success of the American Revolution.

Causes of the Civil War.

Theories as to the Authorship of the Homeric Poems.

Shakspeare's Richard III. and the Richard III. of History.

Riehelieu in Bulwer and in History.

Summary of Lowell's Essay on Democracy.

[NOTE.—For some of these subjects the material may be drawn partly from books and partly from personal experience. When books are used as authorities, a list of them should be given at the end of the theme, as on page 119.]

7. What are the principal suggestions for securing unity in exposition?

8. What is a good test of unity in exposition?

9. Work out a key-sentence for *Christmas at My House*, page 107; for *The Lantern-Bearers*, 108; *A Theory of Wages*, 111; *Making Quick Yeast Biscuit*, 123; and *The Pasture Mushroom*, 125.

10. Point out the respect in which the following expositions lack unity:

FERMENTATION OF SUGAR

An interesting experiment was performed in the chemistry class this morning, showing the way in which sugars ferment. Cane sugar has to have yeast added to start fermentation. A solution of cane sugar is heated to about ninety degrees Fahrenheit, with care to have the solution at the right strength and to keep it at a uniform temperature. Then yeast is added. The whole is allowed to stand for a short length of time, when fermentation sets in. This may be seen by the bubbles containing gas. It is necessary to have the right proportion of sugar in the solution, for no fermentation will take place if the solution contains more than fifteen per cent. of sugar. The amount of yeast used does not affect the experiment, providing enough is used to start the fermentation.

There are many other interesting things about cane sugar. When I was in Louisiana two years ago I visited a sugar plantation, and saw the cutting and grinding of the cane. The negroes who did the work are very jolly. The cane is tall and looks a little like corn.

VENOMOUS SNAKES

Professor Bumpus has a power of apt illustration, a ready wit, and an interesting way of putting things, as anyone who heard his recent lecture will readily believe. Moreover, in his courses he brings out many interesting facts about the animal world and gives a good deal of practical information. The other day he gave us some points about poisonous snakes, which I do not think are generally known. When bitten by a snake, one should notice whether there are two marks left or more. If more than two, the snake was harmless. The venom of a snake will do no harm taken into the mouth if the alimentary system is healthy. So it is well often to break open with a knife the wound made by a venomous snake, and to suck out the poison from its little pocket. If the hand is bitten the wrist may be tightly bandaged to save the rest of the body at least; and if the poison is admitted in minute quantities by loosening the bandage now and then, the system will probably bear it and no serious harm result.

LIGHTED BUOYS

Everyone who has ever been on the waters of our bays and rivers knows what the ordinary spar-buoys look like. Most of these people have also seen bell-buoys and can-buoys; a few may have seen whistling buoys. Until a year or two ago, however, no one had heard of such a thing as a lighted buoy, except such as those near New York, which have electric wires carried out to them from the shore. Now buoys are made which burn gas. There are two or three of them in Narragansett Bay, and there will soon be more. I saw one last summer when we were camping out on the shores of the bay. There were six of us in the party, but one sprained his ankle and had to go home. One morning we all rowed out and examined the buoy. The bottom part is a great boiler-like receptacle, made of iron plates riveted together. In this, gas is stored under great pressure. Above this can rises the lantern, supported by four stout legs, like the bell on a bell-buoy. The lantern itself is strongly supported by a stout steel framework all about it. The gas is fed automatically by means of cheek-valves, which keep the pressure steady. The light burns day and night for nine months before the gas is exhausted; then the reservoir is refilled. At night the light may be seen for a distance of three or four miles.

THE CREDIT SYSTEM IN THE STATE REFORM SCHOOL

When a boy enters the State Reform School he is given a bank-book in which he is put down as owing the school four hundred dollars. Every week that his conduct is faultless he is credited with five dollars. Thus, if nothing unusual happens and the boy is not reprovved at all, his term will expire in eighty weeks. The process is not so simple, however, for the boys are not angels and they often get into mischief. Any officer may impose a fine as large as twenty dollars for bad behavior, and the superintendent may impose any fine. So if the boy is troublesome his time in the school is lengthened. On the other hand, if a boy does any act of special merit he is credited for it.

When I visited the school a number of boys were doing extra work for our entertainment, and they received due credit for it. A boy who finds and returns a set of keys is credited with twenty dollars. This interesting credit system seems to work very well.

There are many other things worth knowing about the school. The buildings are of stone, and are carefully guarded; but the rules of discipline are not so strict as in a prison. More time is devoted to learning trades and studying books.

11. What is often a good beginning?

12. Write an exposition of from fifty to 100 words that begins with the key-sentence.

13. What are the principal suggestions for the order of material in exposition?

14. Write an exposition of from fifty to 100 words in which the order is that of time.

15. Write an exposition of from fifty to 100 words in which the order is determined as in description.

16. Write an exposition of from 100 to 150 words in which the method is to proceed from the simple to the complex.

17. Write an exposition of from 150 to 200 words in which the parts are arranged according to increasing interest or importance.

18. Point out the departures from good order in the following expositions:

HOW GERMAN SCHOOLS ARE RUN

When a child enters a German school he must present certificates of birth, baptism, and vaccination. One day, for example, two little American boys who had entered a German school came running to their mother, very much excited. "Mamma," cried one, "what does 'heathen' mean? Teacher asked us this morning for our baptism certificate; and when I told him we were not baptized, he said, 'What! are you heathen over there in America?'"

There are no entirely free schools in the country. What they call public schools require a small tuition fee. The very poorest classes attend these schools. The private schools rank very high among educational institutions. The teachers are poorly paid, but their salary continues through vacation time.

EASTER TIME IN SOUTHERN GERMANY

Catholicism is very strong in Southern Germany, and Easter is naturally a great time of the year there. On Good Friday and the Saturday before Easter one may see in every church representations of the sepulchre and the dead Lord lying there; and all through the day people come to pray.

Many days beforehand, however, the preparations for the festival begin. The house must be made immaculately clean; and if any new furniture is to be purchased at all, it is bought for this occasion. Every member of the family must, if possible, have something new to wear. The stores are filled with Easter novelties, and the bakeries piled with a certain kind of cake never eaten at other times of the year.

Easter morning the sepulchres are generally covered with flowers, and the representation of the dead body is taken away. At six o'clock in the morning a breakfast is prepared, consisting of unleavened bread, boiled ham, beautifully decorated Easter eggs, and red wine. The priests partake of the food with their parishioners, and confer on them an Easter blessing. Services, which continue all day, are attended by people who never venture outside the house at any other season of the year. All in all, Easter is a very blessed season to these Germans and signifies to them the dawn of a new life.

19. Write an exposition of from 100 to 150 words that has a good beginning.

20. Draw plans of *The Experiment*, page 109; *Snow-Crystals*, 110; *A Theory of Wages*, 111; *Earth-Worms and Their Functions*, 113; *Making Quick Yeast Biscuit*, 123, and *The Pasture Mushroom*, 125.

21. What are the common violations of the principle of proportion?

22. Write a well-proportioned summary of the first chapter of this book in 250 to 300 words.

23. What are the principal suggestions for securing clearness?

24. Write an exposition of from 150 to 200 words, accompanied by a sketch, or diagram.

25. What is the defect of the following piece of exposition?

GROUND RENTS

Why are ground rents paid for some locations and not for others? In general terms the difference in desirability based on the social service which they render, or conversely, the sacrifice which they save. The land which is most convenient is first utilized, and that which is less convenient is made of service in accordance with its diminishing facilities. Since convenience means economy in time and effort, the value in any piece of land will represent the cost saved or the pleasure obtained by its use, as compared with the use of land worth nothing, multiplied by the number and economic quality of the people for whom the saving is made. Thus the value of all urban land ranges from that which least serves the smallest number of people of the lowest economic quality, up to that which best serves the largest number of people of the highest economic quality.

26. What are the principal suggestions for giving an exposition interest?

27. Write an exposition of from 100 to 150 words, containing an illustration drawn from personal experience.

28. Write an exposition of from 150 to 200 words on some subject that shall appeal to the reader's emotions.

29. Can you rewrite the following exposition, and, by cutting out material or adding new, make it more interesting?

THE ART OF CLEANING A ROOM

Although house-cleaning appeals to one as a very simple undertaking, simple inasmuch as time and strength are the only qualifications, yet there are a great many people ignorant of the details necessary for cleaning a room; not so much the sweeping as the preparation and the attention to the various articles in the room.

The first act in cleaning a room is to remove all ornaments and small pieces of furniture. It is better, for two reasons, to dust these articles before removing them: first, you are generally obliged to put them in an adjoining room, and you will be less likely to disarrange it if you carefully remove the dust from the articles; and secondly, you

have a great deal more energy at the start than at the finish, and you will be much relieved to be able to bring back the things without having to dust them. Draperies should be immediately hung on the clothes-line, so that the wind may remove some of the dust. The rugs may be thrown on the grass if it is summer, or on the back stoop or clothes-line in winter. Everything remaining in the room should be covered with pieces of cloth or with old newspapers. The blinds should be thrown back, the window-shades rolled up as high as possible, and the windows opened both at the top and the bottom.

It is now time to get the things necessary for your work, and these will vary in number according to the individual's likes and pocket-book. You must have a good firm broom, a dust-pan and brush, a water-pail and cloths for washing the windows, and a duster. A room may be put in good order with the above-named articles, but you can procure numerous brushes, each to perform a special office. There are a number of soaps and powders on the market for brightening the windows, but I think a few drops of ammonia in a pail of cold water will do the work.

With these things at hand, one can turn to the sweeping. Half a cupful of moist tea-leaves scattered over the carpet and allowed to remain a few minutes before the sweeping begins will freshen it up considerably. The carpet should now be swept and the sweepings gathered into the dust-pan. It is a good idea to burn this litter at once. The mouldings should now be brushed and the dust allowed to settle.

While waiting for this you can attend to your curtains and draperies. The wind generally shakes all the dust from the lace curtains, but the heavy draperies and table-covers require careful brushing with a whisk-broom. If you wish to clean the rugs now, the curtains should be taken in so that they may not gather dust from the rugs. There are two ways to clean rugs: you can either lay the rug down and sweep it, or you can put it across the line and beat it with a carpet-beater.

This being done, we return to the room and dust it thoroughly. Then the windows and all mirrors and chandelier-globes should be washed.

The broom, brushes, and dusters may now be taken out. You will need to remove all dust and threads that still cling to the broom, and to knock the dust from the brushes. The dusters should be washed out in cold water with common soap and hung out to dry. The cloths covering the furniture do not require washing after every sweeping, but they should be well shaken. The windows may now be closed, the shades lowered, and the curtains and rugs put in their places. The rest of the furniture may now be brought in.

CHAPTER V

ARGUMENTATION

36. Kinds of Argumentation.—Any course of reasoning to prove the truth or falsity of a statement, to change a person's belief, or to influence his behavior, is argumentation. The proof that the square described on the hypotenuse of a right-angled triangle is equal to the sum of the squares on the other two sides, or that each molecule of water contains two atoms of hydrogen and one of oxygen, is one kind of argumentation; the proof that the American Indian came, or did not come, originally from Asia, that capital punishment should, or should not, be abolished, that a man should, or should not, vote the Democratic ticket, or that a single long session of school is, or is not, better for the pupils than two sessions, is also argumentation. The questions about the triangle and the water have but one side; that is, the course of reasoning leads to conclusions upon which all well-informed people agree; but the other questions have two sides, and the conclusions are disputable. In theme-writing these one-sided questions may better be treated as exposition, and the practice in argumentation restricted to questions which have two sides, and which call for greater ingenuity in arrangement of matter.

37. Sources of Material.—The sources of material are, as in exposition, personal experience and books, but most arguments written in school contain more or less from

books. The range of subjects is shown by the following examples and by the list of questions at the end of the chapter:

WOOD'S COINAGE

It having been many years since copper halfpence or farthings were last coined in this kingdom of Ireland, they have been for some time very scarce. Several applications were made to England that we might have liberty to coin new ones, as in former times we did, but they did not succeed. At last one Mr. Wood, a hardware dealer, procured a patent under his majesty's seal to coin £108,000 in copper for this kingdom, which patent, however, did not oblige anyone here to take them unless he pleased.

Now you must know that the halfpence and farthings in England pass for very little more than they are worth in uncoined metal; and if you should beat them to pieces and sell them to the brasier, you would not lose much above a penny in a shilling. But Mr. Wood made his halfpence of such base metal and so much smaller than the English ones, that the brasier would hardly give you above a penny of good money for a shilling of his. We have a positive demonstration of Wood's fraudulent practices upon this point. I have seen a large quantity of these halfpence weighed by a very skilful person, and the assay has likewise been inquired into by very experienced men. They estimate that the coinage may perhaps make in all £92,248 loss to the public; for Mr. Wood expects in the process of exchange to get for this trash our good gold and silver.

But this is not the worst; for Mr. Wood, when he pleases, may by stealth send over another £108,000 and buy all our goods for say eleven parts in twelve under the value. For example, if a hatter sells a dozen of hats for five shillings apiece, which amounts to three pounds, and receives the payment in Wood's coin, he really receives only the value of five shillings.

This Wood, soon after his patent was passed, sends over a great many barrels of those halfpence to Cork and other seaport towns; and to get them off, offered £100 in this coin for £70 or £80 in silver. But the collectors of the

king's customs very honestly refused to take them, and so did almost everybody else. And since the Irish parliament has condemned them and desired the king that they might be stopped, all the kingdom do abominate them.

But Wood is still working underhand to force his halfpence upon us; and if he can, by the help of his friends in England, prevail so far as to get an order that the commissioners and collectors of the king's money shall receive them, and that the army is to be paid with them, then he thinks his work shall be done. And this is the difficulty you will be under in such a case; for the common soldier, when he goes to the market or alehouse will offer this money; and if it be refused, perhaps he will swagger and hector and threaten to beat the butcher or alewife, or take the goods by force and throw them the bad halfpence. In this and the like cases the shopkeeper or victualler or any other tradesman has no more to do than to demand ten times the price of his goods if it is to be paid in Wood's money; for example, twenty pence of that money for a quart of ale, and so in all things else, and not part with his goods till he gets the money.

For suppose you go to an alehouse with that base money, and the landlord gives you a quart for four of those halfpence, what must the victualler do? His brewer will not be paid in that coin; or if the brewer should be such a fool the farmers will not take it from him for their barley, because they are bound by their leases to pay their rents in good and lawful money of England; which this is not, nor of Ireland neither. And the 'squire, their landlord, will never be so bewitched to take such trash for his land; so that it must certainly stop somewhere or other, and wherever it stops it is the same thing, and we are all undone.

But your great comfort is that as his majesty's patent does not oblige you to take this money, so the laws have not given the crown a power of forcing the subject to take what money the king pleases; for then, by the same reason, we might be bound to take pebblestones or cockleshells or stamped leather for current coin if ever we should happen to live under an ill prince.

Therefore, my friends, stand to it one and all: refuse this filthy trash. These halfpence are like "the accursed

thing, which," as the Scripture tells us, "the children of Israel were forbidden to touch." They will run about like the plague and destroy who lays his hand upon them. I have heard scholars talk of a man who told the king that he had invented a way to torment people by putting them into a bull of brass with fire under it; but the prince put the projector first into his brazen bull to make the experiment. This very much resembles the project of Mr. Wood; and the like of this may possibly be Mr. Wood's fate, that the brass he contrived to torment this kingdom with may prove his own torment and his destruction at last.—Arranged from *The Drapier's Letters* by JONATHAN SWIFT.

FOLLY OF USING FORCE WITH THE COLONIES

America, gentlemen say, is a noble object; it is an object well worth fighting for. Certainly it is, if fighting a people be the best way of gaining them. Gentlemen in this respect will be led to their choice of means by their complexions and their habits. Those who understand the military art will of course have some predilection for it. Those who wield the thunder of the state may have more confidence in the efficacy of arms. But I confess, possibly for want of this knowledge, my opinion is much more in favor of prudent management than of force,—considering force not as an odious, but a feeble, instrument for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us.

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 reconciliation 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 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.

These, sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated.—EDMUND BURKE in *Speech on Conciliation with America*.

EVOLUTION OF THE HORSE

Strong evidence that the horse of to-day is descended from a simpler form is found in the fossil remains of earlier types of horses. Of course this geological record is not perfect; for in the first place, the animals to be preserved must not die a natural death by disease or old age, or by being the prey of other animals, but must be destroyed by some accident which shall lead to their being embedded in the soil. They must be either carried away by floods, sunk into bogs or quicksands, or be enveloped in the mud or ashes of a volcanic eruption; and when thus embedded they must remain undisturbed amid all the future changes of the earth's surface. But the chances against this are enormous, because denudation is always

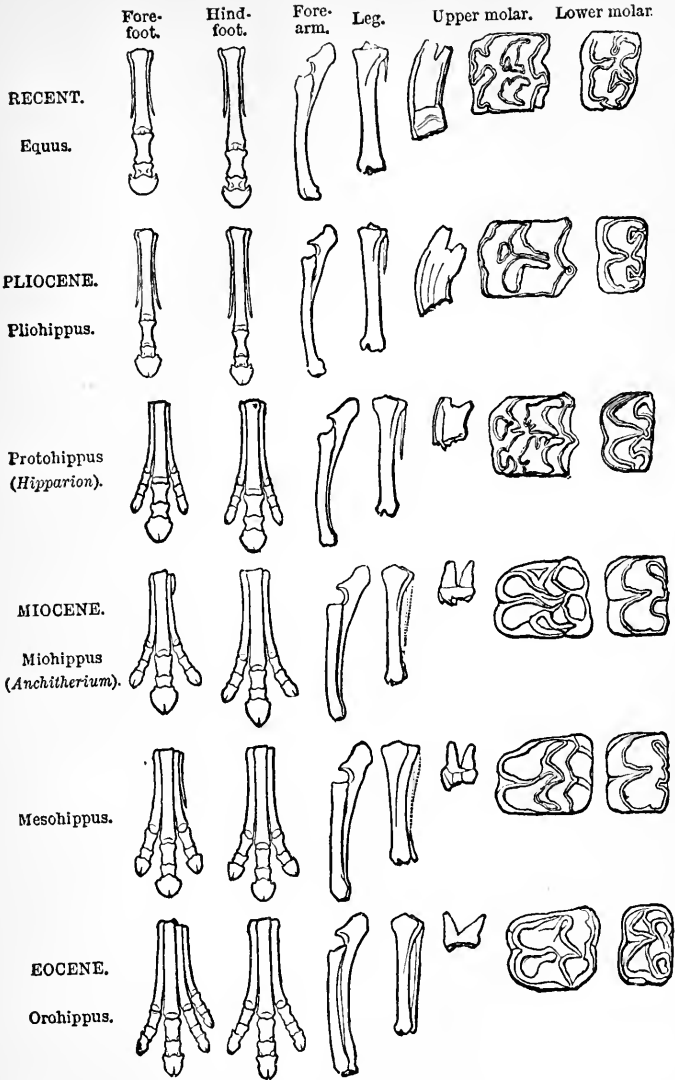
going on. The alternations of marine and freshwater deposits tell us plainly of repeated elevations and depressions of the surface; and our palæontological collections, rich though they may appear, are really but small and random samples. In spite of these gaps, the ancestral forms of the horse tribe which have been discovered in America, from earlier geological formations to the present, show the process of evolution.

The horse family differs widely from others in the structure of the feet, all of which terminate in a single large toe forming the hoof. In examining the foreleg of the horse, Professor Huxley finds that what is commonly called the knee corresponds to our wrist. The "cannon bone" answers to the middle of the five bones which support the palm of our hand; other bones answer to the joints of our middle finger; and the hoof is simply a greatly enlarged and thickened nail. In place of our second and fourth digits there are only two slender and splintlike bones, which taper to their lower end and bear no finger joints. Corresponding modifications are found in the hind leg. There are twelve cutting teeth in the forepart of the mouth. The twenty-eight grinders, or molars, are composed of folds of unequal hardness. The consequence is that they wear away at different rates; and hence the surface of each grinder is always as uneven as that of a good millstone.

According to Professor Marsh of Yale College, who has himself discovered no less than thirty species of fossil equidæ, the oldest representative of the horse at present known is the diminutive *cohippus*, from the lower eocene formation. Several species have been found, all about the size of a fox. They had forty-four teeth, four well-developed toes and the rudiments of another on the forefeet, and three toes behind.

In the next higher division of the eocene another genus, *orohippus*, made its appearance, replacing *cohippus*, and showing a greater, though still distant, resemblance to the equine type. The rudimentary first digit of the forefeet had disappeared. *Orohippus* was but little larger than *cohippus*, and in most other respects very similar.

Near the base of the mioene was a third closely allied genus, *mesohippus*, which was about as large as a sheep,



DEVELOPMENT OF THE HORSE TRIBE (EOHIPPIUS NOT SHOWN)

and one stage nearer the horse. It had only three toes and a rudimentary splint on the forefeet, and three toes behind. Other characters show clearly that the transition was advancing.

In the upper miocene mesohippus was not found, but a fourth form, miohippus, continued the line. The three toes in each foot were more nearly of a size, and the rudiment of the fifth bone was retained. The animal was larger than the mesohippus.

In the lower pliocene the protohippus was yet more equine, and some of its species equalled the ass in size. There were still three toes on each foot, but only the middle one, corresponding to the single toe of the horse, came to the ground.

In the pliocene we have the last stage of the series before reaching the horse—the pliohippus, which had lost the small hooflets, and in other respects was very equine.

Finally in the upper pliocene the true equus appears and completes the genealogy of the horse, which in the post-tertiary roamed over the whole of North and South America, and soon after became extinct. This occurred long before the discovery of the continent by the Europeans.

Besides the characters mentioned, there are many others in the skeleton, skull, teeth, and brain of the forty or more intermediate species, which show that the transition from the eocene colhippus to the modern equus has taken place in the order indicated. Well may it be said that this is demonstrative evidence of the evolution of the horse.—Arranged from *Darwinism* by ALFRED RUSSEL WALLACE, edition of 1891.

THE ABOLITION OF CAPITAL PUNISHMENT

In the reign of George the Third in England some two hundred felonies were punishable with death.¹ The year 1761, for example, witnessed sixty-three hangings in London alone.² But one crime after another has been stricken from the list, till in this country to-day murder in the first degree only is left; and for this several states no longer inflict capital punishment. The question of the complete abolition of the death penalty is brought forward by the execution of every notorious murderer.

The idea that underlay the older and more cruel punishments was that of vengeance: the criminal had wronged the state and the state was entitled to revenge. Hence the rack, the stake, and a hundred other hideous tortures. In this age the best authorities agree that the aim should not be vengeance but reformation. To this end prisoners receive the rudiments of an education, are instructed in various trades, and are sentenced for indefinite terms—to be released when they seem likely to lead honest and industrious lives. The issue, then, in a discussion of the abolition of capital punishment, is whether humanity and justice demand the application of this principle of reformation to murderers as well as to other criminals, and whether the proposed abolition will remove any of the safeguards of society.

One of the arguments still urged in behalf of capital punishment is that we should obey the Old Testament law of a life for a life.² This, however, has in it the notion of vengeance, which, though perhaps fitted for a primitive and barbarous race, has surely been outgrown in America. To play the part of a savage, to vent spite on a wretch who has violated even its most sacred laws, is unworthy of a nation that is great and humane.

Then too, the death penalty is unjust. The man who fails in an attempted murder is simply imprisoned, though his intentions may have been as evil as those of actual murderers. He is saved from the gallows or the death-chair by a sheer accident, which has no bearing at all upon his moral guilt. He serves his term in prison and is offered inducements to reform, while another, who has succeeded in committing murder—perhaps also by a chance—suffers the extreme penalty. Moreover, no human tribunal can determine the exact degree of guilt and the appropriate retribution. Inherited tendencies, environment, a thousand causes lying outside the criminal's will, may have hurried him to the terrible deed. No jury is competent to search the secrets of his heart and pronounce his doom. In some instances he may not be in full possession of his senses, may be irresponsible. At Sing Sing a few years ago, John Henry Barker was executed, and the autopsy, according to newspaper report, revealed the fact that his brain was diseased.³ The machinery of law may,

during a longer or shorter period, restrict a murderer's liberty, for his own sake and that of society; but when it settles his fate irrevocably and sweeps away every hope of reclaiming him, it usurps the right of the Omniscient.

In a number of cases innocent men have been hanged: Wiggin in England in 1867; Hayes and Stone in 1873.² In after years evidence came to light which would have acquitted all three. But their punishment, unlike imprisonment, had placed them beyond the reach of pardon or rescue. Though guiltless they died an ignominious and unjust death, because a supposedly civilized nation still clung to a relic of barbarism.

But apart from the brutality and injustice of capital punishment, it has failed to protect society. True, a writer in the *English Saturday Review* urges: "There are many reasons for believing that the fear of the death penalty strikes the imagination of ordinary men and women more powerfully than any other punishment known to the law."⁴ Others believe that the disgrace itself is a deterrent.² Granting that this argument is not without force, we must yet remember that the lessening severity of punishment has not been followed by an increase of crime. Life and property are more secure in England to-day than in the eighteenth century. Human nature being what it is, a criminal will trust to luck rather than weigh nicely the relative pains of hanging and imprisonment.

The fact that abolition of capital punishment has not been followed by an increase of crime is abundantly shown by experience. Holland abolished capital punishment in 1870; from 1861 to 1869 there were nineteen murders; from 1871 to 1879 but seventeen, in spite of the larger population.¹ Belgium has had no executions since 1863; in the ten years previous there were 921 murders; in the ten years after, 702.¹ Portugal in 1867 substituted for the death penalty twenty years of imprisonment, not solitary; since then the number of homicides has materially decreased.² Finland did not execute criminals after 1824, and yet a judge of the court of appeals declared: "The security of person and property has not been in the least diminished by the suspension of capital punishment."¹

In our own country Michigan abolished capital punishment in 1847, Wisconsin in 1853, and Iowa in 1872. In

Michigan the murders have decreased, relative to the population, fifty-seven per cent. Of Wisconsin Governor Washburne said in 1873: "No state can show greater freedom from homicidal crime. With a population representing almost every nationality, statistics show that crime, instead of increasing with the growth of the state, has actually diminished." Of Iowa Senator Jessup declared in 1876: "Murder in the first degree has not increased, but has for four years decreased. Previous to the repeal of the old law there was one murder for every 800,000 people. For the four years since there has been one in every 1,200,000." Throughout this country as a whole, however, capital punishment has been retained. That it has not made life safer is shown by the following table compiled by the *Chicago Tribune*:⁵

Year	Number of Murders and Homicides in the United States	Number of People for each Murder or Homicide	Number of Executions in the United States
1881	1,266	40,534	90
1882	1,467	35,784	121
1883	1,697	31,640	107
1884	1,465	37,478	123
1885	1,808	31,055	108
1886	1,499	33,295	83
1887	2,335	25,130	79
1888	2,184	27,460	87
1889	3,567	17,123	98
1890	4,290	14,597	102
1891	5,906	10,826	123
1892	6,791	9,599	107
1893	6,615	10,046	126
1894	9,800	6,912	132
1895	10,500	6,575	132
1896	10,652	6,658	122
1897	9,520	7,532	128
1898	7,840	9,319	109
1899	6,225	11,957	131
1900	8,275	9,219	117
1901	7,852	9,902	118
1902	8,834	8,935	144
1903	8,976		124
TOTAL	129,464		2,611

When we see that, notwithstanding numerous executions, the number of murders is steadily swelling, we may well come to the conclusion reached by an attorney-general of Massachusetts, that "punishment by hanging does not prevent or diminish crime."⁶ If, then, capital punishment renders life no safer, and if it is both brutal and unjust, it should be abolished.

References:

1. B. Paul Neuman, *Fortnightly Review*, September, 1899.
2. Mark Drayton, *Westminster Review*, April, 1901.
3. James W. Stillman, *Green Bag*, March, 1898.
4. July 22, 1899.
5. *McClure's Magazine*, December, 1904.
6. *Annals of the American Academy of Political and Social Science*, March, 1901, p. 366.

THE HONOR SYSTEM

A writer in the *Academy Weekly* suggests that we adopt the honor system. At St. Swithin's the teachers retain control of studies and class standing, but turn over to an honor committee, consisting of two members from each class, all discipline for conduct. This committee determines the punishment for cheating in examinations and other misbehavior. Every boy is expected to report to the committee whenever he notices an infraction of the rules; and upon this and other information the committee acts. The plan has worked so well at St. Swithin's for a year that some of our three hundred students want to try it. They argue that the system would secure better conduct and improve our characters. After talking with several of the teachers and many of the boys, I have reached the conclusion that because the system would fail here in these two vital points, we should not adopt it.

First, as to the effect upon behavior. Relatively few misdemeanors will be reported unless we are practically unanimous in demanding the plan, and thus feel bound to do our best with it. But, as a matter of fact, the majority of our pupils with whom I have spoken do not want

the system; they would hate to be tale-bearers. Under such conditions the sneaks would get off scot-free. Their prosperous dishonesty would be a standing temptation to many lads who, though not actually vicious, are rather weak-kneed. In support of this view I can point to Wilford Academy, about the size of this institution, which attempted the plan and gave it up. The teachers found that, on account of laxity in reporting offences, all except the rigidly conscientious students were becoming demoralized together.

Defenders of the system argue that when a student must report the delinquencies of a companion he will exert all his influence to make that friend walk a straight line, and that with everybody wanting everybody else to be good, all must behave well together. In a small school like St. Swithin's, where the boys are divided into families, so to speak, living in a few houses, in close contact with the masters, these intimate relationships may produce the results described. But on account of the very size of the Academy—we are five times as large as St. Swithin's—many boys are acquainted but slightly. I, for example, should hesitate to meddle with the morals of mere acquaintances. If I preached to them they would tell me to mind my own business and they would mind theirs. Thus the more reckless would be but little restrained by the influence of their fellows; and fifteen or twenty of a "fast set" might do what is almost impossible at St. Swithin's, form a sort of gang by themselves and more or less ignore the wishes of the rest of us. The presence of such a gang, unchecked and unpunished, would decidedly lower the standard of conduct in the whole school.

My second argument, which follows almost as an inference from my first, is that the honor system would have a bad effect upon our characters. Some think, of course, that when every student is responsible for his own conduct and the tone of the school, he will be fortified in his purpose to be upright, will become more manly than he who is constantly endeavoring to evade a teacher or dodge a regulation. But here, as is inevitable in so large a school, each pupil is already thrown much on his own responsibility. Those who are well disposed are already doing their best, and are not striving to evade or dodge.

Their characters would not be so much strengthened by added responsibility as weakened by the presence of a crowd which misbehaved with impunity. Moreover, while so many of us are opposed to the system, we should not feel so keenly responsible for the tone of the school. If, as has been proved above, there would be a general lowering of tone, our characters would, without question, be affected unfavorably. In brief, the honor system here, however useful in a small school, would provoke misconduct and demoralize character.

38. Unity in Argumentation.—In argumentation the principle of unity, though no less important than in other writing, is harder to observe. Long and careful consideration is often needed to determine whether facts which are more or less closely connected with a subject, and which are also interesting, are aside from the exact point. In working on the topic of Cuban annexation the student will discover in the mass of information on the history of the island, resources, national character, and form of government, much matter which in a general way is both entertaining and useful; but he cannot trust a mere off-hand judgment to decide what has reference to our relations with Cuba and therefore lies in the true path of the argument. In studying the question whether children under fourteen should be allowed to labor in factories one will come upon reasons which at first seem strong, but which, after due reflection, have to be thrown out because they apply to children under ten and do not prove that the line should be drawn at fourteen. Moreover, it is always easy to go astray and reach wrong conclusions; to infer, for instance, that because a law against Sunday liquor selling is not enforced, there must be some defect in the statute, whereas the shortcoming

may really be in the police force; or that because a lesson is difficult the teacher is dull, whereas—

The first step toward securing unity is to master the whole subject, so that nothing be left out through ignorance. Such mastery is not possible when one relies upon a single writer or talks with but one person. The right method is to read all that is accessible on both sides, to get all points of view. If the theme relate to some public question one may easily look it up in the indexes of *The Nation*, *The Literary Digest*, *Public Opinion*, *The Review of Reviews*, and *The World's Work*; and in many libraries Poole's *Index to Periodical Literature*, Fletcher's *Index to General Literature*, and Appleton's *Annual Cyclopaedia*. But whether the facts be obtained from books or papers or from personal acquaintances who are authorities, the essential thing is to have them all at command.

The second step is to analyze them thoroughly. Analysis shows what is absolutely necessary to the argument, what is of secondary importance, to be used if space permit, and what is irrelevant, no matter how large the space. This knowledge of the relative importance of facts, reached by analysis, is also a great help in determining order and proportion; for evidence of little weight should be assigned small space in an inconspicuous part of the theme.

EXPOSITION OF THE QUESTION

The beginning of analysis is generally an exposition of the question; that is, an account of its origin, a definition of doubtful words, or terms, a clearing up of possible ambiguities, and a statement of the scope of

the argument. In expounding the question, "Should city governments build model tenements for the poor?" the writer would explain that the success of model tenements in some foreign cities and in New York has set people to asking whether the municipality itself should not erect such buildings; and that by "city governments" he meant *American* city governments, for he could not discuss conditions the world over. He might farther limit himself to cities of 1,000,000 or more inhabitants, for usually the need of model tenements is not serious in small cities. Indeed, he might wisely change the question and confine it to one city, like Chicago. Such limitations, which do not make the question one-sided, and which are really necessary if the argument is to avoid vagueness, are often worked out in the course of analysis; but they are not allowable in debate unless both sides are agreed, and they should not be made by a student without permission from the instructor. In this particular question the writer would also have to define "poor," and he might call a poor family one which earns less than \$350 a year. He would also explain that a city government "should" build tenements if they be essential to the welfare of the city as a whole, and if private enterprise cannot be relied upon for the undertaking. By "welfare" he would mean physical and moral health. Finally, he might restate the question thus: "Are model tenements, built by the municipal government, for Chicago families which earn \$350 or less, necessary for the physical and moral health of the city?" Or he might employ, instead of the form of a question, that of a direct affirmation, in what is called a *proposition*: "Model tenements . . . are

necessary, etc.” The exposition might be more exhaustive, but this and the following examples will indicate the method:

A CURFEW LAW FOR ALBANY

In 1894 the Boys' and Girls' National Home Association started a movement for curfew laws. As a result a curfew ordinance has been adopted in many towns and cities, among them Lincoln, Omaha, and St. Joseph. These laws have differed in minor details; but in general they forbid any child under sixteen from being on the streets after nine at night unless accompanied by a parent or guardian, or bearing a signed and dated statement from such parent or guardian that the child is on an emergency errand. Both sides admit that in the case of children whose homes are respectable the law would be beneficial. In Albany the law would apply to many of the lowest class, for these children are the ones who spend their evenings on the street. If it can be shown that the law cannot be enforced in Albany; or, if enforced, is disadvantageous to the children most affected by it, we must conclude that the city should not adopt it.

THE THREE-YEAR DEGREE

In arguing the question whether the course for the degree of bachelor of arts shall be reduced from four years to three, I do not follow those who hold that college education is a waste of time and money, and that all shortening is therefore beneficial; but I assume that the training is a good thing. Again, I shall not stand for three years as against two, but simply as against four. The issue, as I view it, is whether a three-year course would make college graduates better members of society; more successful in their callings, law, medicine, business; and whether it would broaden or narrow that cultivation of the mind which is the aim of college education.

SPELLING REFORM

The cause of spelling reform has been agitated for many years, and it is now strengthened by the adherence of the

Philological Association of England and the American Philological Association. Both organizations favor a movement toward phonetic spelling, that is, a fixed and distinct sign for every one of the thirty-eight sounds in the English language. Silent letters would drop out, new characters might in time be added to the alphabet, and we should have words like "fonetik" and "tho." Of necessity the process would be long and would be attended by some confusion; and there is a question whether the gain would be worth the price. No one denies that the present system has too many silent letters and too many letters which have different sounds under like conditions—"gh" in "bough" and "tough." Do these disadvantages overbalance the advantages? In short, is this system a positive disadvantage, and would the reform be a positive advantage? If to both queries the answer be yes, we should adopt the reform.

Origin of the Question.—The account of the origin of the question may, as in *Wood's Coinage*, page 150, and in *A Curfew Law for Albany*, show why the topic is worth consideration. The examination of the origin may also lay bare the real issue. When a student tries to prove that we need a large navy he soon learns that our navy has been steadily growing for over twenty years, and that it is already large. The history of the navy and of the debates over it makes it evident that the actual question, the one which is practically before Congress at each session, is whether we need a larger navy, and, if so, how much larger. This examination is therefore very useful to the writer, even though the facts themselves may not after all be important enough to lay before the reader.

Definition of Terms.—In giving definitions the safe rule is to include all special, technical, or possibly ambiguous terms. To take up every important word, as some students do, is a waste of time and space. In the

question, "Should New Jersey adopt the Gothenburg system of liquor selling?" the only necessary definition would be of the "Gothenburg system"—a plan first tried in Norway, by which the profits of the traffic go to public uses instead of to individuals; a further definition, "adopt: to select and take," is superfluous. In arguing for commercial reciprocity with Brazil, a full explanation of "commercial reciprocity" is essential; and in discussing a service pension law one should explain that the "service pension" generally urged is a pension to all who served ninety days in the Civil War.

Definition is also a necessity when terms cover much ground or have several meanings. In the question, "Are our free institutions in danger?" "free institutions" is vague and needs definition somewhat as follows: suffrage unbought and unintimidated, courts without bias or taint of dishonesty, incorruptible legislatures, the rights of employer and employee unabridged by the power of organizations of labor or of capital. An argument for further restriction of immigration should enumerate present restrictions and those which might be imposed, such as a test of ability to read and write. If the topic be a high tax on immigrants, one should tell what would be a "high tax"—say, \$100 a head. In considering whether trades unions promote the best interests of workmen, one should define "best interests" as embracing both material and moral welfare; that is, the question would be whether trades unions raise the rate of wages and the scale of living, and make men more intelligent, industrious, and virtuous.

In most of the instances just cited the dictionary definition is practically useless. The dictionary or the

cyclopædia is helpful chiefly in elucidating words which are a little uncommon. In urging general adoption of the metric system, for example, one might go to the dictionary for an exact statement as to the metric system; in arguing that the gorge of Niagara River shows the duration of post-glacial time, one should consult a dictionary or some other authority for "post-glacial." But in most cases the kind of definition needed is one which makes clear not so much the broad meaning of a term as the particular application. In debating whether the victory of Japan over China advanced civilization, one would dwell less on the ordinary significance of "civilization" than on the specific interests of civilization—commerce, progress in education and the arts—which were affected by the war.

Furthermore, the definitions must be fair; for this preliminary exposition may well be common ground on which both sides meet before going different ways in the argument. As such, it should be as free as possible from statements from which either will dissent. Sometimes a definition will render the question no longer debatable. If the question were, "Is the degraded condition of our American cities due to foreign immigration?" and "degraded conditions" were described as those which exist in the crowded foreign quarters of our large cities, the argument might as well end there; for the conditions in the foreign quarters are largely the result of foreign immigration. Should the question be, "Is rotation in office desirable?" and the definition of "rotation," "that change which is needed to bring fresh vigor and intelligence to the discharge of public duty," the question would not be debatable. It would be equally one-sided

if the definition were "that frequent change which makes it impossible for a man to master his duties and work out an intelligent policy." In one of Fielding's novels a debate occurs on the question, "Can any honor exist independent of religion?" Each disputant tries to frame the definition so as to shut out the other side:

Square answered that it was impossible to discourse philosophically concerning words till their meaning was first established; that there were scarce any two words of a more vague and uncertain signification than the two he had mentioned; for that there were almost as many different opinions concerning honor as concerning religion. "But," says he, "if by *honor* you mean the true, natural beauty of virtue, I will maintain it may exist independent of any religion whatever."

Thwackum replied, "When I mention *religion*, I mean the Christian religion; and not only the Christian religion, but the Protestant religion; and not only the Protestant religion, but the Church of England. And when I mention *honor*, I mean that mode of divine grace which is not only consistent with and dependent upon that religion, but consistent with and dependent upon no other."—Arranged from *Tom Jones*.

Such definitions, however clever, are inadmissible.

Statement of the Issue.—The last step in the exposition of the question is the statement of the exact points to be proved, the "issue," as it is often called. In the discussion of model tenements, page 164, the points are that tenements are essential to the physical and moral health of the city, and that public rather than private capital is needed to build them. In the argument on the curfew law, 165, the issue is whether the law can be enforced and enforcement will be advantageous. In *The Three-Year Degree*, 165, the issue is clearly put in the last sentence; and in *Spelling Reform*, 165, the issue

is whether the present system is a disadvantage and the reform an advantage. The way to find the issue is, broadly speaking, to exclude facts which both sides either regard as of slight moment or admit without dispute. By this process the question may be narrowed down to two or three main points. The following are additional examples of the method:

PROHIBITION IN DELAWARE

In arguing for prohibition of the sale of alcoholic liquor in Delaware, I assume both sides agree that excessive use of liquor is a great evil, and that drunkenness should be checked as far as possible. The only dispute then is as to the means. Four plans are proposed for legislative action: a state dispensary, as in South Carolina, high license, local option, and prohibition. To prove the value of prohibition, I must show that it is more likely to restrain drunkenness than any of the other three plans.

COMPULSORY VOTING

No one denies that a considerable proportion of the registered voters never appear at the polls election day. It is also admitted that much misgovernment is due to the apathy of citizens, to their neglect of the primaries and of the duty of voting. Some people have therefore urged a law to compel every qualified elector to cast a ballot unless he is prevented by some such unavoidable cause as sickness. In discussing this proposal I shall exclude the Southern states, where the presence of negroes complicates the question; and I shall base my arguments on conditions in the average Northern state, say New York. The value of the proposed enactment would depend upon two things: whether it could be enforced without excessive trouble and expense, and whether, if enforced, it would actually improve the quality of government.

The statement of the exact issue should prevent one from running off into a proposition somewhat like that

with which one starts but not quite the same. True, a thorough analysis sometimes, as on page 164, reveals the fact that the question as phrased is not debatable, and that it must be restated if the vital point is to be touched; but a slipshod half analysis may mislead one into a side proposition, far from the heart of the problem. In the argument on prohibition in Delaware a writer who fails to analyze the question and disentangle the issue may content himself with urging that high license is a compromise with evil and therefore immoral. One may set out to show that co-operation is the best method of settling labor disputes, but may never get much farther than an argument against the injustice of the present wage-system; or that women should not vote, and arrive at the conclusion that they do not want the suffrage—all of them questions worth arguing but not the questions in hand.

The statement of the issue should also prevent one from shooting into the air, so to speak, and failing to prove any proposition whatever. There is always danger of forgetting that there is a proposition and of indulging in general remarks; for example, about prohibition and drunkenness, instead of proving that in Delaware prohibition will do better than any other plan; of wandering into a discourse on the purity of the ballot and good citizenship, instead of proving that in New York voting should be compulsory. A burlesque on these rambling, pointless themes, which get nowhere, is printed in Cardinal Newman's *Idea of a University*:

FORTES FORTUNA ADJUVAT

Of all the uncertain and capricious powers which rule our earthly destiny, fortune is the chief. Who has not

heard of the poor being raised up, and the rich being laid low? Alexander the Great said he envied Diogenes in his tub, because Diogenes could have nothing less. We need not go far for an instance of fortune. Who was so great as Nicholas, the Czar of all the Russias, a year ago, and now he is "fallen, fallen from his high estate, without a friend to grace his obsequies." The Turks are the finest specimen of the human race, yet they too have experienced the vicissitudes of fortune. Horace says that we should wrap ourselves in our virtue when fortune changes. Napoleon, too, shows us how little we can rely on fortune; but his faults, great as they were, are being redeemed by his nephew, Louis Napoleon, who has shown himself very different from what we expected, though he has never explained how he came to swear to the Constitution, and then mounted the imperial throne.

From all this it appears that we should rely on fortune only while it remains—recollecting the words of the thesis, "*Fortes fortuna adjuvat*"; and that, above all, we should ever cultivate those virtues which will never fail us, and which are a sure basis of respectability, and will profit us here and hereafter.

The writer of the theme, instead of studying the question, getting at the issue, immediately went off on the word *fortuna* and produced "a rigmarole of words." Now "fortune," as Cardinal Newman remarks, "is 'good,' 'bad,' 'capricious,' 'unexpected,' ten thousand things all at once, and one of them as much as the other." To write on "Fortune" is like expressing an "opinion of things in general." But "*Fortes fortuna adjuvat*"—Fortune favors the bold—is a proposition—rather too vague to be successfully treated by an amateur either by exposition or argumentation, but still a proposition, a statement which sharply limits the discussion to the connection between boldness and fortune. This limitation the writer entirely overlooked, whereas he should have borne it in mind all the time.

EVIDENCE

After an exposition of the question—which generally includes an account of the origin, a definition of terms, and a statement of the issue—comes an analysis of the evidence. This is necessary in order to decide which parts of it deserve much space, which little, and which none. The subject is so vast and complex that an elementary treatise can touch only a few of the main principles. These will be discussed under two heads: testimonial evidence and circumstantial. This classification and the subdivisions under it are not scientifically exact; in most arguments all kinds of evidence interlace, are inextricably bound up together, and cannot be pulled apart and labelled. But just as the dissection of one fibre of muscle from another may help to an understanding of the whole muscular structure, so these rather artificial distinctions may assist to a clearer comprehension of the more important aspects of evidence.

A convenient classification of evidence, as has just been said, is *testimonial* and *circumstantial*; that is, human testimony and the evidence from facts or circumstances. For example, if a man says he saw another break open a shop-till and steal the money, the evidence is testimonial; but if the owner merely finds the till forced and rifled, the evidence is circumstantial. Circumstantial evidence is generally regarded as of less weight than testimonial, and, where circumstances may lead to more than one conclusion, it is unsafe. If the till were simply broken open and nothing gone, there might be at least three widely different conclusions: the damage might have been caused by a thief who was scared away,

or by a clerk who had lost the key, or by an accident. On the other hand, circumstantial evidence may be as strong as testimonial, or even stronger. The till not only broken but empty, for instance, may be more convincing than the testimony; for the circumstances may furnish complete proof, without possibility of doubt or falsification, whereas the human witness may be mistaken or may lie.

TESTIMONIAL EVIDENCE

Honesty of the Witness.—The value of testimony depends upon two things: the honesty and the competence of the witness. Most witnesses outside the criminal world are not consciously dishonest. They may be grossly prejudiced or amazingly stupid, but they do not deliberately deceive. A criminal, however, or a man of generally bad or weak character is exceedingly untrustworthy. The common remark about such a person is, "I should not believe him under oath;" and his word is not taken unless corroborated by other evidence. If a boy be reputed untruthful his testimony has slight weight; and a girl who is always fibbing stands no higher. Character is what counts. Thus Lord Erskine discredits a witness against one of his clients by attacking the man's character:

The first witness to support this prosecution is William Hay—a bankrupt in fortune he acknowledges himself to be, and I am afraid he is a bankrupt in conscience. Such a scene of impudent, ridiculous inconsistency would have utterly destroyed his credibility in the most trifling civil suit.—*Defence of Gordon.*

Moreover, a man of fair character sometimes resorts to falsehood for the sake of gain for himself or a rela-

tive or friend; or, ashamed to confess an error, he flinches from the truth. And so, where there is a chance for dishonesty, one must consider not merely character but possible inducements to falsify. Not long ago two football players asserted that an opponent had lost his temper, had threatened one of them, and had purposely kicked him in the head. The accused boy denied uttering the threat and declared the kick unintentional. Somebody lied. Who was it? Probably, though not surely, the accused. Two witnesses were against him, though they may have been habitually untruthful and he truthful. The accused, however, had he been guilty, would have wished to conceal his misconduct, would have been prompted by a strong motive; while in the main conscientious, he may have yielded under the stress of temptation. The principle by which the honesty of a witness is scrutinized is illustrated by a passage in Daniel Webster's speech on the murder of Captain Joseph White:

These two witnesses, Mr. Coleman and N. P. Knapp, differ entirely. There is no possibility of reconciling them. One or the other has sworn falsely. If N. P. Knapp be believed, Mr. Coleman's testimony must be wholly disregarded. It is, then, a question of credit, a question of belief between the two witnesses. As you decide between these, so you will decide on all this part of the case.

Who is Mr. Coleman? He is an intelligent, accurate, and cautious witness; a gentleman of high and well-known character and of unquestionable veracity; as a clergyman, highly respectable; as a man, of fair name and fame. It is a misconstruction of Mr. Coleman's motives, a perversion of all just views of his conduct and intentions, to represent him as acting, on this occasion, in hostility to anyone, or as desirous of injuring or endangering anyone.

The relation in which the other witness stands deserves your careful consideration. He is a member of the fam-

ily. He has the lives of two brothers depending, as he may think, on the effect of his evidence. Compare the situation of these two witnesses. Do you not see mighty motive enough on the one side and want of all motive on the other?

In short, in determining the honesty of a witness and the corresponding value of his testimony, one must reckon into account character and motive.

Competence of the Witness.—The competence of a witness, his ability to remember and describe with accuracy, also depends upon two things: general intelligence and special knowledge of the subject in hand. A dull man—not necessarily an illiterate—is likely to be an inaccurate observer and reporter. He has but little idea of the hour of the day, of the distance to the next cross-road, or of the number of people in the last wagon that passed him. He cannot remember when or where he put his knife down. He never recalls exactly what was told him, but gets everything confused. Such an untrustworthy witness is the stupid Mrs. Nickleby, as her speeches are reported in Dickens's *Nicholas Nickleby*:

I once had a swelled face for six weeks, my lord, from riding in a hackney-coach—I think it was a hackney-coach, though I'm not quite certain whether it wasn't a chariot. At all events I know it was a dark green, with a very long number, beginning with a nought and ending with a nine—no, beginning with a nine and ending with a nought, that was it.

To the class of poor witnesses, in which Mrs. Nickleby stands, belong also children, whose untrained minds, often dominated by the imagination, are notoriously unreliable; and people whose brains are either permanently or temporarily stupefied by drink or drugs, or affected by a physical or mental shock. The testimony of a child

under seven is frequently rejected in a court of law; and the testimony of a man who was under the influence of liquor when the events which he relates happened, or of a man who was half stunned or much excited, is more or less discredited. All this testimony may be used for what it is worth in a theme, but it is worth little.

The valuable witness, on the other hand, is the man who, in addition to complete possession of faculties, general intelligence, and keenness of observation, has a sufficient mastery of the subject to rank as an authority. The world is full of honest and fairly well-informed people who pronounce judgment off-hand on the gravest and most complicated matters. The oracles of the village grocery and the barber shop are proverbially cocksure as to labor and capital, management of armies and navies, and conduct of government at home and abroad. The youngest students think they know the most about teaching and discipline. Imaginary omniscience is not, however, confined to shops and schools: it fills our newspapers, magazines, and books. Our dailies enjoy a well-earned reputation for articles written in pathetic ignorance of the facts. Even the *London Spectator*, one of the ablest English weeklies, recently based an editorial note on the supposition that Ohio is a Southern state. Of these various persons who offer their views loudly and confidently, the only ones who deserve consideration as authorities are those who—to use a former phrase—have special knowledge, the experts.

The expert must, in the first place, be unprejudiced; for prejudice, though it may not wholly destroy the value of testimony, distinctly lessens it. Most men are biased in some direction. However honest, we insensibly

favor kindred, friends, church, school, political party, or country. In the passage from Webster, page 175, the testimony of Knapp is discredited because "he is a member of the family" and therefore prejudiced. The effect of religious prejudice in warping judgment and rendering testimony untrustworthy is a subject of frequent comment. In like manner the student is partial to his own school or college, sees the good side only. The Wellesley girl assures you that there is no place to compare with Wellesley, but her friends at Smith or Vassar are unable to understand her preference. The testimony of each in behalf of her own institution or against another is to be accepted with an allowance for prejudice.

The same principle applies to the testimony of political partisans. Republican newspapers put the best face on acts of Republicans and find fault with Democrats, while Democrats return the compliment. Republican praise of Republican policy is less valuable than Democratic praise; and occasional Republican censure of Republican policy is more significant than the usual Democratic censure. Recent discussions furnish many examples of political prejudice; but the two following extracts are enough to show the necessity of reckoning upon a wide difference in the point of view of political opponents. One of the passages is from an English partisan of the American side in the Revolution, a Whig, and the other from a Tory:

<p>The Americans will not obey <i>your</i> Parliament and <i>your</i> laws. Their reason is: They have no voice in your</p>	<p>He that will enjoy the brightness of the sunshine must quit the coolness of the shade. He who goes</p>
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Parliament. They have no share in making your laws. It is objected that neither have most Englishmen. But *many* of you have a voice in Parliament; *none* of them have. *All* your freehold land is represented; but not a foot of *their* land is represented. At worst, therefore, you can be only enslaved *partially*; they would be enslaved *totally*. They are governed by parliaments chosen by themselves and by legislatures similar to yours. Why will you disturb them in the enjoyment of a blessing so invaluable? Is it reasonable to insist that your discretion alone shall be their law? that they shall have no constitutions of government except such as you shall be pleased to give them, and no property except such as your Parliament shall be pleased to leave them?—Arranged from *Observations on the Nature of Civil Liberty*, by RICHARD PRICE.

voluntarily to America cannot complain of losing what he leaves in Europe. He perhaps had a right to vote for a knight or burgess; by crossing the Atlantic he has not nullified his right, but he has made its exertion no longer possible. . . . The Americans have voluntarily resigned the power of voting, to live in distant and separate governments, and what they have voluntarily quitted they have no right to claim. It must always be remembered that they are represented by the same virtual representation as the greater part of Englishmen; and that if by change of place they have less share in the legislature than is proportionate to their opulence, they by their removal gained that opulence, and had originally and have now their choice of a vote at home or riches at a distance.—Dr. SAMUEL JOHNSON in *Taxation No Tyranny*.

The moral is that in arguing a political question one should not treat with profound respect or assign large space to the opinion of a writer or a politician who is an extreme partisan or violently prejudiced, for his testimony may be worth hardly a line in passing. In general, non-partisan or independent testimony carries the greatest weight.

The prejudice in favor of one's country, as in favor of one's family, is almost inborn. So strong is it that a man can hardly write or speak with absolute fairness about his own country because of his bias toward it, or about a foreign land because of his bias against it. This prejudice, which is proverbial, a subject of daily jest, is displayed in an exaggerated and humorous form in the following diatribe against the French, put into the mouth of an Englishman in one of Samuel Foote's comedies, *The Englishman in Paris*:

The men are all puppies, mineing and dancing and chattering and grinning; the women a parcel of painted dolls; their food's fit for hogs; and as for their language, let them learn it that like, I'll none on't.

But freedom from prejudice, though it may be the beginning of wisdom, is not the end of it. When the subject requires special or technical knowledge, the witness must have enjoyed unusual opportunities to study it. Thus in proof of his competence as a historian, Gibbon, in the preface to his *Decline and Fall of the Roman Empire*, gives his readers the following assurance:

I have carefully examined all the original materials that could illustrate the subject which I had undertaken to treat. . . . I have always endeavored to draw from the fountain-head; my curiosity as well as a sense of duty has always urged me to study the originals; and if they have sometimes eluded my search, I have carefully marked the secondary evidence on whose faith a passage or a fact were reduced to depend.

In like manner Ruskin asserts his authority on art by telling, in the preface to *Modern Painters*, the extent of his studies:

Whatever has been generally affirmed of the old schools of landscape-painting is founded on familiar acquaintance with every important work of art from Antwerp to Naples.

Furthermore Ruskin scorns "the ordinary critic of the press" as "precluded by the nature of his occupations from gaining any knowledge of art."

The value of expert testimony is fully understood by Wallace, who in the argument on the evolution of the horse, page 153, strengthens his own statements by adducing the testimony of two high authorities, Professors Marsh and Huxley. On the other hand, Sir Charles Lyell, in arguing against the existence of a sea-serpent, in his *Second Visit to America*, attacks the testimony of certain witnesses on the ground that they have neither expert knowledge nor opportunity to apply it. "We must," he says, "make great allowance for the incompetence of observers wholly ignorant of zoology." Moreover, most of these witnesses "caught glimpses only of the creature when in rapid motion and in its own element, four-fifths or more of the body being submerged." In a forgery trial handwriting experts are usually the important witnesses. A while ago a motor-man was blamed for a collision on the elevated railway in New York. Although a dozen people may have watched his efforts to control the car, probably not one could tell whether he was really at fault, for none understood the machinery. The testimony of a single electrical engineer would have been worth more than that of everybody else put together. Indeed, in every trade, profession, and subject of investigation or speculation—archæology, philology, literature, history, economics, philosophy, education, science—there are recognized ex-

perts, whose skill in ascertaining and interpreting the facts makes their word authoritative, worthy of large space and conspicuous position.

Conversely, there are witnesses whose testimony is worthless; and of this class one illustration will serve for all. Most of the testimonials for patent medicine should have no influence on an intelligent mind. The pictures of the "cured" generally show persons so dull or ignorant that their opinions on any topic would be of slight value, and on medical practice, which requires extraordinary special knowledge, of no value whatever. In nine cases out of ten these witnesses do not know exactly from what malady they suffer; they cannot possibly tell whether the three bottles of Kill-or-Cure or something else is the real cause of recovery. When eminent chemists and physicians declare that a certain nostrum is a mixture of water, coloring matter, and a bitter flavor, none of which could affect the disease, we may well exclude as irrelevant the opposing testimony of Tom, Dick, and Harry.

In a court of law every witness undergoes cross-examination, in the course of which his good faith and his competence, his disposition and ability to tell the truth, are fully exhibited; and testimony which has successfully withstood such cross-examination, which has not fallen to pieces under the severest scrutiny, is obviously worthy of strong emphasis. Documents, newspapers, magazines, and books, on which students must often rely, though they can be subjected to no such ordeal, are in a way cross-examined by the critics. No man can reach distinction as an authority without first having his utterances scrutinized, controverted, verified

by other experts in the same field. John Stuart Mill in political economy, Tyndall in physics, and Huxley in biology all had a struggle before they attained their reputations and were commonly accepted as authorities.

Of the various authorities in print the least reliable are the newspapers, for many of their articles are thrown together in hot haste, are subjected to but little scrutiny and verification, and are so lightly regarded that mistakes in them often go uncontradicted. Next come magazines, which are prepared more slowly and carefully. Most trustworthy of all are books, for they are written with still more deliberation, and errors are corrected in successive editions. When a book has become an established authority, like the *Encyclopaedia Britannica*, which has been edited with much accuracy and has undergone many tests, its statements carry great weight.

One of the most important lessons for the student from this discussion of testimony is that there are few or no subjects upon which he is an authority, upon which his naked word is conclusive. The commonest fault of themes written in school and college is assertion, affirmation unsupported by reasoning or evidence. The boy who says baldly that you should vote the Democratic ticket because the Democrats are the most patriotic, and his young opponent who solemnly assures you that the Republicans are the most patriotic, indulge equally in assertion; the girl who rests her case for woman suffrage on her assertion that if women vote, their condition in the community will improve, is also guilty. To multiply examples when every class in school and college furnishes so many seems almost a waste of space, but the following are typical:

The Board of Aldermen is debating whether to sprinkle the streets with oil in order to lay the dust. Alderman Robbins argued for oil. But I think water is better, and we should therefore use it. Alderman Robbins must be working for the oil trust.

The Federal Government should construct irrigation works because the arid lands, when supplied with water, are the most fertile in the world. They contain an unusual proportion of those chemicals which furnish plant food.

These several assertions may be susceptible of proof, but they are not self-evident. In the first case the writer should show by a course of reasoning that water is better than oil, and he should produce the evidence that Alderman Robbins is prejudiced by a fee from the oil trust. In the second, the writer should adduce the testimony of a chemist or expert in agriculture, who is reputed to know something about the relative fertility of soils. A safe rule is to give an exact reference to authority—volume and page, as in the foot-notes of *The Abolition of Capital Punishment*, page 160—for every statement which is not common knowledge or which cannot be accepted on the authority of the writer. The assertion itself, however emphatic, is not a demonstration: it proves nothing.

Summary of Testimonial Evidence.—To sum up—the decision whether a given piece of testimony deserves a place in the argument or should be discarded as worthless, whether it should be accorded large and prominent space or put briefly and inconspicuously, turns upon two things: the honesty and the competence of the witness. Usually a witness may be regarded as honest unless he has a bad character or is subject to some such

temptation as desire of gain for himself or for kin or friends. Competence depends upon general intelligence and special knowledge of the topic. The expert must be free from prejudice and must have enjoyed unusual opportunities to master the subject. Since young writers can seldom pose as experts, they must avoid assertion and fortify their arguments with the testimony of authorities.

CIRCUMSTANTIAL EVIDENCE

Circumstantial evidence, which we must next consider, is convincing only when it points inevitably to one conclusion. In the example on page 173 a broken till is not so convincing as a till broken and rifled; for the first piece of evidence may lead to several widely varying conclusions, while the rifled till is almost certainly the work of a thief. Or, to take another example, a single victory in basket-ball is not always proof of the superiority of the winning team, for the result may have been due in part to mere accident; but a long series of victories for one team would be pretty conclusive evidence of superiority. In discussing this circumstantial evidence we take up,

First, inferences that are absolutely incorrect, and that, according to the principle of unity, are to be excluded from the argument.

Secondly, inferences that, though doubtful, may possibly be sound.

Thirdly, inferences that are sound and certainly belong in the argument.

Incorrect Inferences.—An inference of the first class is called a fallacy, a piece of false reasoning. The most

palpable fallacies are those which have to do with mere words. Here the trouble usually arises from confusion over definitions, as in the following examples:

The question is whether we shall support the protective tariff, commonly known as the policy of protection, maintained by the Republican party. A very brief examination of the facts will show that protection is desirable. If a weak man has a piece of property which someone stronger is trying to steal, the weaker is certainly entitled to protection. It is therefore evident that generous and honest men should be in favor of protection.

Some timid souls profess to be much disturbed by the prospect of free trade; and yet free trade is the only possible policy for a free republic. According to the Declaration of Independence, we are a "free and independent" people. If we have not freedom to trade where we please and on what terms we please, we are deprived of one of the great boons of liberty. Free trade is therefore a necessity for a free people.

In the first instance the writer assumes that protection, meaning the protective tariff, is exactly the same thing as protection of the weak against the oppression and robbery of the strong. He might just as well argue on the supposition that protection against cold, say warm clothing, is the same thing as the protective tariff. In the second quotation the writer seems to think that when the colonies declared themselves "free and independent states," "absolved from all allegiance to the British crown," they renounced the right to impose tariff regulations on themselves; that the freedom of our government from the control of an external power is exactly the same thing as the freedom of our citizens to import goods without paying duty to their own govern-

ment. In like fashion a person who argued that co-education is desirable because brothers and sisters should be brought up together in the family, and a school is simply a large family, used the word *family* first in a literal and then in a figurative sense. In fine, he as well as the writers on protection and free trade, hopelessly confused his definitions.

Still another complete fallacy is the argument from invented example, the example not drawn from real life but contrived to fit the case. The invented example, like Æsop's Fables, may explain or illustrate a point but cannot prove it. A boy, to prove that Princeton is a better college than Harvard, makes up a little story of twin brothers, one of whom goes to Harvard and becomes dissipated, while the other acquires all virtues at Princeton. Of course a Harvard enthusiast might just as easily write a tale which should turn out the other way. The weakness of the invented example is understood by Jane Austen, who in her novel *Persuasion* represents two of her characters arguing the question whether the affection of men or women is the more constant. Captain Harville says that novels and poems "all talk of woman's fickleness;" but Anne Elliot retorts:

No reference to examples in books. Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything.

The instances just given, being themselves invented examples, prove nothing; they merely serve the purpose of exposition. The young writer, however, easily forgets that the interesting illustration, though it may ren-

der his meaning clearer, may not in the least persuade his reader.

Closely related to the invented example is the analogy which does not apply—often a figure of speech, a simile or a metaphor. There may be a fanciful or perhaps superficial resemblance, but nothing whatever upon which to found a logical inference. To say, with certain political prophets, that, as it seems darkest just before dawn, so the party whose prospects are blackest is soon to triumph, is to draw an impossible analogy, to talk nonsense. To say that because fire purges the dross from a metallic ore, war purifies and ennobles a nation, or that because exercise is needed to maintain bodily vigor, war is needed to maintain national vigor, is to be equally silly. Still another fallacious analogy is exposed in the following passage:

In considering the relation of college life to school life, many people are confused by a misleading metaphor—that of building. They say to themselves: on weak foundations no strong superstructure can be built; schools lay the foundations on which the university must build; therefore, if preparatory schools fail to do good work, no proper university work can subsequently be done. The analogy seems perfect, but has this fatal defect: education is a vital process, not a mechanical one. Let us, therefore, use an illustration drawn from a vital function, that of nutrition. A child has had poor milk as an infant, and is not well developed; therefore, when its teeth are cut, and it is ready for bread, meat, and oatmeal, you are to hold back this substantial diet, and give it the sweetened milk and water and Mellin's Food, which would have suited it when a baby. The mental food of a boy has not been as nourishing and abundant as it should have been at school; therefore when he goes to college or university his diet must be that which he should have had at school, but missed. Education involves growth or development from

within in every part; and metaphors drawn from the process of laying one stone upon another are not useful in educational discussions.—CHARLES WILLIAM ELIOT in *Liberty in Education*.

Still a fourth fallacy of this first class springs from the delusion that one event has caused another when there cannot be the remotest relation between them. This fallacy appears in its crudest form in our common superstitions: Smith is persuaded that because he walked under a ladder or saw the moon over his left shoulder he will meet with ill luck; that walking under a ladder portends misfortune, just as gathering clouds are a sign of rain. The clouds can and do bring rain; there is an obvious relation of cause and effect; but neither walking under a ladder nor seeing the moon over the left shoulder can have the slightest connection with luck, good or bad. In Mark Twain's *Huckleberry Finn* Huck himself and "Miss Watson's big nigger Jim" both fall into this false reasoning. In one place Huck says:

Pretty soon a spider went crawling up my shoulder, and I flipped it off and it lit in the candle; and before I could budge it was all shrivelled up. I didn't need anybody to tell me that that was an awful bad sign and would fetch me some bad luck, so I was scared and most shook the clothes off of me.

Later in the story we learn:

Jim said you mustn't count the things you are going to cook for dinner, because that would bring bad luck. The same if you shook the table-cloth after sun-down. And he said if a man owned a beehive and that man died, the bees must be told about it before sun-up next morning, or else the bees would all weaken down and quit work and die.

And yet Jim is the person who declares, "I reck'n I knows sense when I sees it."

Another example of this false reasoning has already been referred to on page 182. A man takes a bottle of Kill-or-Cure, consisting of water and a little coloring matter, and in time recovers from rheumatism. He accepts his recovery as proof of the efficacy of the nostrum, which in reality is good for nothing. He would have got well quite as quickly if he had repeated the jingle,

One-ery, two-ery, ickery, Ann,
Fillicy, fallae, Nicholas, John.

The person who pins faith to Kill-or-Cure imagines that because recovery followed the taking of the nostrum, the nostrum must have done the blessed work; that is, he assumes a relation of cause and effect, when the relation is only one of sequence in time. The same man might eat an egg, suffer from indigestion, and conclude, "I must stop eating eggs, for they give me indigestion"; whereas his indigestion might actually be brought on by too much smoking, and, unless he stopped this, he would have been troubled just as much whether he ate eggs or bread or potatoes.

This particular fallacy of mistaking sequence in time for cause and effect is a high favorite with the political stump-speaker. "Since the Democrats (or the Republicans, as the case may be) have been in power," he cries, "you have had the largest crops in your history. Vote to continue us in office and thus secure a continuance of prosperity." Of course neither the Democrats nor the Republicans control the rain, the soil, and the crops, and a change of party will have no more effect on the growth of wheat or cotton than on the flow of the tide.

This method of reasoning—if reasoning it may be called—that when one event follows another the first is cause, the second effect, has received a special name, *post hoc ergo propter hoc*, “after this therefore because of this.” It is one of the commonest of fallacies, sure to entrap anyone who is content with mere superficial appearances and who does not stop to trace results to their sources.

Here then are four forms of fallacy: the confusion of definitions, the invented example, the false analogy, and the assumption of a relation of cause and effect when no such relation is possible. All of them—unless we except the invented example used merely for exposition—should, on the principle of unity, be thrown out of the argument.

Doubtful Inferences.—Many inferences belong to the second class, the doubtful. All inferences from conflicting evidence are in this class. To consider again the case of the rifled till—if part of the money were taken and part left, the evidence would be conflicting, for a thief would probably steal everything and an honest man would not steal anything. A similar example is found in *The Boscombe Valley Mystery* by Sir Arthur Conan Doyle. In this tale a man is murdered. Certain evidence throws suspicion on his son. The son’s right hand and sleeve are stained with fresh blood.

The head of the dead body had been beaten in by repeated blows of some heavy and blunt weapon. The injuries were such as might very well have been inflicted by the butt-end of his son’s gun, which was found lying on the grass within a few paces of the body.

On the other hand, Sherlock Holmes discovers a stone which he thinks is the weapon, because, as he explains,

The grass was growing under it. It had only lain there a few days. There was no sign of a place whence it had been taken. It corresponds with the injuries. There is no sign of any other weapon.

Sherlock Holmes comes upon further evidence that leads him to describe the murderer in the following terms, none of which apply to the son:

He is a tall man, left-handed, limps with the right leg, wears thick-soled shooting-boots and a gray cloak, smokes Indian cigars, uses a cigar-holder, and carries a blunt pen-knife in his pocket.

Thus each set of facts carries the observer to a different conclusion.

In arguing most political problems one must sift and weigh conflicting evidence. People who believe in admitting the Chinese to this country point to communities where Chinese are law-abiding, industrious, and on the whole desirable, while advocates of exclusion point to other communities where Chinese are addicted to opium-smoking, gambling, and other vices which make them a demoralizing element. From this conflicting evidence no certain inference can be drawn. In arguing on prohibition one can pick out villages where the plan has succeeded and villages where it has failed. The inference, then, from this conflicting evidence is doubtful, and either side, to be firmly maintained, needs additional support.

Furthermore, much evidence, though not conflicting, is so ambiguous that the inference from it is doubtful. A doctor examining a patient suffering from headache, nausea, and more or less fever, cannot at first tell what the disease is, because these early symptoms, while they

may not conflict, are ambiguous; they may indicate any one of half a dozen maladies—typhoid fever, measles, or perhaps derangement of the digestive organs. In a few days, when the symptoms are more distinctive, the doctor can make a more certain inference, a more accurate diagnosis.

An example of another kind is a passage in William Godwin's novel *Caleb Williams*. The hero, Williams, is falsely accused by his enemy, a Mr. Falkland, of theft. Williams's trunks are searched, and in one are found a watch and several jewels belonging to Mr. Falkland. Williams, however, asserts that this evidence, though at first sight conclusive, is really ambiguous and is a sign of Mr. Falkland's guilt rather than his:

The question of how these articles of Mr. Falkland's property came to be found in my possession I am wholly unable to answer. Their being found there was at least as unexpected to me as to any one of the persons now present. I only know that I have the most perfect assurance of Mr. Falkland's being conscious of my innocence; I therefore firmly and from my soul believe that their being there is of Mr. Falkland's contrivance.

By way of further illustration—one of the arguments for abolishing capital punishment, page 156, is that in Michigan, Wisconsin, and Iowa, which have tried the experiment, the number of murders in proportion to the population has decreased. This fact is satisfactory proof that abolition has at any rate not made life less safe in those states, but not that abolition has actually been the cause of fewer murders. On this latter point the diminution of murders is ambiguous evidence, for the change may have been due either to the lightening of the penalty or to the improvement of the police-force

and the morals of the whole community. If the diminution can be shown really to have resulted from the abolition and not from other causes, the argument is entitled to more weight than if this relation cannot be established, if the relation be not surely that of cause and effect, but perhaps that of mere sequence in time. Here are two more arguments to which a similar test must be applied:

The Democrats argue that the protective tariff is a robbery of the many for the enrichment of the few. Yet in this last forty years, under a protective tariff, this country has enjoyed unexampled prosperity. The growth in manufactures, in farming products, and in the output from our mines is measured by billions of dollars. No one has been robbed; every member of the community has benefited. The capitalist, the small shop-keeper, and the wage-earner have all shared equally in this wealth. The protective tariff, then, has been the greatest blessing the United States has ever known.

The Republicans pretend that the tariff is a benefit to the farmer, the manufacturer, and the working-man. Yet look at the case of England. For years Great Britain has enjoyed almost absolute free trade; and in that period her prosperity has been unexampled. She buys in the cheapest market and sells in the dearest. Her trade extends to the remotest corners of the earth; her sails whiten every sea. She has never grown so rapidly in power and wealth as in the years of free trade. Would that the United States might follow her example.

These two inferences, one that protection is the sounder economic policy, the other that free trade is, cannot both be right. One writer assumes that prosperity is caused by protection; the other, by free trade. In each instance other causes may have been at work—

the spread of education, the invention of labor-saving machinery, the application of steam and electricity to manufacturing and transportation. Possibly these things have had as much to do with the unexampled prosperity as either protection or free trade; possibly more than either. The relation between protection and prosperity, and free trade and prosperity may, after all, be one of sequence in time rather than of cause and effect. At any rate the evidence in each case is ambiguous; each inference is doubtful, and, unless fortified by other evidence, of slight value.

Another type of evidence that is often ambiguous is the example—not invented but real. If one argue from the example of Michigan, Wisconsin, and Iowa that capital punishment should be abolished in New Jersey, one must prove not merely that the abolition of the death penalty has lessened the number of murders, but that conditions in New Jersey are so nearly the same as in Michigan, Wisconsin, and Iowa that abolition will have the same effect there; in short, that the example really applies. In his *Speech on Conciliation* Burke cites the examples of Ireland, Wales, Chester, and Durham, in which the English had tried conciliation. He then proceeds to show that these examples are applicable to America, for without this proof the evidence would be inconclusive, ambiguous:

Now if the force of these examples in the acts of Parliament avail anything, what can be said against applying them with regard to America? Are not the people of America as much Englishmen as the Welsh? The preamble of the act of Henry VIII. says the Welsh speak a language no way resembling that of his Majesty's English subjects. Are the Americans not as numerous? If we

may trust the learned and accurate Judge Barrington's account of North Wales, and take that as a standard to measure the rest, there is no comparison. The people cannot amount to above 200,000, not a tenth part of the number in the colonies. Is America in rebellion? Wales was hardly ever free from it. Have you attempted to govern America by penal statutes? You made fifteen for Wales. But your legislative authority is perfect with regard to America. Was it less perfect in Wales, Chester, and Durham? But America is virtually represented. What! does the electric force of virtual representation more easily pass over the Atlantic than pervade Wales, which lies in your neighborhood? or than Chester and Durham, surrounded by abundance of representation that is actual and palpable? But, sir, your ancestors thought this sort of virtual representation, however ample, to be totally insufficient for the freedom of the inhabitants of territories that are so near and comparatively so inconsiderable. How then can I think it sufficient for those which are infinitely greater and infinitely more remote?

The arguments for protection and for free trade, page 194, may be regarded as arguments from example. As such they are ambiguous, for they fail to show that conditions under which free trade is said to benefit England exist in America, or *vice versa*. That proof may be obtainable, but it is not offered here; and without it the chain of reasoning is incomplete, the inference doubtful. The two countries are alike in many respects, but unless the particular conditions affected by free trade or protection are similar, the argument breaks down. These general or superficial resemblances often deceive the careless thinker, who forgets that general resemblance between two cases has no significance unless there be likeness in the one or two essential points.

Closely akin to the argument from example is the argument by generalization, by judging from one or

more individuals or instances the characteristics of the whole class. From the layer of large apples on the top of a barrel one may, perhaps, infer that all the rest are large. If the top apples are a fair sample of the barrel, the generalization is sound, but if they are larger than the others the generalization is misleading. The danger in generalization is that the individuals are not fair specimens, are exceptions. The way to avoid this danger is to base the generalization on as many individuals or instances as possible; to see the apples on the inside of the barrel as well as on the top; to drive a horse not once but half a dozen times before deciding to buy him; and, as first appearances, may deceive, to observe a man under a variety of circumstances before passing judgment upon his character.

The prejudiced Englishman who is quoted on page 180 may have generalized hastily and imputed to all Frenchmen the qualities which he had noted in one or two. He is like the Psalmist, who confesses, "I said in my haste, 'All men are liars.'" Mrs. Tulliver, in George Eliot's *Mill on the Floss*, falls into this error when she says:

Them fine-talking men from the big towns mostly wear the false shirt-fronts; they wear a frill till it's all a mess, and then hide it with a bib; I know Riley does.

Mr. Tulliver's mind also works in the same way: having seen one lawyer who is a rascal, he thinks all are rascals. In planning his son's education he declares, "I wouldn't make a downright lawyer o' the lad,—I should be sorry for him to be a raskill." Later, when told that a certain book is hardly suitable for a child's reading, he is much surprised:

Why, it's one of the books I bought at Partridge's sale. They was all bound alike,—it's a good binding, you see,—and I thought they'd be all good books. There's Jeremy Taylor's *Holy Living and Dying* among 'em; I read in it often of a Sunday; and there's a lot more of 'em, sermons mostly, I think; but they've all got the same covers, and I thought they were all o' one sample, as you may say. But it seems one mustn't judge by th' outside. This is a puzzlin' world.

The error in a generalization drawn from only a few particulars is forcibly pointed out by Charles Reade in one of his essays, *The Sham Sample Swindle*:

A writer produces a great book. With all its beauties it is sure to have flaws, being written by man, who is an imperfect creature. The sham sample swindler picks out the flaw or flaws, quotes them bodily, which gives an air of honesty, and then says, "*We could give a host of other examples, but these will serve to show the general character of the work.*"

The swindle lies in the words italicized. They declare a sham sample to be a true sample; and, observe, this is a falsehood that cannot fail to deceive the reader. For why? The grain of truth that supports the falsehood is shown; the mass of truth that contradicts the falsehood is hidden.

On the other hand, an example of sound generalization occurs in David Hume's essay *Of Commerce* (1752). His thesis is that in proportion to population ancient nations were able to support a far larger army than modern, because they indulged in fewer luxuries. This idea, he declares, is not "merely chimerical, but is founded on history and experience." He proceeds:

The republic of Sparta was certainly more powerful than any state now in the world consisting of an equal number of people; and this was owing entirely to the want of commerce and luxury. The Helotes were the laborers;

the Spartans were the soldiers, or gentlemen. It is evident that the labor of the Heliotes could not have maintained so great a number of Spartans, had these latter lived in ease and delicacy and given employment to a great variety of trades and manufactures. The like policy may be remarked in Rome. And indeed, throughout all ancient history it is observable that the smallest republics raised and maintained greater armies than states consisting of triple the number of inhabitants are able to support at present. It is computed that in all European nations the proportion between soldiers and people does not exceed one to a hundred. But we read that the city of Rome alone, with its small territory, raised and maintained in early times ten legions against the Latins. Athens, whose whole dominions were not larger than Yorkshire, sent to the expedition against Sicily near forty thousand men. Dionysius the Elder, it is said, maintained a standing army of a hundred thousand foot and ten thousand horse, beside a large fleet of four hundred sail, though his territories extended no farther than the city of Syracuse, about a third part of the island of Sicily, and some seaport towns, or garrisons, on the coast of Italy and Illyricum. It is true the ancient armies in time of war subsisted much upon plunder. But did not the enemy plunder in their turn, which was a more ruinous way of levying a tax than any that could be devised? In short, no probable reason can be assigned for the great power of the more ancient states above the modern but their want of commerce and luxury. Few artisans were maintained by the labor of the farmers, and therefore more soldiers might live upon it.

This evidence is not so conclusive as a mathematical demonstration that the area of a triangle is to be found by multiplying the base by half the altitude, for there may be some causes of which Hume has taken no account. But in spite of the loophole of doubt his generalization is at least highly probable. Perhaps even more convincing is the generalization in *Evolution of the Horse*, page 153. Professor Marsh examined thirty fossils of

the horse family, and as he found a regular development from the earliest to the latest, he was justified in the generalization that the modern horse is evolved from a prehistoric animal. A scientific investigator may often arrive at generalizations which are indisputably true; but in most complicated social and political questions the generalization is at best merely probable. The degree of probability determines its value, the space and emphasis which it deserves.

The reverse of this process of drawing a general principle from particular cases is the application of a general principle to a particular case. We assume that what is true of known members of a class is also true of the unknown members. But the fact, which we have just observed, that most generalizations—except scientific laws, like the law of gravitation—express probability rather than certainty, suggests caution. When the generalization is unsound, like Mrs. Tulliver's about the false shirt-fronts or Mr. Tulliver's about the books in similar binding, it leads to grotesque error, to a complete fallacy.

Even when the generalization is sound, that is, when it expresses a strong probability, it cannot always be trusted: in some special instance it may fail. Although the better apples are usually on top of the barrel, a few barrels are not packed on this plan. First appearances often deceive; but it is not safe to infer that every honest-looking man is a rascal. Barking dogs never bite—hardly ever; yet the next dog one meets may be the unpleasant exception. As we have seen in the discussion of testimonial evidence, a criminal, a man who has a motive for lying, a stupid or a prejudiced person, is a

poor witness; nevertheless he may tell the exact truth, and his testimony cannot be rejected outright. John Stuart Mill writes:

Look at a youth who has never been out of his family circle: he never dreams of any other opinions or ways of thinking than those he has been bred up in; or, if he has heard of any such, attributes them to some moral defect or inferiority of nature or education. If his family are Tory, he cannot conceive the possibility of being a Liberal; if Liberal, of being a Tory.—*Inaugural Address* at St. Andrews.

Mill, however, would have been the first to admit that a few boys rise above the prejudices of family and social surroundings, and to protest against making an inference from his general rule to every particular case.

These illustrations show that to argue from general principles may sometimes be as unwise as to hang a man on general principles. The principle may for some unforeseen cause fail to operate as surely as a superficial examination of the question might tempt one to suppose. For example, a boy once wrote an elaborate argument to prove that if the chief executive officers of a nation are chosen by the majority party in the legislature, the executive will no longer be a check upon the legislature, and the government will be wrecked. The main objection to his reasoning is that for many years the English government has been successfully conducted upon this condemned plan. The futility of such an argument is what makes Burke speak with contempt of "mere general theories of government." When Burke said this he also had in mind a notable instance of arguing from general principles, which occurred in the English Par-

liament when disputes with the American colonies were under debate. One party advocated the theory that an exhibition of royal authority and of "firmness and resolution" would overawe the colonists. But the principle failed wretchedly in practice, as Burke noted a year later in the *Speech on Conciliation*:

We wholly abrogated the ancient government of Massachusetts. We were confident that the first feeling, if not the very prospect of anarchy, would instantly enforce a complete submission. The experiment was tried. A new, strange, unexpected face of things appeared. Anarchy is found tolerable. A vast province has now subsisted, and subsisted in a considerable degree of health and vigor, for near a twelvemonth, without governor, without public council, without judges, without executive magistrates. How long it will continue in this state, or what may arise out of this unheard-of situation, how can the wisest of us conjecture? Our late experience has taught us that many of those fundamental principles formerly believed infallible are either not of the importance they were imagined to be, or that we have not at all adverted to some other far more important and far more powerful principles, which entirely overrule those we had considered as omnipotent.

The inference from a general rule to a particular case—unless the rule be an immutable natural law—seldom carries one beyond a probability. According to an old story, a Sophist proved to Diogenes that Diogenes could not walk. Diogenes, not unlike the American colonists, refuted the Sophist by getting up and walking round his tub. The tale may be regarded as an allegory, a reminder of the teaching of daily experience that the most fallacious of all sophistries is the notion that there can be a "geometrical accuracy" in a complex political or moral argument. The immediate lesson for young

writers is a warning against the assignment of large space or conspicuous position to an unsupported inference from general theory.

Correct Inferences.—There remain to be considered inferences which are indubitably sound. In this class are deductions from well understood and unchanging laws of nature. Finding an apple lying under an apple-tree, one may infer with practical certainty that it has fallen from one of the branches. One of Huxley's lectures contains an argument to show that all chalk "is the dried mud of the ancient sea." Huxley first proves the "essential identity" of the material of chalk and of the present sea mud. He then adds another proof, based upon the unfailing operation of natural law:

There are at the present day certain groups of animals which are never found in fresh waters, being unable to live anywhere but in the sea. Such are the corals; those corallines which are called *Polyzoa*; those creatures which fabricate the lamp-shells, and are called *Brachiopoda*; the pearly *Nautilus*, and all animals allied to it; and all the forms of sea-urehins and star-fishes. Not only are all these creatures confined to salt water at the present day, but, so far as our records of the past go, the conditions of their existence have been the same: hence, their occurrence in any deposit is as strong evidence as can be obtained that that deposit was formed in the sea. Now the remains of animals of all the kinds which have been enumerated occur in the chalk in greater or less abundance; while not one of those forms of shell-fish which are characteristic of fresh water has yet been observed in it. When we consider that the remains of more than three thousand distinct species of aquatic animals have been discovered among the fossils of the chalk, that the great majority of them are of such forms as are now met with only in the sea, and that there is no reason to believe that any one of them inhabited fresh water, the collateral evidence that the chalk represents an ancient sea-bottom ac-

quires as great force as the proof derived from the nature of the chalk itself.—*On a Piece of Chalk.*

From such proof Huxley is justified in reaching a conclusion which he states without *but*s, *if*s, or *perhaps*es:

We have as strong grounds for believing that all the vast area of dry land at present occupied by the chalk was once at the bottom of the sea, as we have for any matter of history whatever.

Circumstantial evidence of this type is the only kind that by itself is absolutely convincing. Yet several bits of circumstantial evidence, of varying value, but all pointing to the same conclusion, may, when united, be convincing. No one alone would be sufficient, would be worth much consideration, but together they may be overwhelming. Then each, by reinforcing the other evidence, acquires added weight and is entitled to conspicuous position and large space. The following case will illustrate the principle:

A. was found dead of a gunshot wound, and the singed paper that had been used for wadding lay near him. It was a fragment of the *Times*. B.'s house was searched, and they found there a gun recently discharged, and the copy of the *Times* from which the singed paper aforesaid had been torn; the pieces fitted exactly.

The same thing happened in France with a slight variation; the paper used for wadding was part of an old breviary, subsequently found in B.'s house.

The salient facts of each case made a treble coincidence. What was the result? The treble coincidence, sworn, cross-examined, and unshaken, hanged the Englishman and guillotined the Frenchman. In neither case was there a scintilla of direct evidence; in neither case was the verdict impugned.

I speak within bounds when I say that a genuine double coincidence, proved beyond doubt, is not twice, but two

hundred times, as strong as one such coincidence, and that a genuine treble coincidence is many thousand times as strong as one such coincidence.—CHARLES READE in *The Doctrine of Coincidences*.

The gun recently discharged might alone be worth little or no attention; but when coupled with the wadding which fits exactly into a copy of the *Times*, it becomes an important link in the chain leading to the guilt of B. On the other hand, evidence that might in itself seem highly significant may be so weakened by contradictory evidence—testimonial or circumstantial—that it hardly deserves passing notice. In short, one must test every bit of evidence in its relation to all the rest, and, on the basis of a survey of the whole case, decide how fully to present each part.

Summary of Circumstantial Evidence.—In a summary of the foregoing suggestions in regard to circumstantial evidence two facts must be steadily borne in mind: first, in most debatable questions in politics, sociology, and morals no complete demonstration, like those of mathematics or the sciences, is possible; the most that the argument can do is to establish a strong probability; second, no piece of evidence, as has just been said, can be intelligently estimated except in connection with all the rest. With these provisos, one must remember that the inferences from circumstantial evidence fall into three classes:

First, those which are absolutely incorrect, the fallacies, including: inferences from confused definitions; from invented examples; from figures of speech or fanciful resemblances; and from the supposition that a relation of cause and effect exists where none is possible,

where the relation is obviously nothing but that of mere sequence in time.

Second, those which are doubtful, including: inferences from conflicting evidence; from ambiguous evidence, which points to two or more conclusions; from examples that may not fully apply; from generalizations based on but few instances; and from the application of a general principle to a case in which it may not operate.

Third, those which are wholly convincing, including: inferences from well understood and immutable laws of nature; and from several coincidences all pointing to the same conclusion.

These three classifications are plainly nothing more than a codification of the common-sense principles by which men, consciously or unconsciously, are guided in the paths of sound reasoning.

LIMITS OF THE ARGUMENT

Analysis of the question and of the evidence marks pretty clearly the limits of the argument, shows what should be included and what excluded. The question itself or, better still, the final statement of the issue, serves as topic-sentence to guide the writer. Whatever bears on this sentence, tends to prove the proposition, is admissible on the principle of unity; whatever does not help to convince or persuade the reader must be rejected.

The chief error of omission not already treated in the discussion of evidence is that of merely stating objections to a policy, without considering what may be said for and against alternative policies. Almost every undertaking, public or private, involves some disadvantage or risk. If a man never stepped forward till the last

objection to his advance was removed, he might stand still forever. Shall he vote the Democratic ticket? He sees objections, but he also sees objections to joining the Republicans. He can decide only by weighing the arguments on both sides. Shall the United States deny independence to the Filipinos? To such denial there are many objections; and yet granting independence is attended with practical difficulties, for instance, the establishment of a stable government. Shall Smith enter college? He hesitates because of expense, of desire to start early in business, and of dislike of the classics. On the other hand, he is urged to go by his father, who will try to supply the money. He may succeed better in business if he devotes three or four years more to training his mind; and though not interested in Latin and Greek, he is fond of science. In the selection, *Folly of Using Force with the Colonies*, page 152, Burke sets forth his objections to force; but this is not the whole of his speech, for, realizing that there are also objections to conciliation, he goes on to say:

But there is still behind a third consideration concerning this object, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America.

Then Burke dwells at great length on the positive benefits from conciliation. So it is in all the questions of daily life. A mere presentation of objections is often less than half the argument.

The preceding pages contain many warnings against admitting worthless evidence. But limits of space often compel one to leave out evidence of more or less value. The problem is to pack the strongest argument into five

hundred words, a thousand, or whatever the length assigned. If the argument overrun bounds, one must, as in narration, description, and exposition, cut it down by throwing away the poorest matter.

39. Order in Argumentation.—For order in argumentation the suggestions in the other chapters are generally applicable. In *Wood's Coinage*, page 150, a passage of narration follows the order of events. In the *Evolution of the Horse*, 153, a structure is handled, as in description, by taking one part after another according to a regular plan. The order may, as in many expositions, be determined by explaining first the points on which other arguments depend or by proceeding from the simple to the complex or from the less to the more interesting and important. In *The Honor System*, 160, remarks on behavior precede those on character, for the argument about character depends upon what has been said concerning behavior. In *The Abolition of Capital Punishment*, 156, the actual effects of abolition are put last because they are the most important. Were capital punishment inhumane and unjust, people might stick to it for the sake of protecting society; but its failure to protect is the knock-down blow. In the *Folly of Using Force with the Colonies*, 152, Burke proceeds from the less to the more important, and ends with experience, the supreme test of any policy.

A plan which is common because it is easy, is to divide material into two parts: positive arguments, in support of the proposition, and negative, in answer to the opposing side; that is, direct proof, as it is sometimes termed, and refutation. This division is often artificial and illogical; for, just as in exposition, the

discussion of one aspect of a subject should usually include all that is to be said under that head, for and against. In *The Abolition of Capital Punishment* the third paragraph, on humanity, contains refutation belonging under that caption; and the seventh paragraph contains refutation as part of the argument in regard to protection of society. In *The Honor System* the second paragraph is devoted to the positive arguments on behavior, the third to the refutation; and the fourth paragraph includes everything on character, most of it refutation. In general, clearness requires a writer to finish one phase of a topic, both direct proof and refutation, before proceeding to another.

All these general principles of arrangement, it is hardly necessary to say, apply to the order both of the argument as a whole and of the minor details within any one division of it. Under the discussion of protection of society, for instance, the evidence may be set forth in the order of climax, the strongest last.

In argument, as in all other kinds of writing, it is now and then worth while to depart a little from the strict logical order for the sake of bringing forward at the beginning a striking or interesting point to arrest the attention of the reader.

Since an argument must often be thought out more carefully than writing of other kinds, the plan, or brief, should be prepared somewhat more elaborately, and should be so phrased as to exhibit the exact relation of parts. If the brief be drawn, as in the following examples, with complete sentences instead of mere headings, the whole structure is evident at a glance. One can see whether the various pieces of evidence are placed where

they belong, whether the leading ideas and the subordinate are properly distinguished, and whether the order is logical throughout.

QUESTION

Should capital punishment be abolished? (page 156).

INTRODUCTION

- I. The history of the subject shows:
 - A. In the reign of George the Third in England some two hundred felonies were punishable with death.
 - B. One crime after another has been stricken from the list till only murder is left.
 - C. The question of abolishing capital punishment is brought forward by the execution of every notorious criminal.
- II. The theory of punishment
 - A. Used to be vengeance,
 - B. Is now reformation of the criminal.
- III. The issue is:
 - A. Does humanity demand the application of the principle of reformation to murderers as well as to other criminals?
 - B. Does justice demand it?
 - C. Will abolition of capital punishment remove the safeguards of society?

BRIEF PROPER

Proposition: Capital punishment should be abolished; for
I. Humanity demands it; for

Refutation

- A'. One of the arguments urged in behalf of the death penalty is that we should obey the Old Testament law of a life for a life.
- A. This argument is not tenable; for
 - i. It has in it the notion of vengeance.

- ii. Such a motive has been outgrown in America; for
 - a. To play the part of a savage and vent spite on a criminal is unworthy of a great and humane nation.

Direct Proof

- II. Justice demands abolition; because
 - A. Capital punishment takes little account of moral guilt; for
 - i. The man who by accident fails in an attempt at murder is simply imprisoned and has a chance to reform, while the man who succeeds, though his intentions are no more evil, is put to death.
 - B. No human tribunal can determine the exact degree of guilt and the appropriate retribution; for
 - i. Inherited tendencies, environment, and a thousand causes lying outside the criminal's will may have influenced him.
 - ii. He may not be in full possession of his senses; for
 - a. Such was the fact in the case of Henry Barker, executed at Sing Sing.
 - iii. The power to settle a man's fate irrevocably can be exercised justly only by the Omniscient.
 - C. Innocent men be hanged; for
 - i. There are several instances, Wiggin in England in 1867 and Hayes and Stone in 1873, in which death has put beyond the reach of rescue or pardon men who were afterward found to be innocent.
- III. The death penalty does not protect society; for

Refutation

- A'. It is urged that the execution does protect society; for
 - i'. It strikes the imagination of ordinary men and women more than any other punishment.
 - ii'. The disgrace of it is a deterrent from crime.
- A. This argument is a weak one; because

- i. Lessening of the severity of punishment has not been followed by an increase of crime; for
 - a. Life and property are more secure in England to-day than in the eighteenth century.
- ii. Human nature being what it is, a criminal will trust to luck rather than weigh nicely the relative pains and disgraces of hanging and imprisonment.

Direct Proof

- B. There is abundant proof that abolition of capital punishment has not increased crime; for
 - i. We can cite the experiences of foreign countries, Holland, Belgium, Portugal, and Finland.
 - ii. We can cite the experience of our own country; for
 - a. Abolition has worked well in several states; for
 - 1. In Michigan after abolition murders decreased relative to the population.
 - 2. In Wisconsin we have the testimony of Governor Washburn.
 - 3. In Iowa that of Senator Jessup.
 - b. The retention of capital punishment in most of the states has not made life safer; for
 - 1. Statistics collected by the *Chicago Tribune* show that, in spite of numerous executions, the number of murders in proportion to the population has largely increased throughout the whole country since 1881.
 - 2. The attorney-general of Massachusetts testified that "punishment by hanging does not prevent or diminish crime."

QUESTION

Should the Academy adopt the honor system? (page 160).

- I. The honor system as adopted at St. Swithin's School provides:

- A. That the teachers shall retain control of studies and class standing;
 - B. That all discipline for conduct shall be administered by a committee of two from each class;
 - C. That every boy shall report to the committee whenever he notices an infraction of the rules, and that upon this and other information the committee shall act.
- II. The plan has worked so well at St. Swithin's that some of our three hundred students want to try it.
- III. The issue is:
- A. Whether the system would secure better behavior;
 - B. Whether it would improve our characters.

BRIEF PROPER

Proposition: The Academy should not adopt the honor system; for

- I. It would have a bad effect upon behavior; for
 - A. The sneaks would get off scot-free; because
 - i. But few misdemeanors would be reported; because
 - a. The majority of our pupils would not feel bound to support the system enthusiastically; for
 - 1. They do not want it; for
 - x. They would hate to be tale-bearers.
 - B. The prosperous dishonesty of the sneaks would be a standing temptation and would demoralize many lads who, though not vicious, are rather weak-kneed; for
 - i. This was the result at Wilford Academy, about the size of this institution, which tried the plan and had to abandon it.

Refutation

- C'. Defenders of the system argue that it will make all the pupils behave better; because
 - i'. Everybody will try to make everybody else be good; for
 - a'. Each will want his friends to walk a straight line; for

- 1'. He will not want to report the delinquencies of friends.
- C. This argument does not apply to our Academy; because
- i. A fast set might form here that would ignore the wishes of the rest; for
 - a. The conditions are not the same as at St. Swithin's; for
 1. St. Swithin's is a small school, with the boys divided into families, in close contact with the masters and intimate with each other.
 2. In the Academy, which is five times as large, many of the boys are acquainted but slightly and care little for the good opinion of mere acquaintances.

Direct Proof

- II. It would have a bad effect upon character; for

Refutation

- A'. Some argue that character will be strengthened; because
- i'. Each student will be fortified by his sense of responsibility for his own conduct and the tone of the school.
- A. This argument does not apply here; because
- i. Each man is already thrown very largely on his own responsibility.
 - ii. Each would be weakened rather than strengthened by the presence of a crowd which misbehaved with impunity.
 - iii. We should not feel keenly responsible for the tone of the school; for
 - a. Many of us oppose the system.

Direct Proof

- B. Lowering of the tone of the school would affect all our characters unfavorably.

Constructing detailed briefs is in itself excellent drill in what may be called the architecture of composition; and since on the basis of a carefully criticised brief the pupil can proceed more intelligently in the final writing of the argument, most teachers require an advance brief for correction and comment. To serve its purpose as a class exercise, a brief must set forth two things: the exposition of the question and the analysis of the evidence; that is, it must indicate, first, whatever is worth saying as to the origin and history of the question, the definition of terms, and the points at issue; and, secondly, what the evidence is and how it is marshalled in support of the proposition. The brief is therefore divided into two parts: the *introduction* and the *brief proper*. When the argument is long, a summary, or recapitulation, may also be necessary.

The introduction is much like the plan of any exposition, except that it is fuller; and the heads and subheads, instead of being mere phrases, are, as far as possible, definite statements, complete sentences. In both the preceding introductions the heads and subheads, taken together, form sentences. This type of introduction is far more useful than the following bald and disjointed outlines, which do not supply the teacher sufficient data for criticism:

QUESTION

Should capital punishment be abolished?

INTRODUCTION

- I. History of the question.
 - A. In the reign of George the Third.
 - B. Changes in punishment.
 - C. Execution of notorious criminals.

- II. Theories of punishment.
 - A. Vengeance.
 - B. Reformation.
- III. Issue:
 - A. Humanity.
 - B. Justice.
 - C. Safety of society.

QUESTION

Should the Academy adopt the honor system?

INTRODUCTION

- I. Honor system at St. Swithin's School.
 - A. Duty of teachers.
 - B. Honor committee.
 - C. Information for committee.
- II. Success of plan at St. Swithin's.
- III. Issue:
 - A. Behavior.
 - B. Character.

The heads should be marked to indicate the relation of ideas; that is, one set of numerals—say I, II, III, IV—for the leading, and another—A, B, C—for the subordinate.

The following examples exhibit the right and the wrong way of drafting the introduction. In the second column the forms are general hints as to the plan; in the first, complete statements which anyone can understand.

QUESTION

Should Albany adopt a curfew law? (page 165).

INTRODUCTION

- | RIGHT | WRONG |
|--|--|
| <ul style="list-style-type: none"> I. The movement for a curfew law, <ul style="list-style-type: none"> A. Started in 1894 with the Boys' and | <ul style="list-style-type: none"> I. History of movement. <ul style="list-style-type: none"> A. Beginning. |

Girls' National
Home Association;

B. Has spread to
many cities and
towns.

B. Spread.

II. The laws generally
forbid children under
sixteen from being on
the street after nine
o'clock at night, un-
less,

A. Accompanied by
parent or guar-
dian;

B. Or bearing an au-
thorization from
parent or guar-
dian.

II. Scope of laws.

III. Both sides admit:

A. That the law would
b e n e f i t children
whose homes are
respectable;

B. That in Albany the
law would apply to
many children of
the lowest class.

III. What is conceded by
both sides:

A. As regards respect-
able children;

B. As regards others.

IV. The issue is:

A. Whether the law
can be enforced;

B. Whether, if en-
forced, it will be
advantageous to
the children most
affected.

IV. The issue:

A. Possibility of en-
forcement.

B. Effect of enforce-
ment.

QUESTION

Should a college grant the degree of bachelor of arts
in three years? (page 165).

INTRODUCTION

RIGHT

- I. My premises are:
 - A. That a college education is a good thing;
 - B. That the choice is between three years and four.
- II. The issue is whether a three-year course would,
 - A. Make graduates better members of society;
 - B. Render them more successful in their callings;
 - C. Broaden or narrow that cultivation of the mind which is the aim of college education.

WRONG

- I. Premises:
 - A. As to college education;
 - B. As to choice between three years and four.
- II. The issue:
 - A. Usefulness in society;
 - B. Professional success;
 - C. Mental cultivation.

In the brief proper the heads and subheads, taken together, also form sentences. The connectives between the leading and subordinate clauses are invariably "for" or "because." Thus in the brief on the honor system the proposition is joined to I, I to A, A to i, i to a, a to 1, and 1 to x, by either "for" or "because."

The main heads contain arguments, not necessarily the weightiest, which immediately support the proposition; the next set of heads contains arguments, important or unimportant, which support the main heads; and so on through the series. In the brief just referred to the proposition is supported by I, I by A, A by i, i by a, a by 1, and 1 by x.

One of the common errors in drafting briefs is to

transpose the order of leading and subordinate heads, in the following fashion:

Proposition: The Academy should not adopt the honor system; for

I. The majority of students would hate to be tale-bearers; hence

A. They do not want it; therefore

i. They would not feel bound to support the system enthusiastically; accordingly

a. But few misdemeanors would be reported; thus

l. The sneaks would get off scot-free; hence

x. The system would have a bad effect upon character.

From this fault one may be saved by applying a very simple test. If such connectives as "hence," "therefore," or "accordingly" be needed to make sense between leading and subordinate arguments, the order is wrong; if "for" or "because," the order is right.

The headings should be uniform, so that those marked I, II, III—if those be the symbols chosen—always support the proposition, and those marked A, B, C support heads marked I, II, III. That is, each new set of letters or figures indicates arguments removed one step farther from the proposition.

Two or more arguments crowded into one head produce confusion. A comparison of the following briefs of the third paragraph in *Folly of Using Force with the Colonies*, page 152, is sufficient illustration:

RIGHT

WRONG

II. Force is uncertain; for
A. It does not always
produce terror.

II. Force is uncertain; for
A. It does not always
produce terror, and
an armament is not
a victory.

- | | |
|--|--|
| <p>B. An armament is not a victory.</p> <p>C. If you do not succeed, you are without resource; for</p> <p style="padding-left: 20px;">i. Conciliation failing, force remains.</p> <p style="padding-left: 20px;">ii. Force failing, no hope of conciliation is left; for</p> <p style="padding-left: 40px;">a. Though power and authority are sometimes bought by kindness, they can never be begged as alms by an impoverished and defeated violence.</p> | <p>B. If you do not succeed, you are without resource; for</p> <p style="padding-left: 20px;">i. Conciliation failing, force remains; and force failing, no 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.</p> |
|--|--|

In the second column the logical relation of part to part, especially under B, i, is by no means so clear as in the first column.

For refutation there is a special rule. The argument of the opponent, which contradicts the proposition, is first stated under a series of heads distinguished by the prime (') marks, I', A', i', etc.; and it is then answered in another series, which supports the proposition and follows the regular notation. Thus on page 210 A' does not support I but attacks it; and A, which answers A', is the supporting argument. The arrangement is substantially equivalent to such a form as the following:

- Proposition:* Capital punishment should be abolished; for
- I. Humanity demands it; for
- A. The argument that we should obey the Old Testament law of a life for a life is untenable; for
- i. It has in it the notion of vengeance.

The opposing arguments and the refutation on pages 213 and 214 are displayed in the same way. The arguments of the other side are respectively C' , i' , a' , l' , and A' , i' ; and the replies, maintaining the proposition, are C , i , a , l , and A , i .

To sum up: heads and subheads of both introduction and brief proper form, when taken together, complete sentences. In the brief proper the connective between leading and subordinate heads is either *for* or *because*; that is, each subhead must read as a reason in support of the head which leads it. Should *hence* or *therefore* be the connective needed to make sense, the leading and subordinate heads have been transposed. The headings should be uniform, so that each new set marks an argument removed a step farther from the proposition. The headings must not be crowded and confused by running two or more arguments into one. In refutation the prime marks distinguish the arguments of the opposing side, while the heads which answer them and support the proposition, follow the regular notation.

40. Proportion in Argumentation.—The suggestions as to proportion in narration, description, and exposition are generally applicable to argumentation. The only important point not treated in the preceding chapters has been brought out in the discussion of evidence, in the course of which it has been shown that the cogency of any particular argument determines its share of the space. For instance, in *The Abolition of Capital Punishment*, page 156, the protection of society, which to the ordinary reader is the vital matter, is elaborated most fully. Occasionally a minor argument is so intricate that it cannot be clearly set forth in few words; but in the main there must be a constant ratio between value and space.

41. Clearness in Argumentation.—All the devices which contribute toward clearness in exposition—diagrams of complicated structures, apt comparisons, and concrete instances—are equally useful in argumentation, useful to explain but not always to convince. If the course of reasoning be long and involved, a brief summary here and there may give the reader his bearings, save him the trouble of running back and picking up his threads. Thus Burke in his *Speech on Conciliation*, before entering upon a new argument, now and then summarizes the points which he has just proved, as in the following passages:

Then, sir, from these six capital sources: of descent, of form of government, of religion in the northern provinces, of manners in the southern, of education, of the remoteness of situation from the first mover of government—from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth: a spirit, that unhappily meeting with an exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled the flame that is ready to consume us.

If, then, the removal of the causes of this spirit of American liberty be for the greater part, or rather entirely, impracticable; if the ideas of criminal process be inapplicable, or if applicable, are in the highest degree inexpedient; what way yet remains?

42. Interest in Argumentation.—In argumentation, as in all writing, interest is secured by cutting out dry details and, when the subject permits, by dealing in personal sensations and appealing to emotion.

43. Persuasiveness in Argumentation.—Argumentation, unlike exposition, should be something more than clear

and interesting; it should, in the first place, be convincing. An argument to prove that there are canals on Mars or that the horse is a product of evolution may, as far as it goes, be both lucid and entertaining; but if the logical chain be incomplete, so that the reader still believes that Mars has no canals or that the horse is not evolved, all the clearness and interest are wasted. The argument which has failed to convince has failed in the essential thing. This matter of logical completeness has, however, been discussed at length under unity.

The argument about the canals serves its purpose if convincing; for people who think Mars has canals behave no differently from people who scout the theory. Canals on Mars are not necessary to human welfare or the salvation of our country. But people who believe in tariff reform may, if they live up to their creed, behave very differently from those who hold a contrary opinion. Unfortunately "to know is one thing, to do is another;" "the consciousness of a duty is not all one with the performance of it;" and therefore the argument on tariff reform aims not only to convince, but, what is more, to persuade to action. The campaign orator strives to make his hearers both believe in his party and go further, that is, vote and work for it. Plenty of men who are convinced that the church is a worthy institution do not care enough about it to sacrifice time, energy, or money in order to attend; and the task of the clergyman, in converting these indifferent believers, is to make them care. In fine, arguments on subjects vitally connected with conduct must, in addition to being convincing, have a second quality, persuasiveness. In this process of persuading, a cold mathematical demonstration, how-

ever flawless the logic, is unavailing, because it does not touch the sympathy and move the will. The desired quality, the successful appeal to emotion, is shown in *Wood's Coinage*, page 150, which closes with an exhortation to "refuse this filthy trash;" in *The Abolition of Capital Punishment*, 156, which protests against the inhumanity of executions; and in the following extracts:

I am unconcerned at the rage and clamor of party men; but I cannot be unconcerned to hear men who, I think, are good men and good Christians prepossessed and mistaken about me. However, I cannot doubt but some time or other it will please God to open such men's eyes. A constant, steady adhering to personal virtue and to public peace, which, I thank God, I can appeal to Him has always been my practice, will at last restore me to the opinion of sober and impartial men, and that is all I desire. What it will do with those who are resolutely partial and unjust, I cannot say, neither is that much my concern. But I cannot forbear giving one example of the hard treatment I receive, which has happened even while I am writing this tract.

I have six children; I have educated them as well as my circumstances will permit, and so as I hope shall recommend them to better usage than their father meets with in this world. I am not indebted one shilling in the world for any part of their education or for anything else belonging to their bringing up; yet the author of the *Flying Post* published lately that I had never paid for the education of any of my children. If any man in Britain has a shilling to demand of me for any part of their education or anything belonging to them, let them come for it.— DANIEL DEFOE in *An Appeal to Honor and Justice*.

Alas! for poor Dick Steele! For nobody else, of course. There is no man or woman in *our* time who makes fine projects and gives them up from idleness or want of means. When Duty calls upon *us*, we no doubt are always at home

and willing to pay that grim tax-gatherer. When *we* are stricken with remorse and promise reform, we keep our promise, and are never angry or idle or extravagant any more. There are no chambers in *our* hearts, destined for family friends and affections, and now occupied by some Sin's emissary and bailiff in possession. There are no little sins, shabby peccadilloes, importunate remembrances, or disappointed holders of our promises to reform, hovering at our steps or knocking at our door! Of course not. We are living in the nineteenth century; and poor Dick Steele stumbled and got up again, and got into jail and out again, and sinned and repented, and loved and suffered, and lived and died, scores of years ago. Peace be with him! Let us think gently of one who was so gentle; let us speak kindly of one whose own breast exuberated with human kindness.—WILLIAM MAKEPEACE THACKERAY in *The English Humorists*.

What a scene must a field of battle present, where thousands are left without assistance and without pity, with their wounds exposed to the piercing air, while the blood, freezing as it flows, binds them to the earth, amidst the trampling of horses and the insults of an enraged foe! If they are spared by the humanity of the enemy and carried from the field, it is but a prolongation of torment. Conveyed in uneasy vehicles, often to a remote distance, through roads almost impassable, they are lodged in ill-prepared receptacles for the wounded and the sick, where the variety of distress baffles all the efforts of humanity and skill, and renders it impossible to give to each the attention he demands. Far from their native home, no tender assiduities of friendship, no well-known voice, no wife or mother or sister, is near to soothe their sorrows, relieve their thirst, or close their eyes in death.—ROBERT HALL in *Reflections on War*.

Though it may take the language of prayer, it is blasphemy that attributes to the inscrutable decrees of Providence the suffering and brutishness that come of poverty; that turns with folded hands to the All-Father and lays on him the responsibility for the want and crime of our great cities. We degrade the Everlasting. We slander

the Just One. A merciful man would have better ordered the world; a just man would crush with his foot such an ulcerous ant-hill! It is not the Almighty but we who are responsible for the vice and misery that fester amid our civilization. The Creator showers upon us his gifts—more than enough for all. But like swine scrambling for food, we tread them in the mire—tread them in the mire while we tear and rend each other!—HENRY GEORGE in *Progress and Poverty*.

The most persuasive appeals are to such elementary feelings as desire of life, self-interest, the sense of personal honor, family affection, patriotism, admiration of heroism, generosity, mercy, hatred of oppression, and love of justice. Attempts to rouse these sentiments must, however, be few, or they lose force; they must be restrained, or they cross the line into rant or gush; they must be based upon reason, or they degenerate into a cheap and empty play upon passion or prejudice. The perfect argument is thus the union of persuasiveness with rigid logic.

44. Debate.—Practically everything that has been said about written argumentation applies also to spoken debate. The chief difference is that in debate the material of each side must be divided equally between two or more speakers, whose time is strictly limited. This division necessitates changes from the normal order and proportion.

The exposition of the question naturally falls to the first speaker. After he has said whatever be necessary as to origin of the question and definition of terms, he should generally set forth briefly but explicitly the issue and the plan of his side. To be sure, he thus at the outset reveals to his opponents his line of attack; but

this is a secret hardly worth keeping. What he may lose by putting his rivals on their guard, he may more than gain by enabling his listeners to follow him easily.

To quibble over definitions or to juggle with the statement of issue makes an unhappy impression on an audience, which is mainly interested in a strong presentation of evidence. In order to avoid fruitless dispute over words and to get at the heart of the question quickly, contestants frequently agree on a definition of terms, to be printed on the programme or announced by the presiding officer. Sometimes they also agree on a short review of the origin of the question and a statement of the issue. With these preliminaries disposed of, the debaters can devote themselves wholly to the argument proper.

When the argument is first drafted, the chances are that the material does not divide itself into as many equal parts as there are speakers. Suppose that there are three speakers, that the subject is *The Abolition of Capital Punishment*, 156, and that the two introductory paragraphs are agreed to by both sides. The divisions would come at the ends of paragraphs 4 and 7, and would cut across the arguments on injustice and protection of society. In the first section this difficulty can be evaded in two ways: one is to compress the argument on injustice into the allotted space; another is to assign the first speaker nothing but the argument on injustice, and to pass over to the second speaker the short argument on inhumanity. The long argument on protection of society will have to be divided between the second and third speakers. The second might consider the experience of foreign countries; the third, of

the United States. Nearly every debate requires similar adjustments to suit the taste and ability and fill out the time of the several speakers.

Some of these adjustments can be planned in advance, others must be made as the debate proceeds. If the affirmative has but a feeble argument on a point which the negative is prepared to defend stoutly, the latter may to advantage say somewhat less on this and expend time and energy on points which the affirmative is treating more fully. Thus each side must be constantly reshaping its material so as to offer the most formidable front to the opponent.

Such shifts will be impossible if the argument be committed to memory and delivered in set speeches. The better method is to master the brief thoroughly, to know all the evidence, and to practise impromptu phrasing. By this means a speaker may bring forward under any one head as much evidence as he chooses: only his more important facts if these will demolish the adversary; everything he can muster if he be hard pressed.

Each speaker should also be as familiar with the whole argument as with his particular share of it. In an emergency he must be able to take up points which his colleagues intended to discuss but which they are forced to pass over.

At the beginning and end of each speech a few words of summary will remind the audience how far the argument has progressed, and how the speaker's side is maintaining its position. The following is an example of an effective beginning for a second speaker:

Our opponents want senators elected by direct popular vote on the ground that the people desire the change, and

that it would improve the character of the Senate, and leave the legislatures free for their ordinary work. The first of these theories my colleague has already overthrown; the second my colleague who follows will discuss; and the third I shall immediately analyze.

The same speech might end thus:

Two of the arguments of the other side—relating to popular desire and the routine work of the legislature—we have now answered; the third we leave to our next speaker. We have also proved that because the present system fulfils the purpose of the founders of the Republic, and because a change would disturb our whole scheme of constitutional government, we should rest content.

The rebuttal, after the principal speeches, should be confined to important points. It is easy to amuse an audience by dwelling on small mistakes of fact and infelicities of expression. Such triviality, however, such a wandering from the logical path, wastes precious time, which should be spent in exposing only vital errors of an opponent and in fortifying one's own main arguments.

The substance of all these suggestions is that a debate shall be a debate and not a succession of declamations. Each speaker should avoid assertion, and should be clear, interesting, and persuasive. He must also control his temper and be always courteous. Without such self-possession he cannot readily amplify or condense his material or turn his phrases to meet the exigencies of the contest; he cannot discriminate between the superficial and the serious blunders of his opponents, and hold a steady course to his own conclusion.

QUESTIONS AND EXERCISES

1. Mention at least two different types of argumentation.
2. What are the sources of material for argumentation?
3. Give a list of five questions for argumentation.
4. Write an argument of from 500 to 1,000 words on one of your questions or on one of the following :

Should interscholastic football be abolished?

Should secret societies in public high-schools be forbidden?

Should written term examinations be abolished?

Should manual training be included in a high-school course?

Should high-schools be maintained at public expense?

Should children under fourteen years of age be prohibited from working in factories?

Should arbitration of disputes between employer and employees be compulsory?

Should party lines be drawn in municipal elections?

Should all executive duties in American cities be concentrated in a mayor, who has absolute power to appoint and remove all subordinate officials?

Should New York City own and operate its public lighting plant?

Has prohibition been successful in Maine?

Should the plan of the Swiss referendum be adopted in this state?

Should there be an educational qualification for voters in this state?

Should there be a property qualification for voters in this state?

Is woman suffrage desirable in this state?

Should church property be exempt from taxation in this state?

Would a single tax on land be better than the present system of state taxation?

Should the Constitution be amended so that United States senators may be elected by a direct vote of the people?

Should the President be allowed to veto items in appropriation bills?

Should the federal government interfere to protect the negro in the right of suffrage?

Should the federal government have power to fix railway rates?

Should the government own and operate the railways?

Should the government own and operate all telegraph lines?

Should the navy be reduced in size?

Does government seed distribution pay?

Is direct nomination for office by vote of the party superior to the system of caucus and convention?

Should the jury system be abolished?

Should the tariff be reduced?

Should raw materials be admitted duty free?

Should sugar be admitted free of duty?

Should foreign-built ships be admitted to American registry free of duty?

Should the United States establish a system of shipping subsidies?

Does a high tariff raise wages?

Should Chinese laborers be excluded from the United States?

Are the Philippines fit for such independence as Cuba enjoys?

Should Canada be annexed to the United States?

Was the execution of Major André justifiable?

Did Burr aim at an independent empire?

Was the Mexican war justifiable?

Is vivisection justifiable?

Are earthquakes caused by the cooling and contraction of the earth's crust?

Is there a sea-serpent?

Shall cremation supersede burial?

5. What is the first step toward securing unity in an argument?

6. Name some of the important sources of information in regard to public questions.

7. What is the second step toward securing unity?

8. What results may be obtained by a thorough analysis of all the facts relating to a subject?

9. What is the beginning of analysis?

10. What is included in an exposition of the question?

11. What is the advantage of examining into the origin of a question?

12. State briefly the origin of at least two of the questions in the preceding list, and show what light a knowledge of the origin throws on the real issue.

13. What terms should be defined?

14. When are dictionary definitions useful and when are they valueless?

15. Point out five questions in which a definition must be taken from the dictionary.

16. Point out five questions in which the definitions should make clear not so much the broad meaning of a term as the particular application of it.

17. What can you say about fairness of definitions?

18. Define the terms which need definition in any five questions of the preceding list.

19. Point out the defects of the following definitions :

In discussing the question whether interseholastic football should be abolished, I take "interscholastic" to mean "between schools"; and "abolish," "to do away with, put an end to."

In the question whether written term examinations should be abolished, the phrase "term examinations" signifies "tests of scholarship at the end of the term."

My question is whether a single tax on land is better than the present system of state taxation; and by that I mean the plan of taxation now in use in this state.

In arguing the question whether government seed distribution pays, I have reference to the present lavish and wasteful method of allowing congressmen to throw away tons of good seeds on constituents who care nothing whatever for agriculture.

In arguing the question whether government seed distribution pays, I have reference to the law under which the government, by distributing choice seeds, is steadily increasing both the quantity and quality of our crops, to the great benefit of the country.

20. What is the last step in the exposition of the question?
21. How does one find the issue in any question?
22. State the issue in at least two of the preceding questions.
23. Against what errors may a statement of the issue guard one?
24. Point out a question in which there is danger of running off into a proposition somewhat like that with which one starts, but not quite the same.
25. What, in general, are the results of an analysis of evidence?
26. What are the two main divisions of evidence?
27. Define testimonial evidence and give an example.
28. Define circumstantial evidence and give an example.
29. Upon what two things does the value of testimony depend?
30. What are the causes that impair the honesty of a witness?
31. Give an example of testimony that is of little value because of the bad character of the witness.
32. Give an example of testimony that is of little value because the witness has a strong motive for dishonesty.
33. Point out the insufficiency of the testimony in the subjoined examples:

In New York a man recently released from prison at Sing Sing was arrested on the suspicion that he had committed burglary. He protested his innocence in the strongest terms. "I have thoroughly reformed," he asserted. "Since I left Sing Sing I have been working as a blacksmith to earn an honest living. I have worked hard all day, have kept away from the saloons, and have stayed in my own house at night."

A federal official, convicted of defrauding the government, declared:

"I am innocent of all that is charged against me, and while I am now fettered with these irons, the day will come when I shall throw them off and the man who put me here will suffer a like fate. I never saw the color of one penny I am charged with having taken. But I have been tried, convicted, and sentenced. I appealed to the highest tribunal, and the verdict of the lower court was sustained. I can go no further, except it be to the President of the United States. He, I believe, will see justice done. I will serve my time, if I have to put in the full sentence, but I shall never have it said that I have shown the white

feather. I am innocent. I assert that again, and I shall await the time when vindication shall come my way."

34. What are the two things which in general affect the competence of a witness?

35. Give an example of testimony that is of little value because the witness is dull.

36. Why are children regarded as poor witnesses?

37. Why do people discredit the testimony of a man who is under the influence of liquor, half-stunned, or much excited?

38. What are the qualifications of a valuable witness?

39. What are the prejudices against which a witness must guard?

40. Give an example of testimony that may be weakened by prejudice in favor of family or friends; of church; of school; of political party; of country.

41. Point out the weakness of the following pieces of testimony:

Laws enacted by the Republican party, which the Democratic party failed to enforce, and which were intended for the protection of the public against the unjust discrimination or the illegal encroachment of vast aggregations of capital, have been fearlessly enforced by a Republican president; and new laws, insuring reasonable publicity as to the operations of great corporations, and providing additional remedies for the prevention of discrimination in freight rates, have been passed by a Republican congress.—Platform of the Republican National Convention of 1904.

We recognize that the gigantic trusts and combinations, designed to enable capital to secure more than its just share of the joint products of capital and labor, and which have been fostered and promoted under Republican rule, are a menace to beneficial competition and an obstacle to permanent business prosperity.—Platform of the Democratic National Convention of 1904.

42. Explain the value of expert testimony.

43. Give an example of expert testimony.

44. Give an example of inexperienced testimony on a point where expert testimony is needed.

45. Point out the defect of the following testimony:

SIR: I am a blacksmith in the town of Catskill, New York. While overheated at my forge, I was exposed to a draft and was taken down with inflammatory rheumatism. For three weeks the doctors were unable to relieve me, but two bottles of your liniment effected a cure. I am urging all my neighbors to try it.

Yours gratefully,

JOHN SMITH.

46. What is the object of a cross-examination in court?
47. What process of sifting and testing documentary evidence corresponds roughly to cross-examination?
48. Mention some authority in science whose work has been scrutinized and finally accepted by other experts in the same field.
49. What is the relative trustworthiness of newspapers, magazines, and books?
50. What kind of books are recognized as most authoritative?
51. What is assertion?
52. Give ten examples of it from your personal experience.
53. Show how these assertions might possibly have been supported by convincing evidence.
54. What is the rule about citing references to authorities?
55. Summarize what is said about testimonial evidence.
56. When is circumstantial evidence convincing?
57. Give three examples of convincing circumstantial evidence; three of unconvincing.
58. What are the three types of inference under which circumstantial evidence is discussed?
59. What are the most palpable fallacies?
60. Give two examples of fallacies arising from confused definitions.
61. Give two examples of the fallacy of invented example.
62. Give two examples of false analogy.
63. Give two examples of the fallacy of mistaking sequence in time for cause and effect.
64. Point out the logical weakness of the following inferences:

The question has arisen whether the Home for the Aged in this city should be supported by an appropriation from the state government or left to depend upon private charity. The home, as all writers agree, is the foundation of the state; and the object of many of our most beneficent laws is to preserve the sanctity of home life. That de-

stroyed, the republic must perish. What visions of happiness does the word *home* suggest! The tender parents, the affectionate children, the happy fireside, the nursery of intelligence and virtue!

“Home, home, sweet, sweet home,
Be it ever so humble, there’s no place like home.”

If, then, the home is the basis on which the state itself rests, no one can deny that the state should do everything in its power not only for the home in general but for the Home for the Aged in particular. Charity covers a multitude of sins, but it ought not to cover the sin of refusing state aid to this deserving institution.

People who object to allowing children under fourteen to work in factories forget that an early start in business is one of the essentials to success. The man who learns habits of industry when young is the one who succeeds. We can easily imagine a boy of twelve or thirteen, the mainstay of a widowed mother, earning regular wages, acquiring skill, and rising step by step till he becomes owner of the factory. A system by which boys of twelve support their mothers, save money, and finally become masters of handsome properties is too beneficent to be abolished by law.

One of the political reforms which is often proposed is to make the President of the United States ineligible for re-election. In order to prevent his working for renomination and re-election, some people would limit him to one term. The difficulty is that he needs four years in which to master his duties, and just when he begins to be of the highest usefulness, he ought not to be turned out. In a matter like this we must apply the great principle that a rolling stone gathers no moss.

He dug up a fairy-mound against my advice, and had no luck afterward. Though a learned man in the law, he was a little too incredulous in other matters. I warned him that I heard the very Banshee that my grandfather heard before I was born long, under St. Patrick’s window a few days before his death.—MARIA EDGEWORTH in *Castle Rackrent*.

65. Mention five types of doubtful inferences.
66. Give an example of an inference that is doubtful because the evidence is conflicting.
67. Give an example of an inference that is doubtful because the evidence is ambiguous.
68. Give an example of the argument from example.
69. How may an argument from example be made convincing?
70. What is generalization?
71. Give an example of it.
72. When are generalizations of doubtful value?
73. Give an example of a sound generalization.
74. Give an example of an argument that applies a general principle to a particular case.
75. What is the danger of arguing from general principles?
76. Show why the following arguments are not wholly convincing:

Let the American people, as they thumb over this exquisite March number of *Everybody's*, ponder what Russell's and my work means. . . .

Four months after "Frenzied Finance" was introduced into American homes three leading insurance companies were discharging their agents in bunches, and the aggregate business of the three was falling off at the rate of \$4,500,000 a week.

After five months a single blast of truth from one man shook Wall Street to its foundations, and over \$200,000,000 of what the people have been taught to believe was real value ran off into the gutter in the form of dirty water.

The people who say that athletic victories do not increase the attendance at a school are mistaken. In the last six years we have beaten our rival in football four times; and in that period the number of students here has increased from 243 to 307.

The argument for the adoption of the referendum in this country is short and conclusive. The plan has been tried in Switzerland and has worked well for a number of years. It must therefore work well here.

For the first time I took the half past nine train to town this morning. It was twenty minutes late and I missed an important engagement. I shall never dare take that train again.

The eight o'clock train is always on time, and if you take it you are sure not to miss an engagement.

77. What inferences are indubitably sound ?
78. Give an example of one.
79. What is the value of several pieces of evidence tending to the same conclusion ?
80. Give an example.
81. Summarize the principles that guide one in weighing circumstantial evidence.
82. Give an example of an argument that is incomplete because it merely states objections.
83. What are the general suggestions for order in argumentation ?
84. Why is the division of matter into direct proof and refutation often unwise ?
85. What are two main divisions of a brief ?
86. Why is it desirable that the heads and subheads, taken together, should form sentences instead of mere phrases ?
87. Point out the defect of the following brief of an introduction :

QUESTION

Should fewer studies be taught in the high-school?

INTRODUCTION

- I. Studies now taught.
 - II. Proposed reduction of curriculum.
 - III. Points involved:
 - A. Cost of maintaining school.
 - B. Effect of teaching fewer subjects more thoroughly.
88. In the brief proper what are the right connectives between main and subordinate heads ?
 89. What arguments do the main heads contain ?
 90. What arguments does the next set of heads contain ?
 91. Point out the errors in the following section of a brief :
 - I. Raising the revenue and supporting the army and navy are matters not so much of laws as of loyalty;
 - A. Hence we may conclude that the same principle applies to the maintenance of the empire;

- i. And therefore England will be best served by winning the loyalty and affection of her colonies.

92. What are the tests for determining whether the leading and subordinate heads of a brief are in proper order?

93. What is the rule for uniformity of headings?

94. What is the effect of crowding two or more arguments into one head?

95. What is the special rule for marking refutation?

96. Give an example of refutation in brief form.

97. Draw a brief of *Folly of Using Force with the Colonies*, page 152.

98. Draw briefs of all the arguments which you write.

99. What are the suggestions for proportion in argumentation?

100. What are the suggestions for clearness in argumentation?

101. What are the suggestions for interest in argumentation?

102. What qualities should an argument have in addition to clearness and interest?

103. What is necessary to make an argument convincing?

104. What kind of subject requires a persuasive argument?

105. Give two examples.

106. What makes an argument persuasive?

107. Give two examples.

108. To what emotions are the most persuasive appeals addressed?

109. Give examples either from books or papers or from your own reading.

110. What are the dangers to be avoided in trying to make an argument persuasive?

111. What are the principal suggestions for debate?

CHAPTER VI

THE PARAGRAPHE

45. Definition of the Paragraph.—A paragraph is a group of closely related sentences; and paragraph divisions, like punctuation marks, help the reader by indicating the change from one group to another. A short narrative, description, exposition, or argument may consist of a single paragraph, but in a longer theme each phase of the subject occupies a paragraph by itself. This paragraph must, like the whole composition, obey the laws of unity, order, and proportion.

46. Unity of the Paragraph.—The division of matter into paragraphs that are units depends less upon strict rule than upon the judgment. A unitary paragraph in narration contains an important incident or group of related incidents; in description, an important feature or group of related features; in exposition and argumentation, an important idea or group of related ideas. In *The Story of My Life*, page 16, the first paragraph tells of early boyhood; the second, of the starting of a paper; the third, of its progress; the fourth, of the printing business; and the fifth, of amateur theatricals. In *The Woods and the Pacific*, 73, the first paragraph describes the general situation of the Bay of Monterey; the second, the beaches; the third, the sounds; the fourth, the climate and the effect upon it of forest fires; and the fifth, the effect of the ocean upon the climate. In

The Roman Domus, 114, the first paragraph explains the difference between the *domus* and other dwellings; the second, the plan of the *domus*; the third, the two parts of the entrance, the *vestibulum* and the *ostium*; the fourth, the *atrium*; the fifth, the rooms at the right and the left of the *atrium*; the sixth, the *tablinum* and the adjoining apartments; the seventh, the *peristylum*; the eighth, several family living rooms; the ninth, the second story; the tenth, the differences between modern residences and the *domus*; and the eleventh, the charm of the *domus*. In *Folly of Using Force with the Colonies*, 152, the first paragraph is introductory; the second urges the temporary effect of force; the third, its uncertainty; the fourth, the danger of impairing America; the fifth, the lack of experience with force; and the sixth summarizes. In like manner the student may analyze all of the examples and note how, according to the principle of unity, each paragraph treats one aspect of the subject.

There is one apparent exception to the principle: in dialogue a paragraph is given to each speech. Almost any book containing dialogue will furnish examples. The following passage from Stevenson's *Dr. Jekyll and Mr. Hyde* is typical:

Mr. Utterson was sitting by his fireside one evening after dinner, when he was surprised to receive a visit from Poole.

"Bless me, Poole, what brings you here?" he cried; and then taking a second look at him, "What ails you?" he added; "is the doctor ill?"

"Mr. Utterson," said the man, "there is something wrong."

"Take a seat, and here is a glass of wine for you," said the lawyer. "Now, take your time, and tell me plainly what you want."

"You know the doctor's ways, sir," replied Poole, "and how he shuts himself up. Well, he's shut up again in the cabinet; and I don't like it, sir—I wish I may die if I like it. Mr. Utterson, sir, I'm afraid."

"Now, my good man," said the lawyer, "be explicit. What are you afraid of?"

"I've been afraid for about a week," returned Poole, doggedly disregarding the question, "and I can bear it no more."

The man's appearance amply bore out his words; his manner was altered for the worse; and except for the moment when he had first announced his terror, he had not once looked the lawyer in the face. Even now, he sat with the glass of wine untasted on his knee, and his eyes directed to a corner of the floor. "I can bear it no more," he repeated.

"Come," said the lawyer, "I see you have some good reason, Poole; I see there is something seriously amiss. Try to tell me what it is."

"I think there's been foul play," said Poole hoarsely.

The sins against unity are putting in too little or too much. In the first case ideas which belong together are separated into two or more paragraphs. A new paragraph suggests a new point, and makes the reader pause for a moment over the connection. If the paragraph on the moral qualities of a naturalist, page 128, be cut into four, the reader does not so easily grasp the close relation of the statements:

For his moral character, he must, like a knight of old, be first of all gentle and courteous, ready and able to ingratiate himself with the poor, the ignorant, and the savage; not only because foreign travel will often otherwise be impossible, but because much valuable local information can be obtained from fishermen, miners, hunters, and tillers of the soil.

Next, he should be brave and enterprising, and withal patient and undaunted, not merely in travel but in investi-

gation; making it a point of conscience to pass over nothing through laziness or hastiness.

Moreover, he must keep himself free from all those perturbations of mind which not only weaken energy, but darken and confuse the inductive faculty; from haste, melancholy, testiness, pride, and all those passions which make men see only what they wish to see.

Of solemn and scrupulous reverence for truth I hardly need to speak, for it is the very essence of a naturalist's faculty.

Were the subject-matter of each of the preceding paragraphs developed and illustrated at greater length, four paragraphs might be justified; but with the present material they should be run into one.

On the other hand, when too much is put in, the paragraph becomes unwieldy, and dividing lines between groups of ideas are obscured. The points which Burke is urging, 152, do not stand out with enough distinctness and emphasis when several paragraphs are fused:

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 reconciliation 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 its 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.

Further examples of small and scrappy paragraphs may be supplied by cutting any paragraph in this book into two or three; and of large and unwieldy paragraphs by running two or three together.

A convenient test of unity, especially in exposition and argumentation, is, as Professor Wendell suggests in his *English Composition*, to summarize each paragraph in a sentence. A paragraph that may be thus summarized, though possibly too short, is not likely to be too long. The application of this test to *Earth-worms and Their Functions*, page 113, gives the following result:

1. Worms have played an important part in the history of the world; for the whole superficial bed of vegetable mould passes through their bodies in the course of every few years.
2. They prepare the ground for vegetation.
3. They enrich the land by making the humus which covers it.
4. They level and plough the land.

47. Order in the Paragraph.—Most of the methods of ordering material in the whole composition apply equally to the paragraph: in narration, the order of time; in description, the brief outline and then details according to some regular plan; in exposition and argumentation, the simpler ideas leading up to the more complex, or else the progression from the less to the more important or interesting.

Examples of the order of time may be found in the paragraphs in all the narratives on pages 15 to 30. The following paragraph is also a good model:

It happened that my brother and myself were playing one evening in a sandy lane, in the neighborhood of this Pett camp; our mother was at a slight distance. All of a sudden a bright yellow and, to my infantine eye, beautiful and glorious object made its appearance at the top of the bank from between the thick quickset, and, gliding down, began to move across the lane to the other side, like a line of golden light. Uttering a cry of pleasure, I sprang forward and seized it by the middle. A strange sensation of numbing coldness seemed to pervade my whole arm, which surprised me the more as the object to the eye appeared so warm and sunlike. I did not drop it, however, but, holding it up, looked at it intently, as its head dangled about a foot from my hand. It made no resistance; I felt not even the slightest struggle; but now my brother began to scream and shriek like one possessed. "O mother, mother!" said he, "the viper! my brother has a viper in his hand!" He then, like one frantic, made an effort to snatch the creature away from me. The viper now hissed amain, and raised its head, in which were eyes like hot coals, menacing, not myself, but my brother. I dropped my captive, for I saw my mother running toward me; and the reptile, after standing for a moment nearly erect, and still hissing furiously, made off and disappeared. The whole scene is now before me as vividly as if it occurred yesterday—the gorgeous viper, my poor dear frantic brother, my agitated parent, and a frightened hen clucking under the bushes; and yet I was not three years old.—GEORGE BORROW in *Lavengro*.

Paragraphs in which the order is that of description may be studied in the descriptions on pages 68 to 76. The first paragraph of *The Woods and the Pacific*, 73, contains a brief outline and then details according to a regular plan. The third paragraph of *The Cathedral of Chartres*, 72, presents objects as the eye observes them

in passing from the door up the façade to the gable. The following example also shows that the descriptive paragraph may on a small scale adopt exactly the order of the whole description:

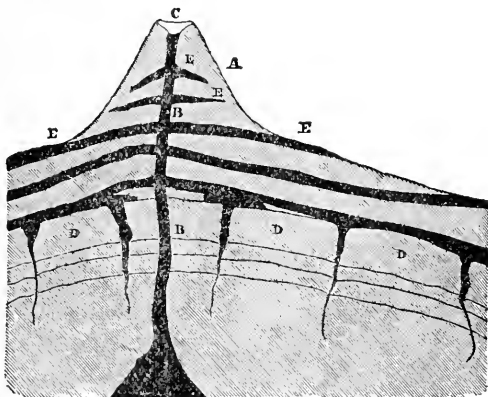
The walls had evidently in ancient times been hung with damask; but now were naked, and scrawled over by that class of aspiring travellers who defile noble monuments with their worthless names. The windows, dismantled and open to wind and weather, looked out into a charming little secluded garden, where an alabaster fountain sparkled among roses and myrtles, and was surrounded by orange and citron trees, some of which flung their branches into the chambers. Beyond these rooms were two saloons, longer but less lofty, looking also into the garden. In the compartments of the panelled ceilings were baskets of fruit and garlands of flowers, painted by no mean hand, and in tolerable preservation. The walls also had been painted in fresco in the Italian style, but the paintings were nearly obliterated; the windows were in the same shattered state with those of the other chambers. This fanciful suite of rooms terminated in an open gallery with balustrades, running at right angles along another side of the garden. The whole apartment, so delicate and elegant in its decorations, so choice and sequestered in its situation along this retired little garden, and so different in architecture from the neighboring halls, awakened an interest in its history. —WASHINGTON IRVING in *The Alhambra*.

Expository and argumentative paragraphs are of several different types. If a process is to be explained, the matter is arranged in the order of time, as in *The Experiment*, 109, or in the following paragraph:

It has been known from time immemorial that the sweet liquids which may be obtained by expressing the juices of the fruits and stems of various plants, or by steeping malted barley in hot water, or by mixing honey with water—are liable to undergo a series of very singular changes, if freely exposed to the air and left to themselves in warm

weather. However clear and pellucid the liquid may have been when first prepared, however carefully it may have been freed, by straining and filtration, from even the finest visible impurities, it will not remain clear. After a time it will become cloudy and turbid; little bubbles will be seen rising to the surface, and their abundance will increase until the liquid hisses as if it were simmering on the fire. By degrees some of the solid particles which produce the turbidity of the liquid collect at its surface into a scum, which is blown up by the emerging air-bubbles into a thick, foamy froth. Another moiety sinks to the bottom, and accumulates as a muddy sediment, or "lees."—THOMAS HENRY HUXLEY in *Yeast*.

If a structure is to be explained, the matter is arranged as in description. In *The Roman Domus*, 114, each of paragraphs 3, 4, 5, 6, 7, and 8 presents the features of a part of the *domus* according to a regular plan; and in the following exposition of the volcano the same method appears:



CROSS SECTION OF A VOLCANO.

Now look at this figure. It represents a section of a volcano; that is, one cut in half to show you the inside. A is the cone of cinders. B, the black line up through the mid-

dle, is the funnel, or crack, through which steam, ashes, lava, and everything else rises. C is the crater mouth. D D D, which looks broken, are the old rocks which the steam heaved up and burst before it could get out. And what are the black lines across, marked E E E? They are the streams of lava which have burrowed out, some covered up again in cinders, some lying bare in the open air, some still inside the cone, bracing it together, holding it up. Something like this is the inside of a volcano.—CHARLES KINGSLEY in *Madam How and Lady Why*.

The method of proceeding from the simple to the complex is illustrated on page 127, in the chapter on exposition, and two more examples will be sufficient:

In the hunter-state men are wholly employed upon the procuring food, clothing, habitation, and other necessaries; and have no time nor zeal for studying conveniences. The case of the shepherd-state affords both time and inclination for useful arts, which are greatly promoted by numbers who are relieved by agriculture from bodily labor. The soil, by gradual improvements in husbandry, affords plenty with less labor than at first; and the surplus hands are employed, first in useful arts, and next in those of amusement. Arts accordingly make the quickest progress in a fertile soil, which produces plenty with little labor. Arts flourished early in Egypt and Chaldea, countries extremely fertile.—LORD KAMES in *Sketches of the History of Man*.

Suppose that one boy at school has a ham sent him from home, and suppose that another boy has cake, and that each has more of his own than he cares for and lacks something of the other, what are the proportions in which they will exchange? If boy A likes his own ham scarcely at all or not very much, and if he is very fond of cake, he will be ready to barter a great deal of it against a little of boy B's cake; and if boy B is fond of cake too and does not care so much for ham, cake will be at a premium, and a very little of it will go a great way in the transaction, especially if the cake is a small one and the ham a big one; but if on the contrary both boys care much for ham and neither much for cake, and also the ham be small

and the cake large, then the ham will be at a premium, the cake at a discount, and both sides of the exchange will be altered. The use of this simplest of all cases is that you see the inevitable complexity of, and that you cannot artificially simplify, the subject. There are in every exchange, as we here see, no less than six elements which more or less affect it in general: first the quantities of the two commodities, and next two feelings in each exchanger—first his craving for the commodity of the other, and secondly his liking or disinclination for his own. In every transaction, small or great, you will be liable to blunder unless you consider all six.—WALTER BAGEHOT in *Adam Smith and Our Modern Economy*.

Paragraphs in which the matter is arranged in a climax, the most important or interesting point last, may be studied on pages 128, 129, 157, 222, 225, and 226. This order is also shown in the following paragraph:

But what corrupt men, in the fond imaginations of sanguine avarice, had not the confidence to propose, they have found a Chancellor of the Exchequer in England hardy enough to undertake for them. He has cheered their drooping spirits. He has thanked the peculators for not despairing of their commonwealth. He has told them they were too modest. He has replaced the twenty-five per cent which, in order to lighten themselves, they had abandoned in their conscious terror. Instead of cutting off the interest, as they had themselves consented to do, with the fourth of the capital, he has added the whole growth of four years' usury of twelve per cent to the first overgrown principal; and has again grafted on this meliorated stock a perpetual annuity of six per cent, to take place from the year 1781. Let no man hereafter talk of the decaying energies of nature. All the acts and monuments in the records of speculation, the consolidated corruption of ages, the patterns of exemplary plunder in the heroic times of Roman iniquity, never equalled the gigantic corruption of this single act. Never did Nero, in all the insolent prodigality of despotism, deal out to his prætorian guards a donation fit to be named with the largess showered down

by the bounty of our Chancellor of the Exchequer on the faithful band of his Indian sepoy.—EDMUND BURKE in *Speech on the Nabob of Arcot's Debts*.

A common and useful type of paragraph, especially for exposition and argumentation, contains first a brief statement of the topic, then details and explanations, and perhaps at the end a sentence or phrase of summary, conclusion, or application. This is the plan of all the paragraphs in *A Theory of Wages*, 111; of the two first in *Earth-worms and Their Functions*, 113; all in *The Roman Domus*, 114; all in *Folly of Using Force with the Colonies*, 152; the two first in *Evolution of the Horse*, 153; most of those in *The Abolition of Capital Punishment*, 156; the second and last in *The Honor System*, 160; the paragraph on the relation of college life to school life, 188; that on the examples of Ireland, Wales, Chester, and Durham, 195; and the following:

In every living organism there is an incessant and reciprocal activity of waste and repair. The living fabric, in the very actions which constitute its life, is momentarily yielding up its particles to destruction, like the coal which is burned in the furnace: so much coal to so much heat, so much waste of tissue to so much vital activity. You cannot wink your eye, move your finger, or think a thought, but some minute particle of your substance must be sacrificed in doing so. Unless the coal which is burning be from time to time replaced, the fire soon smoulders, and finally goes out; unless the substance of your body, which is wasting, be from time to time furnished with fresh food, life flickers, and at length becomes extinct.—GEORGE HENRY LEWES in *The Physiology of Common Life*.

As to the windows then; I fear we must grumble again. In most decent houses, or what are so called, the windows are much too big, and let in a flood of light in a hap-hazard

and ill-considered way, which the indwellers are forced to obscure again by shutters, blinds, curtains, screens, heavy upholsteries, and such other nuisances. The windows, also, are almost always brought too low down, and often so low down as to have their sills on a level with our ankles, sending thereby a raking light across the room that destroys all pleasantness of tone. The windows, moreover, are either big rectangular holes in the wall, or, which is worse, have ill-proportioned round or segmental heads, while the common custom in "good" houses is either to fill these openings with one huge sheet of plate-glass, or to divide them across the middle with a thin bar. If we insist on glazing them thus, we may make up our minds that we have done the worst we can for our windows, nor can a room look tolerable where it is so treated. You may see how people feel this by their admiration of the tracery of a Gothic window or the lattice-work of a Cairo house. Our makeshift substitute for those beauties must be the filling of the window with moderate-sized panes of glass (plate-glass if you will) set in solid sash-bars; we shall then at all events feel as if we were indoors on a cold day—as if we had a roof over our heads.—WILLIAM MORRIS in *Hopes and Fears for Art*.

Our verb "to govern" is an Old French word, one of that great host of French words which became a part of the English language between the eleventh and fourteenth centuries, when so much French was spoken in England. The French word was *gouverner*, and its oldest form was the Latin *gubernare*, a word which the Romans borrowed from the Greek, and meant originally "to steer the ship." Hence it very naturally came to mean "to guide," "to direct," "to command." The comparison between governing and steering was a happy one. To govern is not to command as a master commands a slave, but it is to issue orders and give directions for the common good; for the interests of the man at the helm are the same as those of the people in the ship. All must float or sink together. Hence we sometimes speak of the "ship of state," and we often call the state a "commonwealth," or something in the weal or welfare of which all the people are alike interested.—JOHN FISKE in *Civil Government in the United States*.

Since the beginning and the end of the paragraph are, as in the whole composition, conspicuous places, they should contain ideas which deserve emphasis. An effective beginning is often, though not invariably, a word, phrase, or sentence to indicate the topic. When the reader has to penetrate some distance into the paragraph before he can discover exactly what it is all about, he moves slowly and with difficulty; but when he is told in the first line or two, he understands at once the bearing of subsequent statements. Of the subjoined forms, the first, in which the topic is set forth at the beginning, is far clearer:

In fact, the Jews are not now excluded from political power. They possess it, and as long as they are allowed to accumulate large fortunes, they must possess it. The distinction which is sometimes made between civil privileges and political power is a distinction without a difference. Privileges are power. Civil and political are synonymous words, the one derived from the Latin, the other from the Greek. Nor is this mere verbal quibbling. If we look for a moment at the facts of the case, we shall see that the things are inseparable, or rather identical.—THOMAS BABINGTON MACAULAY in *Civil Disabilities of the Jews*.

The distinction which is sometimes made between civil privileges and political power is a distinction without a difference. Privileges are power. Civil and political are synonymous words, the one derived from the Latin, the other from the Greek. Nor is this mere verbal quibbling. If we look for a moment at the facts of the case, we shall see that the things are inseparable, or rather identical. Hence we may conclude that the Jews are not now excluded from political power. They possess it, and as long as they are allowed to accumulate large fortunes, they must possess it.

This method of beginning, as applied to exposition and argumentation, is well illustrated in the paragraphs on pages 250 and 251. It is, moreover, useful in narration and description, as in the following citations:

One Hot Afternoon, 19:

Paragraph 3, "Then he had a dream."

The Black Hole of Calcutta, 29:

Paragraph 2, "Then was committed that great crime—"
 " 3, "Nothing in history or fiction . . . approaches the horrors which were recounted by the few survivors of that night."

The Woods and the Pacific, 73:

Paragraph 1, "The Bay of Monterey——"
 " 2, "These long beaches——"
 " 3, "The one common note of all this country is the haunting presence of the ocean."
 " 5, "But it is the Pacific that exercises the most direct and obvious power upon the climate."

The first sentence, whether or not it indicate the topic, often contains a word, phrase, or clause that refers to the preceding paragraph and thus forms a connective. The following quotations give the end of one paragraph and the beginning of the next, with the connective in italics:

Higg, the son of Snell, withdrew into the crowd, but, interested in the fate of his benefactress, lingered until he should learn her doom, even at the risk of again encountering the frown of that severe judge, the terror of which withered his very heart within him.

At this period of the trial, the Grand Master commanded Rebecca to unveil herself. . . .—Sir WALTER SCOTT in *Ivanhoe*.

. . . He alone had his face turned toward the doorway, and fixing it on the blank gaze of a bedizened child stationed as a masquerading advertisement on the plat-

form of an itinerant show, stood close behind a lady deeply engaged at the roulette-table.

About this table, fifty or sixty persons were assembled.
 . . .—GEORGE ELIOT in *Daniel Deronda*.

. . . “The chief jewel of the realm,” as Mary herself called it, was suddenly reft away; and the surrender of Guisnes, which soon followed, left England without a foot of land on the Continent.

Bitterly as the blow was felt, the Council, though passionately pressed by the Queen, could find neither money nor men for any attempt to recover the town. . . .—
 JOHN RICHARD GREEN in *History of the English People*.

Similar connectives at the beginning of paragraphs may be found in the quotations throughout this volume. The following are typical:

One Hot Afternoon, 19:

Paragraph 4, “*At this glorious crisis—*”

The Van Tassel Farm, 68:

Paragraph 2, “The pedagogue’s mouth watered as he looked upon *this sumptuous promise of luxurious winter fare.*”

The Roman Domus, 114:

Paragraph 11, “To appreciate *this singular beauty and fascination—*”

The Abolition of Capital Punishment, 156:

Paragraph 6, “*But apart from the injustice and brutality of capital punishment, it has failed to protect society.*”

A suitable ending of the paragraph is often a word, phrase, or sentence, which sums up or points it—a “snapper.” This type of ending may be observed in the paragraphs on the volcano, 247, on corruption in India, 249, on the waste and repair in a living organism, 250, and on the disabilities of the Jews, 252. An example from narrative is the following:

They both leaned over the parapet, and gazed downward as earnestly as if some inestimable treasure had fallen over, and were yet recoverable. On the pavement below was a dark mass, lying in a heap, with little or nothing human in its appearance, except that the hands were stretched out as if they might have clutched for a moment at the small square stones. But there was no motion in them, now. Miriam watched the heap of mortality while she could count a hundred, which she took pains to do. No stir; not a finger moved!—NATHANIEL HAWTHORNE in *The Marble Faun*.

The end as well as the beginning may contain a connective phrase. Such connectives are printed in italics in the following excerpts, which give the end of one paragraph and the beginning of another:

. . . I do not propose to drag you with me on such an historical circumnavigation of the globe, but only to show you that (however needful it may be to go abroad for the study of æsthetics) a man who uses the eyes of his heart may find here also pretty bits of what may be called the social picturesque, and little landscapes over which that Indian-summer atmosphere of the past broods as sweetly and tenderly as over a Roman ruin. *Let us look at the Cambridge of thirty years since.*

The seat of the oldest college in America, it had, of course, some of that cloistered quiet which characterizes all university towns. Even now, delicately-thoughtful A. H. C. tells me that he finds in its intellectual atmosphere a repose which recalls that of grand old Oxford. . . . —JAMES RUSSELL LOWELL in *Cambridge Thirty Years Ago*.

. . . In 1736 there appeared an advertisement in the *Gentleman's Magazine*: "At Edial, near Lichfield, in Staffordshire, young gentlemen are boarded and taught the Latin and Greek languages by Samuel Johnson." If, as seems probable, Mrs. Johnson's money supplied the funds for this venture, *it was an unlucky speculation.*

Johnson was not fitted to be a pedagogue. Success in that profession implies skill in the management of pupils,

but perhaps still more decidedly in the management of parents. Johnson had little qualifications in either way. . . .—LESLIE STEPHEN in *Samuel Johnson*.

. . . Nelson then remarked that the junior flag officers of his fleet had been omitted in this vote of thanks; and his surprise at the omission was expressed with more asperity, perhaps, than an offence so entirely and manifestly unintentional deserved; but it arose from that generous regard for the feelings as well as interests of all who were under his command, which made him *as much beloved in the fleets of Britain* as he was dreaded in those of the enemy.

Never was any commander more beloved. He governed men by their reason and their affections: they knew that he was incapable of caprice or tyranny; and they obeyed him with alacrity and joy, because he possessed their confidence as well as their love. "Our Nel," they used to say, "is as brave as a lion and as gentle as a lamb." . . .—ROBERT SOUTHEY in *The Life of Nelson*.

48. Proportion in the Paragraph.—In the paragraph, as in the whole composition, each idea should be assigned space in proportion to its interest or significance.

49. Clearness in the Paragraph.—The connective words and phrases that help make the whole composition clear (see page 51) are equally serviceable between parts of the paragraph.

The relation of parts is sometimes clearer when similar ideas are cast into similarly constructed sentences. The parallel constructions indicate at first glance the parallelism of thought, as in the following passages:

The greatest thinkers have been too intent on their subject to admit of interruption; they have been men of absent minds and idiosyncratic habits, and have, more or less, shunned the lecture room and the public school. Pythagoras, the light of Magna Græcia, lived for a time in a cave. Thales, the light of Ionia, lived unmarried and in private,

and refused the invitations of princes. Plato withdrew from Athens to the groves of Academus. Aristotle gave twenty years to a studious discipleship under him. Friar Bacon lived in his tower upon the Isis. Newton indulged in an intense severity of meditation which almost shook his reason. The great discoveries in chemistry and electricity were not made in universities.—CARDINAL NEWMAN in *The Idea of a University*.

During the progress of her movement and in the centre of ferocious struggles, she had manifested the temper of her feelings by the pity which she had everywhere expressed for the suffering enemy. She forwarded to the English leaders a touching invitation to unite with the French, as brothers, in a common crusade against infidels, thus opening the road for a soldierly retreat. She interposed to protect the captive or the wounded; she mourned over the excesses of her countrymen; she threw herself off her horse to kneel by the dying English soldier, and to comfort him with such ministrations, physical or spiritual, as his situation allowed. "Nolebat," says the evidence, "uti ense suo, aut quemquam interficere." She sheltered the English that invoked her aid, in her own quarters. She wept as she beheld, stretched on the field of battle, so many brave enemies that had died without confession.—THOMAS DE QUINCEY in *Joan of Arc*.

It is so easy to feel pride and satisfaction in one's own things, so hard to make sure that one is right in feeling it! We have a great empire. But so had Nebuchadnezzar. We extol the "unrivalled happiness" of our national civilization. But then comes a candid friend, and remarks that our upper class is materialized, our middle class vulgarized, and our lower class brutalized. We are proud of our painting, our music. But we find that in the judgment of other people our painting is questionable, and our music non-existent. We are proud of our men of science. And here it turns out that the world is with us; we find that in the judgment of other people, too, Newton among the dead and Mr. Darwin among the living hold as high a place as they hold in our national opinion.—MATTHEW ARNOLD in *Preface to the Poems of Wordsworth*.

The two objections to the parallel construction are that it is palpably artificial, a flourish of style which is likely to divert attention from what is said to the mere manner of saying it; and that, even when the artificiality may not be apparent, it soon becomes monotonous. For these reasons this construction should be restricted to short passages.

Where parallel construction is undesirable, the relation between parts of the paragraph will sometimes be clearer if one person is kept forward as the principal actor, one thing as the centre of interest. The noun or pronoun referring to that person or thing need not, as in the foregoing quotation from De Quincey, be the first word of each sentence; but, through an agreeable variety of sentence structure, it may be the grammatical subject of the leading, and occasionally the subordinate, clauses of nearly every sentence. The gain in smoothness and clearness is evident from the following comparison—a passage from Thackeray and the same facts put in the style of the average school-boy:

At college his career was of course highly creditable. And here he prepared himself for public life, into which he was to be introduced by the patronage of his grandfather, Lord Binkie, by studying the ancient and modern orators with great assiduity, and by speaking unceasingly at the debating societies. But though he had a fine flux of words, and delivered his little voice with great pom-

At college his career was of course highly creditable. Public life was the thing for which he prepared himself. Lord Binkie, his grandfather, was going to introduce him into it. Ancient and modern orators were his chief study, and he spoke unceasingly at the debating societies. His flux of words was fine, and his little voice was pompous and pleasant to himself. No sentiment or opinion

posity and pleasure to himself, and never advanced any sentiment or opinion which was not perfectly trite and stale and supported by a Latin quotation, yet he failed somehow, in spite of a mediocrity which ought to have insured any man a success. He did not even get the prize poem, which all his friends said he was sure of.—*Vanity Fair*.

which was not perfectly trite and stale and supported by a Latin quotation was ever advanced by him. In spite of these things and of the mediocrity which ought to have made him successful, he failed somehow. Not even the prize poem came to him, which all his friends said was sure to be his.

Two other examples of the same method of keeping one subject prominent are subjoined:

The Six Jolly Fellowship-Porters, already mentioned as a tavern of dropsical appearance, had long settled down into a state of hale infirmity. In its whole constitution it had not a straight floor, and hardly a straight line; but it had outlasted, and clearly would yet outlast, many a better-trimmed building, many a spruceer public-house. Externally it was a narrow, lopsided wooden jumble of corpulent windows, heaped one upon another as you might heap as many toppling oranges, with a crazy wooden veranda impending over the water; indeed the whole house, inclusive of the complaining flag-staff on the roof, impended over the water, but seemed to have got into the condition of a faint-hearted diver who has paused so long on the brink that he will never go in at all.—CHARLES DICKENS in *Our Mutual Friend*.

Of all Burke's writings none are so fit to secure unqualified and unanimous admiration as the three pieces on this momentous struggle [the American Revolution]: the *Speech on American Taxation* (April 19, 1774); the *Speech on Conciliation with America* (March 22, 1775); and the *Letter to the Sheriff's of Bristol* (1777). Together they hardly exceed the compass of the little volume which the reader now has in his hands. It is no exaggeration

to say that they compose the most perfect manual in our literature, or in any literature, for one who approaches the study of public affairs, whether for knowledge or for practice. They are an example without fault of all the qualities which the critic, whether a theorist or an actor, of great political situations should strive by night and by day to possess. If the subject with which they deal were less near than it is to our interests and affections as free citizens, these three performances would still abound in the lessons of an incomparable method.—JOHN MORLEY in *Burke*.

50. Interest in the Paragraph.—Each paragraph must be interesting if the whole composition is to be interesting; must contain, when the topic permits, the personal sensations and the specific examples. When a paragraph is dull or slow, the remedy is often to boil it down to a sentence or two or else to cut it out altogether.

QUESTIONS AND EXERCISES

1. Define the word paragraph.
2. What is a unitary paragraph?
3. Rewrite the following selection, making the paragraphs according to modern usage.

He then led me to the highest pinnacle of the rock, and placing me on the top of it, "Cast thy eyes eastward," said he, "and tell me what thou seest." "I see," said I, "a huge valley and a prodigious tide of water rolling through it." "The valley that thou seest," said he, "is the vale of misery, and the tide of water that thou seest is part of the great tide of eternity." "What is the reason," said I, "that the tide I see rises out of a thick mist at one end and again loses itself in a thick mist at the other?" "What thou seest," said he, "is that portion of eternity which is called time, measured out by the sun and reaching from the beginning of the world to its consummation. Examine now," said he, "this sea that is thus bounded with darkness at both ends, and tell me what thou discoverest in it." "I see a bridge," said I, "standing in the midst of the tide."

“The bridge thou seest,” said he, “is human life; consider it attentively.” Upon a more leisurely survey of it, I found that it consisted of threescore and ten entire arches, with several broken arches which, added to those that were entire, made up the number about an hundred. As I was counting the arches, the genius told me that this bridge consisted at first of a thousand arches; but that a great flood swept away the rest and left the bridge in the ruinous condition I now beheld it. “But tell me further,” said he, “what thou discoverest on it.” “I see multitudes of people passing over it,” said I, “and a black cloud hanging on each end of it.” As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon further examination perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon but they fell through them into the tide and immediately disappeared. These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud but many of them fell into them. They grew thinner toward the middle, but multiplied and lay closer together toward the end of the arches that were entire.—JOSEPH ADDISON in *The Spectator*.

4. Rewrite the following selections, making the paragraph divisions at what in your judgment, are the proper places :

Besides a lovely person, Lady Barbara Sinclair had a character that he saw would make him; and in fact, Lady Barbara Sinclair was, to an inexperienced eye, the exact opposite of Lord Ipsden.

Her mental pulse was as plethoric as his was languid.

She was as enthusiastic as he was cool.

She took a warm interest in everything.

She believed that government is a science, and one that goes with *copia verborum*.

She believed that in England government is administered, not by a set of men whose salaries range from eighty to five hundred pounds a year and whose names are never heard, but by the First Lord of the Treasury and other great men.

Hence she inferred that it matters very much to all in whose hand is the rudder of that state vessel, which goes down the wind of public opinion without veering a point, let who will be at the helm.

She also cared very much who was the new bishop. Religion, or if not religion, theology, would be affected thereby.

She was enthusiastic about poets; imagined their verse to be some sort of clew to their characters, and so on.

She had other theories, which will be indicated by and by; at present it is enough to say that her mind was young, healthy, somewhat original, full of fire and faith, and empty of experience.—CHARLES READE in *Christie Johnstone*.

A little after sundown the full fury of the gale broke forth, such a gale as I have never seen in summer, nor, seeing how swiftly it had come, even in winter. Mary and I sat in silence, the house quaking overhead, the tempest howling without, the fire between us sputtering with rain-drops. Our thoughts were far away with the poor fellows on the schooner, or my not less unhappy uncle, houseless on the promontory; and yet ever and again we were startled back to ourselves, when the wind would rise and strike the gable like a solid body, or suddenly fall and draw away, so that the fire leaped into flame and our hearts bounded in our sides. Now the storm in its might would seize and shake the four corners of the roof, roaring like leviathan in anger.

Anon, in a lull, cold eddies of tempest moved shudderingly in the room, lifting the hair upon our heads and passing between us as we sat. And again the wind would break forth in a chorus of melancholy sounds, hooting low in the chimney, wailing with flutelike softness round the house. It was perhaps eight o'clock when Rorie came in and pulled me mysteriously to the door. My uncle, it appeared, had frightened even his constant comrade; and Rorie, uneasy at his extravagance, prayed me to come out and share the watch. I hastened to do as I was asked; the more readily as, what with fear and horror and the electrical tension of the night, I was myself restless and disposed for action.

I told Mary to be under no alarm, for I should be a safeguard on her father; and, wrapping myself warmly in a plaid, I followed Rorie into the open air.

FRANKLIN

One of the most remarkable men certainly of our times as a politician, or of any age as a philosopher, was Franklin; who also stands alone in combining together these two characters, the greatest that man can sustain; and in this, that having borne the first part in enlarging science by one of the greatest discoveries ever made, he bore the second part in founding one of the greatest empires in the world. In this truly great man everything seems to concur that goes toward the constitution of exalted merit. First, he was the architect of his own fortune. Born in the humblest station, he raised himself by his talents and his industry, first to the place in society which may be attained with the help only of extraordinary abilities, great application, and good luck; but next, to the loftier heights which a daring and happy genius alone can scale; and the poor printer's boy, who at one period of his life had no covering to shelter his head from the dews of night, rent in twain the proud dominion of England, and lived to be the ambassador of a commonwealth which he had formed, at the court of the haughty monarchs of France, who had been his allies. Then he had been tried by prosperity as well as adverse fortune, and had passed unhurt through the perils of both. No ordinary apprentice, no commonplace journeyman, ever laid the foundations of his independence in habits of industry and temperance more deep than he did, whose genius was afterward to rank him with the Galileos and the Newtons of the old world. No patrician born to shine in courts or assist at the councils of monarchs ever bore his honors in a lofty station more easily or was less spoiled by the enjoyment of them, than this common workman did when negotiating with royal representatives or caressed by all the beauty and fashion of the most brilliant court in Europe. Again, he was self-taught in all he knew. His hours of study were stolen from those of sleep and of meals, or gained by some ingenious contrivance for reading while the work of his daily calling

went on. Assisted by none of the helps which affluence tenders to the studies of the rich, he had to supply the place of tutors by redoubled diligence, and of commentaries by repeated perusal. Nay, the possession of books was to be obtained by copying what the art which he himself exercised furnished easily to others.

5. What is a convenient test of unity of the paragraph, especially in exposition or argumentation?

6. Apply this test to each paragraph of *Folly of Using Force with the Colonies*, 152.

7. Bring a paragraph of your own to which this test may be successfully applied.

8. What are the principal methods of ordering material in a paragraph?

9. Bring from your reading a paragraph in which the order is that of time; one in which, as in description, the details are presented according to some regular plan; one in which simple ideas lead up to the more complex; and one in which there is a progression from the less to the more important or interesting ideas.

10. Bring from your own writing paragraphs of each of these types.

11. Bring from your reading a paragraph which contains first a brief statement of the topic, then details and explanations, and finally a sentence or phrase of summary or application.

12. Bring from your own writing a paragraph of this type.

13. Why should the beginning and end of a paragraph contain ideas which deserve emphasis?

14. Bring from your reading a paragraph, the first sentence of which contains some phrase or clause to connect with the preceding paragraph.

15. Bring from your own writing a paragraph of this type.

16. Can you, by adding a connective word or phrase, improve the opening sentences of the second paragraph in each of the following selections:

. . . "No, my children," continued I more gravely, "those gowns may be altered into something of a plainer cut; for finery is very unbecoming in us who want the means of decency. I do not know whether such flouneing and shredding is becoming even in the rich, if we consider, upon a moderate calculation, that the nakedness of the

indigent world may be clothed from the trimmings of the vain."

They went with great composure to change their dress; and the next day I had the satisfaction of finding my daughters, at their own request, employed in cutting up their trains into Sunday waistcoats for Dick and Bill, the two little ones, and, what was still more satisfactory, the gowns seemed improved by this curtailing.

. . . He would fain have persuaded me to retain him as a servant, assuring me that, in the event of my compliance, he would forget his wife and children and follow me through the world. I declined, however, to accede to his request, though I was in need of a domestic; I therefore sent him back to Cordova, where, as I subsequently learned, he died suddenly about a week after his return.

One day he took out his purse, and, after counting his money, said to his wife, "I have made ninety-five dollars by this journey with the Englishman and by the sale of the *jaca*; this I could easily double by one successful venture in the smuggling lay. To-morrow I will depart for Lisbon to buy diamonds. I wonder if the beast requires to be shod?" He then started up and made for the door, with the intention of going to the stable; ere, however, his foot had crossed the threshold, he fell dead on the floor.

17. What is often a suitable ending of a paragraph?

18. Bring from your reading a paragraph which ends with what may be called a "snapper."

19. Bring from your own writing a paragraph of this type.

20. Bring from your reading a paragraph, the last sentence of which contains a phrase leading up to the next paragraph.

21. Bring from your own writing a paragraph of this type.

22. What is the general rule for proportion in the paragraph?

23. What is the first suggestion for clearness in the paragraph?

24. What is the value of parallel constructions?

25. What are the two objections to parallel constructions?

26. Bring from your reading a paragraph containing parallel constructions?

27. Bring from your own writing a paragraph of this type.

28. Rewrite the following paragraph, putting in parallel constructions where they would be an improvement:

Carry on the principle by which you expelled Mr. Wilkes, there is not a man in the House, hardly a man in the nation, who may not be disqualified. That this House should have no power of expulsion is a hard saying. It is a dangerous saying that this House should have a general discretionary power of disqualification. The saying that the people should not choose their own representative shakes the Constitution. The Constitution is subverted by saying that this House should name the representative.

29. What is the advantage of keeping one person or thing—or the nouns or pronouns referring to it—as the grammatical subject of most of the sentences of a paragraph?

30. Bring from your reading a paragraph constructed on this plan.

31. Bring from your own writing a paragraph of this type.

32. Rewrite the following paragraphs, and make one subject prominent in each:

The engineer made all his preparations for a fast run. Orders were given to have the fire under the boiler raked and then supplied with fresh coal. Every part of the engine seemed to pass under the scrutiny of the engineer. Here and there he tightened a valve or put in a drop of oil.

The Tartars have made their invasions more like irruptions, inroads, or what are called raids, than a proper conquest and occupation of the countries which have been their victims. You might compare them to a flight of locusts or a swarm of angry wasps smoked out of their nest; for their method was to go forward, 200,000 of them at once, at the rate of 100 miles a day. They would swim the rivers and gallop over the plains. The excitement of air and speed would intoxicate them as if it were a fox-chase. Pride and fury at the reverses which set them in motion would drive them to seek their fortunes. No plan, however, would guide them. Immediate gratification is what they would seek, and the future might take care of itself. They would be blood-thirsty and inflict ruin and misery to any extent. The invaded would suffer tenfold more harm than they themselves would benefit. In a day the labor and skill, the prosperity of years, would be undone; but to conduct a government and digest a code of laws was beyond them.

We started in the lower forms by learning a good deal of spelling from a regular spelling-book. In the middle forms the spelling-books were dropped, and dictation exercises from standard authors were substituted. Besides the dictation in the middle forms, we also had short essays to write upon given subjects; but there was no text-book in composition. In the higher forms spelling, dictation, and essay works were all left behind, and our studies were confined almost wholly to the derivation and history of the words of the language. The text-book was fully illustrated with extracts from standard works, to give an idea of the proportion of Saxon to Romanee words used by any author. There was now, however, no practice in writing English as such, though written answers to questions on other subjects were generally criticised for clearness of style. The construing of classics was mostly done in class. Provided a boy's translation showed that he grasped the construction, the use of idiomatic English was not insisted upon.

33. What are the suggestions for making a paragraph interesting?

CHAPTER VII

THE SENTENCE

51. Definition of the Sentence.—A sentence consists of subject and predicate with their several modifiers. “The tall, well-dressed girl” is not a sentence because there is no verb, no predicate, for “girl”; but the addition of a predicate, “is here,” makes the sentence. A sentence may be *simple*, a single subject and single predicate, as “The girl is here,” or “The tall, well-dressed girl is already here.” It may be *compound*, with two or more subjects and predicates, connected by conjunctions: “The girl is here, and she will stay till she has finished learning a song.” It may be *complex*, with one or more subordinate clauses to modify subject or predicate or both: “The girl whom you saw this afternoon is practising the song which her teacher asked her to learn.” It may be *compound complex*: “The girl whom you saw this afternoon is here, and she will stay till she has finished the song which her teacher asked her to learn.” All the foregoing forms are *declarative*; that is, they declare something to be a fact. A sentence may also be *exclamatory*: “How quickly that girl came here!” It may be *interrogative*: “Is that girl here yet?” It may be *imperative*: “Ask that girl to come here.” Whatever the form, the one essential is grammatical completeness.

52. Good Use in the Sentence.—In studying the sentence we begin with a principle upon which thus far we have scarcely touched, *good use*. This is the term for that common consent, or general practice, which fixes the pronunciation, spelling, and meaning of words, determines, within certain limits, their order, and prescribes rules of grammar and punctuation. In words and the manner of combining them there is, just as in fashions in clothes, a constant flux. Old words and constructions pass out of current speech, while new come in. When the weapons and customs of chivalry disappeared, many words which named them went also; when the steam-railway and the electric car displaced the coach and four, a new vocabulary crowded out the old. Some of the changes in vocabulary, spelling, sentence structure, and punctuation in the course of three hundred years are shown by these two passages:

But *Philantus* angry of this defacing his shield, came vpon the blaek Knight, and with the pommell of his sworde set fire to his eyes, which presently was reuenged, not onely by the Blaek, but the ill apparelled Knight, who disdained another should enter into his quarrell, so as, who euer sawe a matachin daunce to imitate fighting, this was a fight that did imitate the matachin: for they being but three that fought, euerie one had aduersaries, striking him, who strooke the third, and reuenging perhaps that of him, which he had receaued of the other. But *Basilius* rising himselfe to parte them, the sticklers authoritie scarslie able to perswade cholericke hearers; and parte them he did.—Sir PHILIP SIDNEY in *The Countesse of Pembrokes Arcadia*, 1590.

The strike in the subway and on the elevated began this morning at four o'clock. Most of the motormen and train-crews quit at that hour, and left the trains at the nearest

station. The leaders of the strike tried to get the men who are in charge of the engines and dynamos in the power-house to join the motormen; but the workers in the power-house, many of them skilled electricians, have thus far stuck to their posts. The manager of the Interborough Rapid Transit Company, which operates the subway and the elevated, at once began to fill the vacancies with "strike-breakers," who had been hired for this emergency. Several hundred of them had been brought to the city the day before, and quartered on a steamboat lying in the East River. Others were engaged by telephoning and telegraphing to various employment agencies.

So few of the Interborough trains were running at eight o'clock in the morning that the trolley-cars were jammed with men and women on their way to business. Nearly every cab in the city was pressed into service, and hundreds of automobiles joined them in a long procession down Broadway.—New York newspaper of 1905.

A person who wishes to be generally understood must conform to the principle of good use; that is, he must see to it that his words and constructions are in *present* use, neither obsolete nor so new as to have gained but little currency; are *national*, not peculiar to a trade, a science, or a locality, but employed generally throughout the country; and *reputable*, used by the most careful writers and speakers.

Obsolete words and constructions, from the very fact that they are obsolete, offer no such temptation as those which, though common in our trade or locality, are neither reputable nor national. Examples of obsolete spellings, words, and constructions abound in the quotation from Sidney, 269. "Matachin" is no longer heard at all, and "stiekler" no longer as there used. "Angry of" has now been supplanted by "angry at." Neither of the sentences is modern in construction: the

first is disjointed and lacks unity; and the second contains two subordinate clauses, "*Basilius* rising himself to parte them" and "the sticklers authoritic searslie able to perswade cholericke hearers," which are awkwardly connected with the main clause, that is, from the point of view of present usage. To-day, however, no one is likely to fall into this style.

Every trade and science has its special vocabulary, which is not in national usage. The following paragraph is intelligible to a biologist, but scarcely better than Greek to the rest of the world:

All the crayfishes have a complex gastric armature. The seven anterior thoracic limbs are provided with podo-branchiæ, but the first of these is always more or less completely reduced to an epipodite. More or fewer arthro-branchiæ always exist. Pleurobranchiæ may be present or absent.—THOMAS HENRY HUXLEY in *The Crayfish*.

The variations of dialect between North and South, East and West, are so familiar that hardly any one needs to be told that of the two following speeches the first is by a New England rustic, and the second by a Southern negro; and that neither accords with national usage:

There's nothin' so sweet an' hulsome as your *real* spring water, git it pure. But it's drefle hard to git it that ain't got sunthin' the matter of it. Snow-water'll burn a man's inside out,—I larned that to the 'Roostick war,—and the snow lays terrible long on some o' thes'ere hills. Me an' Eb Stiles was up old Ktahdn onct jest about this time o' year, an' we come acrost a kind o' holler like, as full o' snow as your stockin's full o' your foot. *I* sec it fust, an' took an' rammed a settin'-pole—wahl, it was all o' twenty

foot into't, an' couldn't fin' no bottom.—JAMES RUSSELL LOWELL in *A Moosehead Journal*.

Bimeby, one day, arter Brer Fox bin doin' all dat he could ter ketch Brer Rabbit, en Brer Rabbit bin doin' all he could fer to keep 'im fum it, Brer Fox say to hisse'f dat he'd put up a game on Brer Rabbit, en he ain't mo'n got de wuds out'n his mouf twel Brer Rabbit come a lopin' up de big road, lookin' des ez plump, en ez fat, en ez sassy ez a Moggin hoss in a barley-patch.—JOEL CHANDLER HARRIS in *Uncle Remus, His Songs and His Sayings*.

Reputable usage is often violated in conversation and hurried writing. No one but the most illiterate would say, "I seen my duty and I done it"; but the less vulgar slang is so common that we cannot resist it without steady effort. Bits of slang which are vivacious and expressive now and then find a permanent place in the language. Such a phrase as "throwing bouquets at himself" might work its way through newspapers and magazines into the best books; but it has not done so yet. It is not reputable and is therefore to be avoided.

Good use largely determines the order of words. In Greek and Latin and to some extent in French and German the case-endings of nouns, pronouns, and adjectives and the conjugation forms of verbs may show grammatical relations, regardless of order. In Latin *Pana culpam sequitur* or *Sequitur culpam pana* or any other order of the words means "Punishment follows wrong-doing"; for *pana*—ending in *a*—is nominative, the subject of the verb, and *culpam*—ending in *am*—is accusative, the object. But in English, from which most case-endings have disappeared, the order must be "Punishment follows wrong-doing"; for "Pun-

ishment wrong-doing follows" is ambiguous, and "Wrong-doing follows punishment" has a different meaning. In longer sentences there may be a wider variation, as "Punishment is the thing which follows wrong-doing" or "The thing which follows wrong-doing is punishment." Even in this instance there are only two possible orders, and a departure from them is either clumsy or makes nonsense. Good use as it determines order will be further discussed under the head of order.

Good use as it prescribes rules of grammar is treated fully in books on the subject and need not be taken up here.

PUNCTUATION

Good use lays down at one and the same time rules for punctuation and for sentence structure. The two are inseparable. The extract from Sidney or a passage from Defoe, for example, cannot be punctuated according to present, national, and reputable usage, because, as has already been said, it is not constructed according to such usage. Since modern punctuation has developed step by step with the modern sentence, the study of the one is the study of the other.

Punctuation sets off into groups the words which are closely joined in sense, and helps to show grammatical relations and to make the sentence intelligible. For this purpose a comma or semicolon is by no means necessary wherever a reader would naturally make a short pause, but only where the absence of punctuation would result in ambiguity or obscurity. Since the rules are not statements of inflexible laws but of general principles, they cannot be applied rigidly.

The punctuation marks are:

Comma	(,)
Semicolon	(;)
Colon	(:)
Period	(.)
Interrogation Point	(?)
Exclamation Point	(!)
Dash	(—)
Parentheses	()
Brackets	[]
Quotation Marks	(" ") ('')
Apostrophe	(')
Hyphen	(-)

Comma.—The comma marks the smallest degree of separation. It is employed in the following cases:

1. After each of a series of more than two words, phrases, or short clauses, except when all the conjunctions are expressed.

She was a little, brown, thin, almost skinny, woman, with big, rolling, violet-blue eyes, and the sweetest manners in the world.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

Walpole's new gallery is all gothicism and gold and crimson and looking-glass.

2. To cut off words or phrases in apposition, with or without the conjunction "or."

The largest room on the first floor is a library, or study, with a huge fireplace at one end.

George Washington, the father of his country, was the leader of the American forces in the Revolution.

The building on the left, generally called the town hall, was erected nearly a century ago.

3. To cut off words, phrases, and short clauses which are parenthetical, independent of the grammatical construction of the rest of the sentence. Under this head come vocative words, and words and phrases like "however," "nevertheless," "in the first place," "on the one hand," "I hope," "you will note," when they break the continuity of the sentence.

I will tell you, gentlemen, what has been the practical error of the last twenty years.

You must not, however, imagine that my silence has been due to ignorance of what is going on.

The people of this city, the men in particular, are not far removed from the barbarism of the middle ages.

It is, I think, a healthy tendency that is leading men in our generation to turn away as much as possible from the signs and the contemplation of death.

In Bunyan there is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant.

4. To cut off introductory words and phrases when they are not closely connected with the context.

Finally, let us consider this transaction from the point of view of the purchaser.

To make a long story short, I went without further parleying.

Returning to the subject with which we started, I will add a word or two more.

5. To set off words or phrases which, for the sake of emphasis, have been transposed or taken out of their normal place.

To those who labor, sleep is doubly pleasant.

Of two evils, the less is always to be chosen.

Unstable as water, thou shalt not excel.

6. To divide a long subject—consisting of a phrase or a clause—from the verb of the predicate.

To have passed them over in an historical sketch of my literary life and opinions, would have seemed like the denial of a debt.

A thorough knowledge of one science and a superficial acquaintance with many, are not the same thing.

7. To separate contrasted words or phrases, and words and phrases in pairs.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

We therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust.

8. To separate the elements of a compound sentence when they are short, simple in construction, and rather closely connected. When there is only one subject for both verbs of a compound sentence, and the clauses are very short and closely connected, commas may be entirely omitted. When clauses are longer, are themselves broken up by commas, and are less closely connected, they are usually separated by semicolons; but in the

sentences that lie midway between these two extremes, the comma is used.

David therefore departed thence and escaped to the cave of Adullam.

Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided.

The heavens declare the glory of God, and the firmament showeth His handiwork.

Your son seems an amiable young man of studious habits, and there is every hope, when he joins us, of his passing his acaedemical career with respectability and his examination with credit.

Her eyes were large blue wondering eyes, looking straight at you; her nose was unformed and snub, and her lips were red and dewy; she wore her hair, too, in little rows of curls, which heightened this appearance.

9. To separate leading and dependent clauses of a complex sentence.

When the clauses are short and closely connected, and especially when the subordinate clause is joined with the leading by such a conjunction as "if," "when," "because," "unless," "after," or "so that," the comma may often be omitted without causing ambiguity.

As the light beat across my face my fore-wheels took the turf of a great still lawn.

The dog will come if you will whistle for him.

The *crux* of Buridan's donkey was as nothing to the uncertainty of the boy as he handled and lingered and doted on these bundles of delight.

The wood was so full of the noises of summer that I could not at first distinguish these from the tread of small cautious feet stealing across the dead leaves.

The comma is generally omitted before "that" introducing an indirect quotation or similar construction.

He says that, no accidents preventing, he shall go to Europe next summer.

I saw for the first time that she was beautiful.

You marvel at first that any one should willingly prolong a life so destitute of charm and dignity; and then you call to memory that had he chosen, had he ceased to be a miser, he could have been freed at once from these trials.

A relative clause which is *restrictive*, which so limits the meaning of the antecedent as to be inseparable from it, is not cut off by commas; but a relative clause which merely explains or adds, and which may be dropped without destroying the continuity of the sentence, is cut off by commas.

There stands a certain stationer's shop at the corner of the wide thoroughfare that joins the city of my childhood with the sea.

I now call upon you to apply your mind to the acquiring of that kind of knowledge which is inseparable from an acquaintance with books.

A black servant, who reposed on the box beside the fat coachman, uncurled his legs as soon as the equipage drew up opposite Miss Pinkerton's shining brass plate.

Before this ugly edifice was a grass-plot, much overgrown with burdock, pig-weed, apple-peru, and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilization, a prison.

The women, of whom there were several in the crowd, seemed to take a peculiar interest in the proceedings.

With such exceptions as those above noted, leading and subordinate clauses are generally separated by commas.

Though the mills of the gods grind slowly, yet they grind exceeding small.

Christianity raises men from earth, for it comes from heaven.

Unless an elementary knowledge of scientific truths is diffused among the people, they never know what is certain and what is not, or who are entitled to speak with authority and who are not.

After they had murmured twenty years at the misgovernment of Charles the Second, they came to his rescue in his extremity, when his own secretaries of state and lords of the treasury had deserted him.

10. To mark an ellipsis in the sentence, the omission of one or more words.

In front is the guardship swinging to her anchor; behind, the old garden with the trees.

My grandfather was born and bred in Ireland; my father, in Massachusetts; and I, in California.

11. Before or after a short direct quotation introduced into the body of the sentence.

Apparently he was not disappointed, for he presently said, "I know what I'll do."

"I thought they called your chief Appin," said I.

"Well," said I, "what followed?"

Semicolon.—The semicolon marks a wider separation than the comma. It is used in the following cases:

1. To separate members of a compound sentence when they are long, complex, or loosely connected.

He is at home in any society, he has common ground with every class; he knows when to speak and when to be silent; he is able to converse, he is able to listen; he can ask a question pertinently and gain a lesson seasonably, when he has nothing to impart himself; he is ever ready, yet never in the way; he is a pleasant companion, and a comrade you can depend upon; he knows when to be serious and when to trifle, and he has a sure tact which enables him to trifle with gracefulness and to be serious with effect.
—CARDINAL NEWMAN in *The Idea of a University*.

2. To separate long clauses that have a common dependence on a preceding or following clause.

He would report that the climate was mild; the hills were limestone; there was plenty of good marble; more pasture-land than at first survey might have been expected, sufficient certainly for sheep and goats; fisheries productive; silver mines once, but long since worked out.

If, then, the removal of the causes of this spirit of American liberty be for the greater part, or rather entirely, impracticable; if the ideas of criminal process be inapplicable, or if applicable, are in the highest degree inexpedient; what way yet remains?

3. Before such words as “as,” “namely,” “to wit,” “viz.,” and “e. g.,” when they are followed by several examples and illustrations.

The trouble with these houses arises from causes that may generally be avoided; viz., unscientific construction.

plaster ceilings, want of provision for partial wear, abuse of paint, and hidden work.

Colon.—The colon marks a wider separation than the semicolon. It is used as follows:

1. To separate two clauses of a compound sentence when the second is in a sort of apposition to the first, repeating the idea in other words or adding definition, explanation, illustration, or specification.

The House has gone farther: it has declared conciliation admissible, *previous* to any submission on the part of America.

The capital leading questions on which you must this day decide are these two: first, whether you ought to concede; and secondly, what your concession ought to be.

This, then, is the plastic part of literature: to embody character, thought, or emotion in some act or attitude that shall be remarkably striking to the mind's eye.

2. Before a long quotation, formally introduced, and often beginning a new paragraph.

I propose the following resolution:

“That, from the time when the general assembly, or general court, etc.”

Period.—The period marks a full stop. It is placed at the ends of sentences and after such abbreviations as “Mr.,” “Mrs.,” “LL. D.,” “B. C.,” and “N. Y.”

Interrogation Point.—The interrogation point should follow every direct question.

What is man that thou art mindful of him?

Exclamation Point.—The exclamation point indicates strong emotion. It follows exclamatory words, phrases, and sentences.

Up! up! my friend, and quit your books.

Glass of brandy and water! That is the current but not the appropriate name; ask for a glass of liquid fire and distilled damnation!

Dash.—The dash indicates a break in the construction of the sentence.

There were no books, no music, and only a few newspapers in sight—a bare, blank, cold, drab-colored shelter from the rain, not a home.

The frozen eyelids, the darkness that seemed to steal from beneath them, the marble lips, the stiffening hands, laid palm to palm as if repeating the supplications of closing anguish—could these be mistaken for life?

The twisted girders, the thick iron plates torn from their rivets and bent about as if they had been made of pasteboard, the iron cables snapped as if they had been so many watch-chains—all this spoke of a frightful combat with the elements.

Dashes sometimes cut off a parenthetical phrase or clause. They denote wider separation than commas, but not so wide as parentheses.

Above, hanging like cliffs over the streets—those narrow, brawling torrents of filth and poverty and sin—the houses with their teeming load of life were piled up into a dingy, choking night.

Parentheses.—Parentheses cut off an explanatory word, phrase, or clause, thrust into the sentence but not grammatically dependent upon it.

I was just well into the story of the Hunchback, I remember, when my clergyman-grandfather (a man we counted pretty stiff) came in behind me.

Brackets.—Brackets enclose corrections, comments, and explanations inserted by another person than the original writer.

He [the dog] is vainer than man, singularly greedy of notice, singularly intolerant of ridicule, suspicious like the deaf, jealous to the degree of frenzy, and radically devoid of truth.

Quotation Marks.—Words quoted exactly are enclosed in quotation marks.

“No, no,” said Christopher, “I’ll pay every shilling.” He gave one gulp and hurried away.

When the quotation contains more than one paragraph, the marks are put at the beginning of each paragraph and at the end of the last.

“The night had begun to fall as I got close; and in three of the lower windows, which were very high up and narrow and well barred, the changing light of a little fire began to glimmer.

“Was this the palace I had been coming to? Was it within these walls that I was to seek new friends and begin great fortunes? Why, in my father’s house on Essen-Waterside, the fire and the bright lights would show a mile away, and the door open to a beggar’s knock.”—
ROBERT LOUIS STEVENSON in *Kidnapped*.

A quotation within a quotation is enclosed in single marks, while the double are kept unchanged.

“But now our time of truce was come to an end. Those on deck had waited for my coming till they grew impa-

tient; and scarce had Alan spoken when the captain showed face in the open door.

“‘Stand!’ cried Alan, and pointed his sword at him.

“The captain stood, indeed; but he neither winced nor drew back a foot.

“‘A naked sword?’ says he. ‘This is a strange return for hospitality.’”

Apostrophe.—The apostrophe denotes the intentional omission of a letter or letters.

Don't come till ten o'clock.

The apostrophe followed by *s* denotes the possessive case of a singular noun: not followed by *s*, the possessive of a plural. When a proper noun ends in *s*, the possessive is commonly formed by adding another *s* after the apostrophe.

The man's pen is lying on that copy of Dickens's *David Copperfield*.

The boys' caps are all hanging in the cloak-room.

Hyphen.—The hyphen separates the parts of a compound word.

53. Unity of the Sentence.—The sentence, like the whole composition and the paragraph, has a unity of its own. A sentence is a unit when it contains one leading thought with its closely related modifiers. The sins against unity are putting in too little or too much.

A clause which is grammatically incomplete—a subject without a predicate or a predicate without a subject—obviously contains too little. The clause, “A man who is one of the most public-spirited citizens of

the town," needs a predicate, like "is now mayor," to complete it and make a unit. But grammatically complete sentences may also lack unity. Each of the four short sentences printed below contains too little: each supplies but a fragment of the one leading idea with its modifiers, which, as is shown in the second column, may be knit into a single unitary sentence.

I, on my part, clambered up into the berth. I carried an armful of pistols. My heart was somewhat heavy. I set open the window where I was to watch.

I, on my part, clambered up into the berth with an armful of pistols and something of a heavy heart, and set open the window where I was to watch.

The four independent sentences unduly emphasize ideas which deserve nothing more than a phrase or a clause. Occasionally, however, a fact that can be set forth in two or three words is significant enough for a sentence by itself, as in the following extract:

At first nine were for acquitting and three for convicting. Two of the minority soon gave way; but Arnold was obstinate. Thomas Austin, a country gentleman of great estate, who had paid close attention to the evidence and speeches, and had taken full notes, wished to argue the question. *Arnold declined.*

"Arnold declined" is much more emphatic as a separate sentence than as a mere clause: "When Thomas Austin, a country gentleman of great estate, who had paid close attention to the evidence and speeches, and had taken full notes, wished to argue the question, *Arnold declined.*" Unless emphasis is desired, subordinate ideas, when briefly expressed, should be relegated to modifying phrases and clauses. To place them in

separate sentences, as below, violates the principle of unity:

WRONG

The king was a man of understanding. He knew the wonderful secrets possessed by the Arabs. He was inspired with hope by the confident language of the prince.

The windows were darkened. The reason was that the princess lay within. She was a prey to a devouring grief. It refused all alleviation.

Leaning against the wall near the window stood the young king. Two or three youths were beside him. They were laughing and talking over three great deer-hounds. By the hearth were two elder men.

RIGHT

The king, who was a man of understanding, and knew the wonderful secrets possessed by the Arabs, was inspired with hope by the confident language of the prince.

The windows were darkened, for the princess lay within, a prey to a devouring grief that refused all alleviation.

Leaning against the wall near the window stood the young king with two or three youths beside him, laughing and talking over three great deer-hounds, and by the hearth were two elder men.

The second violation of the principle of unity is putting in too much. The surplus may be in the form either of ideas which are not related to the main subject or of too many subordinate clauses. The following sentences lack unity because there is no vital connection between the facts in the several clauses:

The woman who was run over by an automobile on Sixth Avenue yesterday died at the Roosevelt Hospital, which is now undergoing repairs.

Among the gifts to the bride were some silver candlesticks, which were a present from her uncle, who has

recently returned from six months in Europe, where his daughters are now studying music.

As the ship was entering the dock, a passenger was seized with a fainting fit; and most of the people in the steerage were Syrians.

Whenever I go to New York, I am amazed at the crowded condition of Broadway, and I usually take at least one square meal at the old Astor House.

In these sentences the want of connection between the ideas is evident at a glance. In still other sentences all the clauses may hold some relation to the main idea, and the only trouble may be that there are too many. If a sentence be too long to be easily read aloud, it is generally overcrowded, violates the principle of unity, and should be cut down. The following examples exhibit the fault and the remedy:

WRONG

This was so great a disappointment that we felt we could not really obey, though we well knew the consequences of disobedience, our parents being strong in discipline; and without a word we stood around, watched our chance, and secreted ourselves under the wagon on the large brake-beam, making ourselves more secure by the aid of different portions of the running gear near us.

A third of the population is in Honolulu, a modern city in every sense of the word, having its telephones,

RIGHT

This was so great a disappointment that we felt we could not really obey, though we well knew the consequences of disobeying our parents, who were strong in discipline. Without a word we stood around, watched our chance, and secreted ourselves under the wagon on the large brake-beam. There we made ourselves more secure by the aid of different parts of the running gear near us.

Honolulu, which contains a third of the population, is a modern city in every sense of the word, with telephones,

electric cars, boulevards, and parks, like any other American city, and with a population probably more cosmopolitan than a mainland city, containing, in addition to the predominant numbers of natives, Chinese, Japanese, Portuguese, and Americans, representatives of a very great many nationalities from all over the world.

Subsequent to the Black Hawk war Keokuk removed with his tribe from Iowa to the Territory of Kansas, where he died in 1848; and over his grave was placed a marble slab, which marked his place of burial till 1883, when the remains were exhumed and taken to Keokuk and interred in the city park, where a durable monument was erected by public-spirited citizens to designate the final resting-place of the noted chieftain.

The mere principle of unity, however, does not alone fix the length of the sentence. In an agreeable style sentences vary—some long, some short, some medium; and for the sake of this variety one may sometimes break up a long sentence that is really a unit, or consolidate two short ones that might otherwise remain separate. The object is to avoid monotony.

54. Order in the Sentence.—The order of words in a sentence is in many cases determined by good use. Every language has its peculiar collocations of words

electric cars, boulevards, and parks, like any other American city. The population is probably more cosmopolitan than in a mainland city; for, in addition to the predominant numbers of natives, Chinese, Japanese, Portuguese, and Americans, there are representatives of many nations from all over the world.

Subsequent to the Black Hawk war Keokuk removed with his tribe from Iowa to the Territory of Kansas, where he died in 1848. Over his grave was placed a marble slab which marked the place till 1883. Then the remains were exhumed, taken to Keokuk, and interred in the city park, where a durable monument, erected by public-spirited citizens, designates the final resting-place of the noted chieftain.

and grammatical constructions, that is, its idioms. According to the English idiom the adjective commonly precedes the noun: we say "an honest man," while the French idiom is *un homme honnête*. We usually put the direct object after the verb: "I will pay him," not, as in German, *Ich werde ihn bezahlen*—"I will him pay." In such simple cases, where there is really no choice between different orders, no person whose native tongue is English can go far astray. His ear or eye at once detects a departure from idiomatic order.

When there is more than one possible order, clearness requires that words grammatically related shall be placed together. The rule is violated in the following sentence: "Lord Tennyson was a celebrated poet who wrote many beautiful poems with long hair." The phrase "with long hair" belongs grammatically with "poet" not "poems": "Lord Tennyson was a celebrated poet with long hair who wrote many beautiful poems." In this latter version "who" is separated from its antecedent, "poet," but that separation is less awkward than the other. In the infinitive the "to" should seldom be separated from the verb by an adverb or adverbial phrase. Thus "to run easily" is better than "to easily run," and "to climb with difficulty" better than "to with difficulty climb." Examples of the awkward separation of related words might be multiplied indefinitely:

One could see that the kettle had been scoured with half an eye.

He came here in order to teach school from New York.

He closed the door and went upstairs with a slam.

He gulped down a glass of water boiling with rage.

Not only must words and phrases that are grammatically related be placed together, but clauses should be put as near as possible to the words which they qualify. The advertisement, "Wanted—A boy to deliver fish that can ride a wheel" is nonsensical because the relative clause, "that can ride a wheel," is separated from the word which it qualifies, "boy," and placed next to "fish." The same fault is observed in the following sentences:

WRONG

In the light of my college experience I should say that what my preparatory training in English should have given me was a reasonable amount of fluency in expressing myself on subjects wholly within my understanding, but did not.

The students organized a literary society, who felt greatly the lack of the English department.

I did not go then because my sister was detained by some work she had not finished, although I was ready to start.

I made up my mind that I would persevere until I had crossed the ridge and reached the stream in the valley five miles beyond, whatever the difficulty.

RIGHT

In the light of my college experience I should say that what my preparatory training in English should have given me, but did not, was reasonable fluency in expressing myself on subjects wholly within my understanding.

The students, who felt greatly the lack of the English department, organized a literary society.

Although I was ready to start, I did not go then because my sister was detained by some work she had not finished.

I made up my mind that, whatever the difficulty, I would persevere until I had crossed the ridge and reached the stream in the valley five miles beyond.

When one order of words is as clear and as easy to read as another, something besides clearness must be considered in deciding between them, and that something is emphasis. As the beginning and the end of the paragraph are the proper places for important sentences, so the beginning and the end of the sentence—or of the longer clauses in it—are the places for important words. A comparison of the two following versions will show the effect of arrangement for emphasis:

When an association abandons the object for which it is formed, it is to all intents and purposes dead.

When an association abandons the object for which it is formed, it is dead to all intents and purposes.

Each is perfectly clear, but “dead” is more important than “intents and purposes” and therefore goes to the end. In the sentence, “The floor of the hall was strewn with dead bodies, the walls were spattered with blood, and there was a general air of disorder,” there is an anticlimax. “A general air of disorder” is so trivial as to be superfluous; “walls spattered with blood” is worth including in the description; and “the floor strewn with dead bodies” is the important phrase, to be saved for the end. In general those phrases which we may call semi-parenthetical, such as “I think,” “I suppose,” “I imagine,” “it may be,” “it is possible,” and “it seems to me,” are not important enough for either a beginning or an ending. “The plan is impracticable, according to my view” is less emphatic than “The plan, according to my view, is impracticable.” In the following examples the order is changed so as to bring

important words, sometimes at the beginning and sometimes at the end, as may be convenient:

WRONG

The man who acts in this way is a cheat, to say the least.

These essays were corrected by the teacher and handed back to us to be rewritten, in most cases.

It is sad news which comes from Boston.

There is very little which can be done for a man who is too lazy to work, as everybody testifies.

I do not think I had enough training in writing English when I was in school.

It is impossible to accept such a view as that.

I always find writing a distasteful task.

He makes friends wherever he goes.

My motives were good, however mistaken my methods may have been.

An effective beginning is frequently the connective word or phrase which refers to the preceding sentence.

RIGHT

The man who acts in this way is, to say the least, a cheat.

These essays were corrected by the teacher and in most cases handed back to us to be rewritten.

Sad news comes from Boston.

Little can be done for a man who, as everybody testifies, is too lazy to work.

When I was in school, I had not, I think, enough training in writing English.

To accept such a view is impossible.

Writing I always find a distasteful task.

Wherever he goes he makes friends.

However mistaken my methods, my motives were good.

In the following examples the sentences in the second column are arranged on this plan:

His chief pleasures are eating and drinking. We must regard these as mere physical enjoyments.

His chief pleasures are eating and drinking. *These* we must regard as mere physical enjoyments.

I hope to reach the city by ten in the morning. I shall finish my errands by noon in that case.

I hope to reach the city by ten in the morning. *In that case* I shall finish my errands by noon.

The sun set behind a bank of cloud. A man appeared at the mouth of the cave as the light died out in the west.

The sun set behind a bank of cloud. *As the light died out in the west* a man appeared at the mouth of the cave.

He had not gone a mile before he came to a spring. He said, "This is the place I am looking for."

He had not gone a mile before he came to a spring. "*This,*" he said, "is the place I am looking for."

Emphasis may sometimes be gained by transposing a word or phrase from the normal order. In the sentence "I am sure of that," "that," although at the end, is not so emphatic as when placed out of the usual order, at the beginning, "That I am sure of." The following sentences show the effect of transposition:

UNEMPHATIC

I owe my education to my father.

EMPHATIC

To my father I owe my education.

My education I owe to my father.

This city needs broad and well lighted streets.

This city needs streets broad and well lighted.

UNEMPHATIC

I earned that money, by
hard work.

EMPHATIC

That money I earned by
hard work.

By hard work I earned
that money.

The last point under order of words is the difference between a loose sentence and a periodic. In a loose sentence a full stop can be placed somewhere before the end, and the construction still be grammatically complete; in a periodic, the construction and the meaning are completed only with the last word. "I met Smith when I was going down Broadway to-day" is loose because the sentence might end with "Broadway" or "Smith" and still make complete sense. "I met Smith" or "I met Smith when I was going down Broadway" might stand as a sentence by itself. "When I was going down Broadway to-day I met Smith" is periodic because a stop anywhere before "Smith" leaves the sense incomplete. "When I was going down Broadway" is not a sentence: another clause is needed to complete the construction and the meaning. The following examples show the two forms:

LOOSE

The snow turned to rain ||
the next morning.

The luncheon bell rang ||
and they all went to the
dining-room.

Mr. Edmonstone came in ||
when luncheon was nearly
over, || rejoicing || that his
letters were done.

PERIODIC

The next morning the
snow turned to rain.

When the luncheon bell
rang they all went to the
dining-room.

When luncheon was near-
ly over, Mr. Edmonstone,
rejoicing that his letters
were done, came in.

LOOSE

Poor little Amy regretted being obliged to refuse, || as she listened to the merry sounds || and bouncing balls.

Charles was well principled || at bottom || and would have given the money || gladly.

He was a proud and passionate man || and he resented Sir Guy's refusal.

This course of action enabled him to conciliate his enemies || and also to assist his friends.

Latin and German sentences, with the verb generally at the end, are likely to be periodic; English sentences, with the verb generally before the object, are likely to be loose. For the sake of variety, therefore, it is well to make some of the sentences periodic. When the periodic form does not sound stilted, when it is as clear and emphatic as the loose, it may very properly be used. With these limitations there is little or no danger that one's style will become too periodic.

55. Proportion in the Sentence.—The principle of proportion as applied to the sentence requires that no idea shall be allotted more or less words than its importance justifies. The sentence "I want an apple" is clear; but if need be, the idea may be emphasized by using more words: "I want an apple very much," "The thing which I want is an apple," or "The thing which I want very

PERIODIC

Poor little Amy, as she listened to the merry sounds and bouncing balls, regretted being obliged to refuse.

Charles, who was well principled at bottom, would gladly have given the money.

Proud and passionate as he was, he resented Sir Guy's refusal.

This course of action enabled him not only to conciliate his enemies but to assist his friends.

much is an apple." Rarely, however, does any occasion arise for adding words. The common fault, against which all writers, experienced and inexperienced, must struggle, is not conciseness but wordiness. The following sentences, for example, are disproportioned in that for certain ideas more words are used than necessary:

I enjoy reading a passage that puts forth a thought in a concise form, so that the reader must understand it in the way the writer intends it to be understood.

Since I have had no experience in newspaper work, I feel that I must make up to some extent my deficiencies in this essential requirement of a writer's education.

My English work before last year does not play a very important part in my present status, except probably as a preliminary for what followed in my direct preparation.

As I think of it now I am alarmed to think how little attention was paid to English at school, and, what is more, I hold this lack of attention to be particularly prevalent in private schools, which simply put enough into a fellow, and barely enough at that, to insure his getting into college.

I enjoy reading a passage that is clear and concise.

Since I have had no experience in newspaper work, I must make up my deficiencies in this respect.

My English work before last year is not important except as a preliminary to my direct preparation.

I am alarmed to think how little attention was paid to English at school, particularly at private schools, which put barely enough into a fellow to get him into college.

The only way to eliminate this surplusage in one or more parts of the sentence is to go through the first draft, rigorously cutting out every superfluous word and phrase.

56. Clearness in the Sentence.—Several of the methods of giving clearness to the paragraph are equally serviceable in the sentence. The parallel construction may be employed more freely than in the paragraph; for since the sentence is shorter, the repetition of the form is less monotonous. Each of the two following sentences contains parallel constructions, but at the same time there is variety because the sentences themselves are not parallel:

All things are now to be learned at once, not first one thing, then another, not one well, but many badly. Learning is to be without exertion, without attention, without toil; without grounding, without advance, without finishing.

The parallel construction is not suitable for a colloquial style, for people seldom talk in clauses that are carefully thought out. But in the more formal parts of narration and description, as well as exposition and argumentation, short parallels indicate clearly the relation of similar ideas. The following sentences are typical:

Each has its narrow strip of fertile meadow, its crystal trout-stream winding across and across from one hill-foot to the other; its gray stone mill, with the water sparkling and humming round the dripping wheel; its dark rock pools above the tide mark, where the salmon-trout gather in from their Atlantic wanderings, after each autumn flood; its ridge of blown sand, bright with golden trefoil and crimson lady's finger; its gray bank of polished pebbles, down which the stream rattles toward the sea below.—CHARLES KINGSLEY in *Westward Ho!*

We love to see a wag *taste* his own joke to his party; to watch a quirk or a merry conceit flickering upon the lips some seconds before the tongue is delivered of it. If it be good, fresh, and racy—begotten of the occasion; if he that utters it never thought it before, he is naturally the first to be tickled with it, and any suppression of such complacence we hold to be churlish and insulting.—CHARLES LAMB in *Essays of Elia*.

Until that street architecture of ours is bettered, until we give it some size and boldness, until we give our windows recess and our walls thickness, I know not how we can blame our architects for their feebleness in more important work.—JOHN RUSKIN in *The Seven Lamps of Architecture*.

The rule for parallel constructions is violated in the three following sentences:

He exhorted her to repentance and to confess her sins.

He exhorted her to repent and confess her sins.

She now heard of a plan to take her child away from her and that the governor approved.

She now heard that there was a plan to take her child away from her and that the governor approved.

In Maxey Hall a fire broke out, destructive but which furnished the students with many subjects for themes.

In Maxey Hall a fire broke out, which was destructive but which furnished the students with many subjects for themes.

Careless writers, apparently intending a parallel construction, occasionally insert a superfluous “and” or “but” before a relative clause, as in the following sentences:

This morning I began to write a theme, but which I never finished.

He is a good man and in whom every one has confidence.

In each instance the conjunction should be stricken out.

The sentence on page 297, beginning "All things," contains a special form of parallel construction known as antithesis, the setting of one idea against another. This form, by balancing one word, phrase, or clause against another, brings out more forcibly the contrast:

It is the age that forms the man, not the man that forms the age. Great minds do indeed react on the society which has made them what they are; but they only pay with interest what they have received.

Everything made by man's hands has a form, which must be either beautiful or ugly: beautiful if it is in accord with nature and helps her; ugly if it is discordant with nature and thwarts her.

We live in deeds, not words.

Clearness furthermore requires that within the sentence there shall be no needless shifts of subject or of the voice of the verb. The change is likely to check slightly the rapid progress of the reader. "He decided to go to Europe, and passage on the next steamer was engaged by him" is not quite so easy to grasp as "He decided to go to Europe and engaged passage on the next steamer." This same principle applies in the following sentences:

While I was at school all the books required for the entrance examination were read by me.

While I was at school I read all the books required for the entrance examination.

After a pupil has once worked a thing out for himself, it is not easily forgotten by him.

After a pupil has once worked a thing out for himself, he does not easily forget it.

I wrote many themes on the books which were studied by me.

I wrote many themes on the books which I studied.

The next year I had no English composition, but my practice was kept up by writing translations of French, Latin, and Greek.

The next year I had no English composition, but I kept up my practice by writing translations of French, Latin, and Greek.

She would always stand during the whole church service if any wild Amorite out of the streets could be persuaded to take her seat.

She would always stand during the whole church service, if she could persuade any wild Amorite out of the streets to take her seat.

Clearness and precision also demand that leading ideas shall be put in leading clauses and subordinate ideas in subordinate clauses. The sentence, "I was going down town to-day and I saw a man badly hurt in a runaway," contains two leading coördinate clauses, connected by "and." As a matter of fact the first is far less important than the second and should be subordinated, or perhaps reduced to a mere adverbial phrase: "As I was going down town to-day, I saw, etc.," or "Going down town to-day," or "On my way down town." The conjunctions "and" and "but" should be used to connect clauses about equal in value and therefore properly coördinated; such conjunctions as "when," "as," and "if," and the relative pronouns should introduce subordinate clauses. In the sentence, "His face was dirty and I could hardly recognize him," the first clause states a cause, the second an effect; the clauses should accordingly be joined by a connective which brings out this relation clearly: "His face was so dirty that I could

hardly recognize him." The principle is further illustrated in the following examples:

Along both sides of the street are small shops, and one can buy everything from a doll to a stove-brush.

Along both sides of the street are small shops, where one can buy everything from a doll to a stove-brush.

Last evening I was riding home from the tennis tournament and I heard an interesting conversation.

Last evening while riding home from the tennis tournament I heard an interesting conversation.

I was running down hill and I fell headlong, breaking my arm.

While running down hill I fell headlong and broke my arm.

I had gone only a mile and I began to be sorry I had started.

When I had gone only a mile I began to be sorry I had started.

It was a dark day and we had to light the lamps early.

It was such a dark day that we had to light the lamps early.

All sentences—except in occasional passages of dialect or careless conversation—should be strictly grammatical. To enumerate the many possible violations of grammatical propriety is not within the scope of this book, but two errors are so common as to warrant attention here: confused pronouns and misrelated participles.

A pronoun should always refer unmistakably to its antecedent; and if a pronoun is not clear, the noun itself should be employed. The following sentence is obscure: "The head-master started to reprove the boy, but he had hardly begun when he abruptly left the

room." The last "he" may refer either to the master or the boy, and in order to clear up the ambiguity one noun or the other is needed. "They expected to meet acquaintances in town, but they failed to keep the appointment" is also obscure because the second "they" may refer to the first or to "acquaintances." In the following examples the use of pronouns is further illustrated:

The opposing guard tackled our fullback and he was badly hurt.

The opposing guard tackled our fullback and was badly hurt.

The opposing guard tackled and badly hurt our fullback.

The Democrats say their candidates are opposed by the Independents and they are likely to defeat them.

The Democrats say their candidates are opposed by the Independents and are likely to defeat them.

The Democrats say their candidates are opposed by the Independents, who are likely to defeat them.

The leaves are falling from the trees, which have been touched by frost.

The leaves, which have been touched by frost, are falling from the trees.

A pronoun is likely to be obscure when it refers to a clause, a phrase, or—even worse—a noun which is suggested but not actually used. In the sentence, "I should like to go to New York, which is nothing unusual for me," the "which" is ambiguous, for it may mean either "going to New York" or "liking to go." The sentence, "He is so fond of riding horseback that I shall buy him one," is marred by the same defect in

slightly different form: the "one" refers to "horse" in "horseback." In the sentence, "She always dresses well, but I do not know who makes them," the "them" refers obscurely to a noun suggested by the verb "dresses." The surest way to avoid such errors is to give every pronoun a definite antecedent. The following examples exhibit both the fault and the correction:

He is the ablest member of the New York bar, which is a distinction worth having.

He is the ablest member of the New York bar, a distinction which is worth having.

He is so good a yachtsman that he can handle one admirably the first time he sets foot on it.

He is so good a yachtsman that he can handle a yacht admirably the first time he sets foot on it.

He is so skilful a sailor that he can handle a yacht admirably the first time he sets foot on it.

He is a successful builder and he has put up a great many of them.

He is a successful builder and he has put up a great many houses.

Every participle which is used as an adjective belongs to a noun or pronoun, which it qualifies; and it must be so placed that the construction is evident. In the sentence, "When through using, the lights must be turned out," the participle "using" does not belong to "lights," but to some person or persons unknown. The form, "When through using the lights, turn them out," is clearer because "using" then belongs to the (understood) subject of the verb "turn." "The lights, when not in use, must be turned out," is still better in that it brings "lights" to a more conspicuous position near

the beginning. In the sentence, "Thwarted in every effort to obtain justice, despair finally overcame him," "thwarted" seems at first reading to belong to "despair," near which it stands; but it really belongs to "him," from which it is widely separated. A clearer arrangement is, "Thwarted in every effort to obtain justice, he was finally overcome by despair." The principle is also applied in the following sentences:

Enchanted with the new scenes, the voyage was delightful from beginning to end.

Enchanted with the new scenes, they found the voyage delightful from beginning to end.

Occupying a farm of seventy acres, the station was only a mile away.

Occupying a farm of seventy acres, he lived only a mile from the station.

Cramped in a little attic, the nights seemed to her suffocating and endless.

Cramped in a little attic, she felt the nights suffocating and endless.

Arriving at Athens, the city impressed him as wonderfully beautiful.

Arriving at Athens, he was impressed with the wonderful beauty of the city.

A participial clause hanging at the end of a sentence—the "dangling participle" as it is called—is likely to be obscure or awkward. An idea which is important enough for such conspicuous position usually deserves a clause with a verb. The following sentences show the fault and the correction:

The responsibility of command proved too great for him, he being accustomed to obey from his youth.

The responsibility of command proved too great for him, for from his youth he had been accustomed to obey.

The storm continued during the hurdle races, clearing off about noon.

The storm continued during the hurdle races but cleared off about noon.

Captain Nash pitched, Lowe going to third.

Captain Nash pitched, and Lowe went to third.

He then proceeded to whip us both, telling us how naughty it was to disobey him.

Telling us how naughty it was to disobey him, he proceeded to whip us both.

QUESTIONS AND EXERCISES

1. Define a sentence.
2. Give examples from your reading of each of the several types of sentence.
3. What is good use?
4. Give examples of constructions or of phrases which are neither in national nor in reputable use.
5. What is the object of punctuation?
6. Give each of the rules of punctuation, and an example under each.
7. Punctuate the following passage :

High up on one of the headlands of the Island of Lewis two young lads were idly seated on the grass sometimes plucking a head of Dutch clover sometimes turning their eyes to a group of small islands which lay far out at the horizon line beyond the wide blue spaces of the Atlantic it was a warm still beautiful day the sea was calm those low-lying islands out there were faint and pale like clouds.

Archie said the elder I saw one of the French smacks go by this morning.

I saw her too replied the younger lad who was the schoolmaster's son.

There was nothing said for a time the bees hummed among the clover the collie lying near sleepily winked his eyes and Colin M'Calmont the taller of the two lads kept his gaze directed on the pale blue islands out at the horizon at length he said

Archie my father is a hard-working man and it is not easy now to make the farms pay with the rents high and

sheep not selling well at the market my father has not his troubles to seek as the minister says and to think that these Frenchmen should be allowed to go and kill a sheep just as they want it when they are going by Farriskeir or Rua that is what angers me.

And me too said Archie Livingston though it is not my father's sheep they kill it angers me because they are Frenchmen yes and thieves besides but what can you do Colin

They were still regarding the far islands.

If my father would let me M'Calmont said I'd go out and live on Farriskeir until all the French smaacks had gone by to Iceland if they knew any one was on Farriskeir or Rua that would be enough they would soon talk about it amongst themselves and there would be no more stealing of my father's sheep do you think I would be afraid I would not be afraid I would build myself a hut for there is plenty of wood washed up since the big vessel went ashore on Rua.

Colin said the other after a while I have something to tell you do you know my horse pistol

Of course I know it.

8. When is a sentence a unit ?

9. What are the sins against unity ?

10. Recast the following matter so that the sentences have unity:

The stump of a horse-chestnut stood in the middle of a field. The stump was ancient and leafless. The field was dusty. It was bordered on the south side by a row of houses. They were buildings of some pretension. Against this stump a girl of seventeen was hanging a doormat. She was pretty and delicate. A neighbor spoke to her. She started and turned round with a blush.

J. Smith, a student from the theological seminary, occupied the pulpit of the church on the 16th, day and evening, though the evening services partook more of the nature of a conference and prayer-meeting, and on the 23d he again served as our minister in the evening, there being no day services on account of the rain. Previous to the 15th Mr.

Smith was never in Rhode Island, being a native of northern New York, where his parents now live and run an extensive farm of their own, their chief productions being fruit, corn, oats, and other grain, and potatoes, besides horses and cattle.

The history of our country during the last forty years proves to the mind of every thoughtful citizen that our party is the only party to be intrusted with any work of construction, and it is the only party that has had the brains and the courage to deal successfully with the many important and serious questions that have come up during the period of a lifetime, some of which have threatened and endangered the very existence of our republic, and all of these great questions have been settled with honor and credit to the nation, and to-day, after the trials and distresses of panic and of war, the American people are more prosperous than the people of any other country.

We left school at about two o'clock and went to India Point, where we found a large crowd of people waiting to be ferried across to the gunboat, consequently we were delayed in purchasing a fare for carrying us across, but when one was secured we jumped into a dirty, leaky boat, which was rowed by an old man, who acted as if the next stroke of the oar would be his last.

I have heard that once a man went to the place where some men were digging up old books and statues, and got on top of one of the ruins of a temple and took a great many things; some people think he ought not to have taken these things, but I don't see why, because if he had not taken them they would not have been seen so much.

The Greeks had a very brave general named Xenophon; he was very brave and I think he wrote a book, but I don't see why he didn't let some one else write it, because if he did anything he would have to praise himself, and the people might think he wanted to become king and they would kill him.

11. Show how the order of words in a sentence may be determined by good use.

12. What words in a sentence should be grouped together?
13. Improve the order of the words in the following sentences :

Lost—Near Highgate Archway, an umbrella belonging to a gentleman with a bent rib and a bone handle.

His father was a poor but industrious man, who had to support a large family, the whole of whom, with the single exception of William, were either deaf or dumb, from the precarious emoluments of a barber's business.

We hold a grand raffle on Friday for the benefit of William Miller, who lost his foot, for a fine clock.

Our flat-top desks are suitable for teachers, having closed backs and top rails and made both single and double-sided.

A few stray pictures are on the mantel and a large clock.

On the walls sentiments are painted from the poets in red.

In our first year in high school we had to write English compositions every month, which I entered at the age of fourteen.

In the game this afternoon Johnson was stunned by a blow which drew blood from a hockey-stick.

14. Where should words be placed for emphasis?
15. Rewrite the following sentences so that the important words are properly emphasized :

Her summers are spent in swimming and sailing, to a considerable extent.

My cousin is a great student of the classics, though he is still but a young boy.

It is certainly to the interest of the city to have as few criminals as possible within her borders.

In order to explain its working, it now becomes necessary to suppose a knowledge of logarithms on the part of the reader.

These stone pillars were very expensive, for they cost \$1,000 apiece, I am told.

Our team acted as if it could not withstand many of Dibble's rushes, to all appearances. Our two great weaknesses seemed to be the line and the defence, according to the generally expressed opinion.

I believe we should have a system which should remedy these three defects at least. Such a system can be found at Andover and at Exeter, I think.

16. In each of the following examples recast the second sentence so as to begin with a connective word or phrase :

On entering the high school we first used as a text-book Lockwood's *Lessons in English*. I learned a great deal that has helped me from that book.

In the second year Hill's *Foundations of Rhetoric* was the text-book. We read in that same year Shakspeare's *Merchant of Venice*.

The Arcade extends from Westminster Street to Weybosset. In some respects this building is one of the most interesting in Providence.

17. In the following sentences transpose some word or phrase from the normal order for the sake of emphasis :

He will do anything for money.

This house is good enough for me.

One of my chief pleasures is to ride on top of an omnibus.

I will never agree to that concession.

18. Explain the difference between a loose and a periodic sentence.

19. Make the following sentences periodic :

He walked up the staircase with the energy of freshened resolution.

He could not test my eyes properly without relaxing them, so he put in some liquid.

From the eupola you could see all of Boston and also a great deal that lies outside of the city.

The first thing you come to are two big bronze lions, as you walk up the steps.

I looked from the window of the Washington Monument and saw a baseball game.

I shall not vote for this measure unless it is clearly constitutional.

This was forbidden by taste as well as by judgment.

I went over to the navy-yard, but the officer would not let me in.

Miss Tewksbury sent a second lot of curiosities to the museum.

We did not have to wait long before we were admitted to his office.

I do better work in this study because I am fond of it.

20. What does the principle of proportion require ?

21. Cut out the superfluous words in the following sentences :

I received higher credit for this work than I did for any other written work I had done.

In the midst of our luncheon, when we were about half through and our appetites had begun to be satisfied, we were startled by a flash of lightning which came from the sky. Hurrying everything into the baskets in a most promiscuous manner, without waiting to arrange them or put them in any sort of order whatever, we rushed to the nearest shelter.

We had a tame crow that was a great favorite with the whole family, which was very fond of him. He had many bright, interesting, and cunning ways, which won him many friends, but which at last got him into serious trouble and cost him his life.

It is exceedingly difficult for a young person to choose a profession, to know which, among the many legitimate and attractive callings in which he might engage, will most benefit him and the world at large.

22. Recast the following sentences in parallel constructions :

They lived in a small cottage which John had fitted up for himself, and was very pleasant.

By "good use" is meant correct use, no more words than necessary, and always to use the simplest words.

I studied the lives of these authors and the works of each, but spending the most of my time on Milton and Shakspeare.

I remember seeing him start off to school, and that he then said he would be home for lunch.

I told him to hurry back and that the family were waiting for him.

A good paragraph must have unity of thought; one should connect logically the different sentences of which it is composed; and it is well to make prominent what is most important.

The line consists of a centre rush, who has a guard on each side of him; next to the guards come the tackles; and then the lines are terminated by the players called "ends."

23. Correct the following sentences :

He sent me a good long letter and which I was very glad to get.

I belong to an interesting literary society, but which demands a great deal of my time.

24. Improve the following sentences :

He was a dark, bullying fellow, and wine-glasses would be chewed and swallowed by him by way of convivial levity.

The captain drew a sword, which was held in his right hand.

He accepted the invitation and a pleasant dinner was given him.

City people do not know what good sleighing is; nor is it appreciated by them as it should be, had they lived in the country and enjoyed the glorious rides that only country people experience.

25. Recast the following sentences in leading and subordinate clauses :

I looked out of the window, and the sky was gray, and a rather gloomy feeling came over me.

I was standing on Weybosset Street yesterday and my attention was attracted by a beautiful greyhound. I observed that he had lost his mistress and I watched him with a great deal of interest. Soon he found her and he showed his delight by wagging his tail.

We got tired of playing ball and we looked about us for some new sport, and we wandered into a field where our father was at work.

26. In rewriting the following sentences give each pronoun a definite antecedent :

His themes are carelessly written, which he does not attempt to deny.

Without doubt the dog was shot, but no one knows who fired it.

As we came down the road, it sounded like a train, which, as we approached, grew louder and louder.

I am not able to read very rapidly, though I always enjoy it.

He is often overworked and then punished for not doing it well.

27. Amend the following sentences :

Grasping his hand in mine, we made our way to the barn.

While sitting in my room just after lunch, the fire-alarm sounded.

We went on without speaking, the noise of the engine drowning our voices.

Having scarcely reached our destination, the sky became overcast.

Turning the knob, the door readily opened.

After waiting about half an hour the gate opened.

Having walked about half an hour through a pouring rain, the plan was finally abandoned.

On walking down Broadway, the ear is deafened by the roar of cars and wagons.

I put on my heavy overcoat, the wind being very cold.

CHAPTER VIII

WORDS

57. Good Use.—Good use, as we have already learned, requires that words, as well as constructions, shall be present, national, and reputable.

A word drops out of common speech because it is supplanted by one which is more convenient, or because the idea which it expresses is no longer current. Many words relating to chivalry and its customs have, as we have seen, passed away; and if electricity displaces the steam locomotive, the vocabulary of locomotive engineering will in like manner become obsolete. Certain archaic words and forms survive in poetry, such as “in sooth,” “ne’er,” and “perchance”; but in prose no one employs them except by deliberate affectation.

The usual error is easy hospitality to all sorts of new words. Modern inventions bring in a train of words and phrases. “Telephone,” both noun and verb, and “telephonic,” adjective, are recent acquisitions; “automobile,” noun and verb, is still more recent. Such words, which supply an actual need, speedily grow as respectable as the oldest. Hosts of words, however, drift into every-day use, are taken up by the newspapers, but never become reputable. They linger near the borderland of slang. These dubious words are coined so fast that a list of them would be out of date in a year or two. In the eighteenth century, which moved much more slowly than this, a critic

complained of "the mushroom growth of a new language, filled with phrases which nobody could have understood when we were young." Swift, for example, would not admit the noun "mob," but it has long since been good enough for the most fastidious purist. Somewhat later than Swift, President John Witherspoon of Princeton warned his students that "chunk" and "scrimmage" were vulgar, but both words now enter polite society. In the twentieth century, with its telegraphs and its flood of books and newspapers, change follows change so rapidly that in a decade some of the words to which we object may have disappeared entirely, while others may have been promoted into standard literature. "Graft"—not direct stealings but illegitimate profits, often in political office—is now in general use in America. Careful writers still set it off by quotation marks, to indicate doubt as to its repute, but "graft" may soon be as reputable and as much in present use as "theft." In deciding whether a word is in present use, one may safely take Pope's advice:

In words, as fashions, the same rule will hold;
Alike fantastic if too new or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

On the street or in our business we hear many terms which are peculiar to a place, a trade, or a science, and are therefore not national. These words we must either avoid or explain if we wish to be understood by the general reader. The following localisms, from New England, the South, and the West, are improper unless put, as a sort of dialect, in the mouth of a person who would naturally use them:

admire (for "like," as in "I should admire to see you get ahead of him").

allow, calculate, expect, guess, reckon (for "think" or "suppose").

disremember

favor (for "resemble," as in "He favors his brother").

flunk (for "fail").

pack (for "carry").

perk up

tote

spider (for "frying-pan").

clever (for "good-natured").

forchanded (for "well-to-do").

pesky

smart (as in "a smart distance").

tuckered (for "tired out").

right (for "very").

like (for "as," in "Do like I do." "Do as I do" is correct, but "Do like I do" is not sanctioned by the best authorities.

Good usage in Great Britain and America is generally the same, but in the exceptional cases Americans should stick to the American fashion. Here are a few of the more notable differences:

AMERICAN	BRITISH
druggist	chemist
corn	maize
grain	corn
lemonade	lemon-squash
pic	tart
fireman	stoker
conductor	guard
ticket agent	booking-clerk
baggage-car	luggage-van
freight-train	goods-train
street-car	tram
elevator	lift

Every trade and science has its special words. "Chamfer," "dowel," and "countersink" belong to the carpenter's vocabulary; "easement" and "tort" to the lawyer's; and "sequelæ" and "prophylaxis" to the physician's. The carpenter's words are suitable for writing that is intended for carpenters, but unless they are defined they are not intelligible to the average reader.

Reputable usage is the usage of careful writers and speakers. A single author of repute may be unable to introduce a new word or fix the meaning of an old one, but half a dozen in agreement are a sufficient authority. Violations of reputable usage fall roughly into two classes: *barbarisms*, words which are not English; and *improprieties*, good English words misused.

First among barbarisms come foreign words which have not yet been accepted into the language. At one time and another many words from French, German, and other tongues have become anglicized. A foreign word is adopted with good reason when it supplies a genuine want, that is, expresses an idea for which there is no convenient English equivalent. We have borrowed "acme" from the Greek, "circus" and "arbor" from the Latin, "piano" and "macaroni" from the Italian, "tobacco" and "wigwam" from the North American Indian, "ranch" from the Spanish, "amateur," "etiquette," and "chandelier" from the French, and "meerschaum" from the German. These words are as good to-day as if they had always been English. Some writers, however, like to air their knowledge by sprinkling their pages with foreign phrases—*ad libitum*, *multum in parvo*, *faux pas*, *entre nous*, *qui vive*, *éclat*, *recherché*, *mal de mer*, *chic*, *raison d'être*, *nouveau riche*. No one of these can claim a place

in English because we have words of our own that express the meaning.

Still other barbarisms are those words which, though really not in the English language, are used by the ignorant and vulgar. Some of the more common vulgarisms are:

ad (for "advertisement").	orate
bike	pants (for "trousers").
billiardist	phone
boughten	photo
burglarize	prelim
co-ed	preventative (for "preventive").
enthuse	proven (for "proved").
exam	skedaddle
faddist	suspicioned.
firstly ("first" is preferred).	tasty (for "tasteful").
gents	unbeknown
gym	varsity
humans (for "human beings").	walkist

In the same class may be included many slang terms, such as "biff," "chump," "crackerjack," "duds," "galoot," and "snide."

Most of our slang, however, consists of improprieties. "Hot" and "stuff" are both proper, but the slang "hot stuff" is an impropriety. "Easy" and "mark" are good in their places; "easy mark" is not.

Closely allied to slang is the reckless misuse of "grand," "lovely," "terrible," and "awful." Children and others who know but a few words apply "grand" to everything which makes an agreeable impression, from chewing-gum to Niagara Falls; and "awful" to every-

thing unpleasant, from the loss of a hair-pin to the burning of a crowded theatre. Among words thus frequently misused are the following:

beastly	jolly
beautiful	nasty
deadly	nice
elegant	splendid
fascinating	stunning
fine	sweet
ghastly	swell
gorgeous	weird
horrid	

By far the largest number of improprieties spring from resemblances either in sound or meaning. "Accept" and "except" are sometimes confused because careless speakers fail to distinguish between the vowels of the first syllable. "Shall" and "will" do not sound at all alike, but since each expresses the future, many persons never grasp the difference between them. Below is a list of words often improperly used:

Nouns.

Acceptance, acception.—"Acceptance" is the "act of accepting"; "acception," the "accepted meaning of a word or phrase." "His acceptance of my gift shows friendliness." "I use the word 'let' in its present acception."

Access, accession. — "Access" means "admittance"; "accession," "coming into possession of a right." "Since Theodore Roosevelt's accession to the Presidency people have easily gained access to him." Both "access" and "accession" are employed in other senses, which are not likely to be confused.

Alternative, choice.—An "alternative" implies a choice between only two things.

Avocation, vocation.—A man's "vocation" is his regular work; his "avocation," an outside employment or amusement.

Balance, remainder, rest.—"Balance," a commercial term, meaning the "difference between two sides of an account," is improperly used for "remainder" or "rest." "Rest" is applied either to persons or things; "remainder," to things. "The rest of the clerks spent the remainder of the afternoon trying to find whether the balance due the bank had been paid."

Carriage, team.—"Team," meaning "two or more animals working together," is sometimes improperly used for "carriage" or "wagon."

Complement, compliment.—A "complement" is "that which is needed to complete"; a "compliment," an "expression of praise." "The cruiser received its full complement of guns." "The captain received many compliments on his bravery."

Completeness, completion.—"Completeness" is the "state of being complete"; "completion," the "act of completing." "The completeness of his collection of stamps adds greatly to its value." "He is busy over the completion of his collection of stamps."

Council, counsel.—A "council" is a "body of advisers"; "counsel" is "advice," also "a legal adviser." "The counsel for the railway made an argument before the governor's council."

Custom, habit.—A "custom" is an "act voluntarily repeated"; a "habit," a "custom continued till it develops into a tendency or inclination." We speak of the "custom" of going to church, the "habit" of smoking or drinking. "Ill customs by degrees to habits rise."

Depot, station.—"Station" is preferred as the name of a place where a train stops. "Depot" is a "place for collecting or storing goods." "The depot of army supplies is not far from the railway station."

Discovery, invention.—A man "discovers" what is already in existence; he "invents" something new. "Ex-

plorers are trying to discover the North Pole." "The telephone is a modern invention."

Emigration, immigration.—"Emigration" is "migration from a country"; "immigration," "into a country." "Thousands have emigrated from Europe." "The population of the United States is increased by immigration."

Enormity, enormousness.—"Enormity" has reference to moral quality; "enormousness," to physical size. "The enormity of his crimes shocked the community." "The enormousness of his fortune excited general comment."

Majority, plurality.—In an election a candidate has a "majority" when he has more than half the votes; a "plurality" when, with three or more in the field, he has the most. If Smith has 1,000 votes, Brown 600, and Jones 500, Smith has a "plurality" of 400 but not a "majority."

Observance, observation.—"Good citizens are careful in their observance of the law." "Astronomers make careful observations of the stars."

Part, portion.—A "part" is "less than the whole"; a "portion," a "part allotted or assigned." "My portion of the estate was but a small part of it."

Party, person.—"Party" is often incorrectly used for "person" or "man." In legal phrasology, however, a man may be a "party" to a crime or the "party" who sues.

Sewage, sewerage.—"The sewage of New York is carried off by a system of sewerage which drains into the bay."

Significance, signification.—"Significance" is "importance"; "signification," "meaning." "The significance of his act was understood by all who attached a proper signification to his words."

Statue, statute.—A "statue" is an "image"; a "statute," a "law."

Verbs.

Admire, like, love.—"Admire" has in it a suggestion of wonder. We "admire" striking scenery or a fine picture.

We "like"—not "love"—good things to eat and such pleasures as walking. We "love" our parents.

Affect, effect.—To "affect" is to "influence"; to "effect," to "bring about or accomplish." "He was deeply affected by his studies in science." "He was unable to effect his purpose."

Aggravate, irritate, provoke, tantalize.—"Aggravate is often improperly used for any of the other three words. It means to "make heavier or worse, to intensify." "Provoke" is a stronger word than "irritate." A man may often be "tantalized" without being "provoked," and sometimes without being "irritated." "His crime was aggravated by his sullen refusal to confess." "He was much irritated by the teasing of his classmates, and finally he was provoked beyond endurance by a direct insult." "The sight of food which he was forbidden to eat tantalized him."

Allude to, mention, refer to.—To "allude" to a thing is to "refer to it indirectly"; to "mention" is to "name outright." "Refer" stands half way between the other two words. "He began by alluding to 'that man to whom, above all others, the success of the American Revolution was due.' Later he referred to the Father of his Country; and finally he mentioned the name of Washington."

Assert, claim, contend, declare, maintain, say, state.—To "assert" is to "say or declare in the face of implied denial." "He asserted that he was not guilty of theft." "Claim" is carelessly used for each of the other six words. Properly, to "claim" is to "demand as a right." It is followed by a direct object, an infinitive, or an objective clause. "He claims a share in the estate." "He claims to be a graduate of Harvard." "He claims that he is entitled to the office." But not, "He claims that illness is generally due to overeating"; for this sentence contains no idea of one's right to property, title, position, or consideration. "Contend" implies opposition. "In the debate the Yale team contended that football should not be abolished." To "declare" is to "say publicly and emphatically." The meaning of "maintain" is much the same as that of "contend," except that the suggestion of opposition is less prominent. "He maintains that all men have a right to

life, liberty, and the pursuit of happiness." "State" carries a suggestion of elaboration and detail. "He stated very fully his position on the tax bill." "State" is improperly used for "assert," "claim," "declare," and "maintain," and even more frequently for the simple "say."

Atone for, compensate, condone.—To "atone for" is to "make amends for," generally an insult or injury; to "compensate" is to "pay for"; to "condone," to "forgive." "He atoned for the wrong he had done me, and he also compensated me for the money I had lost. I was then ready to condone his misconduct."

Bring, carry, fetch, take.—"Bring" generally implies motion toward the speaker's point of view; "carry" and "take," motion from. To "fetch" is to "go and bring." "Please bring that hammer to me." "Will you carry (or *take*) that book to school with you?" "Fetch me some wood from the cellar."

Expect, suppose, suspect.—"Expect" looks to the future. To "suppose" is to "assume to be true"; to "suspect" is to "mistrust or imagine to be guilty, upon slight evidence or without proof." "I expect to go to Los Angeles next month. I suppose that my cousin, who started a week ago, has already arrived. He made the trip because he suspects that one of his agents has been mismanaging the family property there."

Find, locate.—To "locate" is to "fix in a place, fix the place of, establish." "The police have succeeded in finding (not *locating*) the burglar in Omaha."

Hanged, hung.—When "hang" means "execute," the form of the past tense and the participle is "hanged." "He was hanged for murder."

Happen, transpire.—In the sessions of the President's Cabinet many things "happen" which never "transpire," that is, "leak out," and thus become known.

Hire, lease, let.—To "hire" is to "obtain the use of for pay." We "hire" a horse or a boat. To "let" is to "allow the use of for pay." The keeper of a livery stable "lets" horses and carriages. To "lease" is to "let by lease," that

is, written contract. The owner of a house "leases" it to a tenant.

Lay, lie.—"Lay" is transitive; "lie," intransitive. "He lays the book on the table." "The ship lies at anchor." In the past tense the forms are: "He laid the book on the table." "The ship lay at anchor."

Learn, teach.—"Learn" was formerly used in the sense of "teach," but that usage is obsolete. We no longer say, "He will learn you wisdom," but "He will teach you wisdom," and "You will learn wisdom."

Lend, loan.—"Loan" is properly a noun, and as a verb it is not accepted by reputable authors.

Propose, purpose.—To "propose" is to "bring forward an idea," to "suggest"; to "purpose" is to "intend." "I purpose to go to New York to-morrow, and I propose that you join me."

Set, sit.—"Set" is transitive; "sit," intransitive. "He sets the chair by the table." "He sits in the chair." In the past tense the forms are: "He set the chair by the table." "He sat in the chair."

Stay, stop.—To "stay" is to "remain"; to "stop" is to "halt." "The train stopped at Poughkeepsie for five minutes, but I got off and stayed two days at a hotel." "When people pass this spring, they stop to rest and drink the water, but they do not stay long." "I am staying (not *stopping*) to-night at the club."

Can, may, could, might.—"Can" implies ability; "may," permission. "May" should always be used to ask permission. "May (not *can*) I be excused from reciting to-day?" "I can not believe that story." "Can you speak French?" The same principle applies to "could" and "might."

Shall, will, should, would.—"Will" is often improperly used for "shall," but "shall" is seldom improperly used for "will." Hence we have a general rule directing us away from the use of "will": *Use "shall" whenever it does not seem discourteous.* This rule, however, is more intelligible if we consider the applications in detail.

INDEPENDENT SENTENCES

In independent sentences the idea of simple futurity is expressed as follows:

I (or we) shall go.
 You will go.
 He (or they) will go.

To say "You shall go" or "He shall go" is to issue a command and be discourteous, unless the person to whom "you" or "he" refers is subject to the control of the speaker.

In the third person "will" sometimes expresses customary or habitual action, without regard to futurity or volition. "He will smoke three cigars a day, year in and year out."

In the second and third persons "will," when emphasized, implies not mere futurity but the volition of the subject of the verb. "You *will* go, I suppose, whatever happens." "He *will* have his own way."

When the action is within the control of the speaker, the idea of the volition of the speaker (who in the second and third persons is not the subject of the verb) is expressed as follows:

I will go.
 You shall go.
 He shall go.

In the second and third persons "shall" expresses a command. "Thou shalt not steal." But formal commands, issued by a superior to an inferior (the action is thus within the control of the speaker), are generally phrased in the language of courtesy. "You will report for duty to-night at eight o'clock, and Lieutenant Smith will serve as your aide."

In the second and third persons the "shall" is also properly used in prophecies and promises. "A time shall come when you shall bitterly repent your conduct." "To-morrow you shall have a holiday."

In the first person when the notion of volition is ex-

pressed in the main verb or some other word of the sentence, the auxiliary takes the form of the simple future. "I shall be pleased to have you call at my office." "I shall be glad to help you."

QUESTIONS

In questions "will" is never proper for the first person, except to repeat a question asked by another person. "Will I go?" meaning "Do I wish to go?" would be silly, because the speaker, better than any one else, knows his own mind. The form for the first person, with the exception just noted, is "shall." "Shall I go?"

In the second and third persons the auxiliary should be used which is expected in the answer.

Shall you go to the city this afternoon? I shall. (Futurity.)

Will you lend me your umbrella? I will. (Volition of the speaker.)

Will your father build an addition to his house? He will. (Futurity.)

Will your father let you play football? He will. (Volition not of the speaker but of the subject of the verb.)

Shall your son study French? He shall. (Volition not of the subject of the verb but of the speaker.)

DEPENDENT CLAUSES

For dependent clauses there are three rules:

1. For conditional clauses.
2. For cases in which a leading clause and a dependent noun clause have the same subject.
3. For cases in which a leading clause and a dependent noun clause have different subjects.

In all conditional clauses and clauses of that general type, introduced by such words as "if," "when," "though," "whether," "wherever," "whoever," etc., "shall" expresses futurity for all persons, and "will" volition. The following are the forms for futurity:

If I shall succeed in perfecting this invention, I shall make a fortune.

If you shall succeed in perfecting this invention, you will make a fortune.

If he shall succeed in perfecting this invention, he will make a fortune.

The forms for volition are:

If I will consent to their plan, they will help me in turn.

If you will consent to their plan, they will help you in turn.

If he will consent to their plan, they will help him in turn.

When the principal clause contains a verb like "say," "think," "fear," "hope," and "believe," the subordinate clause is generally a noun clause depending on the verb. If both clauses have the same subject, "shall" in the dependent expresses futurity for all persons, and "will" the volition of the subject of the clause.

Futurity:

I think I shall go.

You think you shall go.

He thinks he shall go.

Volition:

I have decided that I will go.

You have decided that you will go.

He has decided that he will go.

If the clauses have different subjects, "shall" and "will" in the dependent are used just as in the independent.

Futurity:

He thinks I shall go.

He thinks you will go.

I think he will go.

Volition of the speaker:

I say you shall go.

I say he shall go.

All these noun clauses may be regarded as passages in indirect discourse. The forms for direct discourse, with the subjects referring to the same antecedent, are:

You say, "I shall go."
He says, "I shall go."

When these are altered to indirect discourse, the quotation marks are dropped and the pronouns changed, but the auxiliaries remain as before:

You say you shall go.
He says he shall go.

All the other forms may be explained in the same way.

The general rule of courtesy and the examples given above should settle all questions which may arise. For instance, in the sentence, "You are the man who will do it," "will" in the dependent clause evidently expresses futurity, and "shall" would express the volition of the speaker, that is, a command. Likewise the form for the future is, "He is the man who will do it"; for the volition of the speaker, "He is the man who shall do it."

For "should" and "would" the rules for "shall" and "will" generally apply. In independent sentences the forms which correspond to the simple future are: "I should," "You would," and "He would", volition of the speaker, "I would," "You should," and "He should." In the second and third persons "would," especially when emphasized, may express the volition of the subject of the verb. "You *would* go." In the first person when the notion of volition is expressed in the main verb or some other word of the sentence, the auxiliary takes the form corresponding to simple futurity. Not "I would like to go," but "I should like to go."

In questions "should" is always used for the first person; and for the second and third persons, the auxiliary which is expected in the answer.

For dependent clauses the rules are exactly the same as for "shall" and "will."

Besides these regular uses there are certain special meanings.

"Should," in all persons and forms of clauses, often

expresses obligation, like "ought." "I should do this," "You should do this," "He should do this."

"Would" sometimes expresses habitual or customary action in the past. "He would put on his hat and coat regularly every morning at eight and start for the office."

"Would" also expresses a wish. "Would I had known this in time," "Would you had known this in time," "Would he had known this in time."

Adjectives and Adverbs.

Almost, most.—"Almost" is an adverb, meaning "nearly." "He is almost (not *most*) ready." "Most," the superlative, means the "greatest number, quantity, or degree." "Most of us prefer play to work." "I am most anxious about his safety."

Alone, only.—"Alone" means "unaccompanied, single or singly, without the aid or comfort of another." "He rode all unarmed and he rode all alone." "Only," in modern English, applies to that of which there is no other. "He is an only son."

Angry, mad.—"Mad" means "insane or immoderately excited." In the sense of "angry" it is not generally accepted. "He is mad with jealousy."

Apt, liable, likely.—"Apt" implies natural disposition, tendency, or fitness. "He is apt to regard strangers with suspicion." "Likely" implies probability. It may often be substituted for apt, though it is used where there is no natural tendency or inclination. "He is likely to go to Cuba this winter." "Liable" implies likelihood of evil, exposure to danger. "He is liable to suffer heavy loss."

Bound, determined.—"Bound" means "under obligation or necessity." In the sense of "determined" or "sure" it is not generally accepted by writers of repute. "You are not bound to believe everything you see in print." "He is determined to pay his debts within the year."

Continual, continuous.—"Continual" in modern English is used of frequently repeated acts; "continuous," of uninterrupted action. "A continual dropping will wear away the hardest stone." "There was a continuous run on the bank from the opening hour to the closing."

Curious, funny, odd, singular, strange.—“Curious,” “odd,” and “singular” are closely synonymous; and “strange” often has a similar meaning. “Funny,” meaning “comical or laughable,” is not properly used for any of the other four; because a thing may be “curious,” “odd,” “singular,” or “strange,” without being in the least “funny.”

Decided, decisive.—“Decided” means “free from ambiguity or uncertainty, resolute, determined, strong”; it is applicable to both persons and things. “Decisive” means “final, conclusive,” and is applied to things only. A “decided” victory is an unmistakable victory; a “decisive” victory is one that decides the issue of the campaign. “In a baseball game one side may have a decided advantage in each inning, but only the last inning is decisive.” “He is a man of decided opinions.” “The opinion of the supreme court was decisive, for there was no appeal.”

Definite, definitive.—“Definite” means “certain, precise”; “definitive,” “determining, final, conclusive.” “His statement was perfectly definite.” “This edition of Byron is so well edited that we may regard it as definitive.”

Distinct, distinctive.—“Distinct” means “clear, plain” “distinctive,” “characteristic, marking a distinction.” “His enunciation is distinct.” “There was nothing distinctive in the material or fashion of his clothes.”

Exceptionable, exceptional.—“Exceptionable” means “open to censure, objectionable”; “exceptional,” “forming an exception, not according to rule.” “His conduct was not in the least exceptionable.” “This is a book of exceptional rarity.”

Healthful, healthy, wholesome.—“Healthy” is applicable to the condition of mind or body; “healthful,” to that which produces health. “Wholesome” has the same meaning as “healthful,” but it is generally applied to food or drink. “He has a healthy body because he lives in a healthful climate and eats wholesome food.”

Last, latest.—“Latest,” like “late,” refers to time; “last” is often used without reference to time. “This is the latest fashion.” “His house is the last on the street.”

Plentiful, plenty, quite, rather, very.—“Plentiful” is an adjective. “Apples are plentiful this year.” “Plenty,”

according to best current usage, is a noun. "We have plenty of apples." As an adverb it is not accepted. "He is plenty good enough for me" is colloquial. For this last sentence the suitable word is "quite," meaning "wholly, entirely." "Quite," however, is improperly used in the sense of "rather" or "very." We should not say "He is quite ill," but "He is rather ill" or "very ill."

Practicable, practical.—"Practicable" means "capable of being carried out, feasible"; "practical" is the opposite of "theoretical" or "speculative." "That plan is practicable." "The engine was built by a practical machinist."

Real, really.—"Real" is an adjective. It should not be used for the adverb "really" or for "very" or "rather." "He is very (not *real*) ill."

Some, somewhat.—"Some" is an adjective; "somewhat," an adverb. They are not interchangeable. "He is somewhat (not *some*) better."

Prepositions.

Among, between.—"Between" is used with two persons or things; "among," with more than two.

In, into.—"He went into the room an hour ago, and he is still sitting in it."

Conjunctions

As—as, so—as.—"So" is generally used after a negative. "He is as well grounded in grammar as his brother, but he is not so quick in arithmetic."

As, that.—"As" is sometimes incorrectly used for the pronoun "that" and for the conjunction "that." "He is the man that (not *as*) takes care of the furnace." "I do not know that (not *as*) I shall come."

Nor, or.—"Nor" is the correlative of "neither"; "or," of "either."

Unless, without.—The preposition "without" cannot, according to modern usage, be substituted for the conjunction "unless." "I will not go with you unless (not *without*) you call for me."

Certain other improprieties are harder to detect because the words are not perhaps absolutely wrong; they are merely long and pretentious when they should be short and simple. Some writers make every man a "gentleman," every woman a "lady"; every social gathering a "function," at which an "elegant collation" is served; every public dinner a "banquet," at which the tables are "graced with the finest delicacies and most expensive beverages"; every house a "stately residence" or "mansion"; every open-handed man a "benevolent philanthropist," who "donates liberally." Now for the every-day business of life many words—"father," "mother," "home," "room," "bed," "eat," "drink," "sleep," "walk," "run," "sit"—are common and often short derivatives from Anglo-Saxon roots. On the other hand, the vocabulary of law, theology, philosophy, the arts, and the sciences—such words as "allegation," "irrespective," "tendency," "ultimate," "consequence," "incidentally," "formulate"—is derived mainly from Latin and Greek. These high-sounding derivatives are, in their place, exactly as good as those from Anglo-Saxon. The sole question is as to appropriateness. One must not, as Goldsmith put it, make the little fishes talk like whales. Of the following passages (both from the same book, Josiah Royce's *Religious Aspect of Philosophy*) one contains a large proportion of words from the Latin, the other from the Anglo-Saxon; yet each vocabulary is suitable to the topic.

Evolution and progress: what do the terms respectively mean? Evolution, we learn, is an increase in the complexity, definiteness, individuality, and organic connection of phenomena. But progress is any series of changes that

meets with the constantly increasing approval of somebody. The growth of a tree or of a thistle is an evolution. The climbing of a hill for some purpose may throughout be a progress. Evolution may or may not meet with the approval of anybody; and a pessimist might fully accept some proposed law of evolution. But unless there is some approval from some source, we have no progress.

And so at worst we are like a child who has come to the palace of the king on the day of his wedding, bearing roses as a gift to grace the feast. For the child, waiting innocently to see whether the king will not appear and praise the welcome flowers, grows at last weary with watching all day and with listening to harsh words outside the palace gate, amid the jostling crowd. And so in the evening it falls asleep beneath the great dark walls, unseen and forgotten; and the withering roses by and by fall from its lap, and are scattered by the wind into the dusty highway, there to be trodden under foot and destroyed. Yet all this happens only because there are infinitely fairer treasures within the palace than the ignorant child could bring.

Few writers err by using words that are too simple; most of the mistakes are in the other direction. Old and young are likely to be captivated by sesquipedalian and sonorous derivatives and to employ them too freely. A wise precaution, therefore, especially in all writing that deals with common affairs—ordinary narration, description, and exposition—is to give preference to short and simple words. On this point James Russell Lowell offers some pertinent hints in the introduction to *The Biglow Papers*, Second Series:

But while the schoolmaster has been busy starching our language and smoothing it flat with the mangle of a supposed classical authority, the newspaper reporter has been doing even more harm by stretching and swelling it to suit his occasions. A dozen years ago I began a list, which I

have added to from time to time, of some of the changes which may be fairly laid at his door. I give a few of them as showing their tendency, all the more dangerous that their effect, like that of some poisons, is insensibly cumulative, and that they are sure at last of effect among a people whose chief reading is the daily paper. I give in two columns the old style and its modern equivalent.

OLD STYLE

Was hanged.

When the halter was put round his neck.

A great crowd came to see.

Great fire.

The fire spread.

House burned.

The fire was got under.

Man fell.

A horse and wagon ran against.

The frightened horse.

Sent for the doctor.

The mayor of the city in a short speech welcomed.

NEW STYLE

Was launched into eternity.

When the fatal noose was adjusted about the neck of the unfortunate victim of his own unbridled passions.

A vast concourse was assembled to witness.

Disastrous conflagration.

The conflagration extended its devastating career.

Edifice consumed.

The progress of the devouring element was arrested.

Individual was precipitated.

A valuable horse attached to a vehicle driven by J. S., in the employment of J. B., collided with.

The infuriated animal.

Called into requisition the services of the family physician.

The chief magistrate of the metropolis, in well-chosen and eloquent language, frequently interrupted by the plaudits of the surging multitude, officially tendered the hospitalities.

I shall say a few words.

I shall, with your permission, beg leave to offer some brief observations.

Began his answer.

Commenced his rejoinder.

A bystander advised.

One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion.

He died.

He deceased, he passed out of existence, his spirit quitted its earthly habitation, winged its way to eternity, shook off its burden, etc.

In the thirty-five years and more since the publication of *The Biglow Papers*, the reporters have been busier than ever, and they have been ably assisted by popular novelists.

Good use sanctions the idioms, that is, the peculiarities of the language. Every language contains many phrases which are hard to explain logically. In certain constructions words acquire a curious twist of meaning, and the grammatical relations may violate ordinary rules. When these irregular turns of phrase become national and reputable, they are—rules or no rules—as proper as proper can be. Indeed, these homely, racy idioms are the best kind of English, for they substitute for stiff formality the ease and vigor of popular speech.

Appended are some of the more noteworthy idioms:

“and” with a finite verb, instead of “to” with the infinitive, after “come,” “go,” “send,” and “try.” “I hope you will try and do the work to-day.”

as it were
beck and call
by dint of
by hook or by crook
check by jowl
curry favor
dance attendance

“either” at the end of a sentence, as in “He will not come either.”

“either side” for “each side” or “both sides.”
else’s. “This is not anybody else’s book.”

ever and anon
every other day
fall asleep
forget oneself

get rid of
“given” in such a construction as “I am given a horse.”

go hard with one

had better

had rather

hard put to it

How do you do?

hue and cry

in high dudgeon

in our midst

in the thick of it

in this connection

kith and kin

make off. “The thief made off with the booty.”

many a

not a whit

of mine, of yours, of his, of theirs. “He is a friend of mine.”

“once” in the sense of “if ever” or “whenever.” “Once you give him an inch he will take an ell.”

out of one’s head

“over” in the sense of “more than.” “He lost over half his fortune.”

put to death

serape acquaintance

“since” for “ago.” “The train left an hour since.”

spick and span

“take it” as in “You mean, I take it, to spend another year in study.”

“then” for “then existing.” “It was the letter of the noble lord upon the floor and of all the king’s then ministers.”—EDMUND BURKE in *American Taxation*.

tit for tat

to and fro

to the top of his bent

turn the tables

under the circumstances

“whether or no” for “whether or not.”

“write you” for “write to you.”

Good use prescribes the rules for capitalization. For two centuries there has been a steady tendency to employ capitals less freely; and even within twenty years there has been a noticeable change. Hence in doubtful cases one may safely use a small letter. The principal rules are:

1. Begin with a capital the first word of
 - a. Every sentence.
 - b. Every line of poetry.
 - c. Every direct quotation.
 - d. Every direct question.
 - e. Every phrase or clause when separately paragraphed, as in this list.
2. All proper nouns and words derived from them begin with capitals.

China, Chinese; Confucius, Confucian; Wesley, Wesleyan; Pennsylvania, Pennsylvanian.

The words “north,” “south,” “east,” and “west,” when they designate sections of the country, are proper nouns; when they designate points of the compass, common.

The West and the South are overtaking the North in certain lines of manufacturing.

Massachusetts lies north of Connecticut.

The various names of the Deity, such as "God," "Christ," "Saviour," "Son of Man," "Lamb of God," and "Holy Ghost," are proper nouns. Pronouns which refer to the Deity are also capitalized, though there is a rapidly growing tendency to write them with small letters. The word "devil," meaning specifically "Satan," is a proper noun.

The names of days, months, and holidays are proper nouns; the names of seasons, common.

Washington's Birthday, which comes in February, falls on Sunday this winter.

The words "river," "sea," "gulf," "mountain," "street," etc., when used to form proper names, are capitalized; when used in a general sense, they are common nouns.

The cross streets of New York run west to the Hudson River. At the foot of Twenty-third Street are several ferry slips. The river itself rises in the Adirondack Mountains and flows through New York Bay into the Atlantic Ocean. This bay, though by no means the largest along the coast, is commercially the most important.

Names of important historic events and of famous documents are regarded as proper nouns. But such terms as the "eighteenth century" and the "middle ages" are now generally classed with common nouns.

The Reformation occurred in the sixteenth century.

The Declaration of Independence has often been compared to the Magna Charta.

The Civil War settled the contest over slavery in the United States.

Names of things strongly personified are proper nouns, for they are, in a sense, names of persons; but if the idea of personality is not very distinct, the nouns are common.

Of those fierce darts Despair at me doth throw.

I am overcome by despair.

3. In titles of books, periodical publications, poems, and other articles every noun, pronoun, adjective, verb, and adverb begins with a capital. In library lists, however, this rule is often disregarded. The words "Bible," "Scriptures," "Old Testament," and the names of the several books of the *Bible* are capitalized like other titles. In order to set titles off from the context they are usually italicized or else enclosed in quotation marks.

4. Official titles, titles of respect, and the abbreviations of such titles, of college degrees, and of the names of learned societies are capitalized.

Several universities have conferred on General Nelson A. Miles the degree of LL.D.

Charles Darwin, M.A., F.R.S.

When such titles as "senator," "colonel," and "governor" are not connected with a name, they generally take the small letter. In England the reigning king is called "the King"; in this country the president in office, "the President."

5. The words "I" and "O" are always written with capitals.

58. **Kinds of Words.**—Within the limits of good use there is a wide range in the choice of words. For certain topics, as we have seen, short and simple words are the most suitable; for other topics, the longer Latin derivatives. Whatever the topic, the right word is that which presents the idea most precisely. The sentence, "The horse is coming down the street," is not so precise, not so vivid, as "The horse is galloping down the street." The reason is that "coming" is a *general* word, covering all kinds of locomotion: the horse may be walking, trotting, or pacing—all included under "coming," which conveys the notion rather hazily. "Galloping," however, describes but one gait and thus forms in the mind a more sharply defined picture. "Galloping" we call a *specific* word because it specifies the idea exactly. From this example it is evident that one secret of a vivid and interesting, as opposed to a colorless and dull, style, is to employ, whenever possible, a specific rather than a general word. The difference in effect is shown in the following passages:

GENERAL

All at once I saw two figures: one a man who was coming east, and the other a girl who was coming down a cross street. Well, sir, the two came together naturally enough at the corner; and then came the unpleasant part of the thing; for the man walked over the

SPECIFIC

All at once I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at

child and left her making a noise on the ground. It does not sound very bad, but it was disagreeable to see.

The Imperial Guard went up Saint Jean, in order to expel the English from that height, which they had been holding. Without being frightened by the firing, the troops went up the hill. They were nearly up when they hesitated and then stopped. The English came out and drove them back.

Everything was quiet at Brussels. Night came; and Amelia was thinking about George, who was dead.

the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see.

The columns of the Imperial Guard marched up the hill of Saint Jean, at length and at once to sweep the English from the height which they had maintained all day, and in spite of all: unscared by the thunder of the artillery, which hurled death from the English line, the dark rolling column pressed on and up the hill. It seemed almost to crest the eminence, when it began to waver and falter. Then it stopped, still facing the shot. Then at last the English troops rushed from the post from which no enemy had been able to dislodge them, and the Guard turned and fled.

No more firing was heard at Brussels—the pursuit rolled miles away. Darkness came down on the field and city: and Amelia was praying for George, who was lying on his face, dead, with a bullet through his heart. — WILLIAM MAKEPEACE THACKERAY in *Vanity Fair*.

There were tables under the trees at Annandale, and the jewelry was exhibited there. Miss Beighton fitted her arrows carefully. She could shoot well, and her bow was all right. She missed the target several times and hit the white several times. But as she should have hit the gold and won the jewelry, Barr-Saggott was unhappy. Then she missed some more; and the company was surprised, and her mother was disturbed.

There were beautifully arranged tea-tables under the deodars at Annandale, where the grand stand is now; and, alone in all its glory, winking in the sun, sat the diamond bracelet in a blue velvet case. . . . Miss Beighton fitted her arrows with immense deliberation, so that everyone might see what she was doing. She was a perfect shot; and her forty-six pound bow suited her to a nicety. She pinned the wooden legs of the target with great care four successive times. She pinned the wooden top of the target once, and all the ladies looked at each other. Then she began some fancy shooting at the white, which, if you hit it, counts exactly one point. She put five arrows into the white. It was wonderful archery; but, seeing that her business was to make "golds" and win the bracelet, Barr-Saggott turned a delicate green like young water-grass. Next she shot over the target twice, and then wide to the left twice—always with the same deliberation—while a chilly hush fell over the company, and Mrs. Beighton took out her handkerchief.—RUDYARD KIPLING in *Cupid's Arrows*.

Specific words so invigorate a style that one should make a particular point of using them. Time is well spent in running over the first draft of a theme and trying to substitute specific words for general. A fairly complete list of general, with the corresponding specific, words, would fill a book; but a dozen examples are enough to serve as suggestions. Even this short list is very imperfect; for still more specific terms may be found for a number of the words in the second column, such as "electrical engineer" and "locomotive engineer" for "engineer," "molasses cake" and "sponge cake" for "cake," and "greasy" and "muddy" for "dirty."

GENERAL

SPECIFIC

	Clergyman, teacher, banker, clerk, tramp, ruffian, beggar, driver, conductor, engineer, carpenter, milkman, etc.
wild animal	wolf, bear, rabbit, fox, porcupine, squirrel, skunk, opossum, gopher, etc.
dog	fox terrier, dachshund, greyhound, Irish setter, water-spaniel, etc.
food	bread, cake, rolls, muffins, beef, veal, lamb, chicken, turkey, soup, oranges, nuts, etc.
pleasant day	sunny, warm, deliciously cool, breezy, invigorating, etc.
building	wooden house, stone church, stable, shed, shop, brick block, sky-scraper, railway-station, warehouse, saw-mill, factory, dormitory, recitation-hall, etc.

tree	maple, oak, elm, hemlock, spruce, pine, horse-chestnut, hickory, larch, dog-wood, birch, ash, etc.
boat	steamer, launch, ferry-boat, tug, bark, sloop, cat-boat, row-boat, scow, barge, canal-boat, etc.
see	catch sight of, watch, stare at, glance at, glare at, spy upon, observe, discover, etc.
get	seize, catch, grasp, clutch, snatch, capture, arrest, gain, procure, earn, win, etc.
good	of men — honest, kind, true, generous, faithful; of food — delicious, well-cooked, wholesome; of horses — well-formed, sound, well-broken, swift; of children — obedient, truthful, unselfish; of books — interesting, stimulating, amusing, edifying, humorous, pathetic; of workmen — skilful, dexterous, accurate, rapid, ingenious, etc.
disagreeable	of men — surly, rude, bearish, impudent, ill-bred, ill-tempered; of weather — wet, hot, cold, foggy, penetrating, tempestuous; of work — exhausting, dangerous, dirty, unwholesome, etc.

Figurative words also invigorate a style. In ordinary prose elaborately figurative language is out of place. When speaking of reading *The Arabian Nights* in child-

hood, one does not say (except in verse), "When the breeze of a joyful dawn blew free in the silken sail of infancy, the tide of time flow'd back with me, the forward-flowing tide of time; and many a sheeny summer-morn adown the Tigris I was borne." That way of expressing the idea is too complicated and roundabout. But figures which are simple and direct may often make writing more vivid and lively. In the passage from Kipling, 342, "winking" is of course figurative; and the comparison, "a delicate green like young water-grass" is the figure called *simile*. In the quotation from Thackeray, 341, "sweep" and "thunder," both slightly figurative, are stronger words than "drive" and "noise." A simile that brings to mind a familiar or striking image, as we have seen in the chapter on description, 99, 100, is often very illuminating. And even when there is no direct comparison, the suggestion of one in some figurative turn of phrase may answer the purpose fully as well. The following passages owe much of their interest to the choice of figurative rather than dryly literal words:

I was *drinking* in his words, and smiling away, as *conceited as a cock upon a wall*, when, all in a breath, back went his right hand over his shoulder. Something *sang like an arrow* through the air; I felt a blow and then a sharp pang, and there I was *pinned* by the shoulder to the mast.—ROBERT LOUIS STEVENSON in *Treasure Island*.

An oppressive *slumber hung* about the forest-branches. In the dells and on the heights was the same *dead heat*. Here where the brook tinkled it was no *cool-lipped* sound, but *metallic*, and without the *spirit* of water. Yonder in a space of moonlight on lush grass the beams were *as white fire* to sight and feeling.—GEORGE MEREDITH in *The Ordeal of Richard Feverel*.

High up against the horizon were the huge conical masses of hill, *like giant mounds intended to fortify* this region of corn and grass against the keen and *hungry* winds of the north; not distant enough to be *clothed in purple mystery*, but with sombre greenish sides visibly specked with sheep, whose motion was only revealed by memory, not detected by sight; *wooded* from day to day by the changing hours, but *responding* with no change in themselves—left forever *grim* and *sullen* after the flush of morning, the *winged* gleams of the April noonday, the parting crimson glory of the *ripening* summer sun.—GEORGE ELIOT in *Adam Bede*.

Figures should be employed with caution, for fear of giving the reader too much of a good thing. It is easy to become too flowery; and, what with “rainbows of hope” and the “swift shuttles of the loom of eternity,” to fall into language which is so trite as to have lost significance, or is adapted only to poetry or impassioned oratory. There is also danger of mixing figures that are incongruous, such as “The old war-horse was waving his hand from the deck of the sinking ship,” or “He plunged into the whirlpool of politics and soon reached the top of the ladder.” But one need never hesitate over a figure that really freshens and vivifies what might otherwise be commonplace.

59. Enlarging the Vocabulary.—In order to write clearly and interestingly one needs, even for every-day things, a copious vocabulary. Constant repetition of a few stock phrases makes a theme seem feeble and childish though the subject-matter itself may be tolerable. To avoid repetition by resorting to some long rigmarole, or using words which fail to express the meaning precisely, is no gain. Of course words must be repeated as often as necessary for emphasis or clearness.

But unnecessary repetition—the common fault—is due to a limited vocabulary.

A person's vocabulary may be enlarged by two methods. The first is by listening carefully to the talk of well-educated people and reading well-written books. Nearly everybody understands thousands of words which he is not accustomed to use. If a boy of fifteen could summon to mind all the words he has ever heard or seen, he would seldom be at a loss for an apt expression. The average boy could recall many more than he does if he would deliberately try to remember words, cultivate a memory for them, and thus steadily add to the number which he can employ intelligently.

The second method is to study dictionaries and books of synonyms. Some writers always keep at their elbow a pocket-dictionary, which is easy to consult. A convenient little volume is L. J. Campbell's *Handbook of English Synonyms* (Lee & Shepard, Boston). This contains no definitions, but it gives lists of words of similar meaning; for example:

Abandon, forsake, desert, leave, depart from, relinquish, discontinue, cease, quit, retire, resign, renounce, give up, surrender, forego, repudiate, cast off, abjure, forswear.

By consulting this book one can often hit upon a more appropriate word than one had first thought of. A student who will take the trouble to look up in this or any other reference-book the synonyms for all the principal words of his theme will both improve his style and increase his vocabulary.

QUESTIONS AND EXERCISES

1. What does good use require in regard to words?
2. Give several examples of newly coined words which have not yet come into reputable use; several which are already accepted by careful writers.
3. Give several examples of words which are peculiar to a place, a trade, or a science, and are therefore not in national use.
4. What is a barbarism? What is an impropriety?
5. Give several examples of barbarisms and improprieties which you have heard.
6. Write sentences in which you use correctly each of the words discussed on pages 319 to 331.
7. Give the rules for "shall," "will," "should," and "would."
8. Fill the blanks of the following sentences with either "shall" or "will":

We — regret coming by this route if the train is delayed.

You — be likely to lose your money in that venture.

He — be eighteen years old next June.

He — always take the eight o'clock train, no matter what the weather is.

He is a very determined man and — accomplish whatever he sets out to do.

I am eager to see the game and — go if I can possibly find time.

You — (volition of the speaker) be severely punished for disobedience of this law.

He — (prophecy) rue the day that he was guilty of such injustice.

I — be delighted to spend Sunday at your house.

— I buy this book for you?

— you be sorry to leave school?

— you kindly call at my office this afternoon?

— he be able to reach New York to-day?

If I — be able to spend a month in Denver, I — have to be content with that.

When you — be twenty-one, you — be your own master.

Whether he — go to college or enter his father's business, he — finish his high-school course.

Whenever I — sell my horse I can get at least \$250 for it.

If you — only promise to come to-morrow, we can carry out the plan.

In case she — allow her daughter to study music, we — be glad to change the hour of the class.

I hope I — catch my train.

You fear you — be compelled by ill health to drop your algebra.

He expects that he — finish his Virgil this month.

I have determined that I — not wait any longer.

You have made up your mind, I understand, that you — not pay so much for a dress.

He has reached the conclusion that he — not try for the team.

He says you — make yourself sick by eating candy.

He apparently expects that he — live to be a hundred.

I am afraid that you — be late to school.

He is afraid that he — be late to school.

9. Construct sentences illustrating the correct use of "should" and "would."

10. For what topics are Anglo-Saxon derivatives, and for what are Latin derivatives generally most suitable?

11. What is the fault of the following passage?

Whereas, None nobler than he has ever sought for the refreshment that is of transcendental worth to those who would crave to comprehend the mysticism and simplify the multiphased complexity of our ancient order, by demonstrating its beautiful nobility to the uninitiated;

Resolved, That it is imperative that we, while humbly bowing to the inscrutable dispensations of infinite wisdom, should testify our profound sensibility of the worth of our illustrious and lamented brother, whose distinguished career was characterized by indefatigable labors and undiminished zeal in advancing the interests of our ancient and noble order.

12. What are idioms?

13. Give the rules for capitalization and examples illustrating each rule.

14. What is the difference between a general and a specific word? Illustrate by examples.

15. Write a description containing between one and two hundred words, each as specific as possible.

16. Give from your reading a few figurative phrases that are suitable for ordinary prose.

17. What are the suggestions for enlarging a vocabulary?

CHAPTER IX

LETTER FORMS

60. Familiar Letters.—A familiar letter to a friend or relative, though it should be neither ungrammatical nor slovenly, should be so informal in style that it suggests agreeable talk transferred to paper. One of Macaulay's letters to his sisters will serve as a type :

LONDON, July 2, 1832.

MY DEAR SISTERS,—

I am, I think, a better correspondent than you two put together. I will venture to say that I have written more letters by a good many than I have received, and this with India and the *Edinburgh Review* on my hands; the *Life of Mirabeau* to be criticised; the Rajah of Travancore to be kept in order; and the bad money which the Emperor of the Burmese has had the impudence to send us by way of tribute, to be exchanged for better. You have nothing to do but to be good, and write. Make no excuses, for your excuses are contradictory. If you see sights, describe them; for then you have subjects. If you stay at home, write; for then you have time. Remember that I never saw the cemetery or the railroad. Be particular, above all, in your accounts of the Quakers. I enjoin this especially on Nancy; for from Meg I have no hope of extracting a word of truth.

I dined yesterday at Holland House; all lords except myself: Lord Radnor, Lord Poltimore, Lord King, Lord Russell, and his uncle Lord John. Lady Holland was very gracious, praised my article on Burleigh to the skies, and told me, among other things, that she had talked on the preceding day for two hours with Charles Grant upon religion, and had found him very liberal and tolerant. It was,

I suppose, the cholera which sent her ladyship to the only saint in the Ministry for ghostly counsel. Poor Maedonald's case was most undoubtedly cholera. It is said that Lord Amesbury also died of cholera, though no very strange explanation seems necessary to account for the death of a man of eighty-four. Yesterday it was rumored that the three Miss Molyneux,* of whom, by the way, there are only two, were all dead in the same way; that the Bishop of Worcester and Lord Barham were no more; and many other foolish stories. I do not believe there is the slightest ground for uneasiness, though Lady Holland apparently considers the case so serious that she has taken her conscience out of Allen's keeping and put it into the hands of Charles Grant.

Here I end my letter; a great deal too long already for so busy a man to write, and for such careless correspondents to receive.

T. B. M.

Macaulay did not put down his street and number and he signed only his initials, because he was in a hurry and his sisters knew his address. Generally, however, a letter should contain the writer's name and address in full, so that in case it goes astray in the mail or is lost from the envelope, it may be returned to the sender through the dead letter office. The *heading* is in the following form:

153 FIFTH AVE.,
NEW YORK CITY,
Jan. 2, 1906.

1000 FRONT ST.,
SEATTLE, WASH.,
Jan. 3, 1906.

WHITE PLAINS,
WESTCHESTER Co., N. Y.,
Jan. 4, 1906.

*The preferred usage to-day is "the three Misses Molyneux."

People who prefer a little more formality write out, instead of abbreviating, all such words as "avenue," "street," "county," "Washington," "New York," and "January." Often the name of the person to whom the letter is sent is placed at the bottom, thus:

Mr. WILLIAM LORD (OR WILLIAM LORD, Esq.),
Carmel, Putnam Co.,
N. Y.

The form of the *salutation* depends upon the relation between the writer and the recipient. Each of the following is proper in its place:

My dear Uncle,
Dear William,
Dear Jack,
Dear Ethel,

Dear Cousin Katharine,
Dear Miss Smith,
My dear Mrs. Smith,
Dear Mr. Smith.

The salutation is usually followed by a comma; a comma and dash, a colon, or a colon and dash is somewhat more formal. The body of the letter always begins on the line below the salutation.

The letter may end in any one of several ways, according to the taste of the writer. For example:

Yours truly,
Yours very truly,
Truly yours,
Very truly yours,
Sincerely yours,
Respectfully yours,

Faithfully yours,
Cordially yours,
Affectionately yours,
Yours with love,
Your loving daughter,
etc.

"Respectfully yours" is proper in letters to superiors and persons in high office.

In the *direction*, on the envelope, a comma may be put at the end of each line but the last, which is closed with a period; or there may be no punctuation except the periods for abbreviations.

Mrs. JOHN SMITH,
100 William Street,
Catskill,
New York.

Mr. JOHN SMITH (or JOHN SMITH, Esq.)
100 William St.
Catskill
N. Y.

61. Business Letters.—A business letter, whether written to an acquaintance or not, is more formal than a familiar letter. The heading should always be complete; generally it is printed at the top of the sheet. The name and address of the recipient should precede the salutation:

206 BROADWAY,
NEW YORK CITY,
Jan. 4, 1906.

CHARLES SCRIBNER'S SONS,
153-157 Fifth Ave.,
New York City.

GENTLEMEN:

I thank you for your kind memorandum of Jan. 3 in regard to page proofs, etc.

The salutation "Gentlemen," "Sirs," or "Dear Sirs," in addressing a firm, and "Sir" and "Dear Sir," in addressing an individual, are all in good use. In a letter to a woman the form is "Madam" or "Dear Madam,"

whether the woman be married or single; to a firm composed of women, "Ladies" or sometimes "Mesdames." In a business letter to an acquaintance the salutation may take the same form as in a familiar letter, "My dear Mr. Smith" or "Dear Mr. Smith." In this case the "my" does not express affection, and the longer salutation is somewhat more formal.

The following is a typical business letter:

DRIED FRUIT COMPANY,
998 HUDSON ST.,
NEW YORK CITY,
Jan. 4, 1906.

Mr. JOHN WILKES,
2000 Walnut St.,
Philadelphia.

DEAR SIR:

In answer to your letter of Jan. 3, inquiring the price of California raisins, I refer you to the enclosed list of all the grades in our stock. From the list there is 10% discount for cash. For carload lots, shipped direct from Fresno to Philadelphia, we can make better terms. If you are buying in such quantities, I shall be glad to quote you our best rates.

Our Mr. Hunt, who handles our raisins and prunes, will be in Philadelphia next Monday and will take the liberty of calling on you.

With thanks for your favor,

Truly yours,

DRIED FRUIT COMPANY,
per M. B. James.

Every trade has its special vocabulary and abbreviations, which are entirely proper in business communications. Most large firms also have sets of typical letter forms, which serve as models for much of the correspondence.

When a woman signs a business letter to a stranger, she should indicate the title by which she is to be addressed, thus:

Truly yours,
(Miss) ELLEN R. SMITH.

Truly yours,
ELLEN R. SMITH.

(Mrs. JOHN SMITH.)

62. Invitations and Replies.—Informal invitations and replies are written like familiar letters. For example:

20 CHURCH STREET,
PLAINFIELD, NEW JERSEY,
January 5, 1906.

DEAR MR. ALLEN,—

May we have the pleasure of your company to dinner at half past seven next Wednesday evening? Perhaps you will be kind enough to bring one or two of your songs, for we hope to hear a little music.

Sincerely yours,
DOROTHY NEWELL ALDEN.

15 MAIN STREET,
PLAINFIELD, NEW JERSEY,
January 6, 1906.

DEAR MRS. ALDEN,—

I am glad to accept your kind invitation to dinner Wednesday. My songs are stale, but such as I have I will bring.

With many thanks,

Faithfully yours,
GORDON L. ALLEN.

In both these notes the date, or indeed the whole heading, might be placed below the signature, at the left. The name of the city and of the state, and the figures

for the year might be omitted, and the day of the month written out, thus:

20 CHURCH STREET,
January fifth.

Formal invitations and replies are phrased in the third person. In an engraved invitation the lines are generally arranged as follows:

Mr. and Mrs. William Rantoul Alden
request the pleasure of
Mr. Allen's
company at dinner
on Wednesday, January tenth,
at half past seven o'clock.
20 CHURCH STREET.

The written invitation has the same wording, but the arrangement of lines need not be followed unless one prefers to observe that formality. Below are models of a formal written invitation and two replies:

Mr. and Mrs. William Rantoul Alden request the pleasure of Mr. Allen's company at dinner on Wednesday, January tenth, at half past seven o'clock.
20 CHURCH STREET.

Mr. Gordon Lightfoot Allen accepts with pleasure Mr. and Mrs. William Rantoul Alden's kind invitation for Wednesday evening, January tenth, at half past seven o'clock.
15 MAIN STREET.

Mr. Gordon Lightfoot Allen regrets that a previous engagement prevents his accepting Mr. and Mrs. William Rantoul Alden's kind invitation for Wednesday evening, January tenth, at half past seven o'clock.
15 MAIN STREET.

The declination may also read "Mr. Gordon Light-foot Allen regrets that he is unable to accept, etc." In the answer to an invitation, formal or informal, the date should be repeated in order to avoid mistake.

EXERCISES

1. Write a familiar letter to a relative, recounting the events of the last week.
2. Write a business letter, ordering a book from your local bookseller.
3. Write to a Chicago dealer, asking the price of some articles you wish to buy.
4. Write formal and informal invitations and replies.

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