

A FIRST BOOK OF  
COMPOSITION

BRIGGS AND MCKINNEY

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# A FIRST BOOK OF COMPOSITION

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## PREFACE

This first book in formal English composition is designed to furnish material for a two-year course ; it may be followed by a rhetoric of the conventional type, or, better still, by additional work on the collection and organization of material for expression in long themes and by a study of the more essential rhetorical principles. The chief difference between this book and others is its emphasis on the qualities of good composition rather than on the four conventional types, and its treatment of these qualities in a natural and teachable order. By the continuous emphasis on sincerity, definiteness, and the other essential qualities — since these, while separable in thought, are not mutually exclusive — there is sought a cumulative effect, which cannot fail to modify the habits of pupils. Since these prime qualities are treated in this book after a plan carefully arranged and graded in difficulty, the chapters, except, possibly, that on good form, should be taught in their order. The material in the chapter on good form may be distributed among other matters as the teacher sees fit.

The assignments are meant to be definite enough to guide the bewildered but not to confine the adventurous. They will be found especially to emphasize practical writing ; for example, letters, which are treated with unusual fullness. The highly ingenious teacher who can successfully carry on work in the production of artistic literature, such as original stories, poems, and plays, needs no prescribed exercises, but he will find a sound basis for such composition in the chapters of

this book, particularly in those on definiteness and variety. Suggestive material for models is chosen from the themes of pupils and from literature that is within the range of the pupils' best reading. Generally some definite study of these models is outlined, so that the point of the illustration may be felt. The class discussion of this illustrative material thus furnishes additional opportunity for valuable work in oral composition.

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T. H. B.

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# CONTENTS

CHAPTER	PAGE
I. SINCERITY . . . . .	1
II. GOOD FORM . . . . .	10
<i>A.</i> PREPARATION OF PAPERS . . . . .	11
<i>B.</i> RULES OF PUNCTUATION AND CAPITALIZATION . . . . .	13
<i>C.</i> CORRECT USAGE . . . . .	25
<i>D.</i> BUSINESS LETTERS . . . . .	27
III. DEFINITENESS . . . . .	41
<i>A.</i> DEFINITE SUBJECT . . . . .	43
<i>B.</i> DEFINITE DETAILS . . . . .	47
<i>C.</i> DEFINITE POINT OF VIEW . . . . .	48
<i>D.</i> DEFINITE WORDS . . . . .	55
RULES AND EXERCISES IN GOOD FORM . . . . .	76
IV. INTEREST . . . . .	83
<i>A.</i> LETTERS . . . . .	83
I. FRIENDLY LETTERS . . . . .	84
<i>a.</i> General Rules of Form . . . . .	85
<i>b.</i> Parts of a Friendly Letter . . . . .	86
II. FORMAL LETTERS . . . . .	95
III. PSEUDO-LETTERS . . . . .	97
<i>B.</i> CHOICE OF DETAILS . . . . .	99
<i>C.</i> ORDER OF DETAILS . . . . .	107
<i>D.</i> PROPORTION . . . . .	112
<i>E.</i> BEGINNINGS . . . . .	115
<i>F.</i> ENDINGS . . . . .	117
<i>G.</i> CLIMAX . . . . .	118

	PAGE
<i>H.</i> DEVICES FOR INTEREST . . . . .	123
I. CONVERSATION . . . . .	123
II. COMPARISON . . . . .	128
III. SUGGESTION . . . . .	129
IV. CONTRAST . . . . .	130
V. VARIETY . . . . .	132
VI. BREVITY . . . . .	132
RULES AND EXERCISES IN GOOD FORM . . . . .	134
<i>V.</i> UNITY . . . . .	140
<i>A.</i> UNITY OF PARAGRAPHS . . . . .	140
<i>B.</i> UNITY OF NOTES . . . . .	147
I. INVITATIONS AND THEIR ANSWERS . . . . .	148
II. NOTES ACCOMPANYING GIFTS . . . . .	152
III. NOTES OF INTRODUCTION . . . . .	154
IV. MISCELLANEOUS NOTES . . . . .	155
<i>C.</i> UNITY OF SENTENCES . . . . .	156
I. UNITY IN THOUGHT . . . . .	156
II. UNITY OF FORM . . . . .	157
<i>a.</i> The Comma Blunder . . . . .	157
<i>b.</i> Disjoined Expressions . . . . .	158
<i>c.</i> Lack of Co-ordination . . . . .	160
<i>d.</i> Shifts in Construction . . . . .	165
RULES AND EXERCISES IN GOOD FORM . . . . .	172
<i>VI.</i> VARIETY . . . . .	183
<i>A.</i> VARIETY IN WORDS . . . . .	184
<i>B.</i> VARIETY THROUGH DIRECT AND INDIRECT DISCOURSE . . . . .	193
<i>C.</i> VARIETY IN SENTENCES . . . . .	197
I. DECLARATIVE, INTERROGATIVE, AND IMPERATIVE SENTENCES . . . . .	197
II. ACTIVE AND PASSIVE VOICE . . . . .	199
III. ORDER OF SENTENCE ELEMENTS . . . . .	200
IV. DIFFERENT FORMS OF MODIFIERS . . . . .	203
<i>a.</i> Adjective Modifiers . . . . .	203
<i>b.</i> Adverb Modifiers . . . . .	204
V. POSITION OF MODIFIERS . . . . .	207
VI. LOOSE AND PERIODIC SENTENCES . . . . .	209
VII. SIMPLE, COMPOUND, AND COMPLEX SENTENCES . . . . .	211

# CONTENTS

vii

	PAGE
<i>D.</i> VARIETY IN PARAGRAPHS . . . . .	216
I. DEVELOPMENT BY DETAILS . . . . .	218
II. DEVELOPMENT BY ILLUSTRATION . . . . .	219
III. DEVELOPMENT CHIEFLY BY EXPLANATION . . . . .	220
IV. DEVELOPMENT BY A COMBINATION OF MEANS . . . . .	222
V. DEVELOPMENT BY PROOF . . . . .	224
VI. DEVELOPMENT BY CAUSE AND RESULT . . . . .	224
<i>E.</i> VARIETY IN TROPES . . . . .	227
RULES AND EXERCISES IN GOOD FORM . . . . .	230
 VII. COHERENCE . . . . .	 240
<i>A.</i> COHERENCE IN PARAGRAPHS AND SENTENCES . . . . .	241
I. ORDER . . . . .	241
<i>a.</i> Of Sentences . . . . .	241
<i>b.</i> Of Modifiers . . . . .	242
II. CONNECTIVES AND WORDS OF REFERENCE . . . . .	245
<i>a.</i> Guiding Words . . . . .	246
<i>b.</i> Pronouns . . . . .	248
<i>c.</i> Conjunctions . . . . .	252
III. LOOSE AND PERIODIC SENTENCES . . . . .	262
IV. PARALLEL CONSTRUCTION . . . . .	263
V. ELLIPSES . . . . .	265
<i>B.</i> COHERENCE IN THE WHOLE COMPOSITION . . . . .	268
<i>C.</i> WRITING A CONNECTED COMPOSITION BASED ON READING . . . . .	270
I. FINDING MATERIAL . . . . .	270
II. TAKING NOTES . . . . .	272
III. WRITING FROM NOTES . . . . .	274
 APPENDIX . . . . .	 279
<i>A.</i> SYMBOLS USED IN CRITICIZING THEMES . . . . .	279
<i>B.</i> WORDS OFTEN CONFUSED . . . . .	280
I. SYNONYMS AND OTHER WORDS . . . . .	280
II. HOMONYMS . . . . .	282
<i>C.</i> PRINCIPAL PARTS OF VERBS OFTEN MISUSED . . . . .	284
<i>D.</i> ONE THOUSAND WORDS OFTEN MISSPELLED . . . . .	286
 INDEX . . . . .	 297



# A FIRST BOOK OF COMPOSITION

## CHAPTER I

### SINCERITY

All that you have to learn about good speaking and good writing might be summed up in two sayings: "Mean what you say," and "Say what you mean." Like most important commands, these are easier to remember than to obey; indeed, complete obedience to the second—"Say what you mean"—involves the mastery of the art of composition. Most of the chapters of this book are concerned with this difficult art.

It is of the first, however,— "Mean what you say,"— that we must first think. If we are in the habit of telling the truth, obedience to this command should not be difficult. If we do not mean what we say, why should we speak or write at all? The first motive of speech, oral or written, is sincerity. This motive does not, of course, demand absolute literalness to bare facts. Truth and fact are synonymous only when we are dealing with fact; a novel like "Romola" or a bit of nonsense like "Alice in Wonderland" is quite as sincere, as true in a sense, as a psychology or a treatise on the white rabbit. Sincerity is being true to ourselves. We must report as we ourselves see or feel or think; and in order to do this we must choose a subject that we have real thoughts or feelings about, and we must use words that are our own.

EXERCISE 1 — *Oral*

## SINCERE AND INSINCERE COMPOSITION

Read aloud and compare these two compositions, both written by pupils in school. Which is sincere? Which uses borrowed thoughts and words not clearly understood? Which pupil chose a subject upon which he *could* write sincerely? Which subject is definite? What details give an impression of truth?

## UNIVERSAL PEACE

Universal Peace should reign throughout the world. Everything should harmonize and every day it should be carried out. All of the dumb animals are always happy and peaceful, while some people are always quarrelsome and unhappy. God made this world for the people to live happy and contented in. Universal Peace of any community, organization, district, school, or home is that state of affairs that shows that all parties concerned are not engaged in warfare. To preserve such an admirable condition strict control must be exercised over certain unruly persons who can usually be distinguished by their sinister expression and malicious tendency.

The once warlike nation of the United States is now resting peacefully. Peace is doing its part in the removing of grievances, when not long ago our fair land was in a turmoil of battles in which thousands of men were killed. If the people from all over the United States, Europe, and other foreign nations should come together at a certain place and declare there should be no more war or trouble between them, then would begin the reign of Universal Peace, and it would save the different nations many lives, and many large debts to pay, which could be used for the uses of their country.

## A BUSY STREET SCENE

I am standing at the corner of the Board of Trade building. The elevated street cars are running at a rapid speed. They make a clanging, rumbling noise that deafens my ears. Then there are the other street cars that come whizzing by every minute. The

policeman on the corner is blowing his whistle for the wagons, automobiles, and people to stop or cross. He looks as if he would be run over, but everything passes without touching him. Now a wagon is completely on the track, and a car four yards behind it. The motorman slows down and waits for the driver to get off the track. He removes himself at his ease, and does n't seem the least bit excited. It makes me feel as if I am hardly anything on these crowded streets.

In the building I can hear the grain dealers screaming and shouting at the top of their voices. It sounds as if there are wild animals or a stampede of some sort inside. There are so many newsboys that I get tired of hearing "Papers, *Chicago Tribune, Herald,*" or "Latest reports of the markets. A rise in hogs." I see one little boy with his coat worn through at the elbows, his stockings all torn, and his feet peeping through his shoes, who seems to be shunned by everyone, but still he hurries along with the crowd.

A coachman is driving by now. He wears a silk hat, a black sleek suit, and high boots. It seems as if the best of care is taken of the horse and coach, for they are black and glossy. The lady in the carriage is dressed in a beautiful gown, and I imagine her, pretty wealthy, going to some reception or party.

I cannot see all of the sights at once, nor imagine where all of this throng of people are going.

### EXERCISE 2 — Oral

#### CHOOSING A SUBJECT

If you had to talk or write on five of the following subjects, which should you choose? On how many of them should you have something to say? About which do you know too little to speak or write sensibly?

1. Patience.
2. A Landslide.
3. My Trip to the City.
4. The Canals on Mars.
5. An Upset.
6. Canoeing in England.
7. Ascending Pikes Peak.
8. The Supernatural in "Macbeth."

- |                                   |                           |
|-----------------------------------|---------------------------|
| 9. Loading an Ocean Steamer.      | 17. Keeping House.        |
| 10. Making Maple Syrup.           | 18. A Fire.               |
| 11. Why I Like "Treasure Island." | 19. A Parade.             |
| 12. Justice and Mercy.            | 20. A Shopping Trip.      |
| 13. A Day in the Field.           | 21. Swimming.             |
| 14. Caught in a Shower.           | 22. My Favorite Tree.     |
| 15. My First Party.               | 23. Behind the Bars.      |
| 16. A Visit.                      | 24. Liberty and Equality. |

### EXERCISE 3 — *Oral or Written*

#### SPEAKING AND WRITING ON A FAMILIAR SUBJECT

Speak or write on one or more of the preceding subjects, as your teacher may direct. Tell the things that make your experience different from that of any one else. Write as if you were talking; Put your work into good form, according to your teacher's directions.

### EXERCISE 4 — *Oral*

#### SUBJECTS OF CONVERSATION

Read the following paragraphs suggested by a passage in a well-known story and then notice before your next lesson what people talk about, what you yourself talk about. Bring to class several topics that are interesting to you, no matter how "common" they may be.

Nancy was struggling with the difficulties of composition writing. Miss Lawrence gave her all the time-honored subjects of her own youthful essays — Peace on Earth, The Horrors of War, Napoleon, Justice, True Riches, Anger; but somehow with one of these titles before her, all Nancy's efforts could produce only a few musty sentences. After she had inscribed "Anger" in neat handwriting at the top of a page, all her vivacious little personality seemed to congeal somewhere above her finger-tips.



"Write as you talk," Miss Lawrence feebly quoted.

"But, dear me, Miss Lawrence, I could n't *talk* about Peace on Earth and Napoleon — not more than a sentence, anyway; because I never *do*, you know; not even about anger, though goodness knows I ought to *know* something about that."

"I suppose you don't need practice in things you *do* talk about," hesitated Miss Lawrence. "And, anyway," she added more confidently, "those things are too common for compositions."

### EXERCISE 5 — Oral

#### TWO KINDS OF INSINCERITY

Compare the following piece of a composition written by a real "Nancy" with the newspaper account of an evening entertainment. Why could not Nancy be sincere in writing about "Human Barriers"? Why is the newspaper article so glaringly insincere? That is, which shows insincerity of ignorance, and which insincerity of purpose? Point out specific defects in sincerity.

#### HUMAN BARRIERS

Nearly every existing life is blighted more or less by some kind of opposition. In some lives promoting development, while in others it is degrading.

Barriers develop from every source. If they are not overcome but left to take their course they will in turn become masters of their subjects. They make themselves shown in all lines of occupation and in all shades of life; yet even this is needed for some to make a partial success. No one can escape the trials and temptations of life but should accept them with a determination for the right. The birds of the air become the prey of larger birds or the victim of the hunter's careful aim; just so we have our obstacles to overcome.

## NEWSY NOTES FROM WIDE-AWAKE WILSON

WILSON, March 30 (Special). — The at home given last evening in the superb and palatial home of our eminent and highly distinguished townsman, the Hon. Fred A. Woodcock, in honor of the cultured and eloquent Mrs. Gross, wife of that able jurist Judge Gross, and her brilliant and beautiful daughter, the fascinating Miss Lois Gross, was one of the most brilliant and magnificent entertainments ever given in Wilson. As is well known, this charming and beautiful home is the genuine shrine of the most exquisite and princeliest hospitality, but on this resplendent occasion the glittering acme of the finest social function was reached, for refined tact and exquisite taste and excellent judgment and ample means contributed their richest and rarest gifts to make that lovely scene a rhythmic poem of beauty and enchantment. There were gleams of humor as cheering as the dripping of moonbeams upon the quiet bosom of a sleeping lake, not rippling but ensilvering the dreaming water; there were flashes of sparkling wit as brilliant as the dazzling lightnings when writing in glittering pencilings upon the darkest clouds the grandeur and omnipotence of Jehovah; there were peals of laughter as musical as the wordless songs of rippling brooks journeying to their home in the sea; there were faces as sweet and luscious and as tempting as strawberries floating in stainless saucers of richest cream; there were eyes as radiant and as sparkling as those glittering gems that adorn the bosom of the sky, and rob the night of its gloom by brightening the shadows with the silveriest tintings of richest lustre. Yea, these are a few of the many seductive witcheries which wreathed with garlands of rapture the countenances of the guests.

The two specimens given in Exercise 5 illustrate another important aspect of insincerity, besides showing that it may proceed either from ignorance of the subject or from intent to flatter or deceive. This other important aspect is the part that *words* play in the effect of sincerity. Even if the reporter had meant all his praise honestly, we should find it hard to accept it as sincere when it is written in such a style. The high-school student who wrote on "Human Barriers" was struggling not only with a subject about which she knew little.

but also with the false notion that she must use words rather impressive and only half understood. If she had stopped to think she would have known that *blighting* can never *promote* the *development* of anything; that *barriers* do not *develop*; that *source*, *overcome*, *take their course*, *become masters*, all suggest different and incongruous pictures. She should have asked what a *shade of life* is; and how the devouring of one bird by another, or the hunter's careful aim, could be called an *obstacle*. If we are to make any true impression on our readers, what we write must not only *be* our own but *seem* so; and therefore we must make not only our subject but also our words our own.

Following are two examples of sincere and great writing. Each writer means what he says, and says it, never stopping to think whether the word he uses is large or small, if it fits his thought. If he wanted to speak of supper, he would not call it *evening meal*; nor would he pick up worn-out phrases like *the common walks of life* or *festive throng* any more than he would wear clothes from a secondhand shop. His words, like his thoughts, are his own.

The first example is the closing paragraph of Webster's reply to Hayne, a powerful speech delivered before the United States Senate at a time of high excitement when many people thought the Union was in danger. Webster loved the Union and the flag which stands for the Union — that *gorgeous ensign of the republic*. Twenty-two years later as he lay dying, he watched the flag floating on the flagstaff outside his window. It was still undishonored, for he died before the Civil War drenched the land *in fraternal blood*. These are his words :

When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union : on States dissevered,

discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high, advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as "What is all this worth?" nor those other words of delusion and folly, "Liberty first and Union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart,—"Liberty and Union, now and forever, one and inseparable!"

WEBSTER, "Reply to Hayne"

The second example is Thackeray's account of the death of Colonel Newcome, Clive's knightly father:

She went into the room, where Clive was, at the bed's foot. The old man within it talked on rapidly for a while; then again he would sigh and be still. Once more I heard him say hurriedly, "Take care of him when I'm in India": and then, with a heart-rending voice, he called out, "Léonore, Léonore!" She was kneeling by his side now. The patient's voice sank into faint murmurs; only a moan now and then announced that he was not asleep.

At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little and quickly said "Adsum!" and fell back. It was the word we used at school when names are called: and lo, he, whose heart was as that of a little child, had answered to his name, and stood in the presence of the Master.

THACKERAY, "The Newcomes"

**EXERCISE 6 — Oral**

## SINCERE WORDS FOR SINCERE THOUGHTS

What words of Webster's do you never use? Which have you never heard spoken? Which have you never seen before? Answer the same questions as to the paragraphs from Thackeray. Show by lists how Webster, rising to the importance of the occasion and of his message, uses large and somewhat unusual words; yet Thackeray, writing of the most solemn and truly awful of subjects, uses the simplest and most familiar words.

**EXERCISE 7 — Oral**

## USING NEW WORDS SINCERELY

From the two selections just studied, choose five words seldom or never used by you, yet well understood. Use each in a sensible sentence to show its meaning. Find five words that you could hardly at present use sincerely. How much can you learn of these five words by carefully noting the sense that they have in context?

This chapter has been concerned chiefly with meaning what we say, and with not saying what we do not mean — that is, with sincerity of thought and of words. Insincerity of thought comes chiefly from ignorance of the subject; insincerity of words, from a purpose to flatter or deceive, or from laziness. All the rest of this book is chiefly concerned with saying what we do mean; for the ability to do this is not merely a matter of wishing to tell the truth, nor can it be gained in a minute or without perseverance.

## CHAPTER II

### GOOD FORM

Long ago you learned something of the form in which oral and written speech should be presented. From one point of view the whole expression of your thought in words may be considered as form; from another point of view, only the more mechanical part of this expression is included, namely the articulation of letters, the upward and downward inflections in speech, the correct grammatical relations of words, the handwriting, spelling, punctuation, placing of material on the page — all the outward means of making your thought quickly and easily understood. Some of these points especially applying to written work will be considered in this chapter, and further exercises in good form will follow in other chapters. Only the simplest and most important rules are mentioned; you cannot afford to neglect one of them.

The mechanical part of expression of thought is decided by custom, the custom of our times and of our language. There is not much need for reasoning about it. We must simply find out what the best custom is, and then form habits of following it without giving it much thought or attention. But to form these habits takes constant attention in the beginning. Your aim should be to do correctly *without thinking* at the end of this year many of these mechanical things which now use up some of your thought and energy. Take pains now, to save pains later.

In this chapter the very simplest rules of form for written work are gathered, rules that you have learned, or should have learned, before. The mere memorizing of these rules and the application of them in a few exercises will, however, prove useless in fixing habits. You must apply the rules in every bit of writing that you have an opportunity to do.

### EXERCISE 8 — *Oral*

Compare the two versions of the composition on page 12. What matters of form have been corrected in the second? Notice general appearance, handwriting, placing, spelling, punctuation, paragraphing. Which is easier to understand?

## A. PREPARATION OF PAPERS

### I. FORM IN GENERAL

1. Place the title, correctly capitalized, on the first line near the middle.
2. Leave a margin of at least an inch at the left-hand side of the page.
3. Leave no meaningless spaces at the right-hand side of the page.
4. Indent the first line of every paragraph, or group of sentences on one topic, at least half an inch beyond the margin of writing.
5. Never indicate a new paragraph unless there is a real division of the thought.
6. Write legibly and neatly; use ink, unless otherwise directed.

## PLATE I. A THEME ORIGINAL IN MATTER, MISERABLE IN FORM

## A Collage boy Coming Home.

When I was at a friend house! I saw his boy coming home, from over a hill. The first I seen was a little green cap, and his hair parted in the middle of his head, his tie was red with green dots.

The coat witch he wore was a long tail preacher coat, with a half dozen buttons on each sleeve

The trasers witch he wore, was called peg-top, and rolled half way to his knees.

His shoes and stockings were green.

He carried a tennis outfit with him, he told them how to play tennis, and the latest style.

## PLATE II. THE SAME THEME, WITH THE FORM IMPROVED

## A College Boy Coming Home.

When I was at a friend's house, I saw his boy coming home, from over a hill. The first I saw was a little green cap, and his hair parted in the middle of his head. His tie was red with green dots. The coat which he wore was a long-tailed preacher coat, with a half dozen buttons on each sleeve. The trousers which he wore were called peg-top, and were rolled half way to his knees. His shoes and stockings were green. He carried a tennis outfit with him. He told them how to play tennis, and the latest style.



## II. ENDORSEMENT

1. Fold the paper evenly once lengthwise and write the endorsement on whichever side your teacher directs—always on the same side.

2. Place your name on the first line, the title on the second, and the date of handing-in on the third.

3. Place a comma after the name, another after the title, and a period after the date.

4. Punctuate the date correctly.

## B. RULES OF PUNCTUATION AND CAPITALIZATION

*Rule 1. Begin the first word in every sentence with a capital letter.*

*Rule 2. End every sentence with a period, unless the sentence is a question or an exclamation.*

## EXERCISE 9 — Written

The two rules given above sound very simple, but they are not easy to follow. Nearly all beginners in composition frequently write two sentences rather closely connected in thought as if they were one sentence, sometimes placing a comma between them. This is called "the comma blunder" and is an unfailing sign of carelessness or lack of training. If you habitually make this mistake, root it out of your work. Copy the following sentences correctly, placing periods and capitals where they should be. Notice that when punctuated properly these sentences often prove to be very short and disjointed.

1. He had only one leg, the other was cut off at the knee.

2. Squire Trelawney was a large strong and tall man, being over six feet tall, he was dark, with a broad face, roughened and reddened in his travels.

3. She was not in any hurry, she just played along.

4. The captain is standing in the doorway, he looks very neat and clean beside the others.

5. First the map is what puts them up to this, if it had not been for the map they would not have known anything about the treasure.

6. Silver, when they landed at a port in Spanish America, had got some of the money and gone. he was never seen after this.

7. The trees by the pond were mostly maples and willows, they were all bare now, standing out against the sky.

8. We saw the long, solemn procession winding up the dusty road, it was passing the cemetery.

9. The train started, we were not more than two rods from the station, but we missed it.

10. Along the meadow path beside the brook the two children rambled happily, they chased butterflies and pulled the heads off daisies, no one saw them slip under the fence.

11. Whoever came to the door was kindly received, mother was the most truly hospitable person I ever knew.

12. The cactus bloomed on Christmas Day. it was a delicate pink thing, as frail-looking as a bubble.

13. My lamp must be broken, I cannot turn the wick up or down.

14. We followed our guide through a low stone gateway, the courtyard inside was a scene of confusion.

15. The windmill was clacking furiously, a strong breeze had sprung up from the south.

16. No one ever caught a fairy, that is no proof that fairies do not exist, however.

17. Tommy reached out to seize the cake, his little thin hand trembled so that he could hardly clasp the shiny, white, sweet morsel.

18. Our horse used to be a famous racer, she will give us a sample of her former powers now and then.

19. I like hickory nuts better than any other kind, they are good for cake or candy or in any way you choose to eat them.

20. A sea serpent is usually supposed to be as impossible as a mermaid, there is some truth in the tales about them.

21. The workmen in the fields were "turning out" for the night, they all had a word of chaff with McTurg.

**EXERCISE 10 — *Written and Oral***

Look over all the themes you have written and collect any examples of the comma blunder that you find. Bring them to class for your classmates to correct. The best way to find these blunders is to read your work aloud.

**Rule 3.** *Use a question mark to close a question, an exclamation mark to close an exclamatory expression.*

**EXERCISE 11 — *Written***

These first three rules cover the punctuation and capitalization of the sentence as a whole. Punctuate correctly the sentences in the following paragraph :

What a cozy little room this is the moment I opened the door I fell in love with the place do you see the great open fireplace at the end of the room it will hold a four-foot log on the stone above it you see the motto of good cheer on each side is a many-paned window through which comes a glimpse of the garden the windows are framed in brilliant red leaves of woodbine is there anything so homelike as books and a fire here are all kinds of books ranged in cases on each side of the room what treasures for a rainy day who knows what delightful comrades are shut between those covers where shall I begin here is the easiest of easy-chairs I will pull it before the fire and snuggle down in luxury with the "Arabian Nights" from the top shelf in the corner my letter to you must wait.

**Rule 4.** *Begin with a capital letter every proper name of a person or a place, every word derived from one of these, and initials or abbreviations of them.*

EXAMPLES: John, England, India, Indian. English, American, French, R. M. Kelly, D.D. *Exceptions:* Names of places are not capitalized when joined to the name of some article of commerce so commonly associated with the place that the two names are taken as one; as chinaware (or china), india ink, persian ribbon.

**Rule 5.** *Begin with a capital letter the first and every important word in a title. For examples, see the lists of theme titles in various chapters of this book.*

**Rule 6.** *Begin with a capital letter the first word in every line of poetry.*

NOTE. When quoting poetry always drop the verse to a new line on the page; never run it in as if it were prose.

EXAMPLE: As Browning says in "Hervé Riel,"  
                   "Praise is deeper than the lips."

**Rule 7.** *Begin with a capital letter a title of honor used with a proper name or instead of the name.*

EXAMPLES: Colonel Roosevelt; the President; Woodrow Wilson, President of the United States.

**Rule 8.** *Begin with a capital letter all special names applied to deity.*

EXAMPLE: "Ye are the children of the Great King."

**Rule 9.** *Begin with a capital letter names of months, holidays, and days of the week.*

EXAMPLE: This year Christmas came on Saturday and January will begin on Saturday, too.

**Rule 10.** *Begin with a capital letter names of things personified.*

EXAMPLE: The Little Red Hen said, "I will, then."

**Rule 11.** *Begin with a capital letter the first word of a direct quotation.*

EXAMPLE: Arthur cried out to Bedivere, "What sawest thou?"

**Rule 12.** *Capitalize the pronoun I and the interjection O.*

*Rule 13. Never use capital letters meaninglessly.*

EXAMPLE: My Brother saw the Elephant; but as I had the Measles, I could not go out to see the Parade.

**EXERCISE 12 — Oral**

Give the rule governing the use of each capital letter in the following sentences :

1. I know nothing in English or any other literature more admirable than that sentiment of Sir Thomas Browne, "Every man truly lives, so long as he acts his nature, or some way makes good the faculties of himself."

2. The old gentleman opposite all at once asked me if I ever read anything better than Pope's "Essay on Man." He was fond of poetry when he was a boy, — his mother taught him to say many little pieces, — he remembered one beautiful hymn; and the old gentleman began, in a clear, loud voice for his years,

"The spacious firmament on high,  
With all the blue ethereal sky,  
And spangled heavens."

He stopped, as if startled by our silence, and a faint flush ran up beneath the thin white hairs that fell upon his cheek. As I looked round, I was reminded of a show I once saw at the Museum, — the Sleeping Beauty, I think they called it. . . . Our Celtic Bridget, or Biddy, is not a foolish fat scullion to burst out crying for sentiment. . . . She could n't set the plate down while the old gentleman was speaking.

3. Beware of rash criticisms; the rough and astringent fruit you condemn may be an autumn or a winter pear, and that which you picked up beneath the same bough in August may have been only its worm-eaten windfalls.

4. Do I think that the particular form of lying often seen in newspapers, under the title, "From our Foreign Correspondent," does any harm? — Why, no; I don't think it does. I suppose it does n't really deceive people any more than the "Arabian Nights" or "Gulliver's Travels" do,

5. The Puritan Sabbath, as everybody knows, began at sundown on Saturday evening.

6. Our brains are seventy-year clocks. The Angel of Life winds them up once for all, then closes the case, and gives the key into the hand of the Angel of the Resurrection.

7. The True Knight of Learning, — the world holds him dear, —  
Love bless him, Joy crown him, God speed his career!

8. I think myself fortunate in having the Poet and the Professor for my intimates.

9. The second of the ravishing voices I have heard was, as I have said, that of another German woman. I suppose I shall ruin myself by saying that such a voice could not come from any Americanized human being.

10. What can be more trivial than that old story of opening the folio Shakespeare that used to lie in some ancient English hall and finding the flakes of Christmas pastry between its leaves, shut up in them perhaps a hundred years ago? And, lo! as one looks on these poor relics of a bygone generation, the universe changes in the twinkling of an eye: old George the Second is back again, and the elder Pitt is coming into power, and General Wolfe is a fine promising young man, and over the Channel they are pulling the Sieur Damiens to pieces with wild horses, and across the Atlantic the Indians are tomahawking Hiram and Jonathans and Jonases at Fort William Henry.

HOLMES, "The Autocrat of the Breakfast-Table"

### EXERCISE 13 — *Written*

Supply capital letters, periods, question marks, and exclamation marks:

1. but what are these grave thoughts to thee  
out, out into the open air  
thy only dream is liberty,  
thou carest little how or where
2. o holy night from thee i learn to bear  
what man has borne before  
thou layest thy finger on the lips of care  
and they complain no more

3. when descends on the atlantic the gigantic  
 storm-wind of the equinox,  
 landward in his wrath he scourges the toiling surges,  
 laden with seaweed from the rocks:  
 from bermuda's reefs; from edges of sunken ledges  
 in some far-off, bright azore;  
 from bahama, and the dashing silver-flashing  
 surges of san salvadore
4. Monk. is this the road to Segovia  
 Shepherd. it is, your reverence  
 Monk. what is that yonder in the valley  
 Shepherd. san ildefonso  
 Monk. a long way to breakfast  
 Shepherd. ay, marry  
 Monk. are there any robbers in these mountains  
 Shepherd. yes, and worse than that  
 Monk. what  
 Shepherd. wolves  
 Monk. santa maria

**Rule 14.** *Enclose in quotation marks every direct quotation.*

NOTE 1. Be sure to place quotation marks at the *end* as well as at the beginning of a quotation.

NOTE 2. If unquoted explanatory words interrupt the quotation, be sure to enclose the quotation on each side of them with quotation marks.

EXAMPLES: "There are others in the party," said he. "Can't you get their consent?" "I am afraid," he replied, "that I cannot."

**Rule 15.** *When the explanatory words follow the quotation, close the quotation with a comma unless it is a question or an exclamation,—that is, when the words quoted would end with a period if unquoted; if they would end with an exclamation mark or an interrogation point, do not change these marks in quoting.*

EXAMPLES: "I am here," replied a voice.

"Who are you?" I asked.

"Hush!" was the only answer.

*Rule 16. When the explanatory words precede the quotation, set them off from it by a comma. Sometimes a long quotation is introduced by a colon.*

EXAMPLES: I summoned up courage to shout, "Do you need help?"

At the punch-bowl's brink,

Let the thirsty think

What they say in Japan:

"First the man takes a drink,

Then the drink takes a drink,

Then the drink takes the man."

EDWARD ROWLAND SILL

*Rule 17. When the explanatory words interrupt the quotation, set them off from it on both sides by commas, if they break into a sentence.*

EXAMPLE: "Is there a single boy," queried the master, solemnly, "who will dare to tell the truth?"

NOTE. If the explanatory words come at the *end* of a quoted sentence, Rule 15 applies, whether another quoted sentence follows or not. These words are, of course, then followed by a period, and the next quoted sentence, like every other sentence, begins with a capital letter. If the unquoted words break into the midst of a sentence, the second part does not, of course, begin with a capital letter.

EXAMPLES: "I'm Jason," he replied defiantly, "and this is the Argo."

"I can't help it," he replied. "It's the best sort of Argo I can manage, and it's all right if you only pretend enough."



## PUNCTUATION OF QUOTATIONS

Sentences containing quoted words in direct discourse are of three types according as the explanatory words "He said," or their equivalent, precede, follow, or interrupt the quoted words. The first three groups represent these types; the fourth group is equivalent to group II with other sentences added. This last addition might, of course, be a whole paragraph, and end punctuation might vary.

## I

1. He said, "C \_\_\_\_\_."
2. He said, "C \_\_\_\_\_?"
3. He said, "C \_\_\_\_\_!"

## II

4. "C \_\_\_\_\_," he said.
5. "C \_\_\_\_\_?" he said.
6. "C \_\_\_\_\_!" he said.

## III

7. "C \_\_\_\_\_," he said, "l.c. \_\_\_\_\_."
8. "C \_\_\_\_\_," he said, "l.c. \_\_\_\_\_?"
9. "C \_\_\_\_\_," he said, "l.c. \_\_\_\_\_!"

## IV

10. "C \_\_\_\_\_," he said. "C \_\_\_\_\_?"
11. "C \_\_\_\_\_?" he said. "C \_\_\_\_\_."
12. "C \_\_\_\_\_!" he said. "C \_\_\_\_\_!"

NOTE. C = capital; l.c. = small letter.

EXERCISE 14 — *Written*

Punctuate and capitalize correctly the following quotations :

fire fire i screamed frantically  
 where cried hal, leaping up the stairs  
 i ran before him into the nursery, seizing a rug as i ran, and  
 half sobbed oh be quick  
 eleanor and robert were standing just where i had left them,  
 watching the leaping flames run along the curtains. mother shouted  
 rob in an almost delighted tone i fink we've got a fire  
 eleanor, run to the telephone i said as calmly as possible and ask  
 central to call the fire engine take bob with you  
 no cried hal hastily it's all over don't get any engine to deluge  
 us stop, eleanor  
 i discovered a heap of blackened curtains smoking under a rug  
 and hal examining a singed hand

*Rule 18. Use the apostrophe to indicate the possessive form of every name.*

EXAMPLES: John's, Bess's, cat's, men's, girl's, Burns's. *Burns'* is also correct, though *Burns's* is to be preferred. Carefully avoid placing the apostrophe before the *s* which ends such words as *Dickens*, *Holmes*, and *Keats*.

NOTE 1. Use the apostrophe and *s* after all names except plurals ending in *s* (as *girls*); after these use the apostrophe only.

NOTE 2. Never use the apostrophe to show possession with *its*, *hers*, *yours*, *ours*, *theirs*, *his*, *whose*. *It's* means *it is*.

EXERCISE 15 — *Written*

Use in sentences possessive forms of the following names, both singular and plural, if a plural be possible. Use also the plural, *not* possessive.

Washington	fortune	general
Mary	lord	colonel
lady	mayor	lieutenant

boy	farmer	servant
girl	doctor •	comrade
Bess	lawyer	playmate
bird	citizen	friend
cat	policeman	Arthur
dog	aunt	Boston
horse	uncle	Chicago
Jack	cousin	England
man	mother	Mr. Jones
American	father	Shakespeare
president	sister	Lincoln
pope	brother	city
husband	government	wife
parliament	captain	Shays

**Rule 19.** *Use the apostrophe in place of omitted letters in contractions.*

EXAMPLES: I 'm, can't, it 's (= it is), we 're, does n't, don't, is n't, have n't, let 's, etc.

#### EXERCISE 16 — *Written*

Supply apostrophes where needed in the following, and give the rule governing the use of each:

1. Its a pity its wing is broken.
2. Lets play soldiers and Ill be captain.
3. Hers is as happy a face as youll see in a days journey.
4. The girls books were in worse condition than the boys.
5. "Twas the night before Christmas."
6. "Howeer it be, it seems to me  
Tis only noble to be good."
7. "And he who follows Loves behest  
Far excelleth all the rest!"
8. Whose book is this with its cover torn?
9. Havent we had a happy day?
10. "Ive said my seven times over and over."
11. "O bumblebee, youre a dusty fellow."

12. The childrens voices sounded tired.
13. We filled the horses mangers with hay.
14. The conductors tone was impatient.
15. Babys eyes blinked sleepily.
16. The childrens slippers havent come yet.
17. " Leave em alone  
And theyll come home,  
Wagging their tails behind them."
18. " If shes not gone, she lives there still."
19. Hows your mother? Youre taking her some oranges, arent you?  
So I suppose shes better.
20. Heres wishing you a Happy New Year!

**Rule 20.** *Use a comma to separate the words **yes** and **no** from the rest of the sentence.*

EXAMPLES: Yes, he bought them an hour ago. No, he would n't wait.

#### EXERCISE 17 — Oral

What rules for the use of the comma have been given in this chapter? State them. What other rules have you learned before? Illustrate all the uses of the comma that you know, and find examples in this chapter.

#### EXERCISE 18 — Written

Supply capital letters and marks of punctuation omitted in the following:

lets pretend, suggested harold, that were cavaliers and round-heads; and you be a roundhead

well then he began afresh lets pretend were knights of the round table; and (with a rush) ill be lancelet

what is it inquired Charlotte, sitting up and shaking out her curls

i stood spell-bound for a moment longer, and then with a cry of "soldiers" i was off to the hedge, charlotte picking herself up and scurrying after

is there going to be a battle panted harold, hardly able to keep up for excitement

of course there is i replied were just in time come on

will they be indians inquired my brother (meaning the enemy) or roundheads or what

i reflected. harold always required direct straightforward answers — not faltering supposition they wont be indians, i replied at last; nor yet roundheads. there have nt been any roundheads seen about here for a long time theyll be frenchmen

Adapted from KENNETH GRAHAME, "The Golden Age"

### C. CORRECT USAGE

#### EXERCISE 19 — *Written or Oral*

Use in a sensible sentence each correct form given below. Be careful not to make the mistakes indicated in the second column. These expressions are all frequently used, but are childish or vulgar.

#### SAY

1. is n't, are n't
2. have n't, has n't
3. must have, could have, would have, etc.
4. had
5. have to
6. have somebody do something
7. teach somebody something
8. any one  $\left\{ \begin{array}{l} \text{did} \\ \text{has done} \end{array} \right\}$  anything
9. any one  $\left\{ \begin{array}{l} \text{saw} \\ \text{has seen} \end{array} \right\}$  anything
10.  $\left. \begin{array}{l} \text{he} \\ \text{she} \\ \text{it} \end{array} \right\}$  does n't
11. ought  $\left\{ \begin{array}{l} \text{to} \\ \text{to have} \end{array} \right\}$

#### NEVER SAY

- ain't  
 ain't got, hain't got  
 must of, could of, would of, etc.  
 had of, had have  
 haf to  
 have somebody to do something  
 learn somebody something  
 any one  $\left\{ \begin{array}{l} \text{done} \\ \text{has did} \end{array} \right\}$  anything  
 any one  $\left\{ \begin{array}{l} \text{seen} \\ \text{has saw} \end{array} \right\}$  anything  
 $\left. \begin{array}{l} \text{he} \\ \text{she} \\ \text{it} \end{array} \right\}$  don't  
 had ought

## SAY

## NEVER SAY

- |                                   |  |                                   |
|-----------------------------------|--|-----------------------------------|
| 12. ought                         | { not to<br>not to have                        | had n't ought                     |
| 13. there are                     | { many, a few, two<br>or more                  | there is many, a few, two or more |
| 14. you were                      |  | you was                           |
| 15. could                         | } hardly                                       | could n't                         |
| can                               |  | can't                             |
| 16. hardly                        |  | don't                             |
|                                   |  | did n't                           |
|                                   |  | } hardly                          |
| 17. have                          | } no, none, nothing                            | had n't                           |
| has                               |  | have n't                          |
|                                   |  | } got no, none, nothing           |
| 18. is, are                       | } no, none                                     | has n't                           |
| was, were                         |  | is n't, are n't                   |
|                                   |  | } no, none                        |
| 19. the man                       |  | was n't, were n't                 |
| the woman                         |  | the man, he                       |
| 20. this, that, these, those      |  | the woman, she, etc.              |
| 21. himself, themselves           |  | this here, that there, etc.       |
| 22. those boys, those books, etc. |  | hisself, theirselves              |
| 23. the person who or that        | }  | them boys, them books, etc.       |
| the thing which or that           |  | the person which                  |
| 24. between you and               | { me<br>him<br>her<br>them                     | between you and                   |
|                                   |  | { I<br>he<br>she<br>they          |
| 25. want                          | { to go out, in, etc.<br>to get up, down, etc. | want in, out, up, down, etc.      |
| 26. as far as I                   | { studied<br>went<br>read                      | all the farther I got             |
| 27. very good, pretty, etc.       |  | real good, pretty, etc.           |
| 28. off                           |  | off of, off from, off'n           |

## D. BUSINESS LETTERS

The form of composition most frequently used outside of school is letter-writing. Nearly every one writes friendly letters or letters of business, letters inquiring prices, ordering goods, directing workmen, and the like. Consequently letter-writing is the form of composition that we most quickly recognize as of practical value.

But in spite of all this, the fact remains that only a small proportion of people write a good business letter. Much of the criticism that business men pass on the work of the schools is caused by the poor letters that come to them day after day. A great deal of time is wasted and money lost because customers express themselves poorly or incompletely in their letters. Why? Is it that they do not think what such letters demand?

What does a good business letter demand? First, a form that is practically unvarying, a form from which the reader can in a moment tell where the writer lives, when he wrote, to whom, and, finally, who he is. A good business man wants to give all the time necessary to a piece of work, but no more. With him time is money. Consequently the writer who follows the commonest form of letter-writing will get himself understood best and most quickly. Some parts of that form may seem unnecessary, a useless relic of olden times; but until custom changes these parts, we can save time for ourselves and our correspondents by doing as others do.

No one has a good excuse for making any error in the form of his letter. First, one must memorize the form, and then he must use it again and again until he has gained the habit of writing it correctly. Following are model forms, showing also the way letters are placed on different sizes of paper.

## PLATE III

1                                 Stetson University,  
 :   Geland, Florida,  
 :   May 5, 1913.

2 A. C. McClurg & Company,  
 :                                 215 Wabash Avenue,  
 :   Chicago, Illinois.

3 *Gentlemen:—*

4                                 Please send me by parcel  
 :                                 post and copy of Kenneth Graham's  
 :                                 "Golden Age." I enclose a money  
 :                                 order for one dollar and sixty-five cents.  
 :                                 which will, I believe, cover the charges.

5   Yours truly,

6   Mary B. Carson.

                               Please address

Mrs. S. J. Carson.



## PLATE IV

1  
:  
1  
Columbia City, Indiana,

January 5, 1900.

2  
:  
:  
A. C. McClurg & Company,

215 Wabash Avenue,

2  
Chicago, Illinois.

3  
:  
Gentlemen:

4  
:  
:  
Please send to Miss Jennie A.  
:  
:  
Welsh, 327 Spring Street, Lansing,  
:  
:  
Michigan, a copy of Kipling's "Just So  
:  
:  
Stories." I enclose a money order for  
:  
:  
one dollar and a half, which will cover  
:  
:  
the cost of the book and the charges for  
:  
:  
mailing.

4  
:  
5  
Yours truly,

6  
John A. Lewis.

The six formal parts of a business letter, which are numbered in the models, are: (1) the heading, (2) the address, (3) the salutation, (4) the body of the letter, (5) the leave-taking, or complimentary close, (6) the signature.

The **heading** (1) should be placed one or two inches from the top of the page and so spaced as to leave a small margin at the right. The heading may fall into one, two, three, or even four lines, depending on how much it must contain. Very large or very obscure towns demand more detail than others. Give in the heading all the information that the mail service needs in finding your home.

The heading also includes the *date*. This should never be omitted, as it is often important when reference is made to the letter. The order given in the model (January 5, 1900) is that generally used, and though a strong argument may be made for a more logical order (5 January, 1900), custom both in America and in England, the home of propriety in letter-writing, has certainly approved the former order. Many business houses, but not those most careful of their custom, write 1/5/00. This should be avoided for two reasons: First, it shows unseemly haste; second, it may easily be confused with the order used by Quakers and other sects, 5/1/00, in which the day is indicated first, then the month, and finally the year. In matters of business one cannot be too exact.

The **address** (2) of the person or firm to whom the letter is written is placed one or two spaces below the date and beginning at the margin on the left. This is, of course, partly a convention, but not infrequently letters go astray and may by this address be identified; and in large correspondence, where letters are placed in envelopes by clerks, this address preceding the body of the letter is an absolute necessity.

The **salutation** (3) is largely mere form, which we follow because it is the custom. In business letters one should use *Sir* or *Sirs* or *Gentlemen* or *My dear Sir*, *Madam* or *My dear Madam*. In addressing an institution, as, for example, The American Pathological Institute, it is permissible to use these forms of salutation, though it is better to address some officer, as the president or the secretary or the manager. All words in such salutations should begin with capital letters except the word *dear*. Regarding that, custom varies; most people write *My dear Sir*, others *My Dear Sir*. After the salutation use the colon or the colon and a dash.

The **body** (4) of the letter requires thought. If a writer desires prompt and accurate service, he has no right to be careless or rambling or unclear in his letter. He must first decide what he wishes to say; then he must try to say it as briefly and as clearly as possible. He must, at the same time, be sure to include all necessary information. It is far better, of course, to tell too much than not enough.

If the writer wishes information, he should make his questions real questions. For example, he should write, "What is the price of your No. 273 skates, listed in your catalogue No. 32, page 67?" not, "I am not certain what the price of these skates is." In either case he may get an answer; but if he really wishes to know, he should ask.

In like manner, if there are several questions or several items in the order or several topics in the letter, list each one in a separate paragraph. It is easy to do, and it saves unnecessary labor, which somebody — the customer, of course, in the end — must pay for.

In replying to a letter one should refer to each question separately, preferably repeating the substance of it, so that the recipient of the letter may understand exactly what the

writer means. Write, "The skates No. 273, listed in our catalogue No. 32, page 67, we sell for two dollars a pair." Then there is no possibility of confusion.

As a rule, avoid contractions. *Ult.*, *inst.*, *prox.* (meaning last month, this month, the next month) are commonly used, however, in business letters. Some people have a habit of writing in letters sentences without a subject, — for instance, "Have considered your questions," instead of "I have considered your questions." This may save a moment of time, but it seems hurried and indifferent. As Emerson has said, life is not so short but there is always time enough for courtesy. Moreover, there is sure to be occasional confusion or misunderstanding on account of this slovenliness, and more time will be spent in setting matters straight than can be saved through years of such omissions.

The **leave-taking** (5) is to-day only formal, a relic and reminder of days when men took their hats gracefully and departed with grandeur. Styles have changed in this matter quite as much as in clothes. Once it was proper for George Washington, even though ex-president, to write in a letter to an inferior, "I am, sir, your most obedient servant, etc." To-day such a leave-taking would seem as affected and out of place as a colonial costume. In business letters we write almost without exception, "Yours truly," "Yours very truly," "Yours respectfully." It should be noted that only the first word of the leave-taking begins with a capital letter and that "Yours," like all other pronouns, does *not* form its possessive by the use of an apostrophe. Here, as elsewhere, of course, abbreviations are unnecessary. "Yrs etc." is inexcusable.

The **signature** (6) ordinarily concludes the business letter. This should in all cases be legible, neither careless nor ornate. Some people form a bad habit of signing their names with a

flourish that is intended to be impressive, but is often illegible and absurd. If the letter is signed by another person than the writer, he should add under the signature the word *by* or the Latin word *per*, which means "by," and his own name or initials. *By* or *per*, when so used, is not begun with a capital letter.

When a woman signs her name to a business letter it is not clear to a stranger whether she is married or single, and so he does not know how to address her in reply. Consequently a woman should prefix to her signature *Miss* or *Mrs.* in parentheses, — as,

Yours very truly,  
(Mrs.) Mary Jones.

Or she may sign her name

Yours very truly,  
Mary Jones.

and then write below, beginning at the left-hand margin :

Please address

Mrs. George T. Jones.

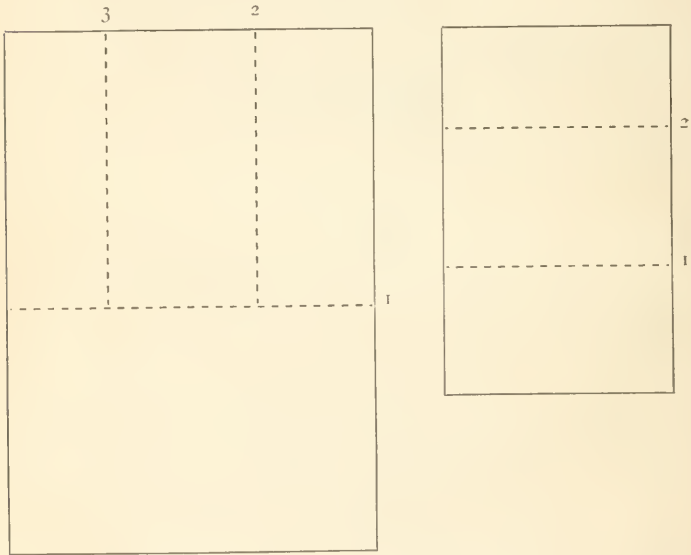
The words *Please address* may be omitted. A married woman should give her husband's name preceded by *Mrs.*; a widow, usually her own name, as *Mrs. Mary Jones*. In other words, a woman should indicate how she wishes letters to her addressed. Conversely, in answering a letter, address the writer by the name signed.

Sometimes, for convenience, the address of the writer is repeated below the signature. This is not necessary, however, as it has already been given in the heading.

If a letter consists of more than one sheet, the sheets should be carefully arranged in order, preferably being numbered at the top. If letter paper, usually 8 by 10 inches

in size, has been used, it should be folded once from the bottom, the crease being not quite halfway up the paper, then folded from the right, and finally from the left to fit the envelope. If note paper, approximately 5 by 8 inches in size, has been used, the first fold should be up from the bottom, the second down from the top. This may seem a trivial matter, but it saves the time and the patience of the recipient.

PLATES V



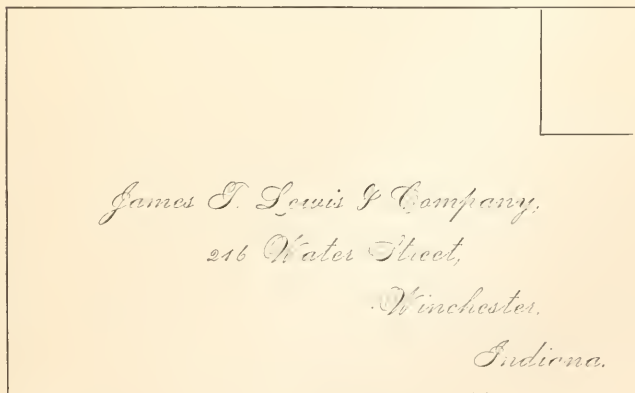
When enclosing a stamp, never, as many people do, attach it to the paper by a part of its mucilage. It too frequently tears and is ruined when one tries to detach it. With a sharp knife cut two parallel slits in the paper, and through these slip the stamp; or, better still, wrap it in oiled paper and enclose it in the folded letter. Always enclose a stamp when

requesting a reply from some one who would not be expected, through friendship or business interest, to reply without it.

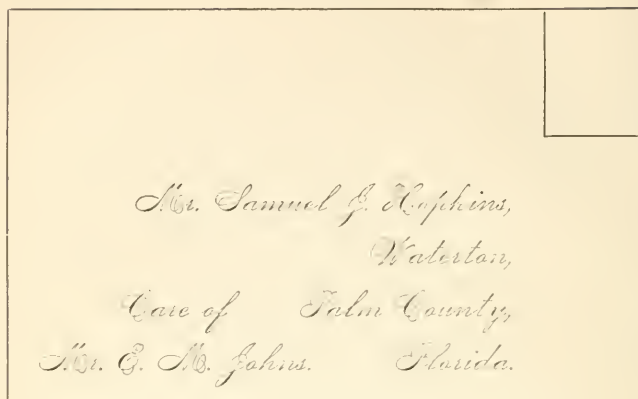
When making an enclosure of any kind, mention the fact, either in the body of the letter or by adding "Enclosure" near the left-hand margin and below the signature.

The **envelope** should be addressed so that the post-office department can with the least possible effort deliver the letter. To this end the stamp must be affixed in the proper place, the upper right-hand corner, the writing must be legible, and the necessary items of the superscription arranged in their proper order, — first the name, then the street and number or post-office box, then the county, if it is necessary to give that, and finally the state. If the letter is sent in care of some one, that fact may be indicated in a line immediately following the name or in the lower left-hand corner. In all of the models notice the position and spacing of the items. The arrangement of details on an envelope often varies; it should, however, be neat and easily read.

## PLATE VI

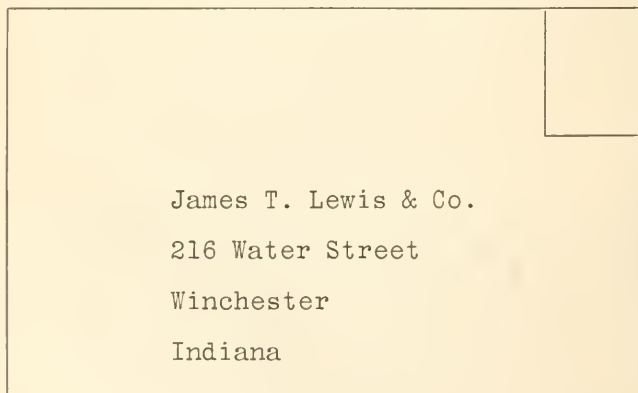


## PLATE VII



The omission on envelopes of all punctuation except that absolutely necessary is often practised. In that case the superscription would read as follows, periods being used only to indicate abbreviations.

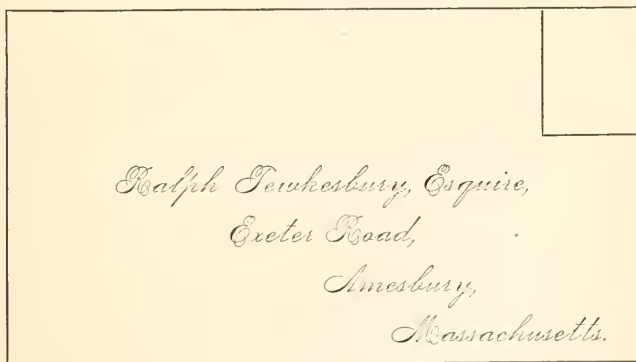
## PLATE VIII





It is wise to write out in full the name of the city and the state. Likewise many titles, when used before a name or on the envelope, should be written out. Write "Professor George J. Benton," "Colonel Benjamin R. Bacon," "Judge Lewis C. Jenkins," "Reverend John C. Overstreet." However, Doctor and a few other titles are commonly abbreviated. Titles are usually prefixed to the name if they would be used in addressing the man in speech; otherwise, if the title is to be written at all, it should be placed in a line immediately following the name. Never write "Hon. Brown" or "Rev. Smith" or "Rev. Dr. George U. Smith" or "Prof. J. F. Royster, Ph.D."

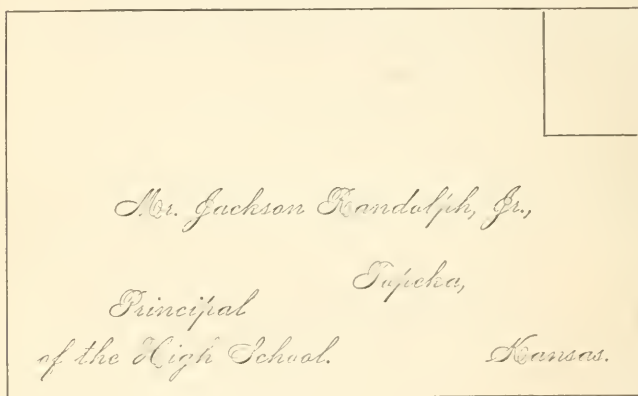
## PLATE IX



Punctilious writers use Esq. or Esquire after the name of those men for whom they wish to show marked respect or honor; but when this title is appended, no other one should be prefixed to the name. One should never write "Mr. Lewis Y. Jackson, Esquire." But this use of "Esquire" is a nicety observed by but few, even in friendly letters, where one is much more personal than in business.

During one year the Chicago post office handled more than two and one-half billion pieces of mail matter, weighing over 175,000 tons. Of this enormous bulk 99.9964 per cent was handled without error, the records indicating only one mistake in 27,130 pieces. But the public made more than ten million mistakes in addressing mail — one wrong out of every 146 pieces mailed, or 0.7 per cent. The necessity for using care in writing addresses is obvious.

## PLATE X

EXERCISE 20 — *Written*

Be sure in every case that the form is right. Until you write the form correctly as a matter of habit, look over your work to see that you have included all six of the essential parts of a business letter, that they are in the proper order, that the formal punctuation is used, and that capital letters are in the right places.

a. Write forms for the following letters, neglecting the body. Also address an envelope for each letter.

1. A letter to Almer Coe, 74 State Street, Chicago.
  2. A letter to Alexander Steinmetz and Company, who have a store at 327 North Hastings Street, in the capital city of California.
  3. One letter from John L. Macklin's wife, whose name is Mary, to her dressmaker; another from her to a firm with which she has never before dealt.
  4. A letter to John Matthews Manly, head of the department of English in The University of Chicago.
  5. One letter from the widow of the late William H. Sawyer to her attorney; another from her to the Pure Food Company, 87 Battle Avenue, Cincinnati.
- b. Write the following letters in full.
1. Order a bill of groceries from a merchant in your own town.
  2. Send \$1.50 to the publishers, Houghton Mifflin Company, Boston, and ask to have a copy of William Vaughan Moody's "Poems" mailed to a friend of yours.
  3. As applicant for some position, you need to refer to a former teacher. Write asking for permission.
  4. Apply for the position. State everything that your prospective employer is likely to wish to know.
  5. You are staying at the Auditorium Hotel, Chicago, for a fortnight. Write to your postmaster at home, asking him to forward your mail to your new address. Second-class mail matter cannot be forwarded without extra postage. What shall he do about it?
  6. Write to The Perry Mason Co., 201 Columbus Avenue, Boston, Massachusetts, and ask them to send your copy of the *Youth's Companion* to your summer home during the hot season. Be sure that you give them all the information they need.

7. Imagine yourself in a very small town on Easter Monday. Write to John Alexander, 395 Wall Street, New York, asking him to send you a copy of a book. Have you a charge account with him?

8. As manager of your baseball team, order a bill of three or four items from A. G. Spaulding & Brothers, 147 Wabash Avenue, Chicago. How shall the goods be sent?

9. A young woman wrote to A. C. Jenkins & Co., 247 Seventh Street, Chicago, for twenty copies of "Andrew Lang's Fairy Books." The company replied that as there are a Green Fairy Book, a Red Fairy Book, a Purple Fairy Book, etc., all edited by Mr. Lang, they did not know which to send. They also stated that the price of each book is \$1.50 and asked how the books should be sent. To this the young woman replied. Write the three letters.

10. Miss Pauline Ship of Elizabeth City, North Carolina, wrote to Curtis & Cameron, Pierce Building, Boston, asking the price of a Copley print of Burne-Jones's picture "Hope," and requesting a catalogue of their publications. The publishers courteously replied that their catalogues are sent only on receipt of twenty-five cents and that the Burne-Jones picture is published in several sizes, on each of which they quote a price. Owing to a mistake of Miss Ship herself, the letter for her is delivered to her cousin, Peter Ship. (What was her error?) Upon receiving the letter finally, she sent twenty-five cents and requested a copy of the catalogue. This the publishers sent, with a letter hoping to be favored with an order. Miss Ship ordered a picture, and the publishers acknowledged the order. Write these six letters and an envelope for each.

## CHAPTER III

### DEFINITENESS

#### EXERCISE 21 — *Oral*

#### READING AND STUDYING A DEFINITE DESCRIPTION

Read carefully Jim Hawkins's description of Treasure Island as the ship approached it. Prepare for oral reading and be ready to answer the questions that follow the selection.

*a.* A belt of fog had lifted almost simultaneously with the appearance of the moon. Away to the southwest of us we saw two low hills, about a couple of miles apart, and rising behind one of them a third and higher hill, whose peak was still buried in fog. All three seemed sharp and conical in figure.

*b.* The appearance of the island when I came on deck next morning was altogether changed. We were now lying becalmed about half a mile to the southeast of the low eastern coast. Grey-coloured woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sandbreak in the lower lands, and by many tall trees of the pine family, out-topping the others — some singly, some in clumps: but the general colouring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spy-glass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side, and then suddenly cut off at the top like a pedestal to put a statue on.

*c.* We brought up just where the anchor was on the chart, about a third of a mile from either shore, the mainland on one side and Skeleton Island on the other. The bottom was clean sand. The plunge of our anchor sent up clouds of birds wheeling and crying

over the woods; but in less than a minute they were down again, and all was once more silent.

The place was entirely land-locked, buried in woods, the trees coming right down to high-water mark, the shores mostly flat, and the hills standing round at a distance in a sort of amphitheatre, one here, one there. . . . The foliage around that part of the shore had a kind of poisonous brightness.

There was not a breath of air moving, nor a sound but that of the surf booming half a mile away along the beaches and against the rocks outside. A peculiar stagnant smell hung over the anchorage — a smell of sodden leaves and rotting tree trunks. I observed the doctor sniffing and sniffing, like some one tasting a bad egg.

"I don't know about treasure," he said, "but I'll stake my wig there's fever here." — STEVENSON, "Treasure Island"

*a.* How far away do you imagine the ship here? What time of day is it? What did Jim notice?

*b.* How had the appearance of the island "altogether changed"? Why? What details given here could not have been seen before? Describe the island as you see it from this point of view.

*c.* What further changes are here described? What could not have been seen before? What details make this seem a disagreeable place?

**In general.** What words make the scene most real to you? Define *conical*, *spires*, *pedestal*, *amphitheatre*, *stagnant*.

This description makes us see the scene vividly because it is definite. It is important for the understanding of the story that all readers shall see pretty nearly the same thing here — so important, indeed, that, besides this careful word-picture, the author has given a map of the island. You have noticed that the description is definite in four ways: first, in subject; second, in details; third, in point of view; and fourth, in words. Each of these kinds of definiteness is important, and each will be considered in turn.

## A. DEFINITE SUBJECT

**EXERCISE 22 — *Written***

## NARROWING A SUBJECT

From a composition already written see whether you can choose a smaller part of your subject to write on more definitely. For example, from "A Picnic," you might select "My First Boat Ride," or "Games in the Park," or "An Upset." Write on this definite subject.

**EXERCISE 23 — *Written***

## WRITING ON A CLEARLY DEFINED SUBJECT

Picture a scene that you might call "—— in Autumn," describing some particular spot at some particular hour, including no people, no motion, no sound, except such sound and motion as might be indicated in a painting. Make only one paragraph.

**EXERCISE 24 — *Oral***

## FINDING DEFINITE SUBJECTS

In the following brief composition find at least five good subjects for more interesting narratives. Which would you choose, and why?

## A TRIP TO THE CITY

Last fall I took a trip to Chicago, and had a very good time. We left home on the early car, and after a good deal of trouble arrived at the station. The through train had gone, and we had to take the slow one. On the way we ran into the end of a freight car and smashed some of our windows, but nobody was hurt. In Chicago we visited Lincoln Park and the animals there. We also went to Marshall Field's and I bought some Christmas presents.

One day we saw a play. I enjoyed the street sights as much as anything, for I had never been in a big city before. We came home after a week's visit and were sorry to leave. Our house seemed very quiet that night.

You have already noticed that the choice of a subject on which you can write sincerely is very important; the choice of a subject fitted to your purpose is hardly less so. If you were to write a whole book or even a magazine story, the life of a poor newsboy might be appropriate; but if you are to write only a one-page theme, a picture of the little fellow shivering on some particular street-corner at some particular time will probably give your readers a better notion of him than so condensed an account of his life. It is well to remember, too, that a page of your writing is not nearly equal to a page of print; compare, for instance, your copy of the dictation exercise from Chapter II with the original in the book.

#### EXERCISE 25 — *Written*

##### MAKING DEFINITE TITLES TO SHOW DEFINITE SUBJECTS

Make ten titles suitable for one-page themes suggested by the following large topics. Make definite titles which would suggest exactly the subject-matter of the theme.

1. Electricity.
2. Living Out-of-doors.
3. Baseball in America.
4. New York City.
5. The History of the United States.
6. The Civil War.
7. The Story of My Life.
8. Arithmetic.
9. Games.
10. Work and Play.



In an argument it is necessary in the very beginning for the disputants to agree as to what they are arguing about, — in other words, to select a definite subject for the more or less informal composition. Not infrequently two persons, although really in perfect agreement, will dispute acrimoniously, simply because neither one takes pains to make his terms absolutely definite. In such a case it is clear that sincerity and good form, unsupported by definiteness, will be far from effective. In any event, no one can well be convinced unless he knows exactly what the dispute is about.

If some one hears, "His conduct is indefensible," it is perfectly obvious that he must know what the conduct was and the circumstances before he can agree or disagree with the statement; but it is not always so obvious that there must be perfect definiteness in the terms where they are not so baldly stated. Often, without waiting for explanation, some one will interpret, or misinterpret, for himself and thus create an unnecessary issue. And even in formal debate it sometimes happens that, because of an inexactly stated topic, each side will find itself in essential agreement with the other.

### EXERCISE 26 — *Oral*

#### MAKING A DEFINITE TITLE FOR ARGUMENT

*a.* Restate the following topics so that they may be definitely discussed.

1. Girls should not participate in athletics.
2. Idle men should not be tolerated in town.
3. Examinations are useless.
4. Pupils should be permitted to study together.
5. Unionism should be supported by everybody.
6. Everybody should attend church every Sunday.

*b.* From the following subjects make good, definite topics for argument.

- |                                    |                         |
|------------------------------------|-------------------------|
| 1. Manual training in the schools. | 5. Shylock's character. |
| 2. Elective studies.               | 6. School fraternities. |
| 3. Interscholastic contests.       | 7. Free textbooks.      |
| 4. Student self-government.        | 8. Weekly holidays.     |

### EXERCISE 27 — *Oral*

#### STICKING TO A DEFINITE SUBJECT

Of course there is no virtue in having a definite title if the writer does not stick to it. This matter of sticking to the point will be studied more carefully later (Chapter V). For the present, remember that the subject must be very carefully defined or limited, not only in your title but in your own thought and in your expression of it.

*a.* What is wrong with the following composition?

#### PICTURE OF A BUILDING

I am standing in front of a large castle. This castle is built of stone blocks, making it look old and gray. The sky is blue and the birds are singing. The grass is very green, and the sun is just coming up toward the east. Down near the door I see an old man, half lying and half sitting. He is very poor and seems to be in great agony. I can hear him groan as if crying for help. His hair is long and gray.

*b.* Speak briefly on one of the following subjects, being careful to stick to it.

1. Why the days grow short in winter.
2. How to attract the birds.
3. Why I did (not) like our hotel.
4. How the garbage is collected.
5. How asphalt (or macadamized) roads are laid.
6. How cotton is ginned and baled.

7. How a typewriter works.
8. What happens at the fire-engine house when an alarm is rung in.
9. How to drag an earth road.
10. How broom corn is cut.
11. How to put in a sleeve.
12. How to plane a board.

### B. DEFINITE DETAILS

One reason why a small, very definite topic is better than a large, vague one, is because on such a topic we can write briefly and yet give the definite little details that prove our sincerity and interest our reader. All of us like to read stories in which the writer gives specific, definite little acts and looks of the characters, and tells exactly how to picture the scene. All of us like to receive letters that definitely tell the little things instead of merely, "I am having a good time," or "School is very much changed this year." Since the choice of details is very important if we wish to make a letter interesting, it will be studied more at length in the next chapter.

#### EXERCISE 28 — *Written and Oral*

##### CHOOSING DEFINITE DETAILS

Make lists of details that you might mention in writing on each of the five topics suggested by Exercise 24. Discuss these in class, choosing the most definite and appropriate.

#### EXERCISE 29 — *Written or Oral*

##### WRITING OR SPEAKING SINCERELY AND DEFINITELY

Write or speak on one of the five topics discussed in Exercise 28. Choose the one nearest to your own experience. Give a sincere and definite picture.

**EXERCISE 30 — *Written***

## DESCRIBING WITH DEFINITE DETAILS

Go out and look for a little scene worth describing ; note on the spot details that you need in order to make others see it vividly. Write the description.

**EXERCISE 31 — *Oral or Written***

## EXPLAINING WITH DEFINITE DETAILS

Speak or write on one of these topics, choosing your details with care to make every point clear.

1. How a gasoline engine works.
2. How wireless messages are sent.
3. How a sewing machine ties a thread.
4. How a duck is adapted for swimming.

## C. DEFINITE POINT OF VIEW

From what point of view is *Treasure Island* (pages 41-42) first pictured? How has the point of view changed in the second description? in the third? The term *point of view* includes more than mere position. In this case, not only does the ship approach the island, but the day comes to reveal details. Stevenson never loses his point of view ; that is, he always pictures things as they would appear to a given person in a given position under given circumstances.

In the composition on the boy returning home over the hill (page 12) the writer keeps the point of view well until he comes to the dots in the necktie and the buttons on the coat sleeve. He could scarcely have seen these from his supposed position. When could he have seen them? A break in the point of view, such as this, shows insincerity. If you are sincere, you will not make such mistakes.

EXERCISE 32 — *Oral*

## SEEING THE DEFINITE POINT OF VIEW

In these two descriptions note every detail and every word that indicates the physical point of view of the writer, as near or far, looking up, down, or across. Note also the attitude, or mental point of view, of the writer.

## NEAR AND FAR, LOOKING UP

[We] explored Pompeii's weird and haggard ruins. I am afraid we were not very keen on the archæology, but the scenic effects and the intimate human suggestiveness were most interesting. There lay the little city, scarred and deserted, the ashes of the homes of men, with *la Vésuve*, stern and secret, rising up behind it, overlooking the havoc it had wrought without relenting. The sky was purest blue, the ruins gray, with here and there the relief of pinks and yellows in the ancient frescoes; just beyond rose a file of stone pine-trees, like sentinels overlooking the desolation of a fought-out field of battle. The silence was profound and yet to me it was strangely soulless, and the impression left deepest upon my mind was of a piercing and sinister mockery. I was glad at last to get away from those gaudy futilities of domestic decoration flung like a dead beggar's rags against the pitiless majesty of Vesuvius.

## NEAR AND FAR, LOOKING DOWN

The situation is beautiful beyond description, a combination of sternness in the ensemble with luxuriant softness in the detail, which surpasses even Capri and Sorrento. Our casement windows on the east open upon a great paved terrace overhanging the Gulf of Salerno and full-fronting the austere and jagged peak of Monte Fenestra. The terrace rail is embowered in a wealth of Banksia roses and the white stone seat lining the parapet conjures an Alma Tadema picture instantly before the eyes.

Below us in their narrow valleys cluster the small hamlets of Minori and Maiori with their tiny strip of beach, the high road of Salerno passing around the cliff's edge like a thread. The bold

headland of Capo d'Orso bounds the near view, where the turquoise blue water of the gulf laps its feet, but beyond the cliffs and beyond the sea lies the far plain of Pæstum, and, rising beyond the still snowy peaks of the Apennines, faintly outlined like a vision of some jewelled city celestial through the sun-steeped haze. . . . Straight before me, down the steep cliff side, rise the spires of cypress-trees; two umbrella pines stand up stark against the sky; sheer below me is the intensely blue Salernian water; these white, ivy-grown pillars at my right hand and at my left-frame in the panel.

CAROLINE ATWATER MASON, "The Spell of Italy"<sup>1</sup>

### EXERCISE 33 — *Written*

#### PICTURING WITH A DEFINITE POINT OF VIEW IN PLACE

Picture a scene "Looking Down" or "Looking Up." Keep your point of view so well that the class can readily guess your position without hearing the title. Be sure not to change the time; keep it past or present throughout. Here are two good specimens of this kind of writing.

*a.* I see a long wide strip of yellowish, brownish, green something which must be grass. Stretching across this in all directions are tiny black lines that look like hairs from a black cat's back. At the farther end of this strip, between two twin-sister hills, lies something which looks like either a piece of sky dropped down or a mirror turned right side up. From this a narrow silver ribbon winds down into a brilliantly colored bit of wood. At the left of this I see a bit of woodland which looks like the rainbow wound into a ball and dropped.

*b.* I see the sun shining through the leaves of the tree, and in places the blue sky with dreamy white clouds floating across it. The leaves of the tree are green, but up the trunk and along the boughs some woodbine runs, the leaves of which are beautiful with their red and yellow showing brightly against the brown bark and the more sombre green leaves of the tree. Far up in the fork of a branch I see a brown bird's-nest built snugly there.

<sup>1</sup> Copyright, 1909, by L. C. Page & Company, Inc.

## EXERCISE 34 — Oral

## STUDYING WAYS OF SHOWING DEFINITE POINT OF VIEW

The point of view differs not only with position but with circumstances, as you have already seen. Study carefully the following paragraphs from Stevenson's "Travels with a Donkey." How are you kept reminded of the fact that it is night? Why does Stevenson say at first that he tied Modestine to a *branch*, and later saw her tied to a *beech*? How do you know that the clouds have cleared and a fair day is coming? How do you know, from the paragraph beginning "Twice in the course of the dark hours," that the writer is lying down? Define and use in good sentences the following words: *density*, *discriminate*, *unmitigated*, *haggard*, *desponding*, *livid*, *abating*, *inimitable*. Find every word or expression that helps to show definite point of view of place, of time, and of person, noting especially how the point of view may be suggested by a single word.

Suddenly, at a single swoop, the night fell. I have been abroad in many a black night, but never in a blacker. A glimmer of rocks, a glimmer of the track where it was well beaten, a certain fleecy density, or night within night, for a tree, — this was all that I could discriminate. The sky was simply darkness overhead; even the flying clouds pursued their way invisibly to human eyesight. I could not distinguish my hand at arm's length from the track, nor my goad, at the same distance, from the meadows or the sky.

At last black trees began to show upon my left, and, suddenly crossing the road, made a cave of unmitigated blackness right in front. I call it a cave without exaggeration; to pass below that arch of leaves was like entering a dungeon. I felt about until my hand encountered a stout branch, and to this I tied Modestine, a haggard, drenched, desponding donkey. . . .

I touched the spirit lamp. . . . The wind roared unwearyingly among the trees; I could hear the boughs tossing and the leaves

churning through half a mile of forest ; yet the scene of my encampment was not only as black as the pit, but admirably sheltered. At the second match the wick caught flame. The light was both livid and shifting ; but it cut me off from the universe, and doubled the darkness of the surrounding night. . . .

The wind among the trees was my lullaby. Sometimes it sounded for minutes together with a steady even rush, not rising nor abating ; and again it would swell and burst like a great crashing breaker, and the trees would patter me all over with big drops from the rain of the afternoon. . . .

Twice in the course of the dark hours . . . I was recalled for a brief while to consciousness, and saw a star or two overhead and the lace-like edge of the foliage against the sky. When I awoke for the third time (Wednesday, September 25th), the world was flooded with a blue light, the mother of the dawn. I saw the leaves laboring in the wind, and the ribbon of the road ; and, on turning my head, there was Modestine tied to a beech, and standing half across the path in an attitude of inimitable patience.

STEVENSON, " Travels with a Donkey "

### EXERCISE 35 — Oral

#### POINT OF VIEW IN TIME

What is wrong with the point of view in the following composition ? What shows insincerity here ?

The night was pitchy black. As we groped our way along, a tall dark man passed us. At that moment he took out his watch, and under his coat we caught the gleam of a revolver.

### EXERCISE 36 — Written

#### PICTURING WITH A DEFINITE POINT OF VIEW AS TO PLACE AND TIME

Write on one of the following topics :

1. Down Cellar in the Dark.
2. Going up to Bed.
3. In the Garden at Night.



4. When the Street Lamps Went Out.
5. Coming Home at Midnight.
6. Down the Wet Street at Night.
7. How Day Comes in Our Street.
8. The City from the Roof at Night.
9. My Room at 3 A.M.
10. From a Train at Night.

*Do not tell a story*, but give a picture, though it may be a moving picture. By the way in which you describe everything keep your reader constantly reminded of the darkness. The following theme may prove suggestive. Can you improve on it?

Just as the town clock struck midnight I reached the gate in front of our house. The moon was almost hidden behind a dark cloud. A mysterious stillness filled the air and was broken only by the stamp of the horses' hoofs in a barn near by, and the bark of some dog. Across the street and at my feet were little pools of shiny, black-looking water. A neighbor's house directly in front of me cast dark, queer shadows across the road. Farther down the street was a high square something, and near it a large black oblong with a cupola at one end. Many things looking like great black singing-tops turned upside down were scattered about. Away in the distance was a long black wall with a glimmer of light in one end of it. Slowly coming toward me was something white and ghostly. By the sudden turning of a corner I saw it was a white horse drawing a spring-wagon behind it. Moving around farther away was a tall object looking like a fence post, and it was carrying a lantern which gave out a pale gleam of light.

### EXERCISE 37 — *Oral or Written*

#### PICTURING THE SAME SCENE FROM TWO POINTS OF VIEW

Describe a room in daylight, and the same room as darkness gathers or as day breaks. Choose a room of some distinct character, and do not merely catalogue the contents, but give a picture. *Be sincere*; tell what you see. Try to name

the various *shapes* that you see in the dusk, and thus avoid repetition of the words *something* or *object*. The following theme is faulty in this respect. What good descriptive phrases has it?

From the cellar door where I am, things look very mysterious and ghostly. To my right, and back a little bit, is something square and of an indistinct gray color. I can see only one corner of it, for it joins the wall on one side and extends back a long way. In front of it is something about half as tall, rather narrow and round. It glimmers in the darkness. At the left of me is something tall, slim, and white. On this are hanging great, mysterious dark and light things that look like people standing in a long silent row. At the farther end of the room is something that shines sometimes, and in some places is black. It has arms that extend upward and outward, and at its feet I can see something red and fiery that looks like the eyes of a monster. In front of me is the most awful object of all. It is long and black and is raised up off the floor. It looks just like a coffin.

### EXERCISE 38 — Oral

#### THE NARRATOR'S POINT OF VIEW

How is the dog's point of view given here?

The Master was walking most unsteady, his legs tripping each other. But even when the Master's legs twist and bend a bit, you must n't think he can't reach you. Indeed, that is the time he kicks most frequent. So I kept behind him in the shadow, or ran in the middle of the street. He stopped at many public houses with swinging doors, those doors that are cut so high from the sidewalk that you can look in under them, and see if the Master is inside. At night, when I peep beneath them, the man at the counter will see me first and say, "Here's the Kid, Jerry, come to take you home. Get a move on you"; and the Master will stumble out and follow me. It's lucky for us I'm so white, for, no matter how dark the night, he can always see me ahead, just out of reach of his foot.

RICHARD HARDING DAVIS, "The Bar Sinister"

**EXERCISE 39 — *Written***

## WRITING FROM ANOTHER'S POINT OF VIEW

If you can imagine the feelings of a horse, write the account of his first meeting with an automobile as told by himself ; or write an account of a fire as given by one of the engine horses. If you prefer, you may give the canary's description of the house cat, or your dog's report of an adventure with a tramp, or some similar narrative. Be sure to keep the point of view of the animal, though of course you will make him more or less human in many ways.

## D. DEFINITE WORDS

Not only must we have a definite subject, definite details, and a definite point of view ; but in order to express these we must command definite words, and use them exactly. Here again sincerity enters ; for if we really care to tell the truth about what we hear or see or imagine or think, we shall not be satisfied with any but precisely the right word to fit our need. Then if we are caring about these definite words, we shall be likely to keep a sharper lookout, and to think more clearly too. So definite words give us more definite thoughts, and definite thoughts give us more definite words — or at least set us to seeking for them.

**EXERCISE 40 — *Oral and Written***

## THE VALUE OF A DEFINITE WORD

A part of growing-up ought to be growing in ability to see differences and distinctions, and to find words that express these. Some people seem to stop growing in this respect as soon as they have enough words to make themselves understood about everyday matters ; they use third or fourth

grade vocabularies all the rest of their lives. (What is a vocabulary?) What definite terms have you learned since the third grade in arithmetic? in algebra? in geography? in grammar? in literature? in other subjects? Write out a definition for *glacier*, *multiplicand*, *predicate*. If you did not know these terms but had the ideas for which they stand, how many words would you have to use instead of each name? Show that the use of a definite word like *transitive* in a sentence ought to carry with it the whole definition. Look up the meaning of *definition*. How is it related to *definite*?

#### EXERCISE 41 — *Written*

##### USING NEW WORDS DEFINITELY

From the selections given in this chapter choose ten words not in your own speaking vocabulary which you would like to adopt. Use each in a sentence to show its meaning.

#### EXERCISE 42 — *Written*

##### PICTURING WITH DEFINITE WORDS

Picture a scene, using correctly and effectively as many words as you can from one of the following groups.

I  
 leaden  
 tempestuous  
 murky  
 dim  
 horrible  
 awful  
 lashing  
 stinging  
 quivering  
 inevitable

II  
 serene  
 placid  
 glowing  
 breathless  
 magical  
 harmonious  
 filmy  
 drowsy  
 floated  
 pervaded

## EXERCISE 43 — Oral

DISTINGUISHING BETWEEN *MOST* AND *ALMOST*

*Almost* means "nearly"; *most* means "in the highest degree." Use these words correctly in the following sentences, and be careful of their use as you speak and write.

1. We are — home.
2. He was — successful in his attempt.
3. I am — tired out.
4. I am — happy to have the opportunity.
5. When we are — discouraged we can — always gain strength by thinking of others.
6. He — always waits for his little brother.
7. Remember this — particularly.
8. Are n't we — there?
9. I've — forgotten.
10. I was — as frightened as he.

## EXERCISE 44 — Oral

## USING PRONOUNS DEFINITELY

Pronouns, especially *it*, *which*, and *they*, are very troublesome words because in themselves so indefinite. Since a pronoun represents a subject of thought *without naming it*, we must be careful to use it always in connection with some other word or words that do name the same subject of thought. You will learn more about the use of pronouns later; for the present, take special pains to be sure that *it*, *which*, and *they* always refer to something definite and unmistakable. See if you can find any indefinite use of *it* in your last five written compositions; if so, bring your sentence to class as a specimen, and correct it.

## EXERCISE 45 — Oral

DISTINGUISHING BETWEEN *CAN* AND *MAY*

Fill the blanks with *can* or *could* to denote ability ; with *may* or *might* to denote permission.

1. You — go as far as the corner.
2. That is as far as I — go.
3. Mother said we — play in the guest-room.
4. He looks strong, as if he — do a man's work.
5. The horse — pull us along at ten miles an hour.
6. We — not go now, although mother said we —, because John has taken the wagon and we — not walk so far.
7. If we — only have seen ourselves in the glass, we should have laughed heartily.
8. No man — serve two masters.
9. They — study their algebra lesson now, for they have learned what the assignment is.
10. — we go to the park on our way home?

One of the reasons why it is difficult to use definite words is that it is not easy to use our senses well enough to have definite ideas to express. We do not see half or a quarter or a tenth of what we might see. The desire to tell some one else of our discoveries will help us to be on the alert ; and the more we have seen, the more we can see. A trained observer will see twenty varieties of birds on a walk where another, looking with untrained eyes, will notice only a robin and a blue-jay. A trained observer of people and things—a detective, for instance — will take account of a hundred details that escape others.

" I see ten things where other people see only one," says Richard Harding Davis's " amateur " detective ; " just as some men run ten times as fast as other men. We have all tried it out often at the office ; put all sorts of junk under a newspaper, lifted the newspaper for five seconds, and then each man wrote down what he had seen. Out of twenty things I would remember seventeen. The next best

guess would be about nine. Once I saw a man lift his coat collar to hide his face. It was in the Grand Central Station. I stopped him and told him he was wanted. Turned out he *was* wanted. It was Goldberg, making his getaway to Canada."

RICHARD HARDING DAVIS, "The Amateur Detective"

Of course, as the doctor remarked to the detective, such power is "a gift"; but we might all have more of it. Here again sincerity is necessary. Let us make our senses report accurately to us, and then we can report accurately to others. A bit of untruth blurs everything in our own minds.

#### EXERCISE 46 — Dictation

##### A GOOD OBSERVER

Study the following paragraph, and be able to write it from dictation. Notice particularly the ends of sentences, the commas to mark sentence divisions, the apostrophe to show possession, and the spelling of unfamiliar words.

I knew a man blind from his youth who not only went about his own neighborhood without a guide, turning up to his neighbor's gate or door as unerringly as if he had the best of eyes, but who would go many miles on an errand to a new part of the country. He seemed to carry a map of the township in the bottom of his feet, a most minute and accurate survey. He never took the wrong road and he knew the right house when he had reached it. He was a miller and fuller, and ran his mill at night while his sons ran it by day. He never made a mistake with his customers' bags or wool, knowing each man's by the sense of touch. . . . Such facts show one how delicate and sensitive a man's relation to outward nature through his bodily senses may become. Heighten it a little more, and he could forecast the weather and the seasons and detect hidden springs and minerals. A good observer has something of this delicacy and quickness of perception.

JOHN BURROUGHS, A Sharp Lookout, in  
"Signs and Seasons"

**EXERCISE 47 — Oral**

## DEFINITE WORDS FOR DEFINITE OBSERVATION

Here are some bits of careful observation by John Burroughs himself. They are certainly definite and unmistakably sincere. Prepare to read them aloud in class. If you have carefully observed anything in nature that some of your classmates may not have noticed, you may tell them about it.

[Nature] is all things to all men; she has whole truths, half-truths, and quarter truths, if not still smaller fractions. The careful observer finds this out sooner or later. Old fox-hunters will tell you, on the evidence of their own eyes, that there is a black fox and a silver-gray fox, two species, but there are not; the black fox is black when coming toward you or running from you, and silver-gray at point blank view, when the eye penetrates the fur; each separate hair is gray the first half and black the last. This is a sample of Nature's half-truths.

A Sharp Lookout, in "Signs and Seasons"

The yellowbirds [goldfinches] are just getting on their yellow coats. I saw some yesterday that had a smutty, unwashed look, because of the new yellow shining through the old drab-colored webs of the feathers. These birds do not shed their feathers in the spring, as careless observers are apt to think they do, but merely shed the outer webs of their feathers and quills, which peel off like a glove from the hand. — Spring Jottings, in "Riverby"

**EXERCISE 48 — Oral and Written**

## WRITING DEFINITELY ABOUT ACCURATE OBSERVATIONS

Examine a large leaf bud, preferably horse-chestnut, hickory, or buckeye, folded up for the winter. Describe accurately what you see — forms, sizes, colors, textures, number of layers, numbers of parts. Where are the leaves? Why are they so wrapped up? Is there any plan followed in the arrangement in buds from the same kind of tree? Pull the buds



apart, and cut them in cross sections and lengthwise, that you may see. Use the most definite words possible in describing every part, and follow some plan in telling about them — either from the outside in or from the inside out.

### EXERCISE 49 — *Dictation*

#### DEFINITE OBSERVATION OF COLOR

Study the following paragraph and be able to write it from dictation. Notice the semicolons separating what might be written as distinct sentences. Notice the descriptions of color.

There is one redness in the east in the morning that means storm, another that means wind. The former is broad, deep, and angry; the clouds look like a huge bed of burning coals just raked open; the latter is softer, more vapory, and more widely extended. Just at the point where the sun is going to rise, and some minutes in advance of his coming, there sometimes rises straight upward a rosy column; it is like a shaft of deeply dyed vapor, blending with and yet partly separated from the clouds, and the base of which presently comes to glow like the sun itself. The day that follows is pretty certain to be very windy. At other times the under sides of the eastern clouds are all turned to pink or rose-colored wool; the transformation extends until nearly the whole sky flushes, even the west glowing slightly; the sign is always to be interpreted as meaning fair weather.

JOHN BURROUGHS, A Sharp Lookout,  
in "Signs and Seasons"

### EXERCISE 50 — *Oral*

#### DEFINITE COLOR-WORDS

You have probably noticed that John Burroughs has a keen eye for color and definite words for it too. Find all the words or expressions showing color in the selections from his

writings ; also in those from Stevenson given in this chapter. Notice also the color words in the following :

It was late August. All the tall grass and wild oats and barley, over lift, level, and hollow, were ripe yellow or warm brown, — a golden mantle over the golden soil. There were but two colors in the simple broad picture, — clear, deep, scintillating blue in the sky, melting blue in the mountains, and all the earth a golden surging sea. — THEODORE WINTHROP, "John Brent"

The dew was spread over the grass like a veil of silver gossamer, spangled with crystals.

A vine, heavy with great clusters of yellow grapes, was festooned upon the northern wall.

On Thursday, as he approached the castle, the last fires of sunset were burning in the sky behind it — the long, irregular mass of buildings stood out in varying shades of blue against varying, dying shades of red: the grey stone, dark, velvety indigo; the pink stucco, pink still, but with a transparent blue penumbra over it; the white marble, palely, scintillantly amethystine.

HENRY HARLAND, "The Cardinal's Snuff-Box"

### EXERCISE 51 — *Oral or Written*

#### DESCRIBING A SCENE FULL OF COLOR

Try again a description of an outdoor scene, giving special attention to color. Do not think that the only colors worth mentioning are the brilliant reds and yellows of early fall. Before you write, try to see some actual scene that is worth describing; either city or country has many a one. Do not exaggerate, but name all the colors you can, even if the result is a rather stiff composition. Of course, however, you should make your sentences as easy and natural as possible. The following theme uses many color words, though in a somewhat awkward way.

## A THANKSGIVING LANDSCAPE

At my left is a field of corn. Next to me it is in shocks, and farther away it is standing. Where it is close, it is a golden yellow, and scattered over the ground are large, orange-colored pumpkins. Farther back the corn is a misty, warm-looking brown.

At my right is a long meadow of tall coarse grass, which has a very odd color with the sun shining on it. Beyond this is a dark leafless wood. It is black at first, but behind the first few trees there is a misty raven-blue color. Above this is a sky of light lavender that grows into a dark gray. The gray stops abruptly, and there is a light blue, which, where it mingles with the red, looks a light green.

In front of me is a long wide strip of grass that is cut short. Some distance from the ground I see the sun, a great fiery ball, half-hidden by a dark cloud. Only the lower half is visible, and it sends its golden rays downward. This dark cloud grows quickly lighter above, fading from gray to white, from white into blue, and from that into green. The green ends suddenly, and there is a rosy red that grows into fainter color, and at last into a dainty, shell pink.

EXERCISE 52 — *Written*

## COLOR-WORDS IN DESCRIPTION OF PEOPLE

After studying the following descriptions, write a similar one of some child whose coloring of person and dress is especially pleasing. Do not say merely that she has golden hair and blue eyes, for instance, but give a definite picture of that hair and eyes. Notice how the brown hair in these two pictures of Henry Harland's is individualized.

She was a young woman, tall, slender, in a white frock, with a white cloak, an indescribable complexity of soft lace and airy ruffles, around her shoulders. She wore no hat. Her hair, brown and warm in shadow, sparkled, where it caught the light, in a kind of crinkly iridescence, like threads of glass.

. . . . .

She was dressed in white as always — a frock of I know not what supple fabric, that looked as if you might have passed it through your ring, and fell in multitudes of small soft creases. Two big red roses dropped from her bodice. She wore a garden hat of white straw, with a big daring, rose-red bow, under which the dense meshes of her hair, warmly dark, dimly bright, shimmered in a blur of brownish gold. — “The Cardinal’s Snuff-Box”

### EXERCISE 53 — *Oral*

#### DEFINITE SOUND-WORDS

Not only our eyes but our ears also must be alert. Study this description of an approaching hurricane in the West Indies, noting the sound-words. Read with your imaginations awake and report all the words that help you to imagine sounds.

The din was terrific. Cannon balls might have been rattling against the stones of every house, and to this was added a roar from the reef as were all the sounds of the Caribbean Sea gathered there. . . . The horse fled along the magnificent avenue of royal palms which connected the east and west ends of the Island. They were bending and creaking horribly, the masses of foliage on the summits cowering away from the storm, wrapping themselves about in a curiously pitiful manner; the long blade-like leaves seemed striving each to protect the other.

Through the ever increasing roar of the storm, above the creaking of the trees, the pounding of the rain on the earth and on the young cane, Alexander heard a continuous piercing note, pitched upon one monotonous key like the rattle of the girl’s castanets he had heard on St. Thomas. His brain, indifferent now to the din, was as active as ever, and he soon made out this particular noise to be the rattle of millions of seeds in the dry pods of the “shaggy-shaggy,” or “giant,” a common Island tree, which had not a leaf at this season, nothing but countless pods as dry as parchment and filled with seeds as large as peas. Not for a second did this castanet accompaniment

to the stupendous bass of the storm cease, and Alexander, whose imagination, like every other sense of him, was quickening preternaturally, could fancy himself surrounded by the orchestra of hell, the colossal instruments of the infernal regions performed upon by infuriate Titans. — GERTRUDE ATHERTON, "The Conqueror"

Re-read Stevenson's account of his night out-of-doors and name the words used to describe the noises of the wind.

#### EXERCISE 54 — *Written*

##### FINDING DEFINITE SOUND-WORDS

Read the following "Spring Jottings," by John Burroughs, about the notes of birds and frogs. Make a list of the sound-words. Add to these all the different words or expressions for sounds that you have found in this chapter.

A song-sparrow's call was "a silver loop of sound."

The long-drawn call of the high-hole comes up from the fields, then the tender, rapid trill of the bush or russet sparrow, then the piercing note of the meadow-lark, a flying shaft of sound.

In the trees the crow blackbirds cackled and jangled.

The sun is down, the robins pipe and call, and as the dusk comes on they indulge in their loud chiding note or scream, whether in anger or in fun I never can tell. Up the road in the distance the multitudinous voice of the little peepers — a thicket or screen of sound.

These days the song of the toad — tr-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r — is heard in the land. . . . It is a kind of gossamer of sound drifting in the air.

#### EXERCISE 55 — *Written*

##### USING DEFINITE SOUND-WORDS

Write on the topic "Awake in the Night." Your scene may be city or country, out-doors or in. Describe especially the noises you hear. Or, if you choose, you may describe any

noisy scene. The following themes contain some good sound-words and some good details. What are they? Underline all the words in your theme that express sound.

*a.* As I crawl into my bed, I hear the wind whistling and scurrying around the corner of the house. Now I hear the long-drawn-out bawl of a cow. Everything is quieter at this moment and I think I can go to sleep; but I cannot, for the shrill whistle of the inter-urban car is blowing. The wind gradually ceases to howl and whistle, but still keeps up a rising and sinking noise. Now I hear the pitter-patter of rain drops. Then the pitter-patter turns into piercing noises, and from the street-light I see that the whole window pane is covered with drops. I watch one little drop run along till it falls in line with another and they roll down most of the pane together. When they are nearly to the bottom, they run into each other, and then I hear a drip, drip, drip; for several of the bubbles have reached the bottom of the pane. The wind has begun howling and shrieking and I guess it keeps on this way the rest of the night after I finally go to sleep.

*b.* While I look out on a noisy city a general rumble and roaring sound pervades the air, through which may be heard several more distinct noises. The large wagons and trucks rattle along as they bump over the rough pavement. Automobiles, slowing down at the crossing, make a chug-chug-chug gradually growing faster. The policeman whistles shrilly once or twice every now and then, and the street cars ring an echoing ding, ding, ding-ding. Overhead the elevated trains rumble and roar. A continual buzz and the clashing of dishes come from the dining-room across the hall.

### EXERCISE 56 — Oral

#### DEFINITE WORDS FOR ODORS

Describe the appetizing odors in the kitchen before Thanksgiving dinner, the disagreeable odors in a crowded street car on a rainy day; or describe, from the point of view of a very hungry street urchin, the odors outside a baker's shop.

EXERCISE 57 — *Written and Oral*

## DEFINITE WORDS FOR TEXTURE

Make a list of all the words or phrases that occur to you, describing the texture or feeling of different materials. Notice the description of a dress fabric in Exercise 52. To what substances would you apply each of the following terms: *supple, brittle, fuzzy, adhesive, flimsy, filmy, gelatinous, mushy, ductile, plastic, slimy, corrugated?*

EXERCISE 58 — *Written*

## WRITING A DEFINITE DESCRIPTION

Write the best composition possible to you, on the topic "Out-of-doors at Night"; but choose some more definite point of view and time and place and make a title to fit. Use all your senses and the most definite words that you possess. Be sincere.

## EXERCISE 59

ACCURATE USE OF *GET*

The verb *get* is overworked. Avoid using it, with or without *have* or *had*, to express mere possession, as "I've got an apple." It has a notion of activity or effort, always; and is properly used in many idiomatic expressions,<sup>1</sup> — that is, expressions that have grown up in our language, — such as *get ready, get aboard, get in, get behind, get on with, get out of*, etc. It should never be used in the sense of "be allowed" or "have a chance," as "I did n't *get to go*." Equally incorrect is the omission of *get* (*come, go*, etc.) in such expressions as "I *want in*," instead of "I want *to get in*," etc.

<sup>1</sup> See list in Century Dictionary under *Get*, II

The following specimen of the uses of *get*, transitive and intransitive, is given in the Century Dictionary. Substitute other words for *get* or *got* wherever you can do so without changing the sense.

I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury, I *got* a chaise for town: but I *got* wet through before I *got* to Canterbury; and I have *got* such a cold as I shall not be able to *get* rid of in a hurry. I *got* to the Treasury about noon, but first of all I *got* shaved and dressed. I soon *got* into the secret of *getting* a memorial before the board. but I could not *get* an answer then; however, I *got* intelligence from the messenger that I should likely *get* one the next morning. As soon as I *got* back to my inn, I *got* supper and *got* to bed. It was not long before I *got* to sleep. When I *got* up in the morning I *got* my breakfast. and then I *got* myself dressed that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it, I *got* into the chaise, and *got* to Canterbury by three, and about tea-time I *got* home. I have *got* nothing for you, and so adieu.

P. WITHERS. "Aristarchus"

### EXERCISE 60 — Oral

#### DEFINITE WORDS OF MOTION

Study this selection for the words calling up pictures of motion. Notice that lively motions and sounds frequently belong together. Find the words of motion in Exercise 53.

Suddenly his horse, in spite of the wall of wind at his back, stood on his hind legs, then swerved so fiercely that his rider was all but unseated. A palm had literally leaped from the earth, sprawled across the road not a foot in front of the horse. The terrified brute tore across the cane-field, and Alexander made no attempt to stop him, for, although the rain was now falling as though the sea had come in on the back of the high wind, he believed himself to be on the Stevens plantation. The negro village was not yet deserted, and he rode to the west side of the mill and shouted his warning to the blacks crouching there. . . .



At last he was in the cane-fields of his destination, and the horse, as if in communication with that ardent brain so close to his own, suddenly accelerated his already mercurial pace, until it seemed to Alexander that he gathered up his legs and darted like an inflated swallow straight through crashing avenues and flying huts to the stable door. — GERTRUDE ATHERTON, "The Conqueror"

### EXERCISE 61 — *Written*

#### USING DEFINITE WORDS OF MOTION

Write on the topic "The Liveliest Scene I Ever Saw." Let this be a picture rather than a story, though full of sound and motion. Choose a definite point of view. The scene may be a busy street corner, the playground at recess, a fire, the circus-grounds, or anything you choose. Read the following theme :

About noon the men began coming from the field. The old horses, with their harness swinging and jingling, came trotting and running down the beaten path. They crowded against each other and after fighting awhile, ducked their heads in the water tank while the men hurried to open the gates and unrein them. From the pastures other horses came galloping to get their feed, thundering over the platform of the scales with a roaring noise. All the men were in a hurry, because they were eager to get to the table. Some put hay in the mangers, while others rushed around with baskets, throwing in the corn. The horses pawed and snorted and made a great fuss over the feed. When all was done, one man hollowed, "I'll beat you all to the house."

Then the race began, all shoving, running, and shouting, with the dogs scrambling and leaping in front of the whole crowd. Some of the men jumped over the low gate while others pushed through, ran to the tub, and dashed their heads in and out, leaving most of the dirt on their faces. One man who seemed to be somewhat absent-minded grabbed a little boy and half drowned him in the dirty soap-suds. "Lay hold o' him!" cried the crowd. Soon an angry mob rushed to him and marched him off out of my sight.

I thought they would be silent for a moment, but a sudden ding-dong of the bell brought them dashing toward the door, pushing against it so hard that I thought it would come off the hinges. They slid over the benches and finally found suitable places. They began eating very greedily, and their loud jabbering broke the stillness of the house. "Silence!" roared the man at the end of the table. "There is entirely too much noise." The loud talk dropped to a low murmur.

If you have been really thinking as you have done the tasks assigned, you have discovered that people who write good descriptions are not content with vague, general, or worn-out words, like *pretty*, *come*, *go*. Vague, indefinite words are like the Indian's blanket, fitting everything because they really fit nothing. The words of the masters, on the contrary, fit so perfectly that they seem more like the body of the thought than even perfect-tailor-made clothes. When Bryant says of the waterfowl that its "wings have *fanned* at that far height the cold, thin atmosphere," and Van Dyke speaks of the kinglet "*fluttering* lightly on the wind," what do we know of the size of the two birds?

#### EXERCISE 62 — *Written*

##### DEFINITE WORDS INSTEAD OF GENERAL TERMS

For each of the following general terms make a list of definite words: *come* or *go*, *pretty*, *good*, *person*, *workman*.

#### EXERCISE 63 — *Written*

##### DEFINITE MEANINGS OF COMMON WORDS

The chief danger of slang is its convenience. Slang words are blanket words, very easily put on. We use them instead of taking the trouble to be definite; and so a clever bit of slang steals our vocabularies.

Some words not slang are almost as disreputable. Look up the meanings of the following words and use each correctly in one sentence for each of its meanings. Make good sentences that will bring out the meaning of the words: *awful*, *nice*, *horrid*, *grand*, *sweet*, *fix*, *mean*, *fine*, *splendid*. Substitute more definite or more appropriate words for these in the following sentences, which you are likely to use or to hear:

1. He had an *awful* cold.
2. I had a *horrid* time at the party.
3. Your new hat is *sweet*.
4. She is a *nice* girl.
5. Let me *fix* your hair-ribbon.
6. Is n't he *just grand*?
7. We 've had a *fine* time.
8. Her singing was *splendid*.
9. That is *just grand*.
10. The candy is *just grand*; you 're a *fine* cook.
11. That examination was *fierce*.
12. The umpire's decision was *rotten*.
13. This speech was simply *ripping*.
14. Is n't this a *blooming* nuisance!
15. What *beastly* weather!

#### EXERCISE 64 — Oral and Written

##### SYNONYMS

If two words meant exactly the same thing, we should not need both. The meanings of synonyms overlap, but they always differ in some way. Distinctions in thought are more difficult to grasp than those in seeing, hearing, touching, moving, and the like. Look up the following pairs of words and use each word in a sentence to bring out its most individual meaning — the meaning most different from that of the

other one of the given pair. The Standard Dictionary is especially helpful in a study of synonyms. Learn to spell these words.

courage	fortitude	height	statue
courage	bravery	abandon	leave
courage	daring	politeness	courtesy
bravery	heroism	lady	woman
awful	terrible	gentleman	man
terrible	horrible	enough	sufficient

### EXERCISE 65 — *Oral*

#### A STUDY IN ALL FORMS OF DEFINITENESS

As a review of all that you have learned in this chapter, study this description. Of course this is merely an excerpt from a long story, but notice that each paragraph has its definite subject. What is the subject of each? What is the point of view for each? Make lists of the sound words, of the motion words, of other phrases particularly suggestive of definite images. What details especially give the impression of sincerity?

Legal Row, the little street of lawyers' offices back of the square, might have been a byroad in old Pompeii for all the life that showed along its short and simmering length. No idlers lay under the water maples and the red oaks in the square. The jail baked in the sunlight, silent as a brick tomb, which indeed it somewhat resembled; and on the wide portico of the courthouse a loafer dog of remote hound antecedents alternately napped and roused to snap at the buzzing flies. The door of the clerk's office stood agape and through the opening came musty, snuffy smells of old leather and dry-rotted deeds. The wide hallway that ran from end to end of the old building was empty and echoed like a cave to the frequent thump of the loafer dog's leg joints upon the planking.

Indeed, the whole place had but a single occupant. In his office back of the circuit-court room Judge Priest was tilted back in a

swivel chair, with his short, plump legs propped on a table and his pudgy hands locked across his stomach, which gently rose and fell with his breathing. His straw hat was on the table, and in a corner leaned his inevitable traveling companion in summer weather — a vast and cavernous umbrella of a pattern that is probably obsolete now, an unkempt old drab slattern of an umbrella with a cracked wooden handle and a crippled rib that dangled away from its fellows as though shamed by its afflicted state. The campaigning had been hard on the old judge. The Monday before, at a rally at Temple's Mills, he had fainted, and this day he had n't felt equal to going to Shady Grove. Instead he had come to his office after dinner to write some letters and had fallen asleep. He slept on for an hour, a picture of pink and cherubic old age, with little beadings of sweat popping out thickly on his high bald head and a gentle little snoring sound, of first a drone and then a whistle, pouring steadily from his pursed lips.

Outside a dry-fly rasped the brooding silence up and down with its fret-saw refrain. In the open spaces the little heat waves danced like so many stress marks, accenting the warmth and giving emphasis to it; and far down the street, which ran past the courthouse and the jail and melted into a country road so imperceptibly that none knew exactly where the street left off and the road began, there appeared a straggling, irregular company of men marching, their shapes more than half hid in a dust column of their own raising. The Massac men were coming.

I believe there is a popular conception to the effect that an on-coming mob invariably utters a certain indescribable, sinister, muttering sound that is peculiar to mobs. For all I know, that may be true of some mobs, but certain it was that this mob gave vent to no such sounds. The mob came on steadily, making no more noise than any similar group of seventy-five or eighty men tramping over a dusty road might be expected to make. . . .

Their number was obscured by the dust their feet lifted. It was as if each man at every step crushed with his toes a puffball that discharged its powdering particles upward into his face. Some of them carried arms openly — shotguns and rifles. The others showed no weapons, but had them. . . . Not one was masked or carried his face averted. Nearly all were grown men and not

one was under twenty. . . . A certain definite purpose showed in their gait. It showed also in the way they closed up and became a more compact formation as they came within sight of the trees fringing the square.

Down through the drowsing town edge they stepped, giving alarm only to the chickens that scratched languidly where scrub-oaks cast a skimpy shade across the road, but as they reached the town line they passed a clutter of negro cabins clustering about a little doggery. A negro woman stepped to a door and saw them. Distractedly, fluttering like a hen, she ran into the bare, grassless yard, setting up a hysterical outcry. A negro man came quickly from the cabin, clapped his hand over her mouth and dragged her back inside, slamming the door to behind him with a kick of his bare foot. Unseen hands shut the other cabin doors and the woman's half-smothered cries came dimly through the clapboarded wall; but a slim black darky darted southward from the doggery, worming his way under a broken, snagged fence and keeping the straggling line of houses and stables between him and the marchers. This fleeing figure was Jeff, Judge Priest's negro body-servant, who had a most amazing faculty for always being wherever things happened.

Jeff was lithe and slim and he could run fast. He ran fast now, snatching off his hat and carrying it in his hand — the surest of all signs that a negro is traveling at his top gait. A good eighth of a mile in advance of the mob, he shot in at the back door of the courthouse and flung himself into his employer's room.

"Jedge! Jedge!" he panted tensely, "Jedge Priest, please, suh, wake up — the mobbers is comin'!"

IRVIN S. COBB, "Back Home"

### EXERCISE 66 — *Written*

#### TEST THEME

Try again Exercise 58 or Exercise 61. You may use the same scene or a different one. Put into this composition all that you have learned about definiteness and sincerity.

**EXERCISE 67 — Oral**

## REVIEW OF DEFINITENESS

Bring to class three good questions on the points discussed in this chapter. Ask and be prepared to answer these questions in class.

As you go on with other work, do not forget to be definite in subject, in details, in point of view, and in words. Gather in new words as you would put money in the bank, capital for the future. Do not think that you have mastered a new word until you really own it and use it. Try keeping a list of your newly-acquired property in a convenient note-book ; enter any word that comes to you in your study of any lesson, your reading, or your listening. Look over the list from time to time, and use the words from it in speaking and in writing.

**EXERCISE 68 — Dictation**

## ACQUIRING DEFINITE WORDS

Study the following paragraph and prepare to write it from dictation. Notice the commas used in a series of like words.

Why then do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy, too lazy to be comfortable. . . . Like the bad cook, we seize the frying-pan to fry, broil, roast, or stew, and then we wonder why all our dishes taste alike while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary. Let any one who wants to see himself grow resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well.

GEORGE HERBERT PALMER, in  
" Self-Cultivation in English "

RULES AND EXERCISES IN GOOD FORM<sup>1</sup>

## I. PUNCTUATION

*Rule 21. Use the comma to separate the words and expressions of a series.*

**Exercise A**

Memorize for writing :

Our children shall behold his fame,  
 The kindly-earnest, brave, foreseeing man,  
 Sagacious, patient, dreading praise, not blame,  
 New birth of our new soil, the first American.

LOWELL, "Commemoration Ode"

NOTE 1. A series — more than two — of short sentences, very closely connected in thought, may be separated by commas only.

**Exercise B**

Study the following selection, explain the use of the commas, and be ready to write from dictation. Note that in the second half of the stanza, to mark a somewhat greater pause in the thought, the semicolon is used instead of the comma.

She left the web, she left the loom,  
 She made three paces thro' the room,  
 She saw the water-lily bloom,  
 She saw the helmet and the plume,  
 She look'd down to Camelot.  
 Out flew the web, and floated wide ;  
 The mirror crack'd from side to side ;  
 "The curse is come upon me," cried  
 The Lady of Shalott.

TENNYSON, "The Lady of Shalott"

NOTE 2. When each member of a series is joined to the rest by *and* or *or*, no comma is used unless the writer wishes to emphasize each item of the series separately.

<sup>1</sup> Continued from page 24.



EXAMPLES: Truth and honor and character were sacrificed to his selfish ambition.

Lest he should swoon and tumble and be found,  
 [Enoch] Crept to the gate, and opened it, and closed,  
 As lightful as a sick man's chamber-door.

TENNYSON, "Enoch Arden"

NOTE 3. When only the last member of a series is joined to the rest by *and*, *but*, or *or*, a comma *is used* before the *and*, etc., unless the last two members are more closely connected than the others.

EXAMPLES: He darted away over the fence, across the meadow, through the orchard gate, and into the woods.

We had for dinner turkey, cranberry sauce, mashed potatoes, celery, tea, *bread and butter*.

**Rule 22.** Use the hyphen (*a*) to denote the division of a word, especially at the end of a line, and (*b*) to join the parts of many compound words.

NOTE 1. In dividing a word at the end of a line, never divide a syllable, and always place the hyphen at the end, not at the beginning of a line.

NOTE 2. Usage regarding the hyphen in compound words is not at all consistent. We write *greenhouse*, *text-book*, and *class room*. In general, use the hyphen when the compound is unusual, like *clean-winged*.

### Exercise C

Notice besides the use of the hyphen in this selection the apostrophe, the question marks, and the commas. Why is not *its* written with an apostrophe?

The old rude-furnished room  
 Burst, flower-like, into rosy bloom;  
 While radiant with a mimic flame  
 Outside the sparkling drift became,  
 And through the bare-boughed lilac-tree  
 Our own warm hearth seemed blazing free.

Shut in from all the world without,  
 We sat the clean-winged hearth about,  
 Content to let the north-wind roar  
 In baffled rage at pane and door,  
 While the red logs before us beat  
 The frost-line back with tropic heat.

What matter how the night behaved?  
 What matter how the north-wind raved?  
 Blow high, blow low, not all its snow  
 Could quench our hearth-fire's ruddy glow.

WHITTIER, "Snow-Bound"

### Exercise D

Memorize for writing:

There, too, our elder sister plied  
 Her evening task the stand beside;  
 A full rich nature, free to trust,  
 Truthful and almost sternly just,  
 Impulsive, earnest, prompt to act,  
 And make her generous thought a fact,  
 Keeping with many a light disguise  
 The secret of self-sacrifice.

WHITTIER, "Snow-Bound"

## II. CORRECT USAGE

### Exercise E

Use *is* and *was* only with a singular noun as subject, or with the pronoun *he*, *she*, or *it*. Fill the blanks with *is* or *are*, *was* or *were*. Read aloud.

1. — you there?
2. What — you doing?
3. If they — here I should be happy.
4. Thoughts of a picnic in June — interrupting my work to-day.
5. They — coming, but the trains — late to-day.
6. Where — you last night?
7. The words of every child — clearly audible.
8. Who — you? Where — you? What — you?

9. What — those cities?
10. In what part of the United States — those rivers?
11. There — twenty of us.
12. Some — happy, some — sad.
13. We — waiting, you — late, and the weather — cold.
14. The writing of all the children in all the grades — improving.

### Exercise F

Fill the blanks in the following sentences with appropriate subjects. Notice that, although *there* throws the subject after the verb, the verb must be plural if the subject is plural. Read the sentences aloud, emphasizing the verbs. Read each sentence also as a question, in two ways; for example, "Are there any — here to-day?" and "Are there no — here to-day?" Sometimes you will have to use *not* instead of *no*.

1. There *are* — here to-day.
2. There *were* — there.
3. There *are* no — in town.
4. There *are* a few — on the trees.
5. There *are* — in Australia.
6. There *were* — near Jamestown.
7. There *were* — in the colonies.
8. There *are* — at the pole.
9. There *seem* to be — to-night.
10. There *appear* to be — in the sky.
11. There *were* — listening.
12. There *are* — in America.

### Exercise G

Fill the blanks with *is* or *are*, *was* or *were*:

1. No one — looking, and the doors — open.
2. How many of you — there?
3. — the books on the shelf?
4. — there many people present?
5. — there any one present who — absent yesterday?
6. The compositions of each pupil — returned at the end of the term.
7. — they for us?

8. Where — the children when I called them?
9. There — several kinds of sugar-beets; and they — all grown in this region.
10. — there two or three blades on your knife?
11. — there any people in the elevator?
12. — there anybody in the elevator?
13. — there five more weeks of school?
14. How many — there in the jar?
15. — there deer in this park?
16. The proficiency of the pupils — remarkable.

### Exercise H

Read aloud, completing the sentences. Emphasize the words in italics.

1. Polly and *I* are — .
2. *He* and *she* — .
3. Between you and *me*, I will admit that — .
4. Mary and *she* have often — .
5. *They* having forgotten, I am discouraged.
6. Have you heard from *her* and Lucy since they — ?
7. Won't you let Jim and *me* — ?
8. Mother never allows Harry and *me* to — .
9. Have you ever known him or *her* to forget — .
10. Did they bring mother and *me* — ?
11. Why did you not remind *him* and *us* to — .
12. *Whom* did you — ?
13. The child *whom* you admire is — .
14. The man *whom* you see has — .

### Exercise I

Some pronouns have different forms for subject and object. Of these pronouns the subject forms are *he*, *she*, *they*, *I*, *we*, and *who*. These forms should be used also after *is*, *are*, and all forms of the verb *to be*, and after *seems to be*, etc.; that is, as predicate attributes, or subject complements, representing the same thing as the subject; for example, "It is *he*." They should also be used absolutely; as, "*He* being ill, we postponed the party"; "*They* having refused

to vote, we were defeated"; or in apposition with any of these — a rare use. The chief difficulty is after *is, are,* etc.

Fill the blanks with suitable forms from the list above :

1. Who are —? May and —.
2. — and — had quarreled.
3. — being tired, — went home.
4. —, having become tired, lay down while — went on to the top.
5. — and — have been friends from childhood.
6. — and — visited where — used to live.
7. Are Helen and — coming?
8. Will — and — consent?

### Exercise J

Use *him, her, them, me, us,* and *whom* in all constructions except those indicating possession and except those mentioned in the last exercise. What are those uses? These forms given above should *always* be used as objects of verbs and prepositions, even when joined with a noun. Say "*We* girls are coming," but "Will you let *us* girls go?" Say "Mary and *I* are here," but "He brought a puppy to Mary and *me*." If in doubt about the correct form, omit the noun or analyze the sentence.

Fill the blanks with the forms above :

1. Listen to — shouting for the president!
2. Hear — play that new tune.
3. Lend — your brains, please; between you and —, I am completely puzzled.
4. Uncle brought presents to — and —.
5. I found Lucy and — crying in the street.
6. The man — I saw was not the thief.
7. Did you find the boy of — I spoke?
8. — do you mean?
9. — have you appointed captain?
10. With — are you going?
11. The children — he befriended have never forgotten —.
12. That monkey caught Jack and — by the hair.
13. The knights of — you read were very brave.
14. There were only ten — they did not invite.
15. What will you do for Helen and —?

## SUGGESTED THEME TOPICS

- |   |  |
|---|--|
| 1. Waiting for the Train.                                   | 25. An Indian Chief.                                   |
| 2. Grandmother's Garden.                                    | 26. A Fish from Our Pond.                              |
| 3. The Nursery at Bedtime.                                  | 27. How a Horse Lies Down.                             |
| 4. When Father Comes Home.                                  | 28. How a Baby Learns to Walk.                         |
| 5. Indoors on a Rainy Day.                                  | 29. How a Telephone is Connected.                      |
| 6. Outdoors in the Rain.                                    | 30. Why Cornstalks Fall.                               |
| 7. From My Window at Night.                                 | 31. A Cornstalk; an Ear of Wheat (or similar subject). |
| 8. A City Street on a Rainy Night.                          | 32. A Petrified Shell.                                 |
| 9. A Canal Boat.  | 33. A Relic of the Past.                               |
| 10. Buying a New Hat.                                       | 34. A Walnut Tree.                                     |
| 11. In the Greenhouse.                                      | 35. The Leaf of a Walnut Tree.                         |
| 12. Holly for Christmas.                                    | 36. A Walnut.  |
| 13. When the Train, Boat, or Stage Comes In.                | 37. Why Shavings Curl.                                 |
| 14. A Cozy Corner.  | 38. The Fur of Our Cat.                                |
| 15. A Roomful of Books.                                     | 39. A Cat's Paw.                                       |
| 16. After the First Snow.                                   | 40. A Horse's Ear.                                     |
| 17. The Last Leaf.  | 41. How an Elephant Walks.                             |
| 18. A Candy Store (outside or inside).                      | 42. How a Robin (or other bird) Moves.                 |
| 19. After School.   | 43. A Wave.  |
| 20. When the Train Pulled In. (He came or he did not come.) | 44. A Snowflake.                                       |
| 21. The Longest Day of the Year.                            | 45. Wind in the Wheat.                                 |
| 22. A Dandelion.  | 46. One Kind of Sumac.                                 |
| 23. Through the Telescope.                                  | 47. An Airship.  |
| 24. Through the Microscope.                                 | 48. A Walking Cultivator.                              |
|   | 49. Curing Tobacco.                                    |
|   | 50. "Sugaring Off."                                    |

## CHAPTER IV

### INTEREST

From the point of view of ourselves, sincerity is the chief quality of our composition; from the point of view of the subject, definiteness is probably the chief quality; from the point of view of the hearer or reader, interest is probably most important. To be sure, sincerity itself is necessary to interest, yet sincerity alone will not give it. Two other qualities helpful to interest have already been considered — good form and definiteness; but these are not enough. In this chapter some other ways of being interesting are to be studied. You should write every theme with some possible reader clearly before your mind, and a good many suggestions you should put into practice with the distinct purpose of securing and holding that reader's interest, of making your thought clear to him, and of producing the desired effect in his mind.

#### A. LETTERS

Of all written words, those in letters seem most directly addressed to a reader. Nowadays there is scarcely a person who does not at some time write a letter or wish to write one; yet it is said that the art of letter-writing is dead. This is certainly too strong a statement, but it points out an undoubted fact — that what all are doing somehow, few are doing well.

## I. FRIENDLY LETTERS

In business letters one tries to be as brief and concise as possible ; his aim is merely to have himself understood. In social letters, on the other hand, one wishes not only to make himself understood, but also to make the reader feel as though there had been a personal talk between two friends. One friend will write to another news in which they are both interested, will write it in such a way as to show his feeling about it, his opinion concerning it all. Remember that he must be definite, especially in details, point of view, and words.

**EXERCISE 69 — *Written***

## A LETTER TO A FRIEND

Your best friend at school has been away for three weeks on a visit. Write and tell him what is going on at school. Try to imagine what he would like to know. Write pretty much as you would talk.

**EXERCISE 70 — *Written***

## A LETTER FOR POINT OF VIEW

Write to an uncle or to your grandfather or to some grown person who has visited in your home and tell what is going on at school. Write what would interest the person to whom you address the letter ; your relations toward him definitely determine your point of view.



A social letter is, in a way, like a talk with a friend. But in conversation one has to speak quickly, often without sufficient thought ; in letter-writing, on the contrary, one has time to plan what he wishes to say and to choose just the right



words to express his meaning. So in this respect a social letter is like one's most carefully chosen conversation.

Here is a task, then, for a writer: to send his greeting, his best self through a letter, to be jolly, thoughtful, sympathetic, as the case may require, and yet to write nothing that he will afterward be ashamed of or regret having written.

### EXERCISE 71 — *Written and Oral*

#### SELECTING AND ARRANGING MATERIAL FOR A LETTER

If one of your fellow pupils is ill or has moved away or is off on a visit, choose him to write to. Jot down all the things that he would like to hear about. After making this list, imagine yourself in his place and choose only those items that would interest you most. Try to arrange these so that you can pass naturally from one to the next. In class compare your notes and select the best ones.

### EXERCISE 72 — *Written*

#### PUTTING PERSONALITY INTO A LETTER

Write the letter planned in Exercise 71. Write it with so much of yourself in the expression that your friend without looking at the signature can guess who the writer is.

*a. General rules of form.* All that is said in Chapter II about paper and pen and ink is even more important here than there. It is possible that a merchant may understand and correctly fill an order if it be written in pencil on the cheapest of paper. It is possible, too, that friendship may endure, even though one correspondent or both may neglect social decencies in writing. But courtesies and conventions are as exacting in letter-writing as in any other phase of social life.

Let your stationery be good, usually plain white, of medium weight, and unruled. Use black ink. Beware what is unusual in any way. Paper for social letters is always folded, the page measuring, in one common form, about  $5\frac{1}{2}$  inches by 7; in another, about  $5\frac{1}{2}$  by  $8\frac{1}{2}$ . Considerable freedom is permitted in the order in which the pages are written; but by far the most people use, and all should use, the natural order, beginning with the fold to the left and filling the four pages in succession from top to bottom.

*b. Parts of a friendly letter.* The requirements of form are not so strict in friendly correspondence as in business letters. The formal parts, which are explained on pages 30-33, may be changed in many ways, but only for good reasons.

In ordinary cases the **heading** should be of the same form as in business letters; but when written to a person to whom the facts are perfectly well known (to a sister who is away at school, for instance) the heading is occasionally changed so that fun or sentiment may creep in. One might write, for example,

Home Sweet Home,  
Saturday, being the  
fourth day since  
you left us.

But the ordinary heading is always correct and in good taste.

The **address**, unless one is writing the social letter to a stranger, is omitted. If used, it is ordinarily placed at the end of the letter, below the signature, beginning at the left-hand margin. For an illustration see the end of the first letter on page 96.

The **salutation** may be merely formal, but it also affords an opportunity for endlessly varied expression of personal feeling, whether of sincere affection or of sentimental gush.

It is well to be at least as reserved in the salutation as in speech. *My dear Mr. Coffman* and its slightly more intimate form *Dear Mr. Coffman* are always in good taste. From these forms the salutation may be more and more cordial as far as warranted by genuine sentiment. Beyond this there comes at once a feeling of insincerity. "It is sincerity," wrote James Runciman, "that attracts, and it is only by sincerity that any letter-writer can please other human creatures."

The tone of the whole letter, a kind of point of view, may be set in the salutation, — a key struck, as it were, with which all that follows must be in harmony. The salutation in a letter written to one's chum would certainly be different from that in a letter to one's grandfather. Almost any expression of self is permissible here, but note that it is not good form to write *Friend John*. Write *My dear Friend* or, much better still, *Dear John*.

Every word in the salutation except the first and the last is begun with a small letter; as, *My very precious Mother*. The salutation is usually followed by a comma, sometimes by a comma and dash, a colon, or a colon and dash. Occasionally, in very informal letters, the salutation is made a part of the body of the letter; as,

Deland, Florida,  
March 6, 1900.

Only yesterday, my dear Jim, I was wishing that you were here, so that we might talk over our plans for next summer.

And the salutation on page 91 is so evidently a matter of form, the real salutation being incorporated in the first line of the body of the letter, that it might be omitted not only without loss but with a real gain in sincerity.

EXERCISE 73 — *Written*

## APPROPRIATE FORMS

Write the heading and salutation for the following letters :

1. To mother at home.
2. To a sister.
3. To one's chum.
4. To the superintendent of schools.
5. A first letter to a friend whom you met last summer on your vacation trip.
6. The seventh letter to the same friend.



It is in the **body** of the friendly letter, however, that one finds the real heart and soul, for which all the preliminary form has prepared us. Let the beginning of the body show that you are really welcoming the chance of saying to your friend just what you feel. This would, of course, preclude tedious (and usually unconvincing) apologies and, likewise, those formal introductions so often ridiculed and still so frequently used by inexperienced writers: "Having nothing else to do after dinner, I thought I would write you a letter." With such an introduction, which certainly does not flatter the recipient, the writer sticks fast. However sincere he may be in the body of his letter, a writer spoils the effect—in fact, never really achieves it—if his introduction or conclusion is stilted or long.

If one has an apology for not having written earlier, he might usually just as well omit it. Let him make up for his negligence by writing a good letter. If it must be expressed, let it be slipped somewhere into the body of the letter, not made a prominent feature of the beginning. The busiest people usually reply to letters most promptly.

**EXERCISE 74 — *Written***

## INTERESTING BEGINNINGS

Write the heading, salutation, and several sentences of five letters. By these fragments try to show your feelings toward the people addressed, and in each case try to begin interestingly.

**EXERCISE 75 — *Oral***

## APOLOGIES

Tell in class several apologies that you have received or expressed in letters for delay in writing a friendly letter. Which seem sincere? Which seem so important that you would be glad to find them in the beginning of a letter to you? Can you suggest a better way of giving this necessary information than through an introductory apology?



In the actual writing one must remember always that although a friendly letter may recount news, its real purpose is to say through its whole length that you are thinking of your friend and wish to show it. Consequently, express yourself; tell what you think of the news you relate, what you believe, what you hope, and, indirectly, what you are. Read the letters of interesting people — Stevenson, Lamb, Lowell, Lanier, Louisa M. Alcott, among the famous ones — and see how they have written themselves into the lines. Following are letters that may prove suggestive.

*a.* A letter from Alice Langdon in Boston, to her sister, who is away from home traveling.

1495 Beacon Street,  
Boston, Massachusetts,  
May 5, 1912.

Dearest "Gummidge,"

We are having real June weather to-day — the first even mildly warm day we have had this spring; and it has made the thought of our quiet little place in Vermont a little more possible. I should n't wonder if Mr. Evans is spading up the garden to-day!

Dorothy and I went to Franklin Park yesterday in an open car and lay on the ground under a tree, whence we could overlook a sweeping green valley dotted with babies and an occasional searching nursemaid. The air was perfect — a tiny, friendly breeze: the buds of the trees are just beginning to look hazy, and the sun made us most "comfy" and dreamy.

We got home about five to find Mrs. Martin and Betty, who had dropped in to tea. I was delighted to find that they had brought "Rags," who eventually added greatly to our party. We fed him on the sad relics of my birthday cake, over which he became quite hysterical and did all his tricks as if quite conscious of our admiration. We folks had marmalade sandwiches — mother's own marmalade, — nut-bread, and tea. Mrs. Martin especially sent love to you. They have heard nothing more of the burglar, though it proved he did take some of their things.

This evening Dorothy has gone out to see Mary Gordon, and mother is reading. She has well earned her recreation, for she has to her credit this day the finishing of my pink plaid, her black silk waist, and her morning sacque! My plaid I feel is a gift from the skies, for it was a remnant of three yards and a half, which had been given up as useless. One day I found about a yard of plain pink and planned the dress, which mother and Dorothy executed. It is so successful that Jane plans one just like it! But enough of clothes.

Last Thursday, though it was a nasty, rainy day, we went to the museum to see an exhibition of John La Farge's paintings. He did decorating and stained-glass windows mainly, but also tried his hand at everything else. I did n't care for the other things so much — some way they did n't appeal to me, — but the stained-glass

windows and some Samoan water-colors did. There were other pictures on exhibition, too: Alexander's "Pot of Basil"—you know it—which was wonderfully more beautiful than the reproductions; some Whistler's—"The Little Rose of Lyme Regis," which was very sweet; and lots of others I can't enumerate.

Then we went to the Japanese Garden, an adorable place, laid out in walks and pools, with real acacias in bloom, and bamboos and coontie palms in the corner. We sat down impudently on some stone steps leading up to a most gruesome-looking god with six arms and three eyes! (And who *is* the god who sits enthroned on a lotus blossom?) There were Japanese screens and wonderful carved panels lining the sides of the garden, and little goldfish swimming about in the pools. It seemed queer to come out from there into a raw, misty, muddy street, where people were all bobbing about under unpicturesque umbrellas.

It's time I stopped, or poor mother won't have a thing left to write you. I reserve the right, though, to tell you that you still have the devoted love of

Your

Little Sister.

*b.* A letter from Albert Ball to Joe Bellamy, who is in a hospital recovering from an injury received in a football game.<sup>1</sup>

Clinton, Iowa,

November 27, 1912.

Dear Joe, —

Well, old scout, how are you doing this week? Better, I hope; and the whole school is hoping you'll beat the doctors by getting home for Christmas. Even the girls are talking about you; it's almost worth a crack on the head to have everybody so interested in a fellow. So cheer up, my son; if the tap on your nut and the chloroform could n't finish you, you're good to be hanged yet.

But you really ought to know about the doings in the High School; and if I did n't believe that Molly Farnham was writing regularly to you (through your sister) I might hope you'd read what my genius can concoct in the way of clear, concise, correct, canned composition. Nevertheless, there's just one event in this little old

<sup>1</sup> For this letter the authors are indebted to Mr. Samuel M. North, of Baltimore.

town that has got past Molly dear ; so I am going to throw it right at you. Brace up now ; send the pretty nurse-lady away, for I want the whole remainder of what was once your mind.

Well, this story begins with a parrot — to wit, my parrot, which bird you have never seen, since Uncle Jim brought him up from Santa Lucia only two weeks ago. We knew he *could* say a few things, for the dealer Uncle Jim bought him of said the bird had been owned by an English merchant who had taught him to speak, but he never would talk for us. So we just supposed he was listening — and learning.

Well, you know about the Thanksgiving play. This year the folks worked up that hoary old "Spanish Bride," but it sure did come near not being given in full after all. In one of the scenes they had a lot of canaries in cages, singing ; and somebody suggested that my parrot would add some class to the tropical *tout ensemble*. I told them he was a dummy — would n't or could n't talk ; but they said he 'd look good, anyhow ; so I brought him along to the last three rehearsals. Well, he did n't say anything ; he just sat, and cocked his head, and bit his cage, and squawked now and then, when he was on the stage. But I put him over on the women's side of the stage when he was not "on." because the boys were always teasing him. That 's where he saw old Jordan and Marjory Meekins a-sparkin' ; and you know old Jordan 's been sparking Marge for ten years. Well, one night I forgot him until I was in bed ; but Marjory had carried him with her, old Jordan, of course, seeing her home.

Well, Bub, there is a scene where Marjory, as the unwilling betrothed of a villainous old Spaniard (old Jordan), is gloomily sitting in her boudoir with the canaries and my parrot, when in comes old Jordan. He was not made up to any extent. He walks over to Marge and begins to make love ; she listlessly or hopelessly offers no objection, and presently the old boy prints a chaste kiss on her left ear. That 's where the play broke up ; for that parrot began to beat his wings against the cage and to scream at the top of his voice, " Now not another one, Mr. Jordan ! Now not another one, Mr. Jordan ! " and so following, until the audience was screaming, the actors whooping, old Jordan cussing the parrot, and Marjory bursting into tears — proper hysterics, I guess, — and the



parrot still at it. And he kept it up, too, until they got the curtain down and somebody put a shawl over the cage.

But, sonny, that brought old Jordan to the end of a ten-years' courtship. Hark! they're going to be married to-morrow night, and the old boy has bought my bird for one of the bridal presents. But everybody laughs when the thing is mentioned; honest, I screamed until I got down on the floor, and then I lost my breath until Bat Martin, who was in the same shape, inadvertently planted a convulsive kick right between my shoulders. Gee! can't you see old Jordan, his cross eyes glaring, his false teeth all but falling out as he danced in his rage, and the Spanish sash he had on all between his feet and about to trip him! — Move up, Joe, and get home; you're missing a heap!

There's a lot doing, anyhow. Gene Higgins has got a new red necktie, and I've got a new sweater, and John Babb's got the chicken-pox, and my father's got the same old grouch, and your cousin Amelia's got a new hat.

So hurry home, son, before everything happens, and especially before it comes my turn to write to you again.

Yours sincerely,  
Bert.

#### EXERCISE 76 — *Written*

##### SECURING INTEREST IN LETTERS

Outline a letter to a friend, or use the letter written in Exercise 72. Then try by revision and rewriting to make it alive and interesting as the writers did in the illustrations above. Don't try to imitate. Your letter will be more interesting if it is full of *you*.

Few things dampen one's interest like a perfunctory series of comments in a reply to what he has written. Every one of us has broken the seal of a letter with interest, only to have it deadened entirely by such comments as: "I am glad that you and all the family are well. You must have been disappointed at not going on the picnic. However, as you say, you had some compensation in the visit from Cousin Tony."

Be careful in writing to answer any questions that may have been asked you. It is annoying to ask in a letter a direct question and then in the reply to find it overlooked. Common courtesy, if nothing else, demands an answer.

When through with what you have to say, end your letter. The best way to do this is to stop writing. How often one mars the pleasant impression of a letter by adding silly or stilted remarks, lingering like an awkward boy after a call, with nothing else to say, yet unable to get out of the room! If one thinks of a graceful ending, it is all right, of course, to use it; but an abrupt close is far better than an insincere one.

Sam Weller in his famous valentine does not conclude gracefully; but he does illustrate one important principle in effective letter-writing.

"Except this, Mary, very dear, as your valentine, and think over what I've said. My dear Mary, I will now conclude. That's all," said Sam.

"That's rather a sudden pull up, ain't it, Sammy?" inquired Mr. Weller.

"Not a bit on it," said Sam; "she'll wish there wos more, and that's the great art o' letter-writin'."

### EXERCISE 77 — Oral

#### THE ENDINGS OF LETTERS

Criticize the endings of the letters you have written in previous exercises. Try to improve them.



In friendly letters there are many acceptable forms of **leave-taking**. Contrary to the custom in business letters, where the leave-taking is merely a form, in social letters it may be made to convey actual feeling. *Very respectfully*

*yours*, *Sincerely yours*, and *Your true friend always*, can by no means be used interchangeably. The leave-taking should, of course, be in harmony with the body of the letter. Not infrequently in friendly letters the leave-taking is made a part of the body; for instance,

Even though you have moved away to live, I hope that  
you will never forget Tuscola and

Your true friend,  
David Lewis.

It is not considered good form to write for the leave-taking merely *Yours*.

The **signature** to a friend of any kind is, preferably, the writer's name, so that, if the letter go astray in the mails, it may be returned. But as that mishap is a rare possibility, in letters to intimate friends one often signs merely his Christian name, initials, or nickname, *provided* he is absolutely sure the recipient will be in no doubt as to the writer's identity.

### EXERCISE 78 — *Written*

#### LEAVE-TAKING AND SIGNATURE

Write the leave-taking and signature of the letters enumerated in Exercise 73.

Before laying your letter aside finally, read it over aloud to yourself. How should you like to receive this letter if you were the person to whom it is addressed?

## II. FORMAL LETTERS

Similar to the "friendly letter" is a type used when one writes to a person little known or to a stranger, particularly to a representative of some organization or institution. Such a type is always necessary when one does not know (or need

to know) the name of the person addressed, unless the contents of the letter are of commercial nature and therefore demand the "business letter."

This type, which may be called the "formal letter," differs from the "friendly letter" in tone, of course. Moreover it usually will have for its salutation *My dear Sir*, the address will be followed by a colon or a colon and dash, and the name of the person to whom it is written, sometimes with his address, will be placed at the end of the letter, beginning at the left-hand margin.

533 West 124th Street,  
New York, New York.<sup>1</sup>  
October 25, 1912.

My dear Sir :

-----  
-----  
Yours very truly,

-----  
-----  
F. S. Lunt, Esquire,  
Freeport, Illinois.

-----  
-----  
16 Eighteenth Street, N.W.  
Washington  
District of Columbia  
October 25, 1911

My dear Sir :

-----  
-----  
Very truly yours

-----  
-----  
The Librarian of Yale University

<sup>1</sup> When a letter is written from the city of New York, the name of the state is frequently omitted. Extension of the practice should certainly be discouraged, however, as leading to inevitable confusion.

## III. PSEUDO-LETTERS

Post-cards are said by some to be destroying the letter-writing habit in America. Surely this is charging too much; but just as surely it has some basis in fact. The souvenir post-card, when not gaudy and vulgar, affords a means of pleasant greeting to a friend; but it should not be permitted to take the place of a real letter. One should never, of course, write on a post-card anything of a private nature.

EXERCISE 79 — *Written*

## TEST LETTERS

1. If there are any improvements needed at your school, write to the superintendent and courteously explain what they are and why they should be made.

2. Graduates often wonder what is going on in the school that they attended. Choose some one who was a pupil in your school and write him of what you think will be interesting.

3. You have no doubt read recently a story or a poem that you liked very much. Write to the author and tell him what you liked particularly in his work. You might encourage him to write something even more interesting along the same lines.

4. It may be that you are tired of the way that you and your friends are spending recess. Schools differ in so many respects that what you do at recess might be very interesting to the pupils in another town. Write to a class similar to yours and tell about your recess. Make it seem interesting, but at the same time show your feeling about it. Ask for suggestions.

5. After teachers leave a school they are usually interested in what their former pupils are doing. Write and tell a former teacher of your class what he probably would like to know. Remember, in doing this, that you have no right

to wound the feelings of your fellow pupils, even to make your letter amusing.

6. You have organized a literary or social club in the school. Write to the principal, asking certain favors (the use of a room, to be excused from certain work, etc.), and, that you may convince him, state clearly and pleasantly the advantages that the school will derive from the society.

7. You have just finished a book which you enjoyed so thoroughly that you wish some friend to have the pleasure of reading it, too. Write to him, recommending the book, specifying what in it you particularly enjoyed, and telling why you think that he should read it.

8. You have entered the school for the first time. Write to a friend in your old home, telling him of the good and of the bad in the new school. You must be careful to look at everything through new eyes, a hard thing to do. Be very definite in making your points: remember that criticism does not mean merely fault-finding. When criticizing adversely, suggest possible remedies.

9. Answer the preceding letter, assuming that you have visited or been a member of the school previously. Agree with the critic regarding some matters; courteously point out his errors in others. You can convince him best by citing definite facts and instances to support your statements.

10. You are in doubt what occupation to follow after leaving school. Write to some man whose opinion you respect and ask his advice. Be sure that you tell him all the facts about yourself that he needs to know.

11. The manager of your ball team wrote to the manager of a rival team and proposed a game. After the exchange of several letters the challenge was accepted and all the details arranged. Reproduce the correspondence.

*B. CHOICE OF DETAILS*

Not only in letter-writing but in all kinds of composition we face the problem of what to include and what to leave out. In attempting to interest a hearer or reader we find the choice of details a very important consideration. It is impossible to tell everything. Which details shall we choose?

**EXERCISE 80 — Oral**

## SEEING THE INTEREST OF DETAILS

You have already discovered the fact that details help to give interest, and you have been taught in some cases to narrow your subject so that in the same space you could for the sake of interest give more details. Compare the two themes following. What details are given in the second? Of what sentences in the first composition is the second an expansion? What definite words are especially appropriate?

## A TRIP TO THE RIVER

On a hot day in July another boy and I rode to the river on our wheels. We got a rowboat and started up the river. The first thing we did was to run into a brush pile at the water's edge. Then we ran into the bank. As we were rounding the bend we saw another boat loaded with boys who looked too much like pirates to suit me. They were armed to the teeth with empty cans which they promptly filled. They tried to board, but failed; and then we were doused, but were none the worse for it. We went on and stuck on a sand bar and had to get out and push for dear life for about ten minutes in water knee-deep. That was enough for one afternoon, and we hurried home, stopping only for a bottle of pop at a country store.

## AN ADVENTURE WITH A PIRATE CRAFT

On a hot afternoon while rowing on the river we espied a boat-load of boys ahead. It took us about one minute to see that they were pirates. The weapons of the pirates consisted of empty tin cans and three squirt guns. As they drew alongside they gave a cheer and made a brave attempt to board, but failed. A squirt gun was then aimed at me, and its fire took me unexpectedly in the face. The battle now began in earnest. In five minutes we were both wet and getting wetter every minute. With an oar we nearly succeeded in overturning the pirate craft in the shallow water, and would have done so had not our boat given a lurch and sent me sprawling. Then began a chase, the enemy still near enough to continue the fight with "long-range" squirt guns. We soon left them far behind, however, though the fierce yells of the pirates pursued us far up the river.



The choice of details is generally determined by our purpose. Sometimes we need to make a description as accurate as possible, not choosing details so much as including every one that will distinguish a particular person or thing from another of its kind. Such a description is given by the police authorities when they desire a man to be captured and brought to court. This is a very different kind of description, as the following exercises will show, from the one intended to produce a certain effect or to make a certain picture.

**EXERCISE 81 — *Written***

## CHOOSING DETAILS ACCORDING TO A PURPOSE

*a.* Write two short descriptions of the same subject:  
(1) Describe a man who is wanted for trial. Remember that any peculiarities which he cannot easily disguise are most important to mention. Do not make an overdrawn portrait,



but make an accurate one, including weight and measurements. (2) Describe the same person in a few sentences as you would introduce him in a story ; try to make the reader interested in him.

*b.* Describe a place with scientific accuracy, and the same place by picturing details only. Try the sitting-room at home, the pond, or the attic. Criticize these themes for sincerity as well as for good choice of details, and for definite words.



The description for accuracy does not leave us much room for choice, and is not especially concerned with interest. But oftener our purpose is to give some particular effect, and hence our details must all contribute to this one end. The last two exercises must have shown that this end is not easy to achieve. "The difficulty of literature," says Stevenson, "is not to write, but to write what you mean ; not to affect your reader, but to affect him precisely as you wish." You have been unconsciously choosing your details for one effect in many of the exercises already tried — "Autumn," for instance, or "The Liveliest Scene I Ever Saw." When the effect is presented for you, as in several of these exercises, part of your task is already done ; later you must decide for yourselves what is the characteristic atmosphere of the person or place pictured.

### EXERCISE 82 — *Oral*

#### STUDYING DETAILS TO PRODUCE AN EFFECT

*a.* In the theme on a lively scene given in the last chapter (p. 69), what details are chosen to give the desired effect ? Are any unnecessary ? Make a list of the details that impress you with liveliness of action or with noise and confusion.

b. In the following description what details are chosen to give the effect of heat and drought? Explain: *nurtured, sterile, languid, listlessly, whimper, petulant, precincts, progeny, indolent.*

The September sun shone with summer-like fervor in the little valley of Danvis; not an afternoon of August had been hotter, or breathed a droughtier breath upon wilting forests and seared fields. Here and there among the dusky green of the woods, a tree nurtured by more sterile rootage than its neighbors was burning out its untimely ripeness in a blaze of red or yellow, from which the puffs of warm wind scattered sparks of color so intense that it seemed as if they might kindle the dry earth.

All nature was languid in the unseasonable heat and drought. The unrefreshing breeze blew in lazy puffs without even energy of direction, but listlessly trying this quarter and that, now bearing, now dropping the light burden of a tree's complaining, the rustle of the rolled corn leaves, the faint whimper of tired brooks, the petulant clamor of the crows, and the high, far-away scream of a hawk that, level with the breezy mountain peaks, wheeled in slow circles, a hot brown speck against the bronze sky.

The same wearied air pervaded the precincts of Joseph Hill's home and the house itself. The hens lay panting with drooped wings under the scant shade of the currant bushes, whose shriveled remnant of fruit gave no promise of refreshing coolness; their half-grown progeny stalked aimlessly about the yard in indolent quest of nothing, while they grated out the discordant yelp which is neither peep nor cluck, and expresses nothing if not continual discontent; and the ducks waddled home, thirsty and unhappy, from the dried-up puddle.

The hollyhock stalks stood naked and forlorn among the drooping leaves, with only here and there a blossom too stunted to tempt a bumble-bee showing among the browning buttons of seed-vessels. The morning-glory leaves hung limp upon their twisted vines, that had evidently blown their last purple trumpet to call the bees, clutching their supporting cords only with a dying grasp.

ROWLAND E. ROBINSON, "Danvis Folks"

c. Here is a composition written by a pupil. Make a list of the details used to give the effect of the heat. Are the details definite? Do they seem sincere?

#### A HOT DAY

The sky is blue, not a cloud is to be seen, and the sun is beating down pitilessly on the already withering grass and dusty road. Sitting beneath the hickory tree at the left is a small boy in blue overalls, fanning his hot face with his large straw hat. His hair is wet and the sweat runs down his face in large drops as he gazes dolefully at the lawn-mower and the uncut grass before him. Not far behind the tree is a house with a wide verandah in front. There are rugs thrown over the railing, and two little girls, barefooted, with their hair done up in knots on the tops of their heads, and wearing aprons with low necks and no sleeves, are sitting on top of the rugs, swinging their legs. All the chairs are out on the grass except one, in which a woman is resting. She wears an apron over a blue dress, and a broom is leaning against the railing. A little boy about two years old is enjoying himself playing in a bucket of water on the steps. The woman is evidently going to scrub the porch in an attempt to cool the air. The leaves of the trees are dusty and motionless, and there is no sound but the low hum of a summer's day and the talking of the little girls.

#### EXERCISE 83 — *Written*

##### CHOOSING DETAILS TO PRODUCE AN EFFECT

Write a description to give the effect of heat or of cold. Choose details and words carefully; write sincerely, without exaggeration. Your title may be "The Hottest Day of Summer" or "The Coldest Day (or Night) of the Year."

~~~~~

A description in which only the most suggestive details are given, for the sake of producing on the reader a certain effect, is called a literary description; one in which all the

details that will aid clearness are given, for the sake of reproducing accurately the object, place, or person described, is called a scientific description. The difference between these two methods of description is very much the difference between an artist's portrait and an untouched photograph. The artist, if he sees into the character of his subject, will suppress many details that the camera would show, suppress them for the sake of truly expressing that character behind them. This careful choice of details is one way of distinguishing between *fact* and *truth*.

#### EXERCISE 84 — *Oral*

##### SEEING THE EFFECT OF SUPPRESSING DETAILS

Find and bring to class reproductions of paintings and of photographs showing somewhat similar scenes or people treated in the artist's and in the photographer's manner. Be ready to tell what details the artist has suppressed and what effect he gains. Good examples would be Turner's "Venice" and a photograph of the Grand Canal; or his "Rain, Steam, and Speed" and a photograph of a moving express train; or a portrait of Walt Whitman and his photograph at about the same age. Nowadays photographers often get the effect of an artist's portrait by suppressing many details. Find some examples of children's pictures illustrative of this.

#### EXERCISE 85 — *Oral or Written*

##### WRITING SCIENTIFIC AND LITERARY DESCRIPTION

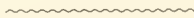
Give, as in Exercise 81 above, a scientific and a literary description of the same room, of the same field, of the same building (exterior), or of the same person. In the scientific description be clear and accurate; in the literary description

be interesting and truthful to the impression you wish to give. In the literary description choose only the details which suggest the *character* of the scene or person described, and do not try to give more than *one* effect.

### EXERCISE 86 — *Written*

#### CHOOSING DETAILS FOR CONTRASTED EFFECTS

Let half the class write on the title "A Deserted House," the other half on "A Comfortable Home." Each pupil should choose with care a few definite details.



In telling a story no less than in writing a description, constant choice is necessary. If you were to set down every least thing that you did and saw and heard and thought and said on even the most ordinary day, your record would fill a volume and would be very uninteresting. Generally we choose events that have some bearing on a certain thread of interest — things that are, as we say, important to the story. Why, at the end of Part One in "Silas Marner," does George Eliot skip sixteen years? Why, in almost any story, does the author dwell at length on certain days, or hours, or minutes, and leave out dozens of others?

### EXERCISE 87 — *Written*

#### CHOOSING DETAILS IN STORY-TELLING

Write the story of a day, choosing either a particularly happy, or a particularly disagreeable, or a particularly unfortunate day, and selecting the details to make the effect that you wish. Do not say that once you were happy or worn-out or sad, but show by what you tell, and the way in which you tell

it, how you must have felt. Be sure to choose your words no less carefully than you choose your details.

Comment on the details and the definite (or indefinite) words in this theme :

#### A DAY OF MY LIFE

It began early in the morning, when I woke up with a yawn and saw my own breath rising in a cloud. I frowned and turned with a dreamy crossness to the window. All I saw here was a forest of Jack Frost's own making so very dense with ferns and underbrush that I could n't scratch my way to the outer world. Just then I heard papa's voice calling that if I wanted any breakfast I'd better hurry up. I muttered under my breath that I did n't want any; but answered with an audible but ungracious, "Well."

Finally with an effort I crawled out of bed and ran across the room for my slippers. Slipping my foot into a stocking, I was going to put on my slippers when I saw in my stocking a little hole. Pulling it off, I ran to the sewing room for a needle and thread, and then proceeded to prick my finger. When I had finished this and dressed, I went downstairs. To mamma's cheerful, "Good-morning," I answered shortly; and then, to turn her attention from me, I asked what was the matter with the furnace. Papa answered that it was like me, all wrong, and he ended this explanation by asking if I had n't got out on the wrong side of bed. This did n't help my temper and I turned away to find a cold breakfast awaiting me. This made me angry, and my feelings were a great deal relieved by breaking a glass pitcher of value. After trying to eat, with lots of grumbling to wash the food down, I went in to get ready for school.

At last, after troubles too numerous to mention, I got started; only to realize, as I stepped outside the door, that I had my house-slippers on. I ran back and after a few minutes' search I found my shoes and started again. After a quick run I got to school just in time to see my class passing. I hurriedly followed, and when the teacher called on me for the three terms of percentage, I arose and breathlessly answered, "Subject, copula, and predicate attribute." Of course a scolding ensued, and I, feeling pretty uncomfortable, went down to chapel.

Everything went wrong until in the afternoon we went to manual training. Here I proceeded to slice the end off my finger. After this, school ended, and I started to the lake to skate. I was with a group of girls and as they chattered I heard some one say, "I'm so glad I took my music lesson yesterday." Then with a great pang of disappointment and anger I thought of *my* music lesson, which *had* to be this afternoon. Slowly I went to the music room, where I was in vain reminded that I was leaving out my flats.

When I went home that evening, I was glad I had a headache so that I could go to bed at once. A little later as I lay on the bed, I heard some one in the street singing,

"If you're cross and angry,  
Don't get mad!  
If you're cross and angry,  
Then please get glad!"

Then I thought that it was easy to say things, but not so easy to do them.

### C. ORDER OF DETAILS

In telling a story the order of events in time takes care of some of the order of our details, but in picturing we find that multitudes of impressions strike our eyes and ears at the same time. Which shall we speak of first? The order of the details is hardly less important than the selection of them.

### · EXERCISE 88 — *Oral*

#### STUDYING THE ORDER OF DETAILS

Look again at the selections from Stevenson and Mason in the third chapter. Notice that the order follows the eye from the foreground out and out to the farthest things that can be seen. Why? What is the order of details in the account (page 68) of Alexander Hamilton's ride through the storm? Show how the time-order comes in to help out the place-order.

**EXERCISE 89 — *Written***

## IMPROVING THE ORDER OF DETAILS

If the order of details in your last description of a house can be improved, rewrite the thème. Do not skip from the outside to the inside and back again, but follow some definite plan.

**EXERCISE 90 — *Oral***CHOOSING AND ARRANGING DETAILS FOR CLEAR  
EXPLANATION

Explain every move you make in tying some kind of knot. Test the clearness of your explanation by letting your classmates actually tie the knots, following your directions exactly.

**EXERCISE 91 — *Oral***

## CRITICIZING THE ORDER OF DETAILS

Criticize the order of details in the following description :

The sexton has on a large woolen cap with the flaps pulled down over his ears. His face is very wrinkled and he looks about forty-five years old. He has on a black coat that is very small for him, and has become green from age. He has on a large pair of gloves made of some kind of leather lined with fur. His coat comes down to his knees and is very ragged at the bottom. In one hand he carries a large bunch of keys all belonging to different parts of the church. His stockings are heavy woolen ones, and his shoes are black with two very large buckles on them. In the other hand he carries a large lantern. The globe is so badly smoked that the light can hardly be seen.



In describing almost anything, but especially a person or a place, it is often well to give first a sentence that tells the general effect. Sometimes the details are given first and the general impression last.



EXERCISE 92 — *Oral*STUDYING THE CHOICE AND THE ARRANGEMENT  
OF DETAILS

Study the following description of a place and of a person and note the choice and the arrangement of details. What is the general effect? Is this given first or last? What are the most effective details?

*a.* It was such a scene of confusion as you can hardly fancy. All the lockfast places had been broken open in quest of the chart. The floor was thick with mud, where the ruffians had sat down to drink or consult after wading in the marshes round their camp. The bulkheads, all painted in clear white, and beaded round with gilt, bore a pattern of dirty hands. Dozens of empty bottles clinked together in corners to the rolling of the ship. One of the doctor's medical books lay open on the table, half of the leaves gutted out, I suppose, for pipe lights. In the midst of all this the lamp still cast a smoky glow, obscure and brown as umber.

STEVENSON, "Treasure Island"

*b.* Lizzy [is] the plaything and queen of the village, a child three years old according to the register, but six in size and strength and intellect, in power and in self-will. She manages everybody in the place, her schoolmistress included; turns the wheeler's children out of their own little cart and makes them draw her; seduces cake and lollypops from the very shop windows; makes the lazy carry her, the silent talk to her, the grave romp with her; does everything she pleases; is absolutely irresistible. Her chief attraction lies in her exceeding power of loving, and her firm reliance on the love and indulgence of others. How impossible it would be to disappoint the dear little girl when she runs to meet you, slides her pretty hand into yours, looks up gladly in your face, and says "Come!" You must go: you cannot help it. Another part of her charm is her singular beauty. Together with a good deal of the character of Napoleon, she has something of his square, sturdy, upright form, with the finest limbs in the world, and complexion purely English, a round laughing face, sunburnt and rosy, large

merry blue eyes, curling brown hair, and a wonderful play of countenance. She has the imperial attitudes too, and loves to stand with her hands behind her, or folded over her bosom; and sometimes, when she has a touch of shyness, she clasps them together on the top of her head, pressing down her shining curls, and looking so exquisitely pretty! Yes, Lizzy is queen of the village.

MISS MITFORD, "Our Village"

### EXERCISE 93 — *Written or Oral*

#### CHOOSING AND ARRANGING DETAILS TO PRODUCE AN EFFECT IN DESCRIPTION

Write a description of some person, giving attention to choice and arrangement of details that produce a general effect, to definite words, to sincerity, and to point of view. You will find it best to choose a subject with a very definite personality, either queer, or dainty, or awkward, for example. If you catch your portrait as the subject is doing some characteristic thing, so much the better. Read the following themes by way of suggestion.

#### THE WASHERWOMAN'S BOY

He is a tall, pale-faced boy. His brown eyes look too large for his slender puny face. His head is pointed, and covered with long black hair, stringing into his eyes. He wears a man's hat much too large for him, and a shaggy brown coat many years old, with sleeves so short that his bony hands stand out from them, very conspicuous. His trousers are meant to be long ones, but he has outgrown them until they reach his shoe tops. He wears a pair of his mother's old shoes which are long and narrow and have very high heels. Every day, counting Sundays, you can see him going along playing train with the baby buggy, which he is pushing full of clothes.

## BILL JOHNSON, A POLITICAL BOSS

Bill Johnson bought more votes than any other political boss in town. He wore a silk hat which covered a mass of black curly hair. His head was of average size. He had bleary blue eyes, a long hooked nose, and a firm-set mouth, in one corner of which was cocked a cigar. He had on a gray suit, and a stiff shirt in which was a diamond stud. Johnson was handing to a lean, hawk-eyed old man a two-dollar bill.

EXERCISE 94 — *Written*CHOOSING AND ARRANGING DETAILS FOR CLEAR  
EXPLANATION

In as clear a way as possible explain one of these things, being especially careful about the order of details :

1. Why the moon has phases.
2. How to serve in tennis.
3. How to pitch a curve in baseball.
4. How to approach or putt in golf.
5. How to train a dog.
6. How to make a house-book for a child.
7. How to broil a steak.
8. Why yeast raises dough.
9. How to cut out dress goods by a pattern.
10. How to use wild flowers in the house.
11. How to passe-partout pictures.
12. How to make silhouettes.

---

Effective argument, as has already been shown (page 45), demands that there be a clear statement of the topic. This topic alone will not suffice, however ; it must be supported by facts, facts so selected and so ordered as to constitute proof. The first point for one to note is that mere assertion is not proof. The assertion may be true ; but it must be fortified with facts, referred to some axiom, or justified by authority.

Unless the argument is to be exhaustive, only the strongest facts at command will be used. These should be arranged so as to support each other and the main proposition, and presented with sincerity and interest. Success is likely to follow if the writer possesses the facts, thoroughly believes in them, and sincerely tries to establish his proposition.

### EXERCISE 95 — *Oral*

#### CHOOSING AND ARRANGING DETAILS IN ARGUMENT

*a.* Jot down all the arguments that occur to you for or against one of the following propositions. Select the strongest and arrange them so that, when called on, you can present your side convincingly.

1. The cost and style of commencement dresses should be regulated by the school authorities.

2. Contests between schools should be in branches of study as well as in athletics.

3. Public debates between high schools should be encouraged.

4. An unpopular teacher, however good, should be removed.

5. Arctic explorations should be discouraged.

6. The honor system in examinations should be adopted in our school.

*b.* Make notes of the points made by each one reciting. Select one set that seems to lead to an untenable conclusion. After finding where the faults are, prepare to present a reply in a sincere, courteous, orderly way.

#### D. PROPORTION

Even when we have chosen the details and arranged them in some natural order, we may make the mistake of dwelling too long on one part and condensing another part too much.

Especially in telling a story we draw out the beginning, and then, perhaps for lack of time, hurry through the end, which is, or ought to be, the most interesting part. If we saw a building with a stately and immense entrance hall leading into nothing but a cramped little kitchen, we should say that it was all out of proportion. Compositions are sometimes out of proportion in a similar way.

### EXERCISE 96 — *Written*

#### IMPROVING PROPORTION

Read over your theme on "A Day of My Life" (Exercise 87), and see whether you have told things in the right proportion, giving the largest number of details about the most interesting events. If not, rewrite the theme.

### EXERCISE 97 — *Written*

#### TEST THEME FOR CHOICE AND ARRANGEMENT OF DETAILS AND FOR PROPORTION

Tell in the most interesting way possible the story of "The First Christmas I Remember," paying attention to choice and arrangement of details, and to proportion. Do not be satisfied with any words but those that express your meaning exactly. Be careful about paragraphing. If you prefer, you may use one of the following topics instead :

- |                               |                                  |
|-------------------------------|----------------------------------|
| 1. Grandma's Christmas.       | 7. Lost.                         |
| 2. Helping Santa Claus.       | 8. An Accident.                  |
| 3. A Christmas Shopping Trip. | 9. A New Year's Resolution.      |
| 4. A Night Ride.              | 10. Getting a Photograph of —.   |
| 5. Caught in a Storm.         | 11. A Spoiled Holiday.           |
| 6. My First Adventure.        | 12. Getting around an Objection. |

Read the following theme by way of suggestion :

### MY IDEAL CHRISTMAS

It was the afternoon before Christmas and everybody was in a hurry. Papa was hitching up the black team to the sleigh, I was putting on my overcoat, mamma was wrapping up the baby, while Fred was tugging at his overshoes.

"Here 's the sleigh-bell," said Fred as he pulled on his second overshoe.

"And there 's papa calling for us," said I as I ran out, jumped into the sleigh, and took the reins.

Papa helped mamma and the baby in, and Fred climbed in and got under the laprobe, and you may be sure I did the same when papa took the reins, — because it was cold. It was four miles to grandma's, but we had a fast pair of horses and an easy-running sleigh, and maybe we did n't fly! It seemed as if we had just started when papa said "Whoa!" and jumped out. He helped mamma and the baby out, while Fred and I jumped out and tied the horses.

Grandma came running out and told us to come into the house quick or we should freeze. Aunt Maggie was getting supper, and while we were warming ourselves, Uncle Ned ran out and put up the horses and fed them.

Fred and I went upstairs and played horse and train till supper time. While we were upstairs I thought I heard some one hammering downstairs, and told Fred we had better go down and see what they were about; but Fred said that they were only cracking hickory-nuts for a cake or something, and if we went down we should only get the job, which he did n't like. The hammering stopped and we went on playing. In about half an hour Aunt Maggie called us down to supper.

After supper some one said, "All ready for the Christmas tree!" Fred and I looked at each other for about a second and then made a run for the parlor. I beat. When I opened the door, there stood a large Christmas tree, about nine feet high. The room was all lighted up with candles which were on the tree. Around the tree were wagons, rocking-horses, heavy trains of cars, and large, heavy sets of books, which were too heavy for the branches. On the tree were light toys, air-guns, a shot-gun, some light books, a knife or

two, and about a number-four sack full of candy and nuts for each one. All of this I saw in a moment. Then Fred and the others came in, but Uncle Ned was not with them. I asked where Uncle Ned was, and papa said he thought he was feeding the horses, but I knew he was not and thought that he was playing Santa Claus; but I kept my thoughts to myself.

All at once Santa Claus slipped out from a little nook behind the tree and began giving out the presents. When he was through giving out the presents he took hold of my hand and danced around the tree. While we were dancing his beard fell off, and then everybody shouted "Uncle Ned!" "Uncle Ned!" He ran out and pulled off his coat and came back in again.

The next day we got up early to look in our stockings, but they were empty. We went down to breakfast with sad hearts, but when we turned over our plates to eat, there under each of our plates was a round silver dollar. After breakfast Aunt Maggie telephoned over to Aunt Mary's and Aunt Helen's and told them to come over for dinner, and not to forget their children, because Fred and I were there. About nine o'clock they came. We — Fred and I and our cousins — made snow men, had snow fights, and we tried to make snow houses, but could n't.

At one o'clock we had dinner, and it was such a dinner! — turkey, dressing, puddings, not to count the cakes, pies, cookies, and all the rest of the good things. After dinner some of the children went out and played in the snow, but I was too full to do that. I finished eating about ten minutes after the rest of the children. When I had finished I went into the parlor and lay down under the Christmas tree on a large white bear's skin and went to sleep. I don't know how long I slept, but when I woke up I heard the knives and forks clattering as the grown-ups tried to cut a leg off the turkey, and I knew it must be almost supper time.

#### E. BEGINNINGS

It is important to secure your reader's attention by a good beginning. What kind of beginning do you like best? As you have already noticed in letter-writing, it is generally best to begin without apology or explanation or the needless information that you are going to begin. This is especially true of

a short composition, in which an introduction of any kind is likely to be out of proportion. If you had a whole book to write, you might spare a few pages or paragraphs for explanation, especially if the times or scene of the story were unfamiliar, as in Scott's novels. But even a book is likely to attract us as more interesting if it introduces us at once to the characters and the situation of affairs, and hints at events to come.

### EXERCISE 98 — *Oral*

#### NOTICING A GOOD BEGINNING

From the following beginning what do we learn of each character? of the kind of story coming?

"Christmas won't be Christmas without any presents," grumbled Jo, lying on the rug.

"It's so dreadful to be poor!" sighed Meg, looking down at her old dress.

"I don't think it's fair for some girls to have plenty of pretty things, and other girls nothing at all," added little Amy with an injured sniff.

"We've got father and mother and each other," said Beth contentedly, from her corner.

LOUISA M. ALCOTT, "Little Women"<sup>1</sup>

### EXERCISE 99 — *Oral*

#### CRITICIZING SOME GOOD BEGINNINGS

Why are the following first paragraphs good ones?

1. It was sheep-shearing time in Southern California; but sheep-shearing was late at the Señor Moreno's. The Fates had seemed to combine to put it off. — HELEN HUNT JACKSON, "Ramona"

2. Every morning after breakfast, when the Imp trotted down the steps of the broad hotel piazza, with his brown legs bare, and

<sup>1</sup> Copyright, 1896, by John S. P. Alcott.



his big iron shovel — none of your ten-cent tin scoops for him — he was filled anew with pity for Algernon Marmaduke Schuyler.

JOSEPHINE DASKAM BACON, "The Imp and the Angel"

3. The weather door of the smoking-room had been left open to the North Atlantic fog, as the big liner rolled and lifted, whistling to warn the fishing-fleet.

"That Cheyne boy's the biggest nuisance aboard," said a man in a frieze overcoat, shutting the door with a bang. "He is n't wanted here. He's too fresh."

RUDYARD KIPLING, "Captains Courageous"

4. It was much too fine a night to think of going to bed at once, and so, although the witching hour of nine P.M. had struck, Edward and I were still leaning out of the open window in our night shirts, watching the play of the cedar-branch shadows on the moonlit lawn, and planning schemes of fresh deviltry for the sunshiny morrow.

KENNETH GRAHAME, *The Burglars*, in "The Golden Age"

### EXERCISE 100 — *Oral*

#### CRITICIZING BEGINNINGS OF THEMES

Discuss in class the beginnings of themes handed in for Exercise 94. Which seems to you the best?

### EXERCISE 101 — *Written*

#### WRITING DIFFERENT BEGINNINGS

Write the introductory sentences of two stories, one to be an exciting adventure, the other a jolly incident of school life.

### F. ENDINGS

For the conclusion or ending the most important advice is, "Stop when you have finished." Do not leave anything tacked on or dangling. If you are writing a story, round out

the adventure ; if you are writing a description, leave the most important detail or the general impression in the reader's mind ; if you are explaining something, perhaps you will need to sum up your points.

#### EXERCISE 102 — *Oral and Written*

##### CRITICIZING ENDINGS OF THEMES

Look over the endings of your last three themes and try to improve them — unless they need no improvement.

##### G. CLIMAX

A few considerations are of special importance in telling stories. If you wish to hold your hearer's attention, you know that you must not spoil the point by telling it too soon. Have you ever listened to a story-teller who turned the joke backwards, or left out some important fact and had to go back to supply it, or after telling the story pretty well added some unnecessary information or repeated the best part until you were tired of it? In writing, where we have time to plan, there is no excuse for spoiling the point or climax in any of these ways.

By the climax of a story we mean the point at which we see pretty clearly how everything will end — the height of the story. Sometimes the climax or height of interest comes before the climax of the story, so that although we do not know how "it turns out," we do not care. Have you ever read a book of this kind? In such short stories as you must write, it is especially important to have the climax at the very end, or almost there, and make everything lead up to this. Of course, not all accounts of events can be called stories in the sense that they have a real climax ; your account of

"A Day of My Life" may have been merely a string of incidents meant to give a general impression. In this respect it was, then, more like a description than a story. If you took any one of the incidents, however, and told it in detail, you would find that it had, or should have, a climax. You must make the most of your climax by preparing for it carefully, telling it well, and not spoiling it afterwards; in this way you are likely to be interesting.

### EXERCISE 103 — *Oral*

#### STUDYING A CLIMAX AND THE APPROACH TO IT

Study this poem of Whittier's. Where is the climax? What details are given to lead to this? Why so many? Are they well arranged?

#### TELLING THE BEES

[According to an old custom, the bees were told of the death of a member of the family and their hives were draped in mourning, in order to prevent them from seeking a new home.]

Here is the place; right over the hill  
Runs the path I took;  
You can see the gap in the old wall still,  
And the stepping stones in the shallow brook.

There is the house, with the gate red-barred,  
And the poplars tall;  
And the barn's brown length, and the cattle-yard,  
And the white horns tossing above the wall.

There are the beehives ranged in the sun;  
And down by the brink  
Of the brook are her poor flowers, weed-o'erruin,  
Pansy and daffodil, rose and pink.

A year has gone. as the tortoise goes,  
Heavy and slow :  
And the same rose blows, and the same sun glows,  
And the same brook sings of a year ago.

There 's the same sweet clover-smell in the breeze ;  
And the June sun warm  
Tangles his wings of fire in the trees,  
Setting, as then, over Fernside farm.

I mind me how with a lover's care  
From my Sunday coat  
I brushed off the burrs. and smoothed my hair  
And cooled at the brookside my brow and throat.

Since we parted a month had passed,  
To love, a year ;  
Down through the beeches I looked at last  
On the little red gate and the well-sweep near.

I can see it all now, — the slantwise rain  
Of light through the leaves,  
The sundown's blaze on her window-pane,  
The bloom of her roses under the eaves.

Just the same as a month before, —  
The house and the trees,  
The barn's brown gable, the vine by the door, —  
Nothing changed but the hive of bees.

Before them, under the garden wall,  
Forward and back,  
Went drearily singing the chore-girl small,  
Draping each hive with a shred of black.

Trembling. I listened: the summer sun  
Had the chill of snow ;  
For I knew she was telling the bees of one  
Gone on the journey we all must go.

Then I said to myself, " My Mary weeps  
 For the dead to-day :  
 Haply her blind old grandsire sleeps  
 The fret and the pain of his age away."

But her dog whined low ; on the doorway sill,  
 With his cane to his chin,  
 The old man sat ; and the chore-girl still  
 Sang to the bees stealing out and in.

And the song she was singing ever since  
 In my ear sounds on : —  
 " Stay at home, pretty bees, fly not hence ;  
 Mistress Mary is dead and gone."

#### EXERCISE 104 — *Oral*

#### CRITICIZING THEMES FOR ALL POINTS CONNECTED WITH INTEREST

What is the climax of the following theme? Is the composition well planned as to introduction, climax, ending, proportion, choice and arrangement of details? Comment on the choice of words.

#### WAVES

I was about half way home from the Snow Islands. The day was very windy and rather too warm. From the hot deck of a small, side-wheel steamer I could see the white-caps dancing for miles around us. One by one the people crowded on the deck became sea-sick and hastily departed, until only a few were left, sitting together near the stern. Finally they too went away. I was now the only one left on deck. As the wind had become stronger, I was in constant danger of being soaked.

In the prow of the boat the sides were high, of course, and made a little corner. Here I snuggled down on the floor. The waves dashed over the prow of the boat, but all I got was a little spray. Presently three gay young girls and one young man came to the

prow end of the deck. While they were standing near the side, an immense wave sprang over the deck and almost swallowed them. Two caps escaped over the side of the boat and had a bumpety ride on the waves. The young people were all dripping wet, and as they had been on only a day's trip, they had no stateroom; so there they stayed.

I laughed till I almost cried; but the laugh was soon to turn. I thought I was safe, but before I was through laughing a huge wave rolled me over and over down the deck, and I was fully as wet as the others. When they had finished laughing at me, we made friends, and had a jolly time together. We even tried to get rolled over by the waves.

### EXERCISE 105 — *Oral*

#### STUDYING CLIMAXES

The following are climaxes of stories. What questions do they suggest as to the events that led to them? What will need to be finished in the conclusion?

1. He was raising his arm and his voice, and plainly meant to lead a charge. But just then — crack! crack! crack! — three musket shots flashed out of the thicket. Merry tumbled head-foremost into the excavation: the man with the bandage spun round like a teetotum, and fell all his length upon his side, where he lay dead, but still twitching; and the other three turned and ran for it with all their might. — STEVENSON, "Treasure Island"

2.           And now he feels the bottom;  
               Now on dry earth he stands;  
               Now round him throng the Fathers,  
               To press his gory hands;  
               And now with shouts and clapping  
               And noise of weeping loud,  
               He enters through the River-Gate  
               Borne by the joyous crowd.

MACAULAY, "Horatius at the Bridge"

3. The peddler had never pretended to more courage than befits a man of peaceable occupation, nor could he account for his valour in this awful emergency. Certain it is, however, that he rushed forward, prostrated a sturdy Irishman with the butt-end of his whip, and found — not indeed hanging on the St. Michael's pear-tree, but trembling beneath it, with a halter round his neck — the old, identical Mr. Higginbotham.

HAWTHORNE, "Mr. Higginbotham's Catastrophe"

### EXERCISE 106 — *Written and Oral*

#### WRITING CLIMAXES AND DEFENDING THEM

Bring to class a paragraph or sentence giving the climax of a story. Be ready to answer the questions which it suggests to your classmates.

### EXERCISE 107 — *Written*

#### WRITING A STORY AROUND A CLIMAX

Write a story including the climax written by yourself or any one of your classmates. Be sure to prepare for the climax carefully. Think out the whole story definitely before beginning to write, and sincerely try to interest the other members of the class.

## H. DEVICES FOR INTEREST

### I. CONVERSATION

You have undoubtedly already discovered that much interest is often added to a story by telling part of it in the form of conversation. This conversation may either tell some things that happened, or reveal character, or do both. For which purpose have you generally used it?

**EXERCISE 108 — *Oral and Written***

## WRITING CONVERSATION FOR INTEREST

Read the following fragment, tell what the conversation does for it, and then finish the theme in the same spirit.

## WHEN WILLIAM WENT TO THE CIRCUS

"Hello, goin' to the circus?"

A short, freckle-faced boy of ten stood beside a rather lean, lanky youth who had reached the advanced age of twelve. The speaker was the short boy, who somehow bore up under the delightful name Jonathan Nathaniel Wentworth. His nickname was, as his size might suggest, "Shorty." The other youth was Will Jones, more commonly known as Bill.

"Perhaps," was the response.

They were standing in front of a large poster, which let passers-by know that

"Barlow's Great Aggregation and Congregation of World-renowned Acrobats and Performers in general will appear in Smithville July the 25th. Two performances, rain or shine. Big Free Parade. Greatest Collection of Animals ever seen in any Zoo or Circus"; and all this was to be seen for "the paltry sum of fifty cents; children, half-price."

Now, sad to relate, Will had to go and spend a week with an aunt living in a little town about ten miles from Smithville. This visit had been planned so he should not be allowed to witness the demoralizing circus. He did not want any of the boys to know this fact, because they would tease him about not being able to go; so he only said "Perhaps."

**EXERCISE 109 — *Written***

## TELLING A STORY IN CONVERSATION

Write a natural conversation between two boys or two girls, which shall reveal some incident that has happened on the playground or in school. Only one of them knows about it.



**EXERCISE 110 — *Written***

## REVEALING CHARACTER IN CONVERSATION

Write a conversation between the same two people about the same incident as in Exercise 109, but assuming that they both know what has happened. This conversation suggests what the incident was, and shows the character of each boy or girl in the way in which he talks about it. Perhaps one boy is a sneak or one girl a scold. Imagine them very distinctly.

**EXERCISE 111 — *Written***FINDING DEFINITE WORDS FOR INTRODUCING  
CONVERSATION

Make a list of all the words possible to use in place of *said*. Which give you the clearest picture of the manner of saying? Which mean to say loudly? to say softly?

**EXERCISE 112 — *Written***

## REVEALING CHARACTER IN CONVERSATION

Write one of the following conversations to show character, varying the explanatory words, as suggested in Exercise 111 :

1. A hard-working but cheery washerwoman with her grocer, while she makes a small purchase.
2. A good-natured but provokingly careless small boy with his older sister, whose pet has just been injured through his carelessness.
3. An inquisitive small boy on the train with his mother, who is a lady and understands him pretty well.
4. The same small boy with his mother, who is a good-natured, over-indulgent proud parent.
5. A conceited bully on the playground with a new boy who is brave and quick-witted.

6. A very stupid and flighty, wealthy woman with a patient and polite ticket-agent.
7. A shy country girl with her talkative and enthusiastic city cousin, who has come to spend a month and is unpacking her trunk.
8. An older brother with Bobbie, a rather stupid fifth-grade boy, who is puzzled over a problem in arithmetic.
9. Miss Prisms with her athletic brother at an art exhibit.
10. A snob with a quick-witted young gentleman whom he has mistaken for a chauffeur.

### EXERCISE 113 — *Written*

#### SHOWING CHARACTER AND EVENTS THROUGH CONVERSATION

Give one side of a telephone conversation, showing something that has happened, and also the character of the speaker. If possible, indicate also the character of the person at the other end of the line. Or write a monologue, that is, a one-sided conversation showing events and character. What is suggested of the character and circumstances by the remarks of the person quoted below? Finish his remarks after dinner.

" Oh, mamma, please may I lick that cake pan? No, I won't spoil my dinner. Um-m-m, this stuff 's good. Oh, do let me have some of that dressing. Yes, I will, too, eat some at dinner; you just wait and see if I don't. My. I wish Thanksgiving Day would come every day. Want some wood? Well, give me a piece of cake to eat on the way, and I'll get you some. No, I won't either get dust on it. I'll cram it in my mouth like this. See? Why, my mouth is big: it will hold twice that much. . . . Here 's your wood! My, those baked apples look good. Guess I'll eat one. Ha! Ha! You think there is n't room left for dinner, do you? If you think I've eaten lots now, wait till you see what I'll eat for dinner. I'm going to tell papa to carve me a great big piece of turkey!"

EXERCISE 114 — *Written*

## EXPLAINING THROUGH CONVERSATION

Conversation may be used to make an explanation interesting. In the form of a conversation tell how to make or do or play something. Be sure that in trying to gain interest you do not introduce so much outside matter that you blur the clearness of the explanation. Read the following composition :

## HOW TO MAKE A HANDKERCHIEF CASE

" Oh, Ruth, I 'm having the most trouble! I can't find anything to give Mabel Channing for Christmas. I 've given her everything I can think of, it seems to me, and I 've almost worn myself out trying to think of something else."

" If you have given her everything, I don't see how I can help you. But did you ever give her a handkerchief case? I gave one to one of mamma's friends last year, and she was delighted with it."

" Oh, why did n't I think of that! That 's the very thing I wanted. How is it made? Is it hard, and does it take long? "

" No, it is very simple, and very quickly made: and another good thing about it — it is very inexpensive."

" Hurry up, for I can't wait another minute! "

" Well, first cut two squares of stiff cardboard, about five inches square, and be sure to have them exactly the same size. Cover these with cotton batting. This should be drawn tightly over the cardboard and sewed so that there will be no wrinkles in it. Cover one side of each of these with silk, overlapping it on the other side and sewing it fast. To finish these pieces, cover the remaining side with wide ribbon, and button-hole stitch the whole around the edges with silk floss."

" But I don't see where the handkerchief is to go."

" Don't be impatient and you 'll soon know. You 've plenty of time to make a dozen cases before Christmas. Next get some elastic about one inch wide and eight inches long, cover this with

ribbon and fasten the ends together, and tie a bow of the ribbon over the fastening. Put the two pieces of the case, ribbon sides out, together, and slip the elastic bands over them, and then it is ready for the folded handkerchief. Is there anything you don't understand about it?"

"No, I don't think there is — only, is the bow on the elastic made so that it can be untied when the case is to be opened, or is it sewed on tight? And what color is the case?"

"It is sewed on tight, and the band is to be slipped off. The batting of the one I made was pink, the silk white, and the ribbon was white with pink flowers in it. It was very pretty, but I think light blue would be just as dainty — or lavender, or pale green. Do you think you can make one now?"

"Yes, and I'm going to hurry home and begin it. Thank you very much, Ruth, for helping me out of my trouble."

### EXERCISE 115 — *Written*

#### DRAMATIZING AN INCIDENT

Tell some incident or adventure entirely by means of conversation. You may arrange this as plays are printed.<sup>1</sup> If necessary, write a brief introduction giving the time and place and persons.

#### II. COMPARISON

As conversation is a device for securing interest, principally in story-telling, so comparisons are a device for securing interest — along with some other things — principally in description. We all use comparisons to make our meaning clear: "It is as dark as pitch," "She is as pretty as a picture," "His cheeks were like apples." *Silvery* hair; *dog-like* devotion, putting *the cart before the horse*, a *cold* glance, a *warm* heart, — many, many expressions in everyday use are comparisons, sometimes clearly stated, sometimes only hinted.

<sup>1</sup> Editions of modern plays will illustrate the use of helpful stage-directions.

A sincere, definite comparison of our own, made not for its own sake but to illustrate the point, helps even more than these rather worn-out phrases to interest and enlighten our readers.

**EXERCISE 116 — *Oral and Written***

NOTICING COMPARISON THAT HELPS INTEREST

*a.* Find all the comparisons, both directly expressed and implied, in Cobb's account of the approach of the mob (pages 72-74). Note also the following comparisons taken from pupils' compositions. Are they appropriate? sincere?

The trees are full of grackles, who are singing a squeaky song like the sound made by a rusty pair of scissors being opened and shut.

Over my head in the attic I heard the pitter-patter of little mice's feet, running as if the mice were playing blackman.

The sharp whizzing wind whirling and whistling around the corner of the house sounded like a saw mill, which gives a stinging deep sound and then dies away again only for a second.

*b.* Write five or more comparisons applicable to people you know.

III. SUGGESTION

Too many details hinder rather than help interest. The long-drawn-out descriptions by Scott, for example, are sometimes rather tedious; a few suggestive words are often all that are needed to call up a vivid picture. Suggestion, then, no less than comparison, is a valuable device for those who would write interesting descriptions. It consists in choosing one or two of the most significant details that will carry with them an image of many more.

**EXERCISE 117 — Oral**

## STUDYING SUGGESTIVE DESCRIPTIONS

What details are here given, and what do they suggest?

Tommy appeared in a high state of clean collar, and escorted Nat down to breakfast.

Ned Barker was like a thousand other boys of fourteen, all legs, blunder, and bluster.

Rob was an energetic morsel of a boy, who seemed to have discovered the secret of perpetual motion, for he was never still.

**EXERCISE 118 — Written**

## WRITING SUGGESTIVE DESCRIPTIONS

Describe ten different people by suggestion, giving one sentence to each.

## IV. CONTRAST

One of the surest ways to make a thing clear and interesting enough to hold attention is by contrasting it sharply with something else. The word is written in white chalk on the *black-board*; a bush of white flowers is planted against a background of dark green; a compound sentence is set opposite a simple one; a wrong use of a word against a right use — that it may be seen distinctly with the physical or with the mental eye. In pictures this principle of contrast is often used — in the well-known picture of "Dignity and Impudence," for example, where the quality of each dog is made clearer because the other dog is strikingly different.

In literature the intensity of a feeling or an impression is often given by contrast. This is one of the surest ways of holding interest, and a way that any one by a little thought may use in a composition. Indeed, in a sense, a contrast is

implied whenever you describe anything; for example, "a gentlemanly, courteous, truthful little fellow" is by these very words set opposite to a selfish, boorish little sneak, only the contrast is not made plain. In a long story too we might find two kinds of people introduced as "foils" for one another, that is, each to show the other's character by contrast. Sometimes, too, the contrast is made plain by actual statement of differences; sometimes the things or people or feelings or scenes are merely placed side by side, and the reader is left to feel the contrast for himself.

### EXERCISE 119 — *Oral*

#### SEEING ELEMENTS OF CONTRAST

Point out elements of contrast that might be used in describing some of the following :

1. A palace, a home, a hovel, a hotel parlor, a summer camp.
2. A garden, a forest nook.
3. A city street, a country lane, a mountain road.
4. A summer noon, a winter night.
5. The church on Sunday morning, the church at midnight.
6. The lake in summer and in winter.
7. A pine and an oak.
8. A blue-jay and a wren.
9. A New England farm and a Dakota wheat farm.
10. "Crabbed age and youth" (picture, not explanation).
11. Before and after dinner.
12. A house building, and a completed home.
13. A coward a hundred miles from the firing line, and within sound of the cannon.
14. A loafer on the street corner, and a great physician or lawyer.
15. Conversation of a cheerful person and a discontented one about some event or condition of affairs.
16. Johnny's remarks when Bill had the mumps, and his remarks when he had them himself.

17. Thoughts of the person in the automobile, and of the person who was nearly run over.
18. A fireplace and a radiator.
19. Indoors and out on a stormy night.
20. A friend's and an enemy's description of a political candidate.

### EXERCISE 120 — *Written*

#### WRITING TO SHOW CONTRASTS

Write on one or more of the topics suggested above, as your teacher may direct. Be sure to picture the details which most clearly mark differences. Use very definite words.

#### V. VARIETY

A succession of sentences beginning in the same way (*He was*, or *He had*, or *There were*, for example), or a series of short choppy sentences, or the repetition of a word again and again (*very*, or *said*, or *pretty*, or the name of something, for instance), — any and all of these monotonies make compositions less interesting. Variety in anything is more interesting than monotony. The securing of variety is so important that a whole chapter of this book is devoted to it; for the present, watch your work to avoid monotony as much as you can, especially in the form of your sentences and in the unnecessary repetition of words.

#### VI. BREVITY

If you would be interesting, avoid unnecessary words. Never sacrifice clearness for the sake of brevity, but, on the other hand, never use six words where one would do; and be sure to give your reader credit for knowing a few facts. The boy who wrote, "The jeweler's window was full of *bracclets* to



*be worn on the arm and rings to be worn on the fingers,"* must have believed his readers very ignorant. Only those that know little attempt to say all that they know, as Mr. Chadband in Dickens's "Bleak House" illustrates.<sup>1</sup>

#### EXERCISE 121 — *Written*

##### REVISING THEMES FOR BREVITY

Look over your last two themes, and strike out all unnecessary words and phrases, or condense whole clauses and phrases into single words wherever you can do so without sacrificing the meaning.

#### EXERCISE 122 — *Oral*

##### REVIEWING THE CHAPTER

Look over this chapter and tell in what ways you have learned to give interest to a composition. Which two ways do you consider most important?

#### EXERCISE 123 — *Written*

##### TEST THEME APPLYING ALL PRINCIPLES STUDIED

Write a theme, either narrative or descriptive, on any subject you choose, embodying as many as possible of all the things you have learned about the qualities of good composition. When these themes are read in class, point out in each other's work all the good qualities illustrated.

<sup>1</sup> Read "Bleak House," Chapter XXV.

RULES AND EXERCISES IN GOOD FORM<sup>1</sup>

## I. PUNCTUATION

**Exercise A**

Explain the use of capitals and commas in this stanza and be prepared to write it from dictation :

Long as thine Art shall love true love,  
 Long as thy Science truth shall know,  
 Long as thine Eagle harms no Dove,  
 Long as thy Law by law shall grow,  
 Long as thy God is God above,  
 Thy brother every man below,  
 So long, dear Land of all my love,  
 Thy name shall shine, thy fame shall glow!

SIDNEY LANIER

*Rule 23. Use a comma to separate the name of a person addressed from what is said to him.*

NOTE 1. If the name breaks into a sentence, it must be set off on both sides by commas.

EXAMPLES: I wish, John, that you acted on your beliefs.  
 Oliver, your father just called for you.  
 You know how to carry a message to Garcia, young man.

**Exercise B**

Write ten sensible sentences, introducing into each a name used in direct address. Illustrate the three positions of this name.

NOTE 2. The name of a person or thing addressed is sometimes followed by an exclamation mark instead of by a comma.

**Exercise C**

Explain the punctuation of the following, and write it from dictation :

Our fathers' God! from out whose hand  
 The centuries fall like grains of sand,

<sup>1</sup> Continued from page 81.

We meet to-day, united, free,  
 And loyal to our land and Thee,  
 To thank Thee for the era done,  
 And trust Thee for the opening one.

WHITTIER, "Centennial Hymn"

**Rule 24.** Use commas to set off words in apposition, unless these are very closely united in idea with the words to which they are added.

EXAMPLES: *Longfellow*, the author of many familiar poems, wrote also some pleasant prose.

The poet *Longfellow* was much interested in legends and myths of many lands.

#### Exercise D

Write from dictation these sentences, and be ready to give the rule for the use of each comma :

1. Fairest of all the maids was Evangeline, Benedict's daughter!  
 Noblest of all the youths was Gabriel, son of the blacksmith!
2. Borne aloft on his comrades' arms, came Michael the fiddler.
3. All these were mere terrors of the night, phantoms of the mind that walk in darkness.
4. There were old farmers, a spare leathern-faced race, in homespun clothes, blue stockings, huge shoes and magnificent pewter buckles.
5. You would have thought that St. Vitus himself, that blessed patron of the dance, was figuring before you in person.

#### Exercise E

Explain the capitalization and punctuation of these stanzas from Whittier's poems "The Eternal Goodness" and "Our Master." The semicolon is used to connect two sentences which might have been written separately. Memorize these lines for writing.

1. I know not where His islands lift  
 Their froned palms in air;  
 I only know I cannot drift  
 Beyond His love and care.
2. O Lord and Master of us all!  
 Whate'er our name or sign,  
 We own Thy sway, we hear Thy call,  
 We test our lives by Thine.

## II. CORRECT USAGE

## Exercise F

*Each, every, either* (of two), and *neither* (of two) make us think of more than one person or thing, but of *only one at a time*. If we say *each chair in the room*, we think of the chairs singly; *each chair*, then, is singular, and should be so used. It is wrong to say, "Each chair were in their places." Why? Correct this sentence. If we speak of several people as *each child in the class, every person in town*, we think of them singly. Here the difficulty is that we refer to either men or women, boys or girls; shall we say *his, her, or their*? We must not use *their*, because *each child* is singular; the correct form is *his*, even though girls are included. Say "Each child *takes his* place," "Every person in town *sees* that this plan is to *his* advantage." But say, of course, "Each girl has *her* lunch basket."

If *either* and *neither* are added to plural nouns (for example, "Neither the girls nor the boys *see* the joke on *themselves*") the nouns are, of course, still plural; if added to singular nouns, the nouns are still singular (for example, "Neither the boy nor the girl *sees* the joke"). To say *on himself* here would sound awkward, and should be avoided; but it would be allowable. Fill the blanks correctly, and be careful of these expressions in speech and writing.

1. Each — happy in — work.
2. Either you or he — bound to lose.
3. Neither one of us — very prompt in keeping — appointments.
4. — either of you going to town?
5. — each of the children invited?
6. — either of you seen my scissors?
7. — each ready to recite — lesson?
8. Every man — done — part.
9. Each hour — more swiftly than — fellow just past.
10. Everybody — that — — ignorant on some subjects.
11. Each of us — seen some of — plans come to nothing.
12. Every gentleman — learned that — own feelings are not the most important objects of interest.

13. — each of you — pen and ink?  
 14. Neither the river nor the lake — clear.  
 15. Neither the baby nor the mother — hurt; and each — — life to a brave fireman.  
 16. — neither of them come?  
 17. Each apple — as nearly perfect as — neighbor; every one of them — delicious.

### Exercise G

Two negatives applied to the same statement logically cancel each other. *No, none, nothing*, etc., mean *not any*, or *no-thing*. If you say that you have not *no* thing, you must have *some* thing; but no one ever uses such a form to mean this. Fill the blanks with as many pronoun subjects as possible, reading aloud distinctly, first as statements, and then as questions:

1. — have no book.
2. — has no cover.
3. — have no chalk.
4. — had none yesterday.
5. — brought no wraps.
6. — saw no guests.
7. — find no time for that.
8. — can go no farther.
9. — said nothing about it.
10. — ate no dinner.
11. — took none with him.
12. — had taken no umbrella.
13. — have done no work.
14. — had discovered no path.

### Exercise H

Fill the blanks with *saw* or *seen*. *Saw* always asserts; it is a verb. *Seen* never asserts; it is a verbal, and may be used in forming verb phrases with *has, have, had, is, are, was, were*, or for modifying.

1. I — it; you have — me; we — her; we were —; she — you; they — the procession; he had — the fire; the children — the circus.

2. Have you ever —— "The Merchant of Venice" played?
3. Were they —— as they entered the building?
4. No one —— them there; but five witnesses —— them come out.
5. We —— the comet through the telescope; and since then I have —— it twice at sunset.
6. I —— you hide in the cellar-way.
7. We —— the ships unloading.
8. Have you —— my brother? He —— you pass the house once.

### Exercise I

Fill the blanks with *did* or *done*. Notice that *done* is never a verb — always a verbal. *Did* is always a verb — never a verbal.

1. He —— it; she —— it; you —— it; we —— it; they —— it; I —— it; none —— it; the cat —— it.
2. Have you —— the work assigned? Has she —— it, too?
3. We —— the task almost as quickly as he.
4. They have not —— this so often as I.
5. I had —— my work as if I expected to have the whole day for it.
6. The dog —— the shepherd's work.
7. If you have not —— the cooking for a large family, you cannot imagine what Mary —— with her morning.
8. I —— it with my little hatchet; but I would not have —— it if my father had been looking.

### Exercise J

Make ten sensible sentences, using *saw* and *did*; also ten, using *seen* and *done* with *has*, *have*, or *had*. Read them aloud.

### SUGGESTED THEME TOPICS

1. Planting Corn (a Garden, a Flower Bed).
2. A Day in the Hay Field.
3. A Trip on the River.
4. My First Ride in an Automobile.
5. Forty Miles an Hour.
6. An Unhappy New Year.
7. A Visit to a Mine (or Factory).
8. Going for the Doctor.

9. How a Ship is Loaded.
10. A Glimpse of New York Harbor.
11. Views from the Tower.
12. Along the Lake Front.
13. Waiting for the Dentist.
14. A (Florida) Picnic.
15. From Snow to Roses.
16. A Trip in a Balloon (or on a Kite).
17. Flying across the Channel.
18. My Neighbor's Dog (Cat, etc.).
19. A Horse That Balked.
20. Distributing Papers.
21. The Right Kind of Chum.
22. "The Dogs All Bark at Me."
23. Waiting for the Second Table.
24. A Trip to the Museum.
25. Getting Ready for the Fair (or a Trip).
26. A Contract.
27. Dry.
28. Wet.
29. Lonesome.
30. Awkward.
31. Happy.
32. A Night in a Sleeping Car.
33. The Kind of Home I Should Like.
34. At the Ticket Window.
35. The Street Beggar.

## CHAPTER V

### UNITY

#### A. UNITY OF PARAGRAPHS

It is queer how the birds come back to their old homes in the spring. The love of "home, sweet home" is strong in every one. They sometimes fly more than a thousand miles from their winter homes in foreign countries. More than anything else I hope to travel when I am grown. Then, like the birds, I can see how other people live. These foreigners often kill the birds for their feathers. I think it is wrong for women to wear feathers in their hats, for it makes the men kill so many birds. And yet the birds keep on going back.

What was the writer trying to tell in the preceding paragraph? Is he definite in the whole paragraph? Is he definite in each sentence? What should be done with the paragraph to make it seem that the writer was sincere in trying to say something to his readers?

It not infrequently happens that a person says so much about so many different things that when he is through we do not have any clear impression of what he has been talking about. It is all a jumble of details which center about nothing. We say that the talk lacks unity. If the talk has unity, it is all about one thing and is expressed in such a way as to give one impression. In the paragraph quoted above the speaker is talking about too many things; and even if the sentences that are directly about the migration of birds be preserved, they do not give a single impression.



The writer might have said something interesting in a few sentences about the mystery of migration, about the apparent stupidity of the birds in returning to dangerous places, or about man's inhumanity toward migrating birds. But in none of these topics is there room for remarks about man's love for home or the writer's hope to travel.

### EXERCISE 124 — *Oral*

#### STUDYING PARAGRAPH UNITY

What was the writer trying to tell in each of the following paragraphs? Is each paragraph about one thing? Are the thoughts so expressed that we get one impression from each? If so, what? Did the writer tell enough, — in other words, did he stay by a single idea until he made you thoroughly understand it?

1. Going with a box of honey to a field some distance from domesticated hives, the hunter gathers up from flowers several bees and imprisons them, and after they have been sufficiently gorged lets them out to return home. Waiting patiently, he scarcely ever fails to see the bees return accompanied by fellow workers, which are imprisoned till they in turn are filled. Then one at a time the bees are let out at places distant from one another, and the direction in which each one flies is noted. Thus, by a kind of triangulation, the position of the bee-tree is approximately ascertained. — Adapted

2. The boys of Kansas used to rob the bumblebees' nest more from excitement caused by the danger of being stung than to secure the honey. They would take a one- or two-gallon jug, such as is commonly used to carry water to haymakers, fill it partly with water, and place it, with the cork removed, within two or three feet of the nest. The bees were then thoroughly aroused by the breaking of their nest, immediately after which the venturesome boys removed themselves hurriedly to a safe distance. The enraged bees, swarming out and flying in widening circles to discover the enemy, would be attracted by the jug, and numbers of them

would naturally fly over its open mouth, which, by reason of the air set in motion by their wings, would give an answering roar to their angry humming. Excited beyond measure by this noise, the bees would fly at the mouth of the jug and one after another would pop into it, the noise produced by those within still further attracting those without until all had entered. A second disturbance of the nest would serve to draw out or dispose of any of the remaining worker-bees; and then the robbing of the nest was easy. After robbing the nest, the boys emptied the jug on the ground, and the bees, although apparently drowned, would soon recover.

Adapted from HOWARD, "The Insect Book"

### EXERCISE 125 — *Oral*

#### FINDING TOPICS THAT BELONG TOGETHER

Select a subject about which you can talk for one or two minutes. Place on the board a number of topics that fall under your subject, and discuss which should be used to make an interesting paragraph. In this discussion it may be found wise, as you learned in Chapter I, to make the subject smaller. It is easier to talk well for two minutes on "My Experience with a Snake," for instance, than on "Snakes." Place the topics in a natural order.

Here is an outline of the last paragraph in Exercise 124:  
Robbing bumblebees' nests in Kansas.

1. Purpose of robbing the nests.
2. The means used.
3. Arousing the bees.
4. Response of the bees.
5. Drawing out the remaining bees.
6. Robbing the nest.
7. Disposal of the bees.

Keep in your notebooks for future use several of these completed outlines.

**EXERCISE 126 — Oral**

RECITING IN A WELL-UNIFIED PARAGRAPH

Be prepared to talk on the subject discussed in Exercise 125, first placing your outline on the board. Remember that you are to make *one paragraph only*.

**EXERCISE 127 — Written and Oral**

OUTLINING A WELL-UNIFIED PARAGRAPH AND TESTING IT

Select a new subject, as in Exercise 125, and arrange an outline for it. Place this on the board and talk from it. This oral development may be of one paragraph or of several. In making the outline be sure that all the points which you number or letter in the same way are of equal importance.

PLATE XI

|                 |                        |
|-----------------|------------------------|
| A. _____        | I. _____               |
| I. _____        | 1 <sup>1</sup> . _____ |
| II. _____       | 2 <sup>1</sup> . _____ |
| <i>a.</i> _____ | 1 <sup>2</sup> . _____ |
| <i>b.</i> _____ | 2 <sup>2</sup> . _____ |
| 1. _____        | 1 <sup>3</sup> . _____ |
| 2. _____        | 2 <sup>3</sup> . _____ |
| B. _____        | 2. _____               |

If you remember this, you will force yourself to see exactly the interrelations of what you are saying. Also remember that it is better form to word similar headings in a similar way, using sentences throughout, or clauses, or nouns, or verbals, as you find most convenient. In reciting on these outlines take time to prepare yourself and time to say just

what you mean. Beware of *er's* and of too many *and's*. Let each member of the class give a title to your oral composition. Your success in giving a unified impression will be tested largely by the agreement of the titles that the class suggest for your recitation.

### EXERCISE 128 — *Oral*

#### TESTING A RECITATION FOR UNITY BY OUTLINING

Prepare as in Exercise 127, but place nothing on the board. Talk from the outline. Try to make your recitation interesting, both in the selection and in the arrangement of the material. It is likely to be so if you are sincere and definite in your work. Remember that your success in expression is tested not by what you mean but by what the class think you mean. The rest of the class will take notes and place on the board an outline of what you presented. Contrast these outlines with each other and with the one that you originally made.

### EXERCISE 129 — *Written*

#### USING THE TOPIC SENTENCE

*a.* Using one of the outlines made for oral composition in the preceding exercises, write out what you have to say about it. If you have followed your outline closely, you will find it possible to sum up in one good sentence all that you have written. This is called the topic sentence.

*b.* Write the expansion of another of the outlines used in oral composition. Before beginning the paragraph, set down in a good topic sentence what you intend to say. Using this for your first sentence, develop the paragraph. By devices that you have studied try to secure interest.

c. Still using the outlines made for oral work, announce good topic sentences, and then decide what sort of development each seems to require. Write out the development of one paragraph.

**EXERCISE 130 — *Written***

DEVELOPING A TOPIC FOR DIFFERENT HEARERS

Take several of the outlines already made and have them developed for two very different hearers. For example, if the paragraph tells of the last inning of a baseball game, have the outline developed for a boy and also for his sister, who, presumably, is not versed in the game.

**EXERCISE 131 — *Oral***

MAKING A TOPICAL RECITATION

Organize a recitation that you are to make, or have made, in history or some other school subject, and present it for the criticism of the class.



It is a good plan, when you have a proposition to support or attack, to call up all the ideas that you have on the subject, whether or not they at first seem important. Careful consideration often shows importance and relations that you did not at first suspect.

Consider also what may be asserted against your position and see if you can meet the objections. If not, frankly admit them. After all, in any argument one should have as his aim not mere personal success, but truth. Temporary victory is of trifling importance in comparison with the permanent desire to secure the truth, whatever it may be.

Then, after considering your own points and the objections that may be made against them, discard what is not immediately relative, to secure unity, and what is not effective, to secure results. The remaining essential points you should then arrange in such logical order that they will lead to proof.

### EXERCISE 132 — *Oral and Written*

#### SELECTING AND ARRANGING MATERIAL FOR ARGUMENT

Prepare points in support of or against each of the following propositions. Then decide which of them you can discard as admitted by both sides, as inconsequential, or as not immediately relevant. The remaining ones will be in direct clash with each other, or there will be no argument possible.

- a.* Municipal elections should be divorced from national politics.
- b.* Sunday schools should be organized and conducted like public day schools.
- c.* A boy or girl ought to be sent away from home for secondary-school education.
- d.* The lady came out of the door. (See STOCKTON, "The Lady or the Tiger")

### EXERCISE 133 — *Written*

#### SELECTING AND ARRANGING MATERIAL FOR ARGUMENT

*a.* On Friday of next week one of your friends plans a picnic, an excursion which you are very anxious to attend. You feel pretty sure, however, that your father, who is away from home, will object to your missing school that day. Write to him, stating the situation and advancing whatever reasons you can why he should grant you permission. Anticipate his obvious objections.

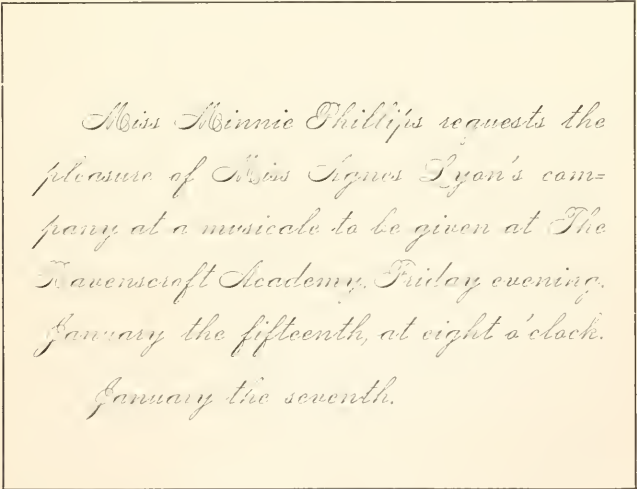
*b.* Write your father's reply, arguing that it would not be wise for you to absent yourself from school.

## B. UNITY OF NOTES

A social letter that is short and all about one thing is called a note. By its very definition a note must have unity in its subject-matter ; more than that, it must have unity and sincerity in its tone. This means, for instance, that a note to a dear friend will be frankly intimate, a note to an acquaintance no less frank but more reserved. The mutual feeling of friends should be evident in notes between them. And, finally, in all notes there should be a fine spirit of old-fashioned courtesy.

There is a stilted, conventional third-person form of note that is occasionally used by grown-ups for announcements and for very formal invitations to dignified entertainments ; but this concerns us little. However, an illustration of such an announcement, together with a correct answer, is given :

## PLATE XII



*Miss Minnie Phillips requests the  
pleasure of Miss Signes Lyon's com-  
pany at a musicale to be given at The  
Hauenscroft Academy, Friday evening,  
January the fifteenth, at eight o'clock.  
January the seventh.*

## PLATE XIII

*Miss Agnes Lyon accepts with pleasure (or regrets that she cannot accept) Miss Minnie Phillips's invitation to the musicale to be given at The Fearencroft Academy, Friday evening, January the fifteenth, at eight o'clock.*

*January the ninth.*

The note that we shall ordinarily use is, in form, just a short, friendly letter, with a few changes. The heading of the letter, usually in a modified form, is frequently written below the note, beginning at the left-hand margin. And, as in friendly letters, the other parts may be variously changed to express individuality or cordiality. Whatever variations may be practiced, however, a note should include everything necessary to make its purpose clear.

## I. INVITATIONS AND THEIR ANSWERS

A note of invitation must state definitely what the invitation is for, the day and the hour, the place, and, usually, what guests are to be present.



## PLATE XIV

Dear Sumner,—

Mother is spending next Saturday at Fair Grange, and she says that I may have company for lunch if I want to. I do, if you and Fred will come. Will you? We shall have lunch at half-past twelve, and in the afternoon we can lay our plans for that camping trip.

Cordially your chum

Lester McCord

119 North Dawson Street

May third

**EXERCISE 134 — Oral**

## STUDYING A NOTE OF INVITATION

How does Lester's note differ from a letter? Why were some parts of the letter heading unnecessary here? Did Lester include all the parts that were necessary? Why would it be better for a writer of a note to give too many than not enough?

How well acquainted are the boys? Does Lester secure and maintain an appropriate atmosphere in his note? Justify your answer.

Test the unity of the note both as to what it says and as to what it implies.



The answer to a note of invitation should be similar to it in form and in tone; and, that there may be no possible misunderstanding, it should repeat the important details of occasion and time. The informality and the cordial tone of the note on page 151, for instance, would be entirely improper in a reply to such a formal invitation as the one given on page 147. Illustrative of both merit and defect are the following clever notes:<sup>1</sup>

Mr. Rogers to Lady Dufferin:  
Will you dine with me on Wednesday?  
Lady Dufferin to Mr. Rogers:  
Won't I?

**EXERCISE 135 — Written**

## WRITING AN ANSWER TO AN INVITATION

Write Sumner's answer to Lester McCord's invitation on page 149.

<sup>1</sup> Quoted from the delightful anthology of letters and notes, "The Gentlest Art," edited by E. V. Lucas.

EXERCISE 136 — *Written*

## WRITING AN INVITATION

Write the note to which the following is a reply :

## PLATE XV

*My dear Miss Hill,*

*Julia and I accept with pleasure your invitation for Friday evening, April thirteenth. We have enjoyed our Sunday School class very much during the past winter, and we are sure that we shall have a good time with its members and its teacher at the party.*

*Very sincerely yours,*

*Elizabeth Manning.*

*553 West 124th Street,*

*April third.*

**EXERCISE 137** — *Written*

## WRITING INVITATIONS

Be prepared to write in class the following short notes: an invitation to lunch; to dinner; to spend the day; to attend the theater, a house-party, the circus, a ball game, a thimble bee, a picnic, a chafing-dish party, an evening party; to a hay ride, an automobile drive, a horseback ride, a walk after school, a Saturday tramp. Think of your friend, keep in mind what he will need to know, and express yourself so as to make the invitation seem really cordial.

Address at least one of the above invitations to each of the following people: your best friend at school, a good friend not in school, a friend in a neighboring town, your teacher, a former teacher, a visiting boy or girl, your pastor, a man who has been friendly to you and to whom you wish to show some courtesy, a boy or girl who has recently moved into your neighborhood.

**EXERCISE 138** — *Written*

## ANSWERING INVITATIONS

Taking the part of the person addressed, be prepared to accept or decline each of the invitations in Exercise 137. Be careful to show your appreciation and to mention any detail that should be mentioned. In declining an invitation it is not necessary, but customary, to give a reason.

## II. NOTES ACCOMPANYING GIFTS

A note accompanying a gift adds personality to it and makes it doubly welcome. Such a note should have, of course, the unity and sincerity demanded of all notes, and it should, in addition, be in harmony, as it were, with the gift.

## PLATE XVI

Dear Louise,

When I went out into the garden this morning I was almost overwhelmed with the riot of color and perfume. After I partly recovered from the shock of pleasure, I began to look about for some one to share it with me. Naturally I thought of you. As you can't come over, I am sending you these roses, which I hope will carry to your sick-room something of the beauty of this joyous morning and also the love of

Your sincere friend,

Jennie.

June the sixteenth.

**EXERCISE 139 — *Written***

## WRITING NOTES TO ACCOMPANY GIFTS

Write notes to various friends to accompany a gift of a book, candy, flowers, an Easter lily, a potted plant, a souvenir brought home from a trip, some autumn leaves or wild flowers gathered on a walk, a sketch that you have made, some verses that you have written, a magazine containing a story that you like, a portrait of yourself or of some one whom you both admire. Feel sincere, and try to make your note interesting.

**EXERCISE 140 — *Written***

## NOTES OF GRATITUDE

Be prepared to answer in class any of the notes just written. Be appreciative, but do not gush.

## III. NOTES OF INTRODUCTION

A note of introduction is often written for some one who is about to visit in a town where a friend of the writer lives. It should tell who the bearer of the note is, whether a friend or an acquaintance, why he is in the city where your friend resides, and what, if anything especial, you should like your friend to do for him. The envelope should be left unsealed and at the lower left-hand corner should be written "Introducing Mr. ——." Why?

**EXERCISE 141 — *Written***

## WRITING A NOTE OF INTRODUCTION

Be prepared to write a note of introduction to your cousin, who is of your own age, for a close friend who is to spend two weeks of his vacation in the home city of your cousin ; to

your uncle, a business man, for a schoolfellow who is looking for work ; to a teacher in a large school which the bearer of the note plans to enter ; to a student in the same school ; to a librarian for a friend who is bookish ; to the curator of a museum or art gallery for a friend who is interested in the exhibits ; to a football or baseball coach for an athlete who is going to see a college game and who thinks of entering college the next year.

#### IV. MISCELLANEOUS NOTES

##### EXERCISE 142 — *Written*

#### WRITING VARIOUS NOTES

1. You are contemplating making some change at school (in your debating club, literary society, management of athletics, noon-hour recess, etc.). Write to an acquaintance at another school and inquire how the matter is managed there.
2. A friend has moved away or is traveling. Write to a relative of his for his address.
3. Some one has an old schoolbook that was used by your mother when a girl. Write a note to see if you can get it.
4. Some one has written a book, a story, or a poem that pleased you very much. Write a note of appreciation, telling what you particularly liked.
5. An acquaintance has taken exception to something that you have done or said. Write a note of explanation. Be frank, but avoid further wounding his feelings.
6. There is reason why you wish to be relieved of some requirement at school. Write a note, asking the favor.
7. You wish to secure work of some kind during the summer. Write to some man who knows you, asking if you may use him as a reference.

## C. UNITY OF SENTENCES

**EXERCISE 143 — Oral**

## SENTENCES WELL OR ILL UNIFIED

Which of the following sentences are all about one thing? Which seems not only to be all about one thing but also to give one impression? In what ways can you change the other sentences so as to make them give one impression?

1. Herbert Lansing is captain of our baseball team and the north pole has been discovered.

2. In Washington we saw a portrait of the first President, who after his retirement from office went back to his plantation in Virginia.

3. Colonel Jarvis's gun weighed fifteen pounds and he killed the lion with it.

4. After several hours of hard work, Colonel Jarvis and his helpers had taken from the dead lions their skins and had prepared them for shipment to New York.

Here we have illustrations of three common ways of making badly unified sentences: first, by combining ideas that are not at all related; second, by adding an idea that is related only to some one part of what precedes; third, by combining related ideas in a way that does not show their relation. The fourth sentence, though longer than the others, is well unified because it combines related ideas in a way that shows their relation: it tells the result of the hunter's work.

## I. UNITY IN THOUGHT

**EXERCISE 144 — Oral**

## MAKING SENTENCES UNIFIED IN THOUGHT

Decide which of the ideas in the following groups are about one thing. Which can you combine so as to give one impression — that is, so as to secure unity? In the first group, for example, the second sentence tells who the woman is. The



third statement may be connected with the thought of a butcher, but not at all with the idea asserted in the second. In seeking unity, then, we must omit the third sentence and combine the other two in some such way as this: "The mother of the butcher is ill," or "The woman who is ill is the butcher's mother."

1. The woman is ill. She is the mother of the butcher. Meat has advanced in price.

2. The clock fell from the tower. It had been in place for twenty years. The cables that held it were weakened by rust.

3. The airship sailed over New York. New York is more than ten miles long. The city was founded by the Dutch.

4. Washington and Jefferson were both natives of Virginia. This state was named for Queen Elizabeth. She died in 1603.

5. Silas Marner had lost his faith in God and in man. Eppie brought Silas an interest in life. She afterward married Aaron Winthrop.

6. Godfrey Cass was Dunstan's older brother and he did not know of the accident at the Stone Pits until years after his marriage. He married Nancy.

7. Stevenson wrote "Treasure Island." I like the story very much. I read it last winter.

8. The captain planned the play. He did this with great care. The opponents were very clever in breaking through the line. They often spoiled a new play before it was started.

9. Bud Means decided to whip the master. Bud thought that the master was in love with Martha. Bud loved Martha himself. The master was in love with Hannah.

10. Buck and White Fang were two fine dogs. One was raised in civilization and finally went to live with the wolves in Alaska. It is very cold there. The other dog was half wolf. He was tamed. Both dogs were fine fighters.

## II. UNITY OF FORM

*a.* **The comma blunder.** One fault that often prevents unity of impression is the so-called comma blunder, the placing of a comma where a period ordinarily should come. Whether this be due to ignorance or to carelessness, it destroys unity,

causing the reader to think that the statement following the comma should be read with the one preceding. For instance, in the following sentence the writer, though evidently trying to tell two things, joins them as though they are one: "I drove in a buggy until we were within a mile of the river, at that point one of the front wheels broke." This fault, which is common in the writing of beginners, is due for the most part to hazy thinking or to carelessness. You have doubtless had your attention called to this fault so frequently that only a short exercise on it is given here. If you need further work on it, review Exercise 9.

#### EXERCISE 145 — *Written*

##### CORRECTING THE COMMA BLUNDER

Rewrite the following so as to secure unified sentences :

1. After it is cool, beat it till it is creamy, then pour on a buttered platter.
2. Put in a small pan two and one-half cups of pulverized sugar and one-half cup of cold water and place on a hot stove, let this boil hard four minutes, then take it from the stove.
3. The result was funny, as is seen, the answers are very different.
4. Go out about ten o'clock at night with a lantern on a newly mown lawn, if you step lightly you may pick up a good many crawling about.
5. Then put a small hem in the neck, look at it carefully, you have a very pretty effect, have n't you?
6. After this hold the plate before the red light, if it shows a good picture, put it in the hypo solution, then dip in a pan of clean water and set it up to dry.
7. By reading over a theme one can often find errors that he has overlooked, this is especially true of the comma fault.



*b.* **Disjoined expressions.** Sometimes in trying to avoid the comma blunder young writers swing to the other extreme and set off by a period a group of words that does not in itself

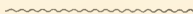
make a complete statement. A phrase or a clause, especially when it contains several modifiers, will thus masquerade as a sentence. It is not hard to correct the following exercise, where you are expecting this fault; but it requires continuous care to avoid the fault in your own writing.

**EXERCISE 146 — *Written***

**ATTACHING DISJOINED EXPRESSIONS**

Rewrite the following so as to secure unified sentences :

1. Her dress was made of golden-brown rajah silk. With a panel down the front and back trimmed with braid of the same color.
2. There was tied by the door a large dog. Who jumped toward us fiercely.
3. The bent figure of Silas Marnier, wet with the rain, was among them. His lean white hands clutching his grey beard in his nervousness.
4. The cuffs and sleeves are trimmed with black satin buttons. The cuffs being braided with braid like that on the front panel.
5. Now put in two cups of sugar. Then water enough to make it thin.
6. Nearly every farmer feeds some cattle, either dairy cattle or fat cattle. Fat cattle being the more important of the two kinds for high prices and profits.
7. A large proportion of the working force is composed of foreigners. Many of whom are unmarried and have only themselves to provide for.
8. Deep into the woods we went. John carrying the bag in which he expected to catch snipe.
9. But the boys, who, seeing that John was badly frightened, had to let him know where they were.
10. Then all of us, except our victim, after we had run for a quarter of a mile, which seemed in the night even farther, and finally came to an old house, with the doors and windows all tightly shut.
11. Here being utterly worn out, John, who now began to catch on to the joke, for he no longer seemed anxious to keep his bag, and lying down on the barn floor, he declared that he would not budge another step.
12. Football, baseball, and all other sports have an especial season, after which we take up something else. While an interesting book is in season at any time of the year.



c. **Lack of co-ordination.** Sometimes two statements together go to make one impression, as two horses draw one load ; but in that case the two propositions should be joined by a co-ordinate conjunction or separated by a semicolon, which indicates the omission of such a conjunction. If the propositions are long, each should be a sentence in itself. We may write : " This explorer twice risked his life to save his companions and he made discoveries that will prove of great worth to scientists. Therefore we honor him." Here the longer sentence gives two reasons for a conclusion and thus makes one impression. This statement we may also write : " This explorer twice risked his life to save his companions ; he made discoveries that will prove of great worth to scientists. Therefore we honor him." But when two statements do not make for one effect, we should not, of course, link them in one sentence, however short they may be.

*And* and *but* are two very common and very useful words ; but not infrequently they are confused or overworked. Both are co-ordinate conjunctions, — that is, they are used to connect elements of equal rank. In the first sentence of this paragraph, for instance, the words *and* and *but*, the adjectives *common* and *useful*, and the two propositions are joined by these conjunctions.

#### EXERCISE 147 — *Oral*

##### STUDYING THE USE OF CO-ORDINATE CONJUNCTIONS

In the following passage decide what elements are joined by *and* and *but*. Are the elements in each case of equal rank ?

The bear was fond of the child and as careful of her as a woman might have been. In the wood but not in the clearing he was her constant companion. Besides following quietly the little girl's footsteps and keeping her from harm, the awkward but sagacious beast

taught her many secrets of the wood — which berries were good to eat and which were poisonous, where she could find the larvæ of ants, which he liked so well, and where the hare had her nest. (The big friend also frightened away those animals whom they met and who might have planned mischief; but as Miranda would not go far from the clearing, they never met the bees, who are not to be intimidated by anybody.)

When properly used *and* and *but* make for unity; otherwise they surely destroy it. *And* indicates that the speaker or writer wishes to join two or more elements — words, phrases, clauses, or sentences — of equal rank. A driver might very properly harness together two horses to draw one load, but if he attempted to yoke together for the same purpose a horse and a goat, the result would be ludicrously disastrous.

#### EXERCISE 148 — Oral or Written

##### USING THE CONJUNCTION *AND*

Give sentences in which the following parts of a sentence are effectively compounded by *and*: subject, predicate; adjective, adjective phrase, and adjective clause modifiers; adverb, adverb phrase, and adverb clause modifiers; and propositions.

If unity is secured, then, by joining elements of equal rank, it is obvious that unity is destroyed by joining elements of unequal rank. A participle or a clause is used as a modifier; therefore of course neither may be joined to a proposition by *and*. Yet that is precisely what careless young writers do over and over again. Moreover, it tends to destroy unity of impression if *and* joins elements unlike in form, even though similar in use, — for instance, a phrase and a clause, or a verbal noun in *-ing* and an infinitive.

EXERCISE 149 — *Oral or Written*

## CORRECTING WRONG CO-ORDINATION

Change the following sentences so as to secure unity :

1. This is a troublesome error and which requires care to avoid.
2. Harold wriggled through a hole in the fence and finding himself in a beautiful garden.
3. "Treasure Island" is as interesting as a dime novel but which teachers do not object to your reading.
4. By the side of the road sat a small boy crying but who was soon comforted by a stick of candy.
5. The biggest fish that I saw took my bait but flopping off into the water before I landed him.
6. Her best doll, but which she would give up to go to the picnic, had come from her uncle in China.
7. The lake in the valley and which extends two miles or more is a splendid place for fishing.
8. There are two things that are very hard — to know what is right and doing it.
9. Bassanio glanced at the knife in Shylock's belt and with which the pound of flesh was to be cut.
10. The boys saw a policeman running rapidly and who seemed to be greatly excited.
11. The chickens in the yard and eating their breakfasts were startled by a hawk.
12. The little visitor astonished but who was not at all satisfied renewed his questions.
13. To visit in the country, to have no chores, and eating what you want three times a day Fred thought an ideal vacation.
14. The average farmer puts these cattle in a lot where there is plenty of water and handy to corn.
15. He tried the work on a railroad section, to drive a delivery wagon for a grocer, and hauling sand from the river; but he was not strong enough for these jobs.
16. A man seeking work and who really wishes to find it cannot always be successful.
17. "Kidnapped" is an exciting story by Stevenson and which I enjoyed almost as much as I did "Treasure Island."

18. By reading in my odd minutes and when I finish my lessons at night, I have finished five books in the past month.

19. There was an attraction about his whole appearance not easily escaping attention, and which was derived from the combination of fearless frankness and good-humor.

20. The host opened a door and showed his guest the interior of a chamber, small, indeed, but which, being clean and in good order, seemed a little palace.

21. The problems that he invented and which, in the course of time, we solved, were always difficult.

### EXERCISE 150 — *Written*

#### REVISING THEMES FOR CO-ORDINATION

Take two early themes and underscore in red ink each *and*. See if it is correctly used.



If one listens to the conversation about him or to any extended recitation in class, or if he reads what inexperienced people write, he will find *and* recurring a surprising number of times. Sometimes, of course, it is necessary and useful; sometimes it is used in place of a connective that would indicate a different relation of the elements; and sometimes it is simply the sign of a bad habit, being used to join a new statement to what precedes, regardless of whether a connective is needed or not.

### EXERCISE 151 — *Oral*

#### AVOIDING UNNECESSARY REPETITION OF *AND*

In the following passage decide whether each *and* is necessary. Can you guess why the writer used it? Revise the passage.

Yesterday morning at school we had a lecture by a visitor and he told us of the difference between schools now and in his boyhood.

Now, he said, we have comfortable desks and fifty years ago the children had only teachers. And so we ought to be well contented in school to-day. And after he went out of the room our teacher asked us how we liked the lecture and we told her that we enjoyed it very much.

**EXERCISE 152 — *Written***

REPORTING AN INTERVIEW

Talk to some man — a postman, a fireman, a blacksmith, a dairyman, for instance — about his duties; and then write a summary of what you learn. Be definite; see that each paragraph is all about one thing; and revise your theme thoroughly for sentence unity.

**EXERCISE 153 — *Oral***

USING *BUT* CORRECTLY

Give sentences in which the following elements are effectively compounded by *but*: the whole sentence, the predicate, adjective modifier, adverb modifier.

**EXERCISE 154 — *Oral***

CHOOSING *AND* OR *BUT*

Sometimes a writer will overwork *but*; usually, however, he fails to use it when he should. In the following passage decide carefully the relation of the elements on each side of the blanks: if there is a contrast, insert *but*; if the two elements are worked together to secure one effect, insert *and*.

Mowgli, the son of a poor woodchopper, the foster-child of the wolves, is the central figure in both the "Jungle Book" and the "Second Jungle Book." The wolves who found him as a little baby — who saved his life were called the gray brothers. Other



animals that he knew in the jungle were: Baloo, the bear, who taught him the law of the jungle; Shere Khan, the tiger, whom men feared — who, on the other hand, feared men; Kaa, the wily — powerful snake; — many others. The life in the cave of the wolves — out in the jungle was all that Mowgli knew; — when he grew up he felt a longing to return to his own kind. He would go to the edge of the jungle — watch the men at work, — when he finally got into a house he felt suffocated — afraid. The story called "The Spring Running" is to me pathetic, — some of the others are very exciting.



*d. Shifts in construction.* Any change in form of expression is likely to cause a corresponding change in the impressions on the reader, and consequently tends, unless skilfully managed, to violate unity. When the shift is accidental, the effect is almost surely bad. For instance — and in this case no writer, however skilful, may violate the rule — if we write *Each of the boys*, the subject of thought is singular, and we must use the singular number in any future reference. The sentence will be completed thus: "Each of the boys took *his* book."

1. *Unity in gender and number.* One of the commonest changes of construction that violate the unity of impression is this shift of the number of the subject. Closely allied to it is the shift of gender. We must learn and keep in mind that *each, every, everybody, one, either, and neither* when used as pronouns are singular, and when used as adjectives they indicate that their substantives are singular. *None*, however, is used in either a singular or a plural sense. When two singular substantives are connected by *or* or *nor* the predicate is singular, because each substantive is thought of separately. All the pronouns mentioned above take their gender from the antecedent noun, whether it is expressed or implied.

Whenever a pronoun refers to one of these words, then, it must be singular and of the same gender as the antecedent. As there is in English no common gender personal pronoun for the third person singular, the masculine form is used. Any predicate of these words will, of course, be in the singular number.

### EXERCISE 155 — *Oral*

#### SECURING UNITY IN NUMBER AFTER *EACH*, ETC.

Supply the blanks in the following sentences with proper pronouns or verbs :

1. Every pupil ——— doing ——— own work.
2. I have two tennis rackets, either of which ——— at your service.
3. Each of the stars in the heavens ——— following ——— own orbit.
4. Everybody ——— satisfied with what the committee did for ——— .
5. One should be careful to see that ——— own work is free from careless errors.
6. None of the boats ——— ready to sail.
7. There ——— none in the harbor this morning; they have all sailed away.
8. Neither of the boys ——— willing to have ——— fortune told by the gipsy.
9. The teacher told each of the pupils what topic ——— should study.
10. If any boy or girl ——— lost ——— pencil, I will return it to ——— when ——— calls at the desk.
11. Every girl should keep in mind ——— duties as well as ——— rights.
12. Any one can learn to write correctly if ——— will only take pains.
13. Every pupil in the class decided to use the same subject for ——— theme.
14. Let all the boys select ——— partners and then each will be told what ——— shall do.
15. This is one of the most interesting books that ——— ever been published.
16. I heard at the concert one of the finest singers that ——— ever come to America.



Writers both young and old are not infrequently troubled by the number of a collective noun. This, you may recall, is a noun singular in form but denoting a number of individuals, as *committee*, *herd*, *flock*, *bevy*. When the emphasis is on the individuals the noun is, of course, plural; when on the collective unit, singular. For instance, "The committee as a body *makes its* report"; but "The committee individually *sign their* names to the paper." If the number of a collective noun shifts in a sentence, unity is endangered.

### EXERCISE 156 — Oral

#### SECURING UNITY OF NUMBER WITH COLLECTIVE NOUNS

In the following sentences, decide first whether the collective noun emphasizes the individuals or the group, and then supply verbs or pronouns of the proper number.

1. The jury handed in ——— verdict at noon and ——— discharged by the judge.
2. The jury left town in the afternoon, being eager to reach ——— homes before Christmas Day.
3. The faculty wrote ——— names on my programme, which I am keeping as a souvenir.
4. The class became eager to tell ——— opinions.
5. The crowd pressed ——— way close up to the jail.
6. The school of fish had circled about our boat and I could see ——— spotted backs very plainly.
7. Every pupil tried to make ——— reading so good that he could compel the class to lay aside ——— books and listen entirely to him.
8. The local committee ——— failed to agree.
9. This team of horses ——— won every prize offered at the county fair.
10. The class ——— chosen ——— colors.
11. That gang of workmen over on the hillside (work, works) as if ——— were some great machine.
12. The tribe would at that time lay down ——— lives for Father Hennepin.



2. *Unity in subject, voice, and mood.* As there should be no change in the number of a collective noun in a unit of expression, neither should there be an unnecessary change of subject. We may write "a man . . . he," or "any one . . . he," or "either . . . she"; but not "one . . . you" or a "person . . . you." Similarly it is confusing to find, "After the book had been read through, John noticed on the table the letter which had been given him to mail." It is just as easy, and far more effective to write, "After having read the book through, John noticed on the table the letter which he had been given to mail."

Connected with the change of subject is often the unnecessary shift of voice in the predicate. "We went to the party and had a good time" gives one impression, whereas "We went to the party and a pleasant time was had" fails of unity because it scatters the reader's attention, besides being indefinite. Similarly if a writer uses one mood and then, without apparent reason, shifts to another, the reader's attention is distracted and he does not get one impression. For instance, "Pour one cup of granulated sugar into the water, and then you should add a few drops of vanilla" is bad; while "Pour one cup of granulated sugar into the water and add a few drops of vanilla" has unity and consequent effectiveness.

### EXERCISE 157 — Oral

#### UNIFYING SUBJECT AND VERB FORMS

Decide where unity is violated in the following sentences by unnecessary shift of subject or verb form, and then revise :

1. A traveller in Europe receives many courtesies from the railway employees, but you must obey all their regulations.
2. Reverend Julius Parker married them at high noon and immediately afterward they started on their wedding tour to Canada.

3. Take pains to dampen the cloth with a sponge and then the iron must be hot.

4. If any one will read Poe's Tales, especially "The Gold Bug," "The Mystery of Marie Roget," "The Murders of the Rue Morgue," and "The Black Cat," you will wonder how you could ever have liked dime novels.

5. Poe writes of mysteries in a clever way and we are held from the beginning of his stories to the end.

6. When I began to think over the qualities a hero should have, one was found in the very town in which I live.

7. Cooper takes a long time to start his stories, but they are written so that we boys like them.

8. First, you should select a good background in a mild light; then focus the camera before withdrawing the slide over the plate.

9. The air in the dungeon was damp, and we read in the poem that the prisoner was kept here many years.

10. We boys got up early and went to the station, where it was found that the train was an hour late.

11. One had better be ahead of time, however, than too late, for you never know what may happen to delay you.

12. The girls sank into chairs, for the long walk in the fields had exhausted them.

13. Mrs. Lawrence gave a party to the senior class and delicious refreshments were served.

14. After the garden had been spaded, Sam sat down to rest before the wood was cut, for his mother required him to do that work too.

15. The boys turned over a new leaf, and hard study was done after that.



3. *Unity in tense.* Many problems of unity in tense are rather difficult, but the most common violations of unity in this respect can be easily avoided. The simple rule is "Keep to past or present time throughout." If you have difficulty in obeying this rule, study the lists of past and present verb forms and test your work.

**EXERCISE 158 — Oral**

## RECOGNIZING VIOLATIONS OF UNITY IN TENSE

Name the tense of each verb in this composition; then revise, unifying the time as past or as present.

## A STORM ON THE SEA

The deck is crowded with people. In the distance I see the port. The sky is murky and the wind is blowing very hard. The furious lightning tears the sky and the thunder roars. The masts of the ship were down. The tempestuous waves dash up on the side of the ship. Everybody was horror-stricken. The storm rages on furiously for about an hour. The storm was so bad that it is indescribable. When it quiets down a little the sailors look to see if the ship is damaged very badly. They find out that the prow of the ship is damaged.

**EXERCISE 159 — Oral and Written**

## REVIEW

In these sentences make whatever changes are necessary to secure unity, and be ready to explain why these changes were necessary.

1. The girl went to the board and she had her problem correctly solved.
2. Bob Son of Battle had one rival, a dog called Red Wull, which was owned by McAdam.
3. We boys used to play all the morning in our back yard, which was big enough for us and our neighbors played there, too.
4. We may prove our loyalty to truth in other places than a battlefield: to stand for truth in everyday life is one of the things an ideal man must do.
5. Some of the Europeans can come to America and make more money than in their native countries, and a great many laboring people in the United States are foreigners.
6. This stirring story, which Scott is said to have written in six weeks because he needed the money, interested me greatly.

7. I untied the silk string and pulled it up, drawing into the cell first the cord and then the twine and finally the rope, which I tied to the window sill, and then I slid down the rope and made a very fortunate escape.

8. The girls in the closet giggled so that the others had no trouble in finding them, after which they all had a romp over the old house.

9. Mrs. Turk claims that her ancestors were in America before 1675 and she is one of the neatest housekeepers you ever saw.

10. The lecturer showed how Franklin first proved the identity of electricity and lightning, and was that not a great feat?

11. "Master Skylark" is an interesting story, being written to show life in the time of Queen Elizabeth.

12. We could not sow the kind of radishes that we had planned, as the grocer had sold all of the seed, another school having made a garden, too.

13. Colonel Carter is a lovable man, being a prominent character in several of Hopkinson Smith's stories.

14. We are glad to hear of John's recovery from typhoid fever, which is a dangerous disease.

15. The exercise was hard and no one of the class finished it in time.

16. Laura grew quite fond of the hen, and if you nurse a sick animal for a week you will do the same thing yourself.

17. Harold was well-trained in obedience, his brothers all being older than he.

18. Having finished the book, I suggested to the other girls that we act out the story; so we did.

19. We played that the couch was the porch, that the chairs were passing automobiles, and we thought it good fun.

20. As her share of the picnic dinner, Alice brought a cake, which we ate.

### EXERCISE 160 — *Written*

#### TEST THEME

Write on one of the topics outlined in Exercises 125-128, and apply all that you have learned about unity. If you have material enough to expand this topic to two or three paragraphs, you may do so; but be sure that each paragraph has unity, and that all belong under your title.

RULES AND EXERCISES IN GOOD FORM<sup>1</sup>

## I. PUNCTUATION

**Rule 25.** *Use a comma before "and," "but," and "or" when they stand between the parts of a compound sentence, unless these parts are very short or very closely connected in thought, or unless a heavier mark is needed.*

**Exercise A**

Write from dictation or from memory :

Buy the truth, and sell it not.

Cast out the scorner, and contention shall go out.

A good name is rather to be chosen than great riches, and loving favour rather than silver and gold.

Rejoice not when thine enemy falleth, and let not thine heart be glad when he stumbleth. — PROVERBS

Integrity may not be all of character, but no character is noble without it. — EMERSON

**Rule 26.** *Use commas to set off words, phrases, and clauses thrown in, or placed out of their natural order, or somewhat separated in thought from the rest of the sentence.*

NOTE 1. A prepositional phrase is never set off by commas unless for some special reason of clearness or emphasis.

**Exercise B**

Write from dictation :

The brimming brook, as it wound towards me through the meads, seemed to tremble on the verge of overflowing, as the crown of wine in a glass rises yet does not spill. Level with the green grass, the water gleamed as though polished where it flowed smoothly, crossed with the dark shadows of willows which leaned over it. By the bridge, where the breeze rushed through the arches, a ripple flashed back the golden rays. The surface by the shore slipped towards a side hatch and passed over in a liquid curve, clear and unvarying, as if of solid crystal, till shattered on the stones, where the air caught up and played with the sound of the bubbles as they broke.

RICHARD JEFFERIES, "The Brook"

<sup>1</sup> Continued from page 138.



NOTE 2. A subject or an object is almost never separated by a comma from the verb.

NOTE 3. A limiting, or restrictive, adjective clause is never set off by commas; a purely descriptive, or non-restrictive, clause is always set off by commas.

EXAMPLES: A man who wishes to tell the truth must learn first to see the truth.

Cyrano, whose nose was absurdly long, is heroic throughout the play.

### Exercise C

Insert commas where they are needed, and give your reasons. If two interpretations of a sentence are possible, give both.

1. Hardly a man is now alive  
Who remembers that famous day and year.
2. He described to me his experience which was very unusual.
3. Thackeray who is my favorite author wrote "Vanity Fair."
4. In North America the layers of the lithosphere which contain the oldest Cambrian fossils exist only near the eastern and western borders of the continent.
5. There arose in the Hellenic cities a rich and many-sided culture which became the precious legacy of Greece to the world at large.
6. The officers who are engaged in this work are to administer the entire government.
7. The old lady who has lived in the house for half a century has moved.
8. In the beginning this surprised even his mother who knew him so well.
9. During the long hours of their confinement he told his friend the story of his life which was very romantic.
10. Thoreau declares that it takes two to speak truth—one to speak and another to hear.
11. Those who purchase goods from abroad pay for them by buying drafts, or postoffice, express, or cable money orders.
12. On the twenty-second of June the new school building which had never yet been used was struck by lightning.
13. Yellowstone Park which is noted for its geysers is national property.
14. Once as they sat by their evening fire, there silently entered  
Into the little camp an Indian woman whose features  
Bore deep traces of sorrow.
15. In the studio the materials which are used are of less consequence than is the workmanship.

16. Those things which are most familiar to us are apt to be regarded with least wonder and to occasion the least thought.

17. Stevenson says that it is lawful to pray God that we be not led into temptations, but not lawful to skulk from those that come to us.

### Exercise D

Memorize and write :

If thou faint in the day of adversity, thy strength is small.

As in water face answereth to face, so the heart of man to man.

Whoso stoppeth his ears at the cry of the poor, he also shall cry himself but shall not be heard.

He that loveth pureness of heart, for the grace of his lips the king shall be his friend.

Even a child is known by his doings, whether his work be pure, and whether it be right.

Pride goeth before destruction, and an haughty spirit before a fall.

There is that maketh himself rich, yet hath nothing.

As vinegar to the teeth, and as smoke to the eyes, so is the sluggard to them that send him.

Remove not the ancient landmark, which thy fathers have set.

He that answereth a matter before he heareth it, it is folly and shame unto him.

If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces.

### Exercise E

What special rules for the comma are really included under Rule 26? Review and recite them, illustrating each.

## II. CORRECT USAGE

### Exercise F

The forms of the verb *lay* are : *lay, lays*, present ; *laying*, present participle ; *laid*, past ; *laid*, past participle. It is always transitive, meaning to " put " or " place " or " make lie." Read aloud, filling the blanks with suitable objects.

1. He was *laying* the — in front of the church.
2. We *laid* the — on the rug.
3. They always *lay* the — in the parlor first.

4. We have *laid* the — on the bed.
5. Where did you *lay* the — ?
6. Nobody has disturbed the — that I *laid* there yesterday.
7. We will *lay* the — here.
8. Have you been *laying* the — in this dress ?
9. They *laid* out the — in the garden.
10. The children *laid* their — on the desks.

### Exercise G

Read aloud, filling the blanks with forms of the verb *lay*:

1. Have you — out the tennis court ?
2. We — our books on the bench.
3. The hens have — well for us all through the cold weather.
4. The old man — his hand on the child's head.
5. He has much goods — up for many years.
6. They have — up treasures for the future.
7. He — the paper on the table.
8. The monkeys — hold of him.
9. He — himself down in the shade of a poplar.
10. She — her finger on her lips.

### Exercise H

The verb *lie* — parts, *lie, lies, lying, lay, lain* — means "to rest in a horizontal position." It is intransitive. The past form *lay* is like the present form of another verb, and this resemblance causes many mistakes. Remember that *lie* has no such form as *lays*, and that *lay*, meaning "to rest," is in the past tense. Notice that no form of this verb contains the letter *d*. Fill the blanks with *lie, lies, lay* (past), or *lain*.

1. The books have — there all night.
2. We laid ourselves down in the long grass, and there we — for an hour.
3. The meadow — to the eastward.
4. His cap always — on the floor; this morning his coat also — under the table.
5. The city — on the left bank of the river.
6. There they — stunned and helpless.

7. On a summer day have you ever — in a hollow and looked up at the sky?
8. Yesterday I — in my hollow and mused.
9. The snow — ten inches deep over the garden.
10. I had — there motionless for five minutes when a hand was laid upon my arm.
11. We like the garden to — on a southern slope where the sun — on it all day long.
12. The dog — at the foot of the baby's bed all night.
13. He — so still that I was frightened.
14. The bird — on its back, its little claws stiff and cold.
15. We have — in those very pine woods where he — at this moment.
16. This land — to the northward.
17. The tree has — where it fell.
18. The tree — where it fell.

### Exercise I

Fill the blanks with the proper forms of *lie* or *lay*.

1. I have been — watching that star drop down along the tree trunk.
2. If you will — where I have — you will see it, too.
3. The country that — south of this town is all — out in a park.
4. They — no stress on the matters that — nearest their hearts.
5. Feeling that — on the surface easily breaks into froth.
6. I — that kindness to you.
7. We have — the fire in the grate.
8. The apples — on the ground for a month.
9. We — them by for the winter.
10. No linen was — in the cedar chest.
11. The rose-leaves have — among the pillow slips for years.
12. The great brute — his muzzle in my hand.
13. They are — the corner-stone.
14. We were — by the stone wall watching a cricket.
15. The lost ball was — at my feet.
16. The leaves were — in drifts against the steps.
17. He had been — the new walk.
18. They — our floors all uneven.
19. He was — in the hammock.
20. Do you like to — in bed in the morning?

21. I had never — hold of such a slippery thing before.
22. Have you — still for fifteen minutes as the doctor said you must?
23. — down, Rover.
24. — the table for six.
25. — my dress in the drawer, and let the cloak — where it is.
26. Now I — me down to sleep.
27. — the child in my arms.
28. He is — in an uncomfortable position.
29. Let him — still as long as he wishes.
30. Let them — the carpet soon.

### Exercise J

Use *set* in the sense of "put," "place," "make," "sit," and *raise* in the sense of "make rise," — almost always with objects. Supply the proper forms to fill the blanks in the following sentences:

1. We — the bread at six o'clock.
2. He always — his hat to his mother's friends.
3. They — unusually fine tomatoes.
4. We have — asparagus successfully.
5. They — the table for ten.
6. They had — the lamp too near the curtain.
7. Can you — us right?
8. He — himself up as the leader.

### Exercise K

Use *sit* in the sense of "rest," *rise* in the sense of "stand up," "get up," "move upward," — always without objects. Fill the blanks with the proper forms of *sit*, *set*, *rise*, *raise*.

1. The bread — well last night.
2. We — at six in summer.
3. The sun — at seven.
4. The bread — slowly.
5. No one — any good tomatoes in our neighborhood.
6. — down and rest.
7. Won't you — with us longer?
8. We used to — about the fire and tell stories.

8. I was — on the porch reading while John was — out plants.
9. Come into the — room.
10. That child never — still.
11. The post does not — firmly in place: it was not properly —, for I can — it out of the hole several inches.
12. — the bundle on the step, and — here in the shade.
13. Have you been — in the orchard?
14. They — on the fence like blackbirds.
15. No one had — in that chair since grandfather died.
16. We never — on the floor to play jack-stones.
17. Have you — early every morning this week?
18. The bread has — almost to the top of the pan; shall I — it in a cooler place?
19. The yeast — the bread; the bread —.
20. People — corn, oats, pigs, and other things; but they rear children.

#### Exercise L

Try to make four sensible sentences, each containing all five forms of one of the following verbs: *lie, lay, sit, set*. To accustom yourself to the correct forms, read the sentences aloud.

#### Exercise M

Learn the following rules:

1. Use *shall* with *I* and *we, will* with all other subjects to express future time.
2. Use *will* with *I* and *we, shall* with all other subjects to express purpose, promise, determination, or command.
3. In questions use *shall* or *will* according to the answer desired.
4. In quoting indirectly use the form employed by the person quoted.
5. *Never* use *will* with *I* or *we*, not even in questions or quotations, unless you wish to assert some exercise of will power, as in purpose, promise, or intention.

## Exercise N

Read this paragraph on *shall* and *will* and be ready to explain, with illustrations of your own, the use of these two words:

In the earliest form of our language *shall* denoted obligation, *will* denoted intention or wish. We now use these words to denote merely future time — *shall* with *I* or *we*, *will* with other subjects. We also use them, in the opposite order, with somewhat their original meanings — *I* or *we will*, other people *shall*. The reasons for these distinctions seem to be as follows: If we assert obligation of ourselves, as *I shall go*, we expect to fulfill the obligation, so that the verb has come to express mere futurity; but, if we assert obligation of another, we imply that some force will, if necessary, be exercised to compel him to fulfill the obligation, as he *shall go*. This notion is so strong that it has not been softened by time, and the verb *shall* is here the principal verb. If we assert intention of ourselves, as *I will go*, we assert our own will; but if we say that another *will go*, we do not ordinarily assert his will in the matter: we merely assume that the going is his intention, and assert that as a future fact. The verb *shall*, then, with subjects other than *I* and *we*, denotes obligation, or a promise, or determination. The verb *will* occasionally has this strong meaning even with other subjects, as in "None are so deaf as those who will not hear." In usage the commonest mistake is the substitution of *will* for *shall* to show merely future time with *I* or *we*.

## Exercise O

Read aloud the following, being careful not to emphasize the words *shall* and *will*. Supply in place of *go* any ten other verbs that will make sense in all sentences. Read each aloud, thinking of the future time.

I shall go to-morrow.

You will go to-morrow.

He will go to-morrow.

We shall go to-morrow.

You will go to-morrow.

They will go to-morrow.

**Exercise P**

Read aloud the following, emphasizing *shall* and *will*. Supply also ten other verbals in place of *go* and read aloud.

I *will* go.

You *shall* go.

He *shall* go.

We *will* go.

You *shall* go.

They *shall* go.

**Exercise Q**

Write twenty-five sentences, using *shall*, with *I* or *we* as subject, combined with twenty-five different verbs. Make sentences such as you would be likely to use often. Read aloud to train the ear to the correct form; do not emphasize the *shall*. Be sure that *shall* expresses merely future time.

**Exercise R**

Exchange *shall* and *will* in the following sentences, and tell how the meaning is changed :

1. I shall drown : nobody will help me.
2. You will have a dozen valentines.
3. You will fall if you are so heedless.
4. We shall be glad to see you.
5. We shall forget it all before morning.
6. He will stay after school.

**Exercise S**

Tell what *shall* and *will* in the following sentences express :

1. Thou shalt not steal.
2. It has been " I will " and " I won't " with me all my life.
3. He will come when you are ready for us.
4. He shall be suitably rewarded.
5. They that seek me early shall find me.
6. Knock and it shall be opened unto you.
7. We will be happy.
8. I will never forsake thee.
9. All the trees of the field shall clap their hands.



10. I try to send the puppy home, but he *will* follow us.
11. You will be honored as you deserve.
12. We shall return at six.
13. We will return before six if necessary.
14. I shall stay a week longer.
15. He will stay a week longer.
16. In spite of the cold they will drive to the station.
17. You will find them in the garden.
18. We shall always be under obligations to you.
19. We will do all we can to repay him.
20. They shall not disturb you.

### Exercise T

Form answers to the following questions and tell whether *shall* and *will* show mere futurity, or express purpose, promise, or determination :

1. Shall you be at home to-night?
2. Will you take this package to the post-office for me?
3. Will the train be more than an hour late?
4. Shall he come in?
5. Shall I go with you?
6. Will you look up my brother in the city?
7. Shall we make ten sentences?
8. Shall I open the window?
9. Shall he shut the door?
10. Will he shut the door?

### Exercise U

Tell what is said by each speaker who is quoted indirectly here :

1. He says that you shall not go.
2. He says that you will not fail.
3. The doctor says that you shall not come downstairs until Saturday.
4. The doctor says that he will come.
5. The doctor says that he shall be gone an hour.
6. Our friends asked if we should be at home on Sunday evening.
7. He promised that he would wait for us.

## SUGGESTED THEME TOPICS

1. Two Birds' Nests.
2. The Church Choir.
3. Unloading the Circus.
4. When the Train Comes in.
5. Kinds of Cowardice.
6. Tired.
7. Hot.
8. Cold.
9. Scared.
10. Quiet.
11. "Flunked."
12. Sour.
13. Hard.
14. Slippery.
15. Misty.
16. Wet.
17. Windy.
18. Muddy.
19. Homesick.
20. "Dr. Fell" (see "Mother Goose").
21. Mrs. Malaprop.
22. On the Merry-go-round.
23. In a New Hat.
24. Tennis: Serving; Placing; Playing the Net; Strokes, etc.
25. Baseball: Pitching; Playing a Position; Base-running; Coaching.
26. Golf: Medal and Match Play; Driving; Approaching; Putting.
27. Types of Street Cars: Advantages and Disadvantages.
28. Why I Prefer the ——— Automobile.
29. Tipping in America.
30. How to Prune Apple Trees.
31. The Open-Air School.
32. First Aid to the Injured.
33. The Free Dispensary.
34. The Uses of the Newspaper Headline.
35. How we Raised Money for the Association.
36. Changes Needed in our Lunch Room.
37. "To Barter or Exchange."
38. Ideal Characteristics of Dairy (or Beef) Cattle.
39. The Silo and its Value.
40. A Lunar Eclipse.
41. A young woman must make all arrangements and take a railroad trip alone. Give her detailed instructions regarding the selection of her train, purchase of ticket and sleeping-car reservation, transfer of baggage, etc.

## CHAPTER VI

### VARIETY

There is nothing so uninteresting as monotony — sameness in people, in music, in scenery bores us, and our attention wanders. In writing or in speaking, the person who says the unexpected thing, or the usual thing in an unexpected way, the person who affords variety, arouses and compels attention and interest. We say that such a one is "original"; this means, at least in part, that he thinks for himself, sees sincerely, and relates what he sees to his own experience; and also that he has at command definite and varied ways of saying things. If we think we are not endowed with great "originality," all the more carefully must we study variety in expression that we may be interesting.

Mere variety is, of course, in itself uninteresting and useless, like a great junk heap. Each expression must fit the thought so perfectly that it seems the only right clothing for it. The best style is that which makes the reader conscious only of the thought. But before we can attain to this high skill in fitting word to idea and sentence form to thought, we must increase the possibility of choice among our resources; we must get a large stock of words and sentence forms and ways of developing ideas so that we may have them ready to fit any thought that we wish to express. Notice what variety Mrs. Mason and Stevenson use in the passages quoted on pages 49 and 51. This chapter is intended to help in furnishing materials and tools, with some practice in the art of fitting.

## A. VARIETY IN WORDS

EXERCISE 161 — *Oral*

## DISTINGUISHING BETWEEN SYNONYMS

Some time ago you tried an exercise in distinguishing the meaning of words. Review this (page 72). Look up the meanings of the following words; be ready to state the distinction between them and to illustrate each in a sentence.<sup>1</sup>

1. Reveal, disclose, uncover, discover.
2. Annoy, exasperate, irritate, displease, disgust, madden.
3. Increase, aggravate.
4. Delightful, enchanting, pleasing.
5. Seize, grasp, take, apprehend.
6. Residence, house, home, dwelling.

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The English language consists of more than 400,000 words. A large proportion of these, however, are technical or out-of-date, and hence not ordinarily of interest. But even

<sup>1</sup> Every one should learn how the unabridged dictionaries, particularly the Standard, present synonyms and antonyms. Following is a bibliography of the subject:

*Crabbe, George*: English Synonyms Explained in Alphabetical Order. New ed., Harper, 1892. \$1.25. [Contains quotations illustrating the use of the words listed.]

*Fallows, Samuel*: Complete Dictionary of Synonyms and Antonyms. Revell, 1886. \$1.00. [Contains in an appendix: Briticisms and Americanisms, prepositions discriminated, foreign phrases, list of abbreviations, colloquial phrases, and homonyms.]

*Fernald, J. C.*: English Synonyms and Antonyms; with notes on the correct use of prepositions. Funk & Wagnalls, 1896. \$1.50.

*March, F. A.*: A Thesaurus Dictionary of the English Language. Historical Publishing Co., 1902. \$12.00. [This is a dictionary of synonyms, antonyms, idioms, foreign phrases, and pronunciations.]

*Roget, P. M.*: Thesaurus of English Words and Phrases. New ed., Crowell, 1879. \$1.50. [Contains extended lists of homonyms and antonyms.]

*Smith, C. J.*: Synonyms Discriminated. New ed., Holt, 1896. \$2.00. [Discriminates more closely than others as to the use of words. Quotations from standard writers.]

*Soule, Richard*: Dictionary of English Synonyms and Synonymous Parallel Expressions. New ed., Lippincott, 1892. \$2.00.

so, there yet remains a vast store hardly touched by most of us. The various estimates of the vocabularies of men are frequently misleading in that they do not distinguish the three vocabularies that every one has. These are a vocabulary of words that every one understands ; another, within the first, of words used in speaking ; and a third, largely overlapping the second, of words used in writing. What are five words that you use freely in talking but never write ? What are five words that you might use in writing but never speak ?

To increase our own power, then, we must do three things : (1) increase the number of words in our vocabularies, (2) use the words of one vocabulary freely in the others, and (3) understand exactly what the words mean and suggest. In a sense, the first statement alone includes the other two, for we may increase two of our vocabularies by borrowing from the largest and from each other, as well as by including words unknown before, and, of course, we are not really masters over words until we know exactly what they mean and suggest.

Words usually suggest more than they mean. Originally two words may have meant the same thing ; but for some reason or other, custom associates one with formal, dignified, or technical language, the other with homely talk. After a while, as their suggestions become so different, it is impossible to interchange the synonyms. Examples are : *paternal* and *fatherly* ; *domicile* and *home* ; *Sabbath*, *Lord's Day*, and *Sunday* ; *corpus* and *body*. What a different suggestion, even though the meaning be unchanged, comes from substituting in a sentence one of these words for its synonym ! Note, too, the gain or loss of suggestion resulting from a change of "The Ancient Mariner" and "To a Waterfowl" to "The Old Sailor" and "To a Wild Goose."

It is good taste that must guide one in the selection of a word with the right suggestion, and good taste results largely from taking notice of the words used by good writers and speakers. The greatest danger of violating good taste in this matter lies in the inclination of some writers to use words that are too formal for common things. This you may see in the sentence "After an elegant repast had been served by our hostess and disposed of, we dispersed to our residences and retired to our slumbers," where the writer means simply "After we had enjoyed the supper served by our hostess, we went home to bed."

Each one of us is more likely to use too few different words than to use too many; we all get into ruts of speech, from which only he who cares and cares constantly will get out. To increase our power of expression we must increase the number of our servants, and, what is here of as much importance, we must use them so freely that they are constantly ready for our commands.

That you may increase your store of words, you must acquire an interest in them. When you find in your reading a passage that seems particularly effective, stop occasionally and consider exactly what every unusual or significant word means and why the author used precisely that word in that place. Also, you must learn to use the unabridged dictionary. In it you will find not only definitions of a word, but its derivation and illustrations of its uses. These illustrative passages should give not only the applied meaning but also the peculiar suggestion of the word. The mastery of this, the hardest thing in diction to learn, is called good taste. It results from much reading in the works of men who themselves have good taste, and from some critical observation as suggested in these paragraphs.

To increase your vocabularies of expression, however, you must do more than observe words and learn their definitions. You must use the new or unusual word at every opportunity, — even more, you must make opportunities for using the word and then use it. Drag it into your talk, even though at first this causes you some embarrassment. Do it again and again. The embarrassment will very rapidly disappear, and, stranger still, the word will begin to occur in your speech almost without your knowing it. This possession of words will not result, however, unless you consciously try to use them repeatedly. The addition of only one new word a day or even one a week would in a year make a marked difference in your vocabulary.

Besides speaking the new words, write them. You need them in both vocabularies. Using the list from your note-book, write sentences that demand the various words. Do this over and over, partly trying to express ideas of your own that are worth while, but chiefly seeking a mastery over new tools. And whenever one of these new words tries to slip into a sentence that you are making, write it down, even though you discard it in the revision. New words are timid and need encouragement. Give them work, and they will develop into ready and useful helpers.

If you are studying a foreign language, use the opportunities which translation affords for careful discrimination in words. The student who has only one English equivalent for every foreign word will not only produce wooden and absurd translations but will gain no added insight into his own language. Such a mechanical student was the boy who translated *insano incensus amore* "burned by a crazy love." On the other hand, a student who has gained a sense or feeling for words and meaning finds that a word in the foreign

language may mean any one of a great variety of things, according to the context. The discovery of this fact and the struggle to fit the right English word into the sentence illumine both the foreign and the native vocabulary.

A few illustrations may be suggestive to pupils studying Latin, German, or French. Some of the commonest words have been chosen. *Acer* may mean any of the following: "sharp," "pointed," "piercing," "dazzling," "stinging," "pungent," "shrill," "acid," "severe," "violent," "gnawing," "vehement," "passionate," "consuming," "subtle," "penetrating," "sagacious," "shrewd," "keen," "eager," "active," "ardent," "spirited," "brave," "zealous," "hasty," "enraged," "angry"; *arm* may be translated "poor," "needy," "scanty," "barren," "indigent"; *beau* is not fully understood unless we are ready to translate it "beautiful," "fine," "lovely," "fair," "handsome," "smart," "spruce," "glorious," "lofty," "noble," "seemly," "becoming." In learning any one of these words, get the *underlying idea* — of sharpness, for example — in mind, and study the context for the shade of meaning: a sharp *sound* would be, perhaps, *shrill*; a sharp *blow*, *stinging*. Translation involves the seizing of another's thought and the expression of it anew in a different tongue, not a mere fitting together of words as in a picture puzzle.

#### EXERCISE 162 — Oral

##### AVOIDING REPETITION

Sometimes we need synonymous expressions not so much for definiteness as for variety. In improving the following sentences use freely pronouns, synonyms, "the former," and "the latter."



1. After I had read the book, I laid the book on the table in the hall. And on the table mother found the book.

2. Birds and fish both interested John from his childhood. Birds John came to know much about, but fish John never studied.

3. The coach suggested to the captain a plan for confusing the opponents. But the captain thought the plan dishonorable. The captain would not use such a plan.

4. Marie thought the work of her cousin on the farm hard. Marie had little to do at home, while her cousin had work for all the spare hours.

5. While the girls were talking, the maid came up to say that the talking annoyed Mr. Andrews. After talking it over, the girls decided to talk no more that night. It was a great hardship, however, for them not to talk after they were in bed.

#### EXERCISE 163 — Oral

##### VARYING WORN-OUT WORDS

Review Exercise 63, page 70. What would you substitute for the following expressions in italics? Is there any difference in meaning or in suggestion? If so, tell when you would use each.

1. I don't care a *snap*.
2. He was *very* angry.
3. He is n't worth *shucks*.
4. We had a *fine* time.
5. This is a *beautiful* day.
6. He is a *nice* boy.
7. She is a *lovely* girl.
8. The hostess served a *dainty* luncheon.
9. We had a *heartly* dinner.
10. The lesson was *hard*.
11. The man's *scheme* worked *like a charm*.
12. The concert was *awful*.
13. This is a *fascinating* novel.
14. The night was *ideal*.

EXERCISE 164 — *Oral*

## VARIETY IN SYNONYMS

For the *underscored* words substitute as many words as you can that mean exactly the same thing; as many that mean nearly the same thing. Make a mental image for each sentence and see if the idea changes at all with the insertion of a new word.

1. The man *went* down the street.
2. We saw the *man* in the crowd.
3. At the party the *girl* had a delightful time.
4. The boys *sat* about on the piazza.
5. Finally we all *went to bed*.
6. After father called we *got out of bed*.
7. He broke out into *shouts* of laughter.
8. "O bother," I replied *drowsily*.
9. Liberty was the *dominant* note in all the speeches.
10. He *rode* by on his horse.
11. I could n't *get* my lesson.
12. Henry did his *chores*.
13. Lena has a *pensive* look.
14. The wagon is *usually* on time.
15. The lecture was *dull*.
16. The audience were *attentive*.
17. The whistle *blew*.
18. The perfume was *sweet*.
19. Jim *lay* on the couch.
20. Dunstan Cass was a *prodigal*.

EXERCISE 165 — *Oral*

## SHADES OF MEANING

Arrange in order all the steps that you can between the following extremes:

1. Blackest midnight, noonday's glare.
2. Gentleman, rough.
3. Sweet, sour.

4. Giant, dwarf.
5. Freezing cold, sizzling hot.
6. Intensely interesting, deady dull.
7. Miser, spendthrift.
8. Lavish generosity, niggardly penuriousness.
9. Soaking wet, dry.
10. Starved, surfeited.
11. Smile, guffaw.
12. Hideously ugly, ravishingly beautiful.

### EXERCISE 166 — *Written*

#### USING NEW WORDS APPROPRIATELY

Make sentences using the following words appropriately. Do not be content with "He had faith," but write such a sentence as will show that you really have some mastery of the word; for instance, "Even though the mother could find no trace of her son, she had faith that he would return." Consult the illustrative sentences in an unabridged dictionary.

- |                 |                |                |
|-----------------|----------------|----------------|
| 1. Magnanimous. | 5. Piteous.    | 9. Vicious.    |
| 2. Equivalent.  | 6. Decent.     | 10. Repentant. |
| 3. Reticent.    | 7. Despicable. | 11. Candid.    |
| 4. Conscious.   | 8. Affable.    | 12. Trite.     |

### EXERCISE 167 — *Oral*

#### CHOOSING FIT WORDS

Supply in the blanks words that not only make sense but also are in keeping with the spirit of the passage. Compare the tone, secured largely by the choice of words, in the paragraphs quoted on pages 62, 72-74, 102, and 116.

We had awakened early that winter morning, puzzled at first by the — light that — the room. Then, when at last the truth fully — on us and we — that snow-balling was no longer a — dream, but a — certainty waiting for us outside, it was a

mere —— fight for the necessary clothes, and the lacing of boots seemed a ——, and the buttoning of coats a —— tedious form of fastening, with all that snow going to waste at our very door.

When dinner-time —— we had to be —— in by the —— of our necks. The short —— over, the combat was ——; but presently Charlotte and I, a little —— of contests and of —— that ran —— down inside one's clothes, forsook the —— battle-field of the lawn and went exploring the blank —— spaces of the —— world that lay beyond. — KENNETH GRAHAME

### EXERCISE 168 — *Written and Oral*

#### A STUDY IN SYNONYMS

Be sure that you grasp the meaning of each sentence and word as it stands in the following paragraph. Then substitute synonymous words or phrases for those in italics, and discuss in class the changes in suggestion or meaning.

Among sayings that have a *currency* in spite of being wholly *false* upon the face of them for the sake of a half-truth upon another subject which is *accidentally combined* with the error, one of the *grossest* and broadest *conveys* the *monstrous proposition* that it is easy to tell the *truth* and hard to tell a *lie*. I wish heartily it were. But the truth is one; it has first to be *discovered*, then *justly* and *exactly* uttered. Even with *instruments* specially *contrived* for such a purpose — with a foot rule, a level, or a theodolite — it is not easy to be *exact*; it is easier, alas! to be *inexact*. From those who mark the *divisions* on a scale to those who measure the *boundaries* of *empires* or the distance of the heavenly stars, it is by careful *method* and *minute, unwearying* attention that men rise even to *material exactness* or to sure knowledge even of *external* and *constant* things. But it is easier to draw the outline of a mountain than the *changing* appearance of a face; and truth in human relations is of this more *intangible* and *dubious* order: hard to *seize*, harder to *communicate*. *Veracity* to facts in a loose, *colloquial* sense — not to say that I have been in Malabar when as a *matter of fact* I was never out of England, not to say that I have read

Cervantes in the original when as *a matter of fact* I know not one syllable of Spanish — this, indeed, is easy and to the same degree *unimportant* in itself. Lies of this sort, according to *circumstances*, may or may not be important; in a certain sense even they may or may not be *false*. The *habitual* liar may be a very *honest* fellow, and live truly with his wife and friends; while another man who never told a *formal* falsehood in his life may yet be himself one lie — heart and face, from top to bottom. This is the kind of lie which poisons intimacy. And *vice versa*, *veracity* to *sentiment*, truth in a relation, truth to your own heart and your friends, never to *feign* or *falsify* emotion — that is the truth which makes love possible and *mankind* happy.

STEVENSON, "The Truth of Intercourse"

### EXERCISE 169 — *Written*

#### USING WORDS EFFECTIVELY

From the theme topics suggested on page 237 f. select one and develop it in one or two paragraphs. From all possible synonyms that occur to you for any particular idea, choose each time the one most sure to stimulate the sense image of your readers.

#### B. VARIETY THROUGH DIRECT AND INDIRECT DISCOURSE

Another means of securing variety is the use of direct and indirect discourse. Direct discourse, which gives the exact words of a speaker, usually makes the statement more vivid and adds importance to it. Indirect discourse, on the other hand, which gives the thought of the speaker in a slightly modified expression, is used when the emphasis is on some other part of the sentence or when rapidity in the passage is desirable. For example, in "writing up" a speech, a reporter may wish to

give his readers a general idea and then to emphasize a particular passage. He might write :

After apologizing for his late arrival, the speaker declared that he was glad to greet his old friends. He denied that he had voted for any bill that was against the interests of the county. Continuing, he said: "In regard to the Lawrence Bill, I am still opposed to it. My reasons are . . ."

The direct statement is in the form of a noun clause used as the object of some verb or verbal of saying, thinking, asking, and the like. If this leading verb is present or future, the verb forms in the clause are unchanged in tense ; if it is past, the verb forms in the indirect discourse must be past. For instance, the direct statement, "If there *be* any truth in the old man's prophecy, I *see* and you soon *will see* the end of the matter" becomes "He declares (will declare) that if there *be* any truth in the old man's prophecy, he *sees* and you soon *will see* the end of the matter," or "He declared (has declared) that if there *were* any truth in the old man's prophecy, he *saw* and you soon *would see* the end of the matter."

### EXERCISE 170 — Oral

#### CHANGING DIRECT TO INDIRECT DISCOURSE

Change the following examples of direct discourse to indirect discourse :

1. "I am free," he shouted.
2. He says in the interview, "I am not able to pay my debts."
3. He told me, "You should study engineering."
4. "I want a live dragon," he announced.
5. "Oh, but rabbits do talk," declared Harold. "They put their heads together and their noses go up and down just like Salina's and the Vicarage girls'."
6. "You have n't been to Rome, have you?" I inquired.

7. He stated to the officer, "I am a pupil in the Lawrence School."
8. He swears in his affidavit, "I am of legal age and of sound mind."
9. "This," we shall exclaim, "is what you have led us to!"
10. "The field belongs to Farmer Larkin," I explained politely, "who lives just below us."
11. "There are some things," he had read somewhere, "that no one can understand."
12. By that time he will have demanded, "Who are you, anyway?"

### EXERCISE 171 — *Oral*

#### CHANGING INDIRECT TO DIRECT DISCOURSE

Change the following indirect statements to direct. Secure variety by placing the leading verb (1) before the quotation, (2) after it, and (3) at some suitable point in the quotation.

1. He rapped out that I was a young ignoramus and that I could not read even English.
2. He asked solicitously if I was running away.
3. Mother was getting ready to demand in her characteristic way who was going.
4. He inquired what we had been playing.
5. Every morning the teacher wants to know what we have done over night.
6. She persists that she can make a cake as well as her mother.

~~~~~

In direct discourse various effects are secured by the use of different leading verbs, as may have been noticed in the preceding exercises. These leading verbs with the accompanying explanations of action and the like are called the "author's comment." Passages from several different novelists should be examined with a view to seeing how much variety and definiteness they secure through a selection of different leading verbs and how much through effective placing of the author's comment.

**EXERCISE 172 — Written**

## VARYING THE INTRODUCTORY WORDS OF QUOTATIONS

a. Make as long a list of synonyms as you can for *he said*; *he asked*.

b. Add explanatory comment to each and then write appropriate direct discourse. For instance, starting with the verb *gasp*, we might add *fanning herself vigorously*, and finally write: "Well," she gasped, fanning herself vigorously, "I never felt such a hot day before since I was born."

**EXERCISE 173 — Written**

## WRITING CONVERSATION WITH VARIED COMMENTS

Write one of the conversations indicated below. Make the author's comment varied and suggestive.

1. An angry farmer and a boy caught in the melon patch.
2. An asthmatic beggar and a sensible charity worker.
3. A benevolent gentleman and a newsboy who has just returned his hat from the mud of a crowded street.
4. The captain of the ball team planning with one of his men for a game.
5. Two girls exchanging confidences.
6. A clerk in a dry goods store and a very exacting customer, or a woman who does n't know her mind, or a woman who is easily offended.
7. Mrs. Putonairs and her new cook, just from the country.
8. A woman and a book-agent at the door.
9. John and his little sister at the circus.

**EXERCISE 174 — Oral or Written**

## VARYING DIRECT AND INDIRECT DISCOURSE

Prepare to tell in class one of the following incidents. Secure vividness or emphasis by direct quotation, rapidity or subordination by indirect.



1. Albert, already late, is stopped on his way to school by an immigrant woman who speaks little English. After finding out her wants, he gives her the help she needs.
2. A stuttering boy inquires his way of an impatient and unsympathetic man. A kindly stranger sets all to rights.
3. A forgetful boy is sent to the store for some pepper.

### EXERCISE 175 — *Written*

#### VARYING A CHARACTER SKETCH WITH CONVERSATION

Write a character sketch of an old man or an old woman, taking your portrait as he or she is chatting with you. Reveal as much of his or her personality and life as you can. Introduce characteristic remarks in direct quotations. Look well to your choice of words.

#### C. VARIETY IN SENTENCES<sup>1</sup>

The form of sentences is not to be varied merely for the sake of variety ; it should be determined always by the thought to be expressed. It will be so determined if the writer has such an acquaintance with the different sentence forms that he can at need call up any one for use. One duty, then, of the young writer is to learn what these forms are and to practice changing the expression of a thought from one to the others until they are familiar to him and easy to use.

##### I. DECLARATIVE, INTERROGATIVE, AND IMPERATIVE SENTENCES

In grammar you have learned the three sentence forms — declarative, interrogative, and imperative — whereby we may make a statement, ask a question, or utter a command or

<sup>1</sup> In all of the work on sentence forms and modifiers it will be well to examine for variety the passages quoted in the earlier chapters.

entreaty. The first is the usual form of our sentences, because we are ordinarily trying merely to tell our thoughts.

The second form has two uses, one of which is common to all who wish to find out something. Its other use is interrogative in form but declarative in meaning. This is called the rhetorical question. We use it in an idiomatic sense when we call out, "What do you take me for?" Shylock uses it when he says: "He hath disgraced me. And what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions?" Neither we nor Shylock are seeking information; but we use the interrogative form to tell our thoughts because, tending to surprise the hearer and make him think for himself, it gives variety and strength to the expression.

The imperative form of sentence we use when we wish to beg for something or to utter a command. In your experience, so far, imperative sentences have largely been short: "Stop!" "Let me alone!" "Come here!" As we try to express in our writing a great variety of thoughts, the imperative form will perhaps find a more frequent use. Sometimes this, too, is used for a forcible statement. Instead of declaring, "I prefer death to slavery," Patrick Henry used the imperative form and shouted, "Give me liberty or give me death!"

First we shall practice merely varying the expression of the same thought in these three forms, so that we may have some mastery over them. Then in our future writing they may of their own accord, as it were, slip into a fitting place. More probably, however, we shall introduce the interrogative and imperative forms in revision. Looking over what we have written, we feel the need of more strength; perhaps we can gain it by substituting a rhetorical question or an

imperative form. Use these freely in writing. Your natural good taste will, in all probability, prevent your overdoing the matter ; that failing, your teacher will point out the excess.

### EXERCISE 176 — *Oral*

#### MAKING INTERROGATIVE AND IMPERATIVE SENTENCES

Change the forms of the following expressions to interrogative or imperative. Consider in each case the change of impression.

1. The judge of all the world should do right.
2. You had better stop and look and listen at the crossing.
3. I am no simpleton for you to fool like that.
4. I think America is the best place for me.
5. I am so excited that I don't know what to do.
6. I hope every dear friend will throw himself into the breach and stop the attack.
7. You members of the football team must hold your opponents.
8. Alas! I hardly know what I have done.

#### II. ACTIVE AND PASSIVE VOICE

In English we have another means of variety — the power of expressing the same thought in the active or in the passive voice. When a predicate is in the active voice, it usually expresses an action performed by the subject ; when in the passive, it usually expresses an action affecting the subject. Thus we may say, "The boys broke the window last night," or "Last night the window was broken by the boys."

Use the active voice unless there is some good reason for using the passive. We use the passive (1) when we wish to avoid a change of subject, (2) when we wish to emphasize the person or thing affected by the act, or (3) when we do not know or do not wish to name the actor.

EXERCISE 177 — *Oral*

## USING THE PASSIVE CORRECTLY

In the following sentences criticize the use of the passive. If good, justify it; if bad, revise the sentence.

1. A pleasant time was had at the party.
2. The first reflecting telescope was made by Sir Isaac Newton.
3. The equable temperature of the tropics minimizes man's needs and leads to uniformity; but the necessities of life are multiplied in the temperate realm and variety is secured.
4. Last night the flowers were covered with dew.
5. Hydrogen is made by pouring hydrochloric acid over zinc filings.
6. We are all hero worshipers. America was discovered by Columbus, and we enshrine him among our heroes.
7. Electricity is used to-day to lighten work in almost every field. The tons of metal, for instance, which compose the moving parts of a great telescope are moved in any direction by it.
8. A good watch must be treated well if it is expected to keep good time.
9. Peter was the favorite son, and on his sixteenth birthday he was given a horse by his mother.
10. Needless to say, the lesson was mastered before I left school.
11. After the address had been delivered, Lincoln sat down, fearing that it was not liked by the people.
12. When the pigs had been fed, Jack still had a half-dozen chores to do.
13. A delightful evening was passed at the home of Mrs. Smith by her Sunday School class and a few friends.
14. Your request has been listened to by me with great interest.
15. He was awarded a prize by the committee for his garden.

## III. ORDER OF SENTENCE ELEMENTS

As you have learned in grammar, there is as a base in every simple sentence one proposition, consisting of a subject, which represents that about which we are making an

assertion ; a predicate attribute (variously called subjective complement, predicate adjective or noun, and predicate), which represents what we are asserting of the subject of thought ; and the copula (verb), which asserts the relation of the predicate attribute to the subject ; as, " Boys are restless." Frequently the copula and predicate attribute are combined, as, " Boys run." In many sentences there is also, as a part of the base, a direct object, as, " Cows eat *grass*" ; and, occasionally, there is an objective complement (variously called factitive adjective, noun, or object ; predicate attribute of the object, etc.), as, " John cuts the grass *short*."

Any or all of these elements may be modified (" The young men are now cutting the long grass very short.") and any or all may be compounded (" Even the youngest boys and the oldest men were yesterday and are still to-day making the weak levee much wider and stronger."), and yet we still have a simple sentence.

If another complete proposition is added, however, we have a compound sentence ; as, " After being shut up for some time boys are very restless, but at the end of a day of hard work they are ready for bed by nightfall."

If any modifier consists of a subject and predicate, — in other words, is a clause, — we have a complex sentence ; as, " Boys who have been shut in for some time are restless if they do not have plenty of exercise." Moreover, propositions in compound sentences are frequently complex ; as, " He who is wise prepares ; but he who is foolish repents."

In English the order of the elements in a simple sentence is pretty well fixed, for it is by order rather than by the form of the words that we tell their uses. We say, " Boys are restless," and in this particular sentence no other order will give us the same meaning. In some cases, however, we

may secure variety and great vigor by the unusual order of predicate attribute, copula, and subject; for instance, "Wonderful are the works of God." And in still other cases it is possible to begin the sentence with the word *there*, which has no other effect than that it permits us to change the form of the sentence. Hence it is usually called a *form word*. "Ice is in the river" and "There is ice in the river" mean practically the same thing. When a direct object is contained in the sentence, it usually comes after the predicate verb; but in rare cases it may stand at the beginning of the sentence. "He made mistakes of course, but he was honest" may be written "Mistakes he made, of course, but he was honest."

### EXERCISE 178 — Oral

#### VARYING THE ORDER OF SUBJECT AND PREDICATE

Which of the following sentences may be changed to any other of the forms given? Consider the difference in meaning or in effect, if there be any. Note the value of a knowledge of these forms in securing variety.

1. Before him the spectral figure of his partner stood.
2. Many things are in this world that we do not dream of.
3. We had fine luck. We killed ten rabbits and six bobwhites during the morning.
4. There is in the world a vast number of honest men.
5. A wonderful help to man is this discovery.
6. Her eyes are blue.
7. By the door stood a tall poplar.
8. The place was wonderful. Lollipops grew on trees and sugar plums were everywhere.
9. A neat, pretty cottage it was, with clipped yew hedges all around the garden.
10. And there sat by the empty fireplace, which was filled with a pot of sweet herbs, the nicest old woman that ever was seen.

## IV. DIFFERENT FORMS OF MODIFIERS

In addition to the basal elements of the sentence, there are many modifiers,—elements added to the bare sentence to make the meaning more complete and exact.

*a. Adjective modifiers.* The subject of a sentence, if a noun or pronoun, may be modified by one or more (1) adjectives, (2) adjective phrases, (3) adjective clauses, (4) appositives, (5) participles or participial phrases, or by combinations of these elements. Any noun or pronoun in the sentence may be similarly modified. These types of adjective adjuncts, or modifiers, may all be illustrated in one sentence: "The *old* (1) man *on the porch* (2) *reading his paper* (5) is the father of Isaac Matthews, *sheriff* of the county (4), *who last year protected his prisoner from the mob* (3)."

If a person used only one of these kinds of modifiers, his writing or talk would not only fail to express exactly what he meant, but also would seem so unvaried as to become tiresome. Consequently one who wishes to secure variety and interest should have all these forms at his tongue's end. Nearly every adjective adjunct can be expressed in more than one form, and occasionally an adjunct will lend itself to all of the forms; as: (1) The *crazy* man; (2) The man *with a crazed brain*; (3) The man *who is crazy*; (4) The man, *a lunatic*, or The man, *crazed by drink*; and (5) The man *being crazy*, etc.

## EXERCISE 179 — Oral

## VARYING ADJECTIVE ADJUNCTS

Vary the adjective adjuncts in the following sentences in as many ways as possible:

1. These *barbarous* people lived long ago.
2. The hunters soon killed an *old* moose.

3. At the end of the first day Mary was a *tired* girl.
4. In a dreadfully *big* and *lonely* room sat the prince.
5. That *terrible* night finally came to an end.
6. The *cunning* monster killed several of the deer.
7. He was attacked by a drove of these little *wild* hogs.
8. A few *shiftless* men watched the performance.
9. General Wood, the *commander*, was until 1898 a physician.
10. *Having killed* the rabbit, Nelson began to look about for other game.
11. The new teacher, *who was Canadian by birth*, was an interesting man.
12. The man *coming over the hill* is the doctor.
13. Buck, *being released from the box*, sprang at the man in the red sweater.
14. A man *who fights and runs away* may live to fight another day.
15. A *rolling* stone gathers no moss.
16. Men *of honor* do not sell their honor.
17. *American* men, will you see your land invaded?
18. A bird *that is in the hand* is worth two *that are in the bush*.



*b. Adverb modifiers.* The modifier of any part of the sentence except the nouns and pronouns is called adverbial. Adverbial modifiers are in form: (1) an adverb, (2) an adverb phrase, this including the infinitive, (3) an adverb clause, and, in effect, (4) an absolute phrase. This last is not grammatically joined to any part of the sentence, but in effect it is usually an adverbial modifier of the predicate. These modifiers may be illustrated as follows: (1) He walked *hesitatingly*; (2) He walked *with hesitating steps*; (3) He walked *as if he hesitated*; and (4) *His feet hesitating at every step*, the man walked down the street.

With adverbial modifiers as with adjectival, one should have command of the several forms in order that he may secure variety and also that he may express himself exactly. In actual composition sometimes one form will be the best,



sometimes another. These exercises are framed for the purpose of making all the forms familiar. When writing, use for the most part the form that comes to you naturally; in revision search carefully for the best form.

### EXERCISE 180 — Oral

#### VARYING ADVERB ADJUNCTS

Vary the following adverb adjuncts in as many ways as possible :

1. Macaulay read *rapidly*.
2. He also read *accurately*.
3. The umpire made his decisions *impartially*.
4. *The game having been finished early*, the boys had time to rest before eating.
5. Don't hurry *on my account*.
6. *That the players might understand clearly*, the umpire explained the new rules.
7. We were eager *to begin*.
8. *Because he had been frightened as a colt*, Boniface was never safe for women to drive.
9. He would come *at night every day* for his food and petting.
10. *The lecturer having denounced the book*, we were all eager to read it.
11. You will find him *at home*.
12. Come to see us *often*.

### EXERCISE 181 — Oral

#### SYNONYMOUS ADVERB ADJUNCTS

What variations in form may the following adverb adjuncts have? Compose sentences beginning with these modifiers and also with their variants: *doubtless, necessarily, certainly, surely, at all events, obviously, likely, possibly, indeed, anyway*.

Make a list of similar words and use them in like manner.

Adverbial ideas, especially of time and cause, are frequently given (1) by participial phrases, adjectival in form, and (2) by absolute phrases. For example, the causal idea in the following adverb clause, "As the horse was tired," may be expressed by a participial phrase, "*Being tired*, the horse stopped to rest," or by an absolute phrase, "*The horse being tired*, we stopped for an hour by the roadside."

### EXERCISE 182 — Oral

#### VARIOUS EQUIVALENTS FOR ADVERB ADJUNCTS

Express the ideas in the adverb clauses by participial phrases, either adjective or absolute.

1. When the clock had struck, the men quit work.
2. As the boys had eaten their lunches hurriedly, they did not notice the queer taste.
3. We threw the fish back into the water because they were too small to dress.
4. Ted fell exhausted when he had crossed the line.
5. As Mary had never before spoken in public, she was reluctant to appear.
6. When the last girl had arrived, I served tea in the sitting room.
7. Because we had planned to keep the whole thing a secret, we did not wear the pins to school.
8. As the rule had been broken, the principal suspended each boy for two weeks.
9. After I had read the book I felt as though I could run an automobile myself.

The ideas most commonly expressed by adverb adjuncts of the predicate are (1) place, (2) time, (3) manner, (4) cause, (5), purpose, (6) condition, (7) concession.

1. He died there, in his bed, where he fell.
2. He died yesterday, in the fall, when he was old.

3. He died peacefully, in peace, as a saint should die.
4. He died of pneumonia, because he had pneumonia.
5. He died to save his friend, that he might save his friend.
6. He will die if that is poison that he drank.
7. He died, although the doctors made valiant efforts to save him.

Try placing each of the above adjuncts first in its sentence.

### EXERCISE 183 — *Oral*

#### VARIOUS EQUIVALENTS FOR ADVERB ADJUNCTS OF VARIED MEANINGS

Add to each of the following statements adverb adjuncts in various forms expressing if possible all the ideas mentioned above. Which form of the adjunct seems best in each case?

1. The soldier grew worse.
2. The one who first finishes the paragraph should raise his hand.
3. The picnic must be postponed.
4. The work will be done.
5. Walter Scott was not a brilliant pupil.
6. Lincoln spoke.
7. The Hill School won.
8. Mother was tired.
9. It had been a happy day.

#### V. POSITION OF MODIFIERS

As a rule, modifiers should be placed as near as possible to the element to be modified. Sometimes when this is not done, ambiguity or absurdity results. This is certainly the case in "When trotting, we notice that now and then a horse has all his feet off the ground." Not infrequently the change of position of a modifier without question changes the meaning of a sentence. What, for instance, does the next sentence mean with *only* inserted at each point indicated by a caret?

"<sup>^</sup>The old miser <sup>^</sup>lent <sup>^</sup>the Methodists <sup>^</sup>fifty dollars for <sup>^</sup>six months<sup>^</sup>." But when no ambiguity is possible, as in the following illustrations, we should use in different sentences a variety of positions for modifiers in order to avoid monotony of sentence form. The following, which mean the same thing, may be used interchangeably, — each form being best, perhaps, in certain connections: "Washington lived here for many years"; "Here for many years Washington lived"; "Here Washington lived for many years"; "For many years Washington lived here."

### EXERCISE 184 — Oral

#### VARYING THE POSITION OF ADVERB ADJUNCTS

What changes in meaning result from the insertion of the modifier at each caret?

1. *Just.* <sup>^</sup>Afterward Arthur learned<sup>^</sup>enough to understand the sailors' stories.

2. *Sometimes.* <sup>^</sup>Gulliver,<sup>^</sup>fearing that he<sup>^</sup>would be crushed<sup>^</sup>by the terrible people around him,<sup>^</sup>tried<sup>^</sup>to hide himself.

3. *Often.* <sup>^</sup>While driving along the country roads Arthur<sup>^</sup>resolved that he would<sup>^</sup>see the theatre<sup>^</sup> when he visited the city<sup>^</sup>.

4. *Probably.* The stories, though<sup>^</sup>false,<sup>^</sup>stirred him so that he<sup>^</sup>would have<sup>^</sup>caused trouble<sup>^</sup>had he not been restrained.

5. *Surely.* <sup>^</sup>Goodness and mercy<sup>^</sup>shall<sup>^</sup>follow me<sup>^</sup>all the days of my life, and<sup>^</sup>I<sup>^</sup>will<sup>^</sup>dwell in the house of the Lord forever.

### EXERCISE 185 — Oral

#### CHOOSING THE BEST POSITION FOR AN ADVERB ADJUNCT

What is the best position for the detached adjuncts in the following sentences? Test the arrangements by reading them aloud and comparing their meanings.

1. *In a moment.* The dog was at the tramp's throat.
2. *Frequently.* Rip Van Winkle would take his gun and go off into the woods, where he would enjoy a day of hunting.
3. *Finally.* The boys were rewarded by seeing a dim white figure rise from behind a pile of stones.
4. *On the steps.* John and Ray sat crying for their mother.
5. *Lazily.* The clerk took the box from the shelf.
6. *For supper.* We had fresh fish and hardtack.
7. *For these reasons.* The boys decided to stay in camp another day.
8. *At this point.* Towser, who had been barking out in the woods, came tearing into camp like mad.
9. *With a sigh.* Madge laid aside the magazine and got her books.
10. *In spite of protests.* The committee decided that the boys should secure vehicles and that the girls should provide the lunch.

#### VI. LOOSE AND PERIODIC SENTENCES

In developing the preceding exercises you have doubtless been struck by the effect produced by placing the modifiers at or near the beginning of the sentence. This arrangement suspends the meaning until all the details are taken care of, and makes the sentence end with snap and vigor; for example, "There on the bridge, holding back the enemy, stood Horatius." This form of sentence we call *periodic*, as contrasted with the *loose*, or straggling, form that appends detail after detail to the principal statement; as, "Horatius stood there on the bridge, holding back the enemy."

Each form has its use and does not exclude the other. Both together afford variety. If a writer makes his sentences too periodic (and this is easy to do), he seems stilted and unnatural. On the other hand, if he is too loose in his expression, he fails to hold his reader to the end of his statement. He should aim, then, at natural ease, which at the same time will have enough reserve to hold the reader's attention and interest to the very end. An inexperienced writer is likely

to be loose rather than periodic. Therefore in practice he should frequently and consciously use the periodic form.

There are various degrees of periodicity and looseness. "If any one had rushed suddenly upon us, brave though we seemed to be, like timid sheep we should have scattered" is strictly periodic, and because it holds back the main thought too long, clearly trying to crowd in all the minor details, it is stilted. By transferring "like timid sheep" to the very end of the sentence you gain in effectiveness. Even though you sacrifice the strict periodic form, you keep a form that is periodic in effect. Writing "If any one had rushed suddenly upon us, we should have fled like timid sheep, though we seemed to be brave," you have a sentence partly periodic, it is true, but in effect loose. Transferring the conditional clause to the very end, you get a sentence wholly loose. For that reason it seems ineffective, rambling on after the mind has grasped the main statement. Few long sentences are wholly periodic or wholly loose; their structure is judged, as a rule, by the general effect.

### EXERCISE 186 — *Oral*

#### MAKING SENTENCES LOOSE OR PERIODIC

Decide whether each of the following sentences is in effect loose or periodic. Change to the other form and comment on the result.

1. Once more, dear friends, to celebrate the day we come.
2. He died early this morning, just as the bugles were sounding the reveille for the troops.
3. When the golden summer has rounded languidly to its close, when autumn has been carried forth in russet winding sheet, then all good fellows who look upon holidays as a chief end of life return from moor and stream and begin to take stock of gains and losses.

4. What did our forefathers do in cases of illness, living as they did in rural districts, even before the country variety store carried its supply of remedies?

5. Down he fell, brushing against the yielding leaves, dashing through the crackling twigs, and landing finally on the forest mold.

6. Here was the pitiful case of a man twenty-odd years of age, with no capacity to do anything worth a man's wages because he had left school and had been at work since his fifteenth birthday.

7. One of the best things about school life is that then one makes his closest friends.

8. One and inseparable must this nation remain!

### EXERCISE 187 — *Written*

#### USING PERIODIC SENTENCES

Select some old short theme and rewrite it, using only periodic sentences. What is the effect? Rewrite it in loose sentences. What is the effect? Finally, write the paragraph in the most effective sentence forms.

#### VII. SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Reference was made earlier in this chapter to the three forms of sentences—simple, compound, and complex. These forms, we have seen, are dependent not upon the length of the sentences but upon their grammatical composition. If the sentence contains one statement, it is simple; if it is composed of two or more of equal rank, it is compound; and if it contains a clause modifier, it is complex. Writing that consists wholly, or even largely, of any one of these forms seems to us monotonous; all three forms, properly distributed, help to effect the variety that adds charm to writing.

It must not be thought, however, that the three forms are interchangeable; on the contrary, each fits a particular need of thought. Just as we have found that there are "blanket"

words, we find that writers, young and old, tend to a blanket form of expression, instead of taking the trouble to mold the sentence exactly to the idea. Variety in thought form, then, must precede variety in sentence form; but in order that it may be developed and increased, it must be expressed. Thus exact expression will encourage careful thought; and varied thought, on the other hand, will demand and exercise the several sentence forms.

*a. Simple sentences.* Enough practice has already been given, perhaps, in the simple sentence. In the chapter on Unity you have had exercises showing that what was meant for a simple sentence is often no real sentence because it contains too little or too much (see Exercises 145, 146), and in this chapter are several exercises showing how modifiers may be variously added to the single statement.

In early talking and writing young people incline to use the simple sentence exclusively. Later on they tend to neglect it for the other forms, even though the thought is single and simple. One should never forget that the simple sentence is always a safe expression, and in the midst of longer and more pretentious forms it is sometimes marvelously effective. It is effective, too, in expressing the ideas of rapidity, bluntness, strength, and simplicity. It is frequently the best form for a conclusion. An excellent illustration is the last sentence of the following passage from "Silas Marner."

Hardly more than five minutes had passed since he entered the cottage, but it seemed to Dunstan like a long while; and, though he was without any distinct recognition of the possibility that Marner might be alive and might reënter the cottage at any moment, he felt an undefinable dread laying hold on him as he rose to his feet with the bags in his hand. He would hasten out into the darkness, and then consider what he should do with the bags. He closed the door behind him immediately that he might shut in the stream of light;



a few steps would be enough to carry him beyond betrayal by the gleams from the shutter chinks and the latch hole. The rain and darkness had got thicker, and he was glad of it; though it was awkward walking with both hands filled, so that it was as much as he could do to grasp his whip along with one of the bags. But when he had gone a yard or two he might take his time. So he stepped forward into the darkness. — GEORGE ELIOT, "Silas Marner"

### EXERCISE 188 — Oral

#### STUDYING THE USE OF SIMPLE SENTENCES

Examine a page from each of several books. What is the proportion of simple sentences? When a simple sentence is used well, what is the particular effect it conveys? Read in class and comment on the best examples.



*b. Compound sentences.* The compound form of sentence yokes together two or more statements of equal value, equal not only grammatically but also in helping to produce some larger effect. "The game was interesting" and "The crowd yelled" are statements of equal grammatical rank, but they can hardly be combined into an effective compound sentence. "In the excitement boys yelled and girls shrieked" is a good compound sentence, however, for the two elements together give one impression of the actions of the crowd. In other words, a compound sentence, like all others, must have unity.

The elements of a compound sentence may be yoked together in four ways:

1. When one proposition is merely added to another, usually by *and*, the relation is *copulative*.
2. When one proposition is contrasted with another, usually by *but*, the relation is *adversative*.

3. When a choice is given between two propositions, they being joined by *or* or *nor*, the relation is *alternative*.

4. When the second proposition shows the consequence of the former, being joined to it by such words as *therefore* and *hence*, the relation is *illative*. Note that illative conjunctions are always preceded by a semicolon or some heavier mark of punctuation.

When no connective is expressed, especially in series, *and* is usually understood.

### EXERCISE 189 — Oral

#### VARYING CONNECTIVES OF COMPOUND SENTENCES

Decide whether the relation of the following pairs of statements should be copulative, adversative, alternative, or illative. Then join them so as to show this relation.

1. The old soldier was very poor. Having a pension, he was never in actual want.

2. The switchman was utterly incompetent. The freight train was derailed before it left the yards.

3. Germany has been building huge warships. England, to retain her supremacy on the sea, has been building more dreadnoughts.

4. The Democratic leader in the House of Representatives did not approve of Mr. Hobson's naval plan. He began to ridicule it.

5. Mr. Williams proposed that we build a ship twice as large as England's "Dreadnought." With droll humor he proposed that we call it "Scared o' Nothing."

6. Under the new plan the retired employee could receive a pension. He could retire to the home provided by the company.

7. After watching the flights of the aviators, Ben was satisfied to travel on trains. Sam had a wild desire to fly.

8. Shakespeare is good reading for the scholar. Give me Stevenson and Scott.

9. The boys cleaned the hall for the party. The girls decorated it with autumn leaves.

10. Being worn out by standing so long at the stores, I sank exhausted upon the couch. As the vision of my algebra problems rose before me, I got up and tried to work.

11. As he opened the door he saw on the steps a covered basket. He heard a faint wail from its depths.

12. Should he call the police, he wondered. Should he take the basket into the house?

13. In some cases, he felt, an hour of mistake was worth an age of truth. He was not sure of this case.

14. To make his part effective an actor must not rant in his stage business. He must make his speeches seem to the audience natural.

15. These things the actors last night did not do. We were all disappointed with the presentation of the play.



*c.* **Complex sentences.** Hardly ever does any one express a sentence so simple that it needs no modifier whatever. It has already been shown that a sentence simple in grammatical form may contain a number of modifiers. If any one of these modifiers, however, rises to the dignity of a clause, we call the sentence complex. Hence the difference between a simple sentence and a complex sentence is often merely a difference of the form of the modifier. A clause more than other modifiers emphasizes the detail which it expresses and shows exactly its relationship to the rest of the thought.

Inasmuch as the modifiers in a complex sentence are thus emphasized and definitely related, this form of sentence is more likely, perhaps, than either of the other two forms, to express exact thought and to be well unified. The effective use of many kinds of complex sentences manifests a good mind, well developed. In this chapter you have already seen the value of complex sentences to variety, and have had some practice in making them by using adjective and adverb clauses. In the next chapter you will have other exercises emphasizing the expression of exact relations of ideas in complex sentences.

In passing it may be noted that there is still another form of sentence, a compound sentence of which one or more propositions are complex. Being merely a combination of compound and complex sentences, however, this form presents no new difficulty.

#### EXERCISE 190 — *Written*

##### PRACTICING THE USE OF SIMPLE, COMPLEX, AND COMPOUND SENTENCES

Select some old short theme and rewrite it, making each sentence simple. What is the effect? Rewrite it, using as many complex sentences as possible. What is the effect? How many good compound sentences can you make in the paragraph? Finally, after deciding which ideas are simple, which co-ordinate with some other, and which dependent, write the theme, using such a variety of sentence forms as will secure the best effect.

#### D. VARIETY IN PARAGRAPHS

So far in this book no formal explanation has been made of paragraphs. In all of your reading, however, you have taken them more or less as a matter of course, as they help you to see the steps the author takes in progress toward a larger effect. Perhaps without realizing the cause, many readers shrink from pages of print unbroken by paragraphs. Such reading makes demands for close attention and constructive thought; failing these, it will mean little. On the other hand, pages broken into paragraphs of one hundred fifty words, or thereabouts, give the attention occasional resting places and help the reader considerably in his effort to see the larger meaning of the author. You have used paragraphs, too, in

your own composition, making a new division wherever you felt a distinct change in the thought.

A paragraph, if we give it a formal definition, is a group of sentences developing in logical sequence one dominant idea. In other words, each paragraph presents one idea which, if it be a part of a longer composition, is a step in the development of the idea of the whole. Often the thought can be developed in one paragraph; and occasionally, particularly in dialogue, one sentence alone is set off as a paragraph.

The paragraph differs from the sentence, then, in that it is not the mere statement of an idea but the development of it. And this development, according to the definition, must have a logical sequence, — that is, it must build up the central, governing idea by means of sentences arranged in such a reasonable way that the reader will get one impression from the whole.

#### EXERCISE 191 — *Oral*

##### TESTING THEMES FOR UNITY OF PARAGRAPHS

Read several of your old themes and test the paragraphs. What, in a few words, does each one try to say?

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If you find among your old themes well-unified paragraphs and sum up the content of each in a few words, you give what is usually called the *topic*, or *topic sentence*. This will express, then, in a brief form what the whole paragraph is meant to develop. The topic is not always formulated by the writer; but if the paragraph is well unified, its content may easily be condensed into one good sentence. If the topic be expressed, it is usually written at or near the beginning of the paragraph, though occasionally it is reserved until the end.

EXERCISE 192 — *Oral*

## FINDING TOPICS OF PARAGRAPHS

What is the topic in each of the paragraphs on pages 72 f.?

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As you find the topic sentences of well-unified paragraphs, you will notice that each one demands its own kind of development. One is a terse, striking sentence, needing explanation; another, an assertion, requiring for its development proof; a third, an abstraction that will not be clear without illustration. And so others demand details, contrast, and the like. Usually the development is not by one of these means, but by a combination of two, or even more, of them.

## I. DEVELOPMENT BY DETAILS

Notice that in the following paragraph the topic is expressed by a phrase, which is developed by a number of details.

I said I would n't write anything more concerning the American people for two months; but I may as well speak out to you. They are friendly, earnest, hospitable, kind, frank, very often accomplished, far less prejudiced than you would suppose, warm-hearted, fervent, and enthusiastic. They are chivalrous in their universal politeness to women, courteous, obliging, disinterested; and, when they conceive a perfect affection for a man, entirely devoted to him. I have met thousands of people of all ranks and grades, and have never once been asked an offensive or impolite question. The State is a parent to its people; has a parental watch over all poor people, sick persons, and captives. The common men render you assistance in the streets, and would revolt from the offer of a piece of money. The desire to oblige is universal; and I have never once travelled in a public conveyance without making some generous acquaintance whom I have been sorry to part from, and who has in many cases come on miles to see us again.

DICKENS, "Letters from America"

EXERCISE 193 — *Written*

## DEVELOPING TOPICS BY DETAILS

Develop the following topic sentences by giving a number of details for each one, then try to arrange the details so that they seem to come naturally. See that they all in one way or another support the topic sentence. Revise your themes to see if you can secure greater variety in the form and position of your modifiers.

1. A boy on the farm has many chores to do.
2. When one tries to study in school he finds many distractions.
3. My grandfather is an ideal gentleman.
4. The mail carrier has a hard job.
5. I like to watch the small children at play.
6. It is interesting to listen to the primary class recite.
7. Ned Serviss has all the qualities of a popular fellow at school.
8. Her trials at school were, in her opinion, unendurable.
9. The drive was an interesting one.
10. The pawnshop window is always interesting.

## II. DEVELOPMENT BY ILLUSTRATION

What sentence expresses the central thought of the following paragraph? What is the illustration of the topic? What application is given of this? Do the topic, the illustration, and the application so combine as to effect perfect unity and clearness?

The cutting power of a stream of water depends very much on the amount of sand or pebbles it has in it. If we drive a stream of pure water against a pane of glass, it will not affect it, even if we keep it moving at a high speed for days; but, if we have a little sand in it, the water will drive the sand against the glass, and in a few minutes it will appear like ground glass, from the cutting action of the sand. In the same way, the river-water gets a power of wearing stones. — SHALER, "First Book in Geology"

EXERCISE 194.— *Written*

## DEVELOPING TOPICS BY ILLUSTRATIONS

Develop the following topic sentences by one or more illustrations for each, making the whole paragraph give one effect. Revise your themes for the purpose of securing greater variety in sentence forms.

1. All is not gold that glistens.
2. Better is a little with righteousness than great revenues without right.
3. There is that maketh himself rich, yet hath nothing; there is that maketh himself poor, yet hath great riches.
4. A good policeman must have kindness and judgment' as well as physical bravery.
5. Laboratory experiments are like babies: they won't always behave well before company.
6. The laziest boy in school always thinks he has the most to do.
7. A rolling stone does sometimes gather moss.
8. Proverbs are sometimes misunderstood.
9. It is marvellous how perfectly animals are adapted to the conditions under which they live.

## III. DEVELOPMENT CHIEFLY BY EXPLANATION

Find the topic sentence of each of the following paragraphs. Does every other sentence in the paragraph help develop the central idea? How? In general, what is the means of development?

The fact is too often lost sight of, or not known at all, that the tops of the trees absolutely govern the roots. The leaves are the lungs and the stomach of the tree. The food is digested, so to speak, in the leaves and there made accessible for the tree as a whole. If a tree be fine of foliage it will be powerful in all its parts, because it has the capacity to take so much nourishment from the air, — four-fifths of it being nitrogen, which is the chief source of



supply for plant-food. The sun, too, plays its important part, — condensed sunshine and condensed air are the chief articles of the tree's diet.

BURBANK, quoted by Harwood, "New Creations  
in Plant Life"

In butter-making bacteria are direct allies of the dairyman. Cream as it is obtained from milk, will always contain bacteria in large quantity, and these bacteria will grow as readily in cream as in milk. The buttermaker seldom churns his cream when it is freshly obtained from milk, but rather subjects it to a process known as "ripening" or "souring" before putting it into the churn. In "ripening," the cream simply stands in a vat from twelve hours to three days. During this period certain changes take place. The original bacteria, having a chance to grow, become extremely numerous and thus cause the cream to become somewhat sour, to become slightly curdled, and to acquire a peculiarly pleasant taste and an aroma that was not present in the fresh cream. After this, the cream is ready for the churn.

Adapted from CONN, "The Story of Germ Life"

### EXERCISE 195 — *Written*

#### DEVELOPING TOPICS BY EXPLANATION

Develop the following proverbs and maxims by explanation. If the point can be made clearer by the use of an illustration, add one. Revise your theme carefully to secure variety of all kinds.

1. "Buy, buy" is a pretty song, but "pay, pay" is an ugly tune.
2. A carpenter is known by his chips.
3. Better the feet slip than the tongue.
4. You must lose a fly to catch a trout.
5. The mouse that hath one hole is quickly taken.
6. The exception proves the rule.
7. The bird in the bush is worth two in the hat.
8. A bad beginning makes a good ending.

## IV. DEVELOPMENT BY A COMBINATION OF MEANS

In the following paragraph the topic is suggested in the first sentence; then follow a contrast and an explanation; and, finally, the topic is definitely stated at the end.

If we look at the crop of a pigeon, before its young leave the nest, we shall discover a function of this organ which would otherwise never be suspected. We know that herons and some other birds feed their young on fish half digested by themselves. This process is known as regurgitation. If we have ever seen a pigeon with the beak of its young half down its throat, pumping something into the offspring's mouth, we have probably thought that a similar habit was being shown, — half-digested grain taking the place of the heron's fish. But such is not the case. At the time of the breeding season, the folds of membrane in the crops of both parent pigeons thicken and secrete or peel off in curdy cheesy masses — "pigeon's milk" some call it — and this forms the food of the young birds. So in pigeons the crop not only receives food, but at times provides it. — BEEBE, "The Bird."

The following long paragraph is developed by still another combination. First comes the topic sentence, then a contrast, then an explanation, and then, finally, a summary.

Against hydrophobia Pasteur has devised a method of inoculation which can be applied after the individual has been bitten by a rabid animal. Apparently, however, this preventive inoculation is dependent upon a different principle from vaccination against anthrax. It does not give rise to a mild form of the disease, thus protecting the individual, but rather to an acquired tolerance of the chemical poisons produced by the disease. It is a well-known physiological fact that the body can become accustomed to tolerate poisons if inured to them by successively larger and larger doses. It is by this power, apparently, that the inoculation against hydrophobia produces its effect. Material containing the hydrophobia poison (taken from the spinal cord of a rabbit dead with disease) is injected into the individual after he has been bitten by a rabid animal. The poisonous material in the first injection is very weak, but in the following

it gradually grows more powerful. The result is that after a short time the individual has acquired the power of resisting the hydrophobia poisons. Before the incubation period of the original infectious matter from the bite of the rabid animal has passed, the inoculated individual has so thoroughly acquired a tolerance of the poison that he successfully resists the attack of the infection. This method of inoculation thus neutralizes the effects of the disease by anticipating them.

Adapted from COXX, "The Story of Germ Life"

Sometimes, as in the following paragraph, the conclusion comes from concrete experience, which is used as evidence.

The distracted oven-bird, feigning a broken wing as she crosses your path in the woods, invites pity or perhaps destruction, if only you will spare those speckled treasures which she thinks you know must be somewhere near, although, but for her frantic performance, you might not have discovered the well-concealed nest. Sir Christopher Wren, by the very exuberance of his bubbling, continuous song, betrays the precious secret that Jenny, by her excited scoldings, no better conceals. But the bobolink, swaying on the stalk of timothy in the meadow, and singing with rollicking abandon, is quite as clever as the ventriloquial yellow-throat in luring you from his nest hidden in the grassy jungle. How cleverly the birds have learned to guard nest secrets.

Adapted from BLANCHAN, "How to Attract the Birds"

### EXERCISE 196 — *Written*

#### DEVELOPING TOPICS BY VARIOUS MEANS

Develop the following topic sentences by a short explanation followed by a contrast and illustration, or by any similar combination :

1. To-day a farmer may live like a king.
2. Though capable of great idleness, he never failed to be ready for all sorts of adventures and excursions.
3. A rolling stone gathers no moss.

4. Delays have dangerous ends.
5. A dwarf on a giant's shoulders sees the farther of the two.
6. His bark is worse than his bite.

#### V. DEVELOPMENT BY PROOF

The topic of the paragraph, as has been noted, is usually stated near the beginning; but not infrequently, especially if the writer is trying to convince an opponent known to be prejudiced against the proposition, it is reserved until the end. "You agree with this; you cannot doubt that; therefore you must admit the proposition," is the way the argument runs.

#### EXERCISE 197 — *Written*

##### DEVELOPING TOPICS BY PROOF

Develop the following topic sentences by giving proof. Place the topic in the more effective place, either at the beginning or at the end of the paragraph.

1. The umpire, however honest, should not be a partisan of either side.
2. Regular term examinations are necessary in high schools.
3. It would be better to have the weekly holiday on Monday than on Saturday.
4. Truth is more important than physical bravery.
5. ——— college is the one I should attend.

#### VI. DEVELOPMENT BY CAUSE AND RESULT

The three following paragraphs are elaborated by statements of cause and result. In each, select the topic sentence and show how it is developed. Does each writer make out his case?

The Western Wood Frog is very awkward, because of the massive build and great length of its hind legs. When walking, it is ludicrous in appearance, and it is still more ridiculous when it

captures a fish from under the surface of the water and swallows it. The frog tries to brace himself on the long hind legs so as to use the hands, both at the same time to keep the fish away from the angles of the jaws and to push it into the mouth. To brace himself against slippery mud is not easy, and, besides, the frog loses his balance because both hands are lifted at once, so he makes a great kicking and splashing before he finally swallows the fish.

Adapted from DICKERSON, in  
"The Frog Book"

Dimmock convinced himself that a poisonous saliva is introduced by the bite of a mosquito. He noticed that if a mosquito punctures the skin without entering a blood-vessel, although it may insert its proboscis for nearly its full length, no poisonous effect is produced upon the skin; but when the proboscis strikes blood and the insect draws its fill, the subsequent swelling and poisonous effect are obvious. He argued that these effects indicate a constant outpouring of some sort of poisonous fluid during the blood-sucking process. — Adapted from HOWARD, "Mosquitoes"

Sometimes the day of the toads' final transformation from tadpoles coincides with the day of a gentle rain. They cover the sidewalks and the roadways. The same apparent deluge of toads may come if a warmer rain occurs shortly after the time of their change to land animals. They are so delicate at first, so used to life in water, that they travel only when the air is moist.

DICKERSON, "The Frog Book"

### EXERCISE 198 — *Written*

#### DEVELOPING TOPICS BY CAUSES OR RESULTS

Develop the following topic sentences by giving either the causes or the results :

1. A student often has his hardest time just after he has turned over a new leaf.
2. An unexpected holiday is good (bad) for the school.
3. Mr. A has better crops (cows, business, chickens) than anybody else in the neighborhood.

4. Grandmother has better things to eat than any other housekeeper I know.
5. I know a man who believes in the old adage "Early to bed, early to rise."
6. Our school some time ago decided to — .

### EXERCISE 199 — Oral

#### DEVELOPING TOPICS BY VARIOUS MEANS

Think over these topic sentences and decide what method of development would be best for each. Don't confine yourself, necessarily, to the combinations herein illustrated. Be prepared to develop orally in class any topic sentence.

1. For the first time the grandmother spent Thanksgiving Day all alone.
- 2. He was the most striking man I ever saw.
- 3. It is great fun to get up early and go down to see the circus unload.
4. The phrase "upwards of a hundred" is often misunderstood.
5. Saturdays and Mondays are for me very different days.
6. It would (not) be wise to have school six days in the week.
7. Occasionally the old miser would do something very generous.
8. Sunday newspapers should be prohibited.
9. Sunday newspapers are a necessity.
10. In the spring come the freshets.
11. I tried for fifteen minutes to get a look at the squirrel.
12. To make a child sit in church through a long, dry sermon is a common form of cruelty.
13. Lessie put her hair up for the first time and wore her long dress.
14. Last summer I tried to make some money by getting subscriptions to — Magazine.
15. Only once have I been "scared stiff."
16. The new cook came yesterday.
17. Did you ever ride on a merry-go-round? I did — once.
18. A bird in the bush is worth two in a hat.
19. — is a picture that I like very much.
20. Dickens entertains me more than Scott does.

21. I went through the pockets in my small brother's coat.
22. At times I thought my father very severe, but usually he was lenient with my faults.
23. Our pastor argues that it is unwise to feed tramps.
24. The beggar looked through the window at the cheery glow of the fire.
25. I always get up mornings the same way.
26. I should like once in my life to hear a parrot really talk.
27. The long drought will be bad for the gardens.
28. Constant dripping will wear the hardest stone.
29. "Needles and pins, needles and pins" — what becomes of them all?
30. I found an old diary of mine the other day.
31. There is a marked difference between bravery and daring.
32. There are several kinds of slang.

#### E. VARIETY IN TROPES

Clever writers often give variety to their compositions, and thus gain interest, by using tropes, or figures of speech; that is to say, for the sake of beauty or of emphasis, they use words with unusual suggestion. When Holmes wrote, for instance, "Good feeling helps society to make liars of most of us, — not absolute liars, but such careless handlers of truth that its sharp corners get terribly rounded," he used words with their usual suggestion until he came to "handlers of truth," etc. There his words begin to take on unusual suggestion. We do not really handle truth, nor has its sharp corners to be rounded off; but the expression does actually make the thought clearer and stronger for us than an unadorned statement could do. The gain in interest that comes from the use of these comparisons or tropes has already been suggested (see Exercise 116).

Tropes are pleasing if they really add something of beauty or strength or clearness to the bare idea. This will follow

only if the comparison seems new and natural, and if it recalls an experience more beautiful or strong or clear than the bare idea. But worn-out tropes or unnatural ones must be ineffective.

### EXERCISE 200 — Oral

#### STUDYING SOME FIGURES OF SPEECH

Is Dickens effective in the following figures of speech? Why?

And a breezy, goose-skinned, blue-nosed, red-eyed, stony-toed, tooth-chattering place it was to wait in in the winter time, as Toby Veck well knew.

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Most slang is based on the pleasure that we get from seeing and suggesting likenesses. At first a piece of slang may be very amusing and forcible. It is not hard to imagine the occasion that first called forth the expression "Rubber!" and, further, to join in the smile that ran around as the hearers associated in their minds the elasticity of caoutchouc and of the boy's neck. After a while, however, the expression became stale and flat, and now it has lost practically all the force it ever had.

Common meanings of a large part of our reputable words have come about in just the same manner. Rubber itself is so called because the gummy substance was used for rubbing out pencil marks. We can readily see what picturesqueness has been lost in words by looking up the derivation of *daisy*, *nasturtium*, *conspire*, and *attention*, and by considering the derived meanings of *head*, *arm*, and *wing*.

Having perceived, then, one point of likeness in two apparently dissimilar things, a writer may express this likeness or he may merely suggest it. By an expression of the likeness he creates a simile; by the suggestion of it, a metaphor. He



may write, "Laura is like a butterfly" (a simile), or "Laura is a butterfly" (a metaphor).

A mere comparison of two things clearly similar does not, however, constitute a trope; for example, "This book is like that one." There are too many points of likeness, in the first place, and, in the second, the comparison adds nothing to the bare statement of fact. It does not draw upon the reader's or hearer's experience or in any way stimulate his imagination.

### EXERCISE 201 — *Oral*

#### STUDYING SIMILES AND METAPHORS

The following passage from "The Autocrat of the Breakfast-Table" is crowded with comparisons, some implied, some clearly stated, and some including others. Select the similes and metaphors. Tell what each adds to the bare idea.

Did you ever happen to see that soft-spoken and velvet-handed steam engine at the Mint? The smooth piston slides backward and forward as a lady might slip her delicate finger in and out of a ring. The engine lays one of its fingers calmly, but firmly, upon a bit of metal: it is a coin now, and will remember that touch, and tell a new race about it, when the date upon it is crusted over with twenty centuries. So it is that a great silent-moving misery puts a new stamp on us in an hour or in a moment, as sharp an impression as if it had taken a lifetime to engrave it.

OLIVER WENDELL HOLMES

### EXERCISE 202 — *Oral or Written*

#### MAKING VARIOUS TROPES

Make original similes and metaphors to show:

1. How hard the ice is when you fall.
2. How soft your bed is at night.
3. How crooked a road is.
4. How dry a piece of old bread is.

5. How ugly a man is.
6. How straight a path is.
7. How interesting a book was. (For example, "It absorbed me.")
8. How eager you were to do something.
9. How happy a certain day was.
10. How horrible some sight was.
11. How something surprised you. (For example, "It slapped me in the face.")
12. How dull the lecture was.
13. How long something is.
14. How a girl wept.
15. How cross a person was.

### EXERCISE 203 — *Written*

#### TEST THEME

Write a narrative on any subject you choose. In telling this story give attention to all devices that will add interest and give variety. Then revise for sentence structure.

### RULES AND EXERCISES IN GOOD FORM<sup>1</sup>

#### I. PUNCTUATION

##### Exercise A

Explain the punctuation and write from dictation:

The carriage arrived in front of us, a pace distant from the pillar. "Hurrah!" shouted many voices.

"Hurrah!" shouted Coretti, after the others.

The King glanced at his face, and his eye dwelt for a moment on his three medals.

Then Coretti lost his head, and roared, "The fourth battalion of the forty-ninth!"

The King, who had turned away, turned towards us again, and looking Coretti straight in the eye, reached his hand out of the carriage.

Coretti gave one leap forwards and clasped it. The carriage passed on; the crowd broke in and separated us; we lost sight of the elder Coretti. But it was only for a moment. We found him again directly,

<sup>1</sup> Continued from page 181.

panting, with wet eyes, calling for his son by name, and holding his hand on high. His son flew towards him, and he said, "Here, little one, while my hand is still warm!" and he passed his hand over the boy's face, saying, "This is a caress from the King."

And there he stood, as though in a dream, with his eyes fixed on the distant carriage, smiling, with his pipe in his hand, in the centre of a group of curious people, who were staring at him. "He's one of the fourth battalion of the forty-ninth!" they said. "He is a soldier that knows the King." "And the King recognized him." "And he offered him his hand." "He gave the King a petition," said one, more loudly.

"No," replied Coretti, whirling round abruptly: "I did not give him any petition. There is something else that I would give him, if he were to ask it of me."

They all stared at him.

And he said simply, "My blood."

AMICIS, "Cuore" (translated by Isabel F. Hapgood)

*Rule 27. Use the dash to mark a sudden change in thought or in feeling or in sentence-form.*

*Rule 28. Use a semicolon to separate parts of a compound sentence when a heavier mark than a comma is needed, or when the conjunction is omitted.* -

Find examples of their use in dictation exercises already studied.

### Exercise B

Write from memory:

All service ranks the same with God —  
With God, whose puppets, best and worst,  
Are we; there is no last nor first.

BROWNING, "Pippa Passes"

### Exercise C

Account for the use of every mark of punctuation in this paragraph, and write from dictation:

Every violation of truth is not only a sort of suicide in the liar, but is a stab at the health of human society. On the most profitable lie the course of events presently lays a destructive tax; whilst frankness invites frankness, puts the parties on a convenient footing and makes

their business a friendship. Trust men, and they will be true to you; treat them greatly, and they will show themselves great, though they make an exception in your favor to all the rules of trade.

EMERSON, "Prudence"

### Exercise D

Explain the punctuation, and write from memory:

"The ill-timed truth we might have kept —  
Who knows how sharp it pierced and stung?  
The word we had not sense to say —  
Who knows how grandly it had rung?"

"Our faults no tenderness should ask,  
The chastening stripes must cleanse them all;  
But for our blunders — oh, in shame,  
Before the eyes of heaven we fall."

EDWARD ROWLAND SILL, "The Fool's Prayer"

### Exercise E

Write from dictation:

Beside the moist clods the slender flags arise filled with the sweetness of the earth. Out of the darkness under — that darkness which knows no day save when the ploughshare opens its chinks — they have come to the light. To the light they have brought a color which will attract the sunbeams from now till harvest. Seldom do we realize that the world is practically no thicker to us than the print of our footsteps on the path. Upon that surface we walk, and what is beneath is nothing to us. But it is out from that underworld, from the dead and the unknown, from the cold moist ground, that these green blades have sprung. Yonder a steam-plough pants up the hill, groaning with its own strength, yet all that might of wheels and piston and chains cannot drag from the earth one single blade like these. Force cannot make it; it must grow.

RICHARD JEFFERIES, "Out-of-doors in February"

*Rule 29. Use a colon to separate particular instances or examples from a general statement or summary.*

Notice the use of the colon in the following examples:

After the first of July the yellow flowers begin, matching the yellow fire-flies: Hawkweeds, Loosestrifes, Primroses bloom, and the bushy Wild Indigo.

The soul is like a musical instrument: it is not enough that it be framed for the most delicate vibration, but it must vibrate long and often before the fibres grow mellow to the finest waves of sympathy.

THOMAS WENTWORTH HIGGINSON, "The  
Procession of the Flowers"

During the whole of February and March (1863) Grant was busy with two experiments: 1. He tried, by digging canals and deepening channels, to make a connected passage through the network of bayous west of the Mississippi, so that supply ships might be sent below Vicksburg without coming within range of its guns. 2. He tried to find a passage available for gunboats through the labyrinth of bayous to the north, so that with the aid of the fleet he might secure a foothold for the army beyond Haines' Bluff, and thence come down upon the rear of Vicksburg. — JOHN FISKE, "History of the United States"

### Exercise F

Write from dictation the three examples given above.

### Exercise G

Supply commas where they are needed in the following lines, and give the rules illustrated. Why is a colon instead of a comma used before the quotation? Notice that the first sentence is an excellent example of a long but well-unified loose sentence.

Think of the innumerable boys who at almost this very hour are going to school in every land; see them in your imagination going through the lanes of quiet villages through the streets of noisy towns along the shores of seas and lakes under burning sun through fogs in boats in the countries of canals on horse-back across the broad prairies in sleds over the snow through valleys and among hills across forests and torrents up over the solitary pathways of the mountains alone by twos in groups in long files all with books under their arms clothed in a thousand fashions speaking a thousand tongues from the farthest school of Russia almost lost amid the ice to the farthest school of Arabia shaded by palm-trees millions' and millions all going to learn under a hundred forms the same thing; imagine this vast vast throng of boys of a hundred races this tremendous movement of which you make a part and think: "If this movement should cease humanity would fall back into barbarism; this movement is the progress the hope the glory

of the world." Courage then little soldier of the mighty army. Your books are your arms your class is your company the battlefield is the whole earth and the victory is human civilization. Be not a cowardly soldier my Enrico. — AMICIS, "Cuore"

### Exercise H

Give a rule for the use of each capital and mark of punctuation :

"Burn the fleet and ruin France? That were worse than fifty Hagues!

Sirs, they know I speak the truth! Sirs, believe me there 's a way!

Only let me lead the line,

Have the biggest ship to steer,

Get this 'Formidable' clear,

Make the others follow mine,

And I lead them, most and least, by a passage I know well,

Right to Solidor past Grève,

And there lay them safe and sound;

And if one ship misbehave,

— Keel so much as grate the ground,

Why, I've nothing but my life, — here 's my head!" cries Hervé Riel.

BROWNING, "Hervé Riel"

## II. CORRECT USAGE

### Exercise I

Never use *where* except to give some notion of place, nor *when* except to give some notion of time. It is absurd to say, "Mumps is when your cheeks are swelled out," or "Courage is when a person is not afraid," or "A glacier is where ice has been forced into a narrow valley," and to call these definitions. State in good sentences what you think the following sentences are intended to express :

1. "Inventiveness" is where a person is never at a loss for means to his end.
2. I read about where Hiawatha made a canoe.
3. He told us about when he ran away.
4. A good paragraph is where you divide the subject matter logically.
5. Paragraphing is when you make a new division of a composition.
6. A complex sentence is where you have a clause included in a principal statement.

7. An island is where a body of land is entirely surrounded by water.
8. Rhyme is when two or more lines of poetry end with the same sounds.
9. Definiteness is where a writer finds the exact way of expressing his thought.
10. A "jam" in the river is when logs are stuck in the channel and block the way and pile up on each other.
11. The rotation of the earth is when the earth turns on its axis.
12. Real reading is where you get the meaning and the pictures and the feelings suggested by the printed page.

### Exercise J

1. Fill the blanks below with the past participle of ten commonly misused verbs. If necessary, supply an object.
2. Substitute *had* for *have* and *has*: fill the blanks as before, and read aloud.
3. Read as questions, with *have* and *has*, then with *had*; fill the blanks and read aloud.
4. Insert *not* or *n't* with *have* and *has*, then with *had*; fill the blanks and read aloud.

I have — .  
 You have — .  
 He has — .

We have — .  
 You have — .  
 They have — .

### Exercise K

Fill the blanks below with the past form of ten commonly misused verbs. If necessary, supply an object. Read aloud, following the model:

I *came* yesterday.  
 You *came* yesterday.  
 He *came* yesterday.

We *came* yesterday.  
 You *came* yesterday.  
 They *came* yesterday.

I *saw it* yesterday.  
 You *saw it* yesterday.  
 He *saw it* yesterday.

We *saw it* yesterday.  
 You *saw it* yesterday.  
 They *saw it* yesterday.

I — yesterday.  
 You — yesterday.  
 He — yesterday.

We — yesterday.  
 You — yesterday.  
 They — yesterday.

## Exercise L

Distinguish between *some place* and *somewhere*, etc. Make corrections where they are needed.

1. *Some places* are not well situated for business centers.
2. Take it to *some place* where you can examine it quietly.
3. I have never seen *any place* more beautifully clean.
4. There is *no place* like home.
5. *Every place* in the state lost something.
6. I find you *every place* I go.
7. Are you going *any place* this afternoon? *No place*.
8. I have looked for it *every place*.
9. I put that *some place*, and now it seems to be *no place*.
10. I am going *some place* during the holidays, but I don't know where.

## Exercise M

After *than* or *as* some words are often omitted: for example, "He is as tall as *I*" means "He is as tall as *I am tall*"; "I like her better than *him*" means "I like her better than *I like him*." In order to determine which form of the pronoun to use, complete the sentence.

1. She is stronger than — (am strong).
2. We are not so wise as —.
3. If you're not so happy as —, it is your own fault.
4. If I'm not so tall as —, he's not so strong as —.
5. They are wiser than —.
6. We thought her more refined and courteous than —.
7. They walked farther than —, but not so far as — did.
8. You are older than —; but I am older than Robert and as tall as —.
9. You are not so kind as —.

NOTE. Use *so* instead of *as* with *not*.

## Exercise N

At some time in the future it may be correct to use *like* to introduce a clause, but it should certainly be avoided now. Use *as* or *as if* followed by a statement; *like* followed by a noun or pronoun.



Say "He looks *like* my little brother"; "He looks *as my little brother used to look*," or "He looks *as if he might be my little brother*." Tell why *like*, *as*, or *as if* is correctly used in the following sentences:

1. It looks like rain.
2. It looks as if it would rain.
3. She walks as her mother does.
4. She looks like her mother.
5. The Assyrian came down like a wolf on the fold.
6. We came down as if we were wolves ready to devour them.
7. Do as I do; fold your hands like this.
8. I ran like a madman, and arrived breathless as if from a race.<sup>1</sup>

### Exercise O

Fill the blanks with *like*, *as*, or *as if*:

1. He acted — he had never seen anything — it before.
2. He sprang up — a jack-in-the-box.
3. The kitten looked ashamed, — she had overturned the milk.
4. He followed — he were bewitched.
5. If you act — a child, why should I treat you — you were a man?
6. The river looks — there had been heavy rains on the hills.
7. The roar at the dam is — thunder.
8. You look — you were worn out.
9. It seems — he would never come.
10. Does n't it seem — the party had just begun?
11. He does n't act — he felt well.
12. He dresses — a tramp, or at least — he were utterly careless.
13. I did it just — you told me.
14. He runs — a deer.
15. He came in — he were afraid.

### SUGGESTED THEME TOPICS FOR CHOICE OF WORDS

a. For Colors:

- (1) The Greengrocer's Window.
- (2) A Sunset.
- (3) The Heart of an Opal.

<sup>1</sup> Part of the clause is omitted here. Supply it.

*b.* For Sounds :

- (1) The Birds Sing.
- (2) Sounds at Night.
- (3) At the Station.

*c.* For Smells :

- (1) Grandma's Pantry (Cellar).
- (2) Waiting for the Second Table.
- (3) After the Rain.

*d.* For Touch :

- (1) When I Could n't Find a Match.
- (2) Blind Man's Buff.

*e.* For Movement :

- (1) The Passing Crowd.
- (2) The Wind among the Trees.
- (3) The Birds Fly Past.

## GENERAL

- (1) Deacon Jones Takes the Collection.
- (2) His First Long Trousers.
- (3) The Crowd at a Fire.
- (4) The One I Loved Best of All.
- (5) Overheard.
- (6) The Farm Sale.
- (7) Moving Day.
- (8) His Neckties.
- (9) An Old Album.
- (10) My Ideal Man (Woman).
- (11) Comic Valentines.
- (12) Spoiled.
- (13) A Faded Flower.
- (14) Just a Tramp.
- (15) Tramps I Have Met.

- (16) Embarrassment.
- (17) Driving a Pig.
- (18) The Old Swimming Hole.
- (19) Politeness and — Politeness.
- (20) A Small Boy's Pocket.
- (21) Two Clerks.

Many proverbs that are suggestive as topic sentences may be found in the Standard Dictionary, pages 2351-2364, and in Hazlitt's "English Proverbs" (Charles Scribner's Sons).

- (22) The bad workman finds fault with his tools.
- (23) Beware of a silent dog and still water.
- (24) Idle folks have the least leisure.
- (25) Lazy people work the best  
When the sun is in the west.
- (26) We are apt to believe what we wish for.
- (27) It's a long lane that knows no turning.
- (28) Love me, love my dog.
- (29) A cat may look at a king.
- (30) It's the early bird that catches the worm.

## CHAPTER VII

### COHERENCE

Every thought has threads of connection with many other thoughts, and upon any one of these threads the mind may seize. If the word *tomatoes* were pronounced to a class of twenty, and each member of the class let his mind follow its own way among the possibly connected thoughts, at the end of one minute probably these twenty minds would have arrived at twenty entirely different stopping-places. *Tomatoes* and *church* are far apart, but the path between them may have been easy; from tomatoes to cans, goats, initiation into secret orders, Masonry and its founding by King Solomon, Solomon's temple, and church! There must, evidently, be some sort of connection between any successive thoughts; but connectedness as accidental as that in the series given is hardly worthy of the name. What a scatter-brain would be the person who habitually thought in this fashion!

By coherence, or connectedness, in composition is meant the clear expression of vital connections among well-unified thoughts or ideas. As this statement implies, unity of thought is closely related to coherence in several ways. Frequently the lack of unity is only apparent, and due to poorly expressed connections. For example, thinking how busy he was all Saturday morning, a boy might say, "I put away my football suit, sharpened my skates, oiled my heavy shoes, and read the morning paper." He has mentally supplied the binding element among these apparently separated thoughts,

but he has not stated it. His sentence would be better unified because more coherent if he should say, "Putting away my football suit, sharpening my skates, oiling my heavy shoes, and reading the morning paper kept me busy up to twelve o'clock." On the other hand, no care in expression could make a well-unified and coherent sentence out of the statements, "The woman is ill," "She is the mother of the butcher," "Meat has advanced in price," because the relation of the last thought to the first two is an accidental, not a vital one. To coherent writing and speaking, then, two things are necessary: (1) vital connection in thought, and (2) clear expression of that connection.

To this clear, coherent composition there are five principal aids: (1) logical arrangement, or order; (2) wise use of connectives and words of reference; (3) proper subordination of the less important ideas; (4) forms of sentences; and (5) avoidance of all blurring ellipses. In this chapter you will have practice that will help in securing a command of all these aids. Use them not only in any compositions required, but in all written work for which you have opportunity.

## A. COHERENCE IN PARAGRAPHS AND SENTENCES

### I. ORDER

*a. Order of sentences.* The order of details in a paragraph of description has already been considered (Chapter IV), though not with special reference to coherence. For good connectedness not only must details of a description and all ideas used in developing a topic be arranged in logical order, but the words in a sentence must lead naturally from one to another, and the beginnings and endings of sentences must link themselves together. In other words, not only the thought but the wording of the thought must be carefully ordered.

EXERCISE 204 — *Written*

## ORDERING THE DETAILS IN A PARAGRAPH

Arrange in proper order the items in each group. Then embody them in a paragraph, joining the sentences into a connected whole.

1. A good fire all evening. Big back log. Fire started from the top. Plenty of kindling. Back log of green wood. Fire eats down into wood. Building a fire in this way requires skill.

2. Father yields at last. Slippers ready warmed; easy chair drawn up. Dislike for late parties. Mother on our side. Father comes home tired from work. Waiting all day for him. The question proposed.

3. Fascinating story. Paper a sample copy. End at most exciting point. Giles, the crafty news-agent. Subscription.

4. Planning to get Alice from home. Surprise party. Discovery of her birth date. Her innocent stubbornness. Aid from unexpected source. Alice's surprise and delight.

5. Discovery of "peeper" frogs. Catfish's disdain of liver. Determination to catch him. Seeing a big catfish. Stealing grasshopper bait. Weight and length. Caught by trailing frog on bottom. Excitement of landing him.



*b. Order of modifiers.* Place adjuncts close to the words that they modify. If you do this, the chances are that each sentence will be clear in meaning, even though it may be notable for nothing else. If you fail to do this, your writing will be not only confusing but also at times absurd. After only a moment's thought the sign "Lunches put up for travellers in boxes" is clear; but at first sight it is suggestive of uncomfortable quarters for the travellers. Errors of this kind in coherence are usually due to misplaced adverbs, participles, or clauses.

1. *Adverb adjuncts — words and phrases.* While seeking exactness of meaning through the position of the adjunct, try to avoid awkwardness of statement.

## EXERCISE 205 — Oral

## PLACING ADVERBS AND ADVERB PHRASES

Decide what the following sentences, as they stand, really say. Shift the troublesome adverb modifier so that the sentences express what the writers probably meant.

1. She was looking at the man sitting in the chair, rather curiously.
2. This dress closes at one side under the braided band, with a blind fastening.
3. We had only eaten a few mouthfuls, when the bell rang.
4. He neither was prepared to translate nor to construe the passage.
5. The boys were suspended a week for fighting by direction of the superintendent.
6. I found the knife I lent to you in the table drawer.
7. The runaway was even glad to have bread and water for supper.
8. He gave the two last reasons first.
9. She read the poem that Riley wrote so beautifully that the audience both were laughing and weeping at the same time.
10. The farmer told me the story while driving along in a high, excited voice.
11. Mary almost appears well again.
12. When he broke down not only was he studying too hard but also taking too little exercise.
13. Janet wrote down in her note-book everything he said with her new silver pencil.
14. We finished the work we had planned without interruption.
15. Mr. Jocelyn came from Chicago to see his brother who was shot by the robber in the head.
16. The freshman class last year entered upon the study of botany with some misgivings.

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2. *Participles.* Participles sometimes give trouble because they are so placed that they seem to modify the wrong word.

## EXERCISE 206 — Oral

## PLACING PARTICIPLES

What do you think the writer meant in each sentence? Revise, so as to bring out the meaning.

1. The peddler had many strange experiences travelling about the country.

2. My pony stepped into a hole yesterday trotting along on Fourth Street.

3. The cars were full of people at all hours after supper, taking them to the park.

4. I saw in the shadow of the woods ghosts and bears and other scary things peeping out from the tent.

5. Shivering, dripping, crying, they got the unfortunate girl home at last.

6. The coat was the hide of a bear made up with the hair outside.

7. Being made of Irish lace, Bertha put her hat away in its box.

8. Found, a black leather pocket-book in a hardware store containing ten dollars.

9. The conductor collected from the tramp, being angry, double the proper fare.

10. Being placed on the front page, the editor makes the cartoon express the ideas of his paper.

11. He was lying on a bed bent double with pain.

12. Leaning heavily on the arm of his son, I could see the old man plod away through the rain.

13. Being very much interested in the book, the morning slipped away before I realized it.

14. When we returned there were only four of us in the great coach drawn by four horses seated on the back seat under one umbrella.



3. *Clauses.* The connection of clauses with the words that they modify should be shown by position. Otherwise ambiguity may result.



EXERCISE 207 — *Oral*

## ARRANGEMENT OF CLAUSES

Revise these sentences so as to secure good coherence through proper positions of the clauses.

1. Last evening Reverend J. B. Porpoise preached a sermon on the Congo horrors, after which a resolution was passed urging the government to interfere.

2. After the ceremony the happy couple sat down to the wedding feast, surrounded by their friends, which consisted of oysters, dressed chicken, celery, coffee, ice cream, and cake.

3. A little grayish cloud was pushing its way up into the sky, which must have been smoke.

4. He said that his name was Beverly Travers, which sounded improbable.

5. We left Oxford at four o'clock, which was the starting point of our trip.

6. One of the men was more excited than the others, whose name was Jem Rodney.

7. I saw a large room with a table on one side near the wall which was used as a counter.

8. Mr. Sinclair, proprietor of the theatre, gave a performance in aid of the Cottage Hospital, which realized two hundred dollars.

9. She passed to the company some ice cream on her hand-painted china, which was delicious.

10. There is one village between Boston and Sanetsville which contains two thousand people.

## II. CONNECTIVES AND WORDS OF REFERENCE

Even when the order of words and sentences is logical, the connection is generally not perfectly clear without words which look backward or lead forward and point the way. Though really adverbial modifiers, guiding words and phrases are of great aid to coherence, indicating to a reader the direction he is expected to go. Pronouns, too, referring to an

antecedent, are really in a sense connectives when properly used, and are a frequent source of incoherence when improperly used. The following exercises in the use of pronouns and connectives should make you alive to the importance of considering them in your own composition. Consider how beautifully coherence is gained in the passage quoted from Stevenson on page 192.

*a. Guiding words.* The guiding words most frequently used are *then, after this, again, finally, next, moreover, in addition, besides, further.*

#### EXERCISE 208 — *Oral*

##### USING GUIDING WORDS

Is the sense of the following incident clear as it stands? Insert in order words from the list given above. Is the paragraph easier to read? Is there other improvement?

The new dog sniffed at the meat; — he looked suspiciously at the men. —, he turned toward the meat —, never forgetting for a moment those strange faces watching him. —, just as the men tired watching him, one of the old dogs sprang in and seized the food. What happened — no one could say with exactness, but the intruder slunk away with a gash in his neck. — he seemed to have lost his appetite and — to have gained strong respect for the new-comer.

#### EXERCISE 209 — *Oral and Written*

##### ACQUIRING SOME GUIDING WORDS

Make a long list of guiding words, referring to some novel or other well-written book for help. In class select twenty of those most helpful and most frequently used.

**EXERCISE 210** — *Written*

## USING GUIDING WORDS

Write one or two long paragraphs, using all of the twenty connectives. The subject-matter here need not be original, though it should be as unified as possible in such an exercise. Be careful to make the connection good.

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By repeating in the beginning of a new sentence or paragraph some word that has occurred near the end of the preceding, one may aid the effect of coherence. This he may do, also, by using a contrasting word or by summarizing the preceding thought by words like *these*, *such*, and *the latter*. Find in some magazine or novel illustrations of connectedness gained by these means.

This is such an easy way of tolling a reader along that a writer must be careful to observe first of all his basic principle of unity. Otherwise he might wander along somewhat in this manner :

After we had endured the stuffy cars seemingly for hours, the train rolled up to the station. This was a neat little box of a building set in the midst of a broad plot of grass. In the plot, too, were beds of flowers wilting in the hot sun. Rain, it was evident, was badly needed; and, as a substitute, water was being sprinkled on the flowers by a man in uniform. This was all white and reminded me, except for the cap, of those worn by bakers. Hunger now assailed us, and we began to look for a restaurant.

This runs along so as to give an impression of better unity than it really has, solely because the author has used words of repetition, contrast, and summary to bind the sentences together.

EXERCISE 211 — *Written*

## REVISING THEMES FOR GUIDING WORDS

These exercises are intended to make you acquainted with this trick of connection. Select one of your old themes and revise it with these devices in mind. Apply them repeatedly in your writing until you have acquired the habit of using them ; but always be careful of the unity of the passage, and seek, too, to gain connectedness in a variety of other ways.



*b. Pronouns.* Carefully used, pronouns will help bind sentences together ; otherwise, they will surely interfere with the reader's ready grasp of the thought, and hence prevent an impression of connectedness.

It goes without saying that a pronoun without a clearly understood antecedent is meaningless. If any one should attempt to begin a conversation with *he* or *she*, his hearer would be at a loss until the speaker mentioned the person whom the pronoun represented.

Practiced writers are not likely to begin a paragraph in such a mystifying manner ; but the inexperienced frequently use a pronoun with no antecedent clearly expressed, leaving the reader to guess from the sense of the passage who or what is meant. The boy who wrote " The Civil War settled slavery by freeing *them* " was thinking of course of slaves ; but, as he had not mentioned them, he causes his reader to pause for a moment to supply the connection that he should have made clear.

In this particular instance it is not hard to understand the writer ; the pause resulting from his careless writing is only momentary. But frequently the same fault will cause real uncertainty of meaning. " We had a late breakfast, which —."

One would suppose the writer was intending to say something further about breakfast ; as a matter of fact, however, he continued, "which made me hurry to get to school." What in the writer's mind was the antecedent of *which* ?

### EXERCISE 212 — Oral

#### EXPRESSING CLEAR ANTECEDENTS FOR PRONOUNS

Decide as well as you can what the writer meant in each of the following sentences. Then reconstruct them so as to bring out the meaning.

1. After sealing the envelope Laura told me that it was very important.
2. In a week he was feeling unwell, and this rapidly grew on him.
3. After he despaired of recovery, the invalid told me that he probably contracted it from the public drinking cup on the train.
4. General Jackson bore the attack without dismay, at which the commander dubbed him "Stonewall Jackson."
5. My uncle used to mystify us with cards and dominoes. He used to say that he learned all these from the Chinese.
6. The tramp's hat had a hole in it, which made us think he was the victim of our random shot.
7. At first we did not like cowboy life ; but after a while we learned to admire them, and then it was more pleasant.
8. Catfish are hard to kill, but it is no sign that they are akin to cats.
9. Our neighbor's little girl could sing before she was three years old ; but usually they are older before they can carry a tune.
10. Having no hair-ribbon, she let it hang loose down her back.
11. It is great fun to use a camera, but it is also expensive, unless you develop them yourself.
12. They say that a rolling stone gathers no moss.
13. In the summer I tried to get a job, but they are scarce.
14. The orator was applauded, which made him think we all approved of what he said.
15. At Polk's election Texas entered the Union, which Tyler signed as one of his last acts as President.

16. After picking off all the feathers, we roasted it over the fire.

17. At any rate, those were not the boots I ordered, and as they had done this same thing before, I returned them, and then they sent them back to me, enclosing the bill, too.



Not only must pronouns have antecedents clearly expressed but they must refer definitely to these antecedents. If several substantives precede the pronoun, it is necessary for a writer to take great care that his meaning be clear. "John told his father that he" —. Who? If a statement is worth making it is worth making in such a form that there is no doubt of its meaning. Often the doubt may be cleared by a simple change in order.

### EXERCISE 213 — *Oral*

#### AVOIDING AMBIGUITY IN THE USE OF PRONOUNS

Which is the best of the possible meanings in the following sentences? Revise each sentence so as to make it mean clearly one thing. In some cases use direct quotation.

1. After the gang plow went over the field, it seemed to be worth the price.

2. There is a bridge over the river, which is made of concrete.

3. The teacher took a paper from the boy that contained a detective story.

4. The other boys took the oars out of the boats and brought them into camp.

5. The girl asked her mother if she had ever been in New York.

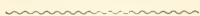
6. He built himself a concrete house, which, some think, is the best material for permanency.

7. The examiners told the boys that they should be ready at nine o'clock.

8. The note was written by candle light. but it is all right for a camp.

9. The teacher reminded the young man that he had been prepared when he called to present his case.

10. I got the apple from the bin, which I ate.
11. There was a trunk in the attic, which we thought most interesting.
12. Lucy saw as much of Jane as she did of her.
13. When I bought the paper at the news store last week I saw that it was better than we had in town before.
14. When the culprit was taken before the superintendent he looked at him in surprise.
15. In botany the specimens are collected by the class and they are then mounted for use.
16. The snow drifted ten feet deep over a part of the road, so that it could not be crossed.
17. George's father died before he could remember.



You have noticed that incoherence through pronouns is due not to their number so much as to the arrangement of the parts of the sentence. Not infrequently the same pronoun is used over and over in a passage, and if its meaning is perfectly clear, it helps rather than hinders the impression of connectedness.

Billy Woods stopped short before reaching the gate, and opened his mouth. First a look of childish dread came over his face. He looked at Munson. Then he looked around at the staff. Then he turned his face away and sat down at the nearest desk. Being a born reporter, he had grasped the whole situation from beginning to end. — Adapted from WILLIAMS, "The Stolen Story"

#### EXERCISE 214 — *Written*

##### USING PRONOUNS TO AID COHERENCE

- a.* Make a list of words that will represent without naming:  
(1) a man, (2) a woman, (3) a book, (4) your classmates,  
(5) your studies.
- b.* Write a paragraph about any of these topics, using all, if you can, of the words listed under one number. Make these words bind the sentences into a connected paragraph.

**EXERCISE 215 — Oral**

## ORGANIZING A RECITATION

Organize for presentation to the class some topical recitation that you have recently made, or are soon to make, in history or some other school subject. Work both in your organization and in your oral recitation to secure unity and coherence.

**EXERCISE 216 — Written**

## TEST THEME

Write a character sketch of some one you know, giving only so much personal description as helps to make the character clear. Do not make this sketch a story, but illustrate your points by telling incidents which bring out the traits of character. Choose a subject of great individuality, but make your sketch a portrait, not a caricature. This does not mean, however, that you are to avoid humor. First be sure that you understand your subject, and then sincerely try to make the fellow members of your class know him. Be careful to introduce variety into your sentence structure, and to connect your statements well by all the means you have been practicing.



c. **Conjunctions.** As has been said, thinking proceeds with regular steps, each thought being joined by some close connection to that which goes before. The thinker can tell, if questioned, whether his thought concerns the result or the cause of what precedes or is a mere addition to it; but in expression he frequently fails to show this. There should be an impression of coherence, and this is made frequently by the connectives which we call conjunctions.



In the chapters on Unity and Variety you have already had some practice with conjunctions. You have found that they are divided into two large classes: (1) co-ordinate, joining elements of equal rank; and (2) ~~subordinate~~, joining a dependent element to one of more importance.

1. *Co-ordinate conjunctions.* The co-ordinate conjunctions you have found, furthermore, are divided according to the meaning of the relations into four classes: (a) copulative, (b) alternative, (c) adversative, and (d) illative.<sup>1</sup> These relations are sometimes shown by words which are not grammatically conjunctions. See if you can add to the following lists of conjunctive words or phrases:

(a) *Copulative:*

|                                      |             |            |         |
|--------------------------------------|-------------|------------|---------|
| not only . . . but also <sup>2</sup> | in addition | as well as | further |
| in like manner                       | thereupon   | likewise   | also    |
| both . . . and <sup>2</sup>          | thereafter  | besides    | and     |
| furthermore                          | moreover    | again      | too     |
| to proceed                           | similarly   |            |         |

### EXERCISE 217—*Oral and Written*

#### FINDING AND USING COPULATIVE CONNECTIVES

Which are the most common of these connectives? Test in several pages of your reading. Write enough sentences to use each of these connectives at least once. Keep your sentences as nearly as possible about one thing.

(b) *Alternative:*

~~~~~

neither . . . nor <sup>2</sup>	either . . . or <sup>2</sup>	nor
otherwise	or else	or

<sup>1</sup> See pages 213, 214.

<sup>2</sup> Each of any pair of correlative conjunctions should usually be followed by identically the same construction as the other.

EXERCISE 218 — *Written*

## USING ALTERNATIVE CONNECTIVES

Write four topic sentences that contrast two things, one of which you must choose ; for instance, "National revenues may be raised by direct or by indirect taxation." Select one of these and develop a unified paragraph, using in it at least the last four alternative connectives.

(c) *Adversative* :

on the other hand	in spite of	however	still
at the same time	nevertheless	whereas	but
notwithstanding	for all that	only	yet
on the contrary			

EXERCISE 219 — *Oral and Written*

## USING ADVERSATIVE CONNECTIVES

How many of these adversative connectives can also be combined with *but*, *yet*, and *still* (as, *still*, *at the same time*)? Write enough sentences to use each of the connectives at least once. Make the contrast of thought worth contrasting in expression.

(d) *Illative* :

in consequence	accordingly	therefore	thence
consequently	as a result	and so	hence

EXERCISE 220 — *Oral and Written*

## USING ILLATIVE CONNECTIVES

Which of the illative connectives can you insert in the following blanks? Use the best ones. Write another well-unified paragraph, using the others.

Sindbad soon grew tired of living an idle life ; — he embarked with some merchants on another long voyage. After touching at several ports, the ship was overtaken by a dreadful tempest and was rendered almost helpless ; — it had to make harbor for repairs. With difficulty the crew brought the vessel to an island, the shores of which fairly swarmed with dwarf savages. These hairy wild men danced about on shore, brandishing their knives and shooting their poisoned arrows at the ship. — Sindbad and his fellows had no desire to land.

**EXERCISE 221 — Oral**

## USING THE FOUR TYPES OF CONNECTIVES

Decide whether the second sentence in each of the following groups expresses a thought copulative, alternative, adversative, or illative to that in the first. Revise so as to express the proper relation. Wherever it seems best, make one sentence of the two. Use a variety of connectives. Review Rule 25, page 172.

1. The boys had mumps. They did not go to school.
2. Robert Louis Stevenson came to America in the steerage. He crossed the plains in an immigrant train.
3. Stevenson went to California in search of health. Not finding it there, he sailed for the South Sea Islands.
4. In this far-away part of the world he spent the remainder of his life. He kept in touch with his old friends through charming letters.
5. One would think that a man so much confined to his bed would have small strength for writing. Stevenson during these years of illness did much of his best work.
6. Lee might have pressed on into hostile country. He might have returned into Virginia.
7. The army had no adequate food supply. It retraced its course.
8. Dickens offended many Americans by his comments on this country. On his return some years later to lecture he was greeted by appreciative audiences.

9. He was a great novelist. He was a most entertaining reader of his own stories.

10. Sherlock Holmes observed that his friend was poorly shaved on the left side. He concluded that the light had been on the right.

11. At first his conclusions seem supernatural. When he explains how he reached them, they are reasonable enough.

12. A detective must reason from evidence to find the criminal. A scholar must use evidence to arrive at a conclusion.

13. The magician laid all the coins on the marble top of a table. We selected one.

14. Those on the table soon became cold, while the one we chose was warmed by our hands. He had little trouble in picking out from the hat the penny that we had selected.

15. Time and tide wait for no man. It is wise to form habits of promptness.

16. You must be at the station in time to check your trunk. You may go without it.

17. The boys were warned to keep out of the field. They marched boldly across it.

18. The early bird gets the worm, it is said. Why did the worm get up so early?

19. He frequently used in his talk proverbs and quotations. Generally he twisted them out of their usual sense.

20. The thought in one's mind may be clear and coherent. Unless conjunctive elements bind the details together, it may be incoherent in impression.



2. *Subordinate conjunctions.* Subordinate conjunctions introduce adverb clauses expressing (1) place, (2) time, (3) manner, (4) cause, (5) purpose, (6) condition, and (7) concession.<sup>1</sup> Following is a list of the most common subordinate conjunctive words and phrases :

1. Place : where, whence, whither.
2. Time : when, whenever, after, before, till, until, since.
3. Manner : as.
4. Cause : because, as, since, for, inasmuch as, in that, seeing that.

<sup>1</sup> See chapter on Variety, page 206, for illustrations.

5. Purpose: that, lest, so that.

6. Condition: if, unless, except, but that, providing. (This relation is often shown simply by placing the verb before the subject in the clause.)

7. Concession: although, though.

Some of these relations, as you have already seen, may be expressed by other means. What are they?

### EXERCISE 222 — Oral

#### EXPRESSING SUBORDINATE IDEAS

Complete the following sentences:

1. Our plans were defective in that —.
2. Lee Overstreet, who is an old college player, promised to help us, providing —.
3. He has been working for the express company since —.
4. Though —, he remained at his post.
5. Wherever —, we saw advertisements of American goods.
6. Inasmuch as —, we were heartily chagrined.
7. The bull dog held on until —.
8. Since —, he refused to take a refusal.
9. Lest —, you must make complete preparations.
10. The door slammed as —.
11. She would turn back and give up her errand whenever —.
12. Sherlock Holmes knew so many details that —.
13. As —, no one could read his letters.
14. As —, so the tree must lie.

### EXERCISE 223 — Oral

#### PRACTICE IN SUBORDINATION

Decide which of the following statements to subordinate; then combine the elements into unified sentences, showing the thought relation by the insertion of proper connectives.

1. The night was pitch black. Father carried a lantern.
2. The sun set into a bank of angry clouds. We sat and watched the night close in upon us.

3. The thief returned the stolen goods and promised to lead a better life. The state's attorney had him bound over to court.

4. Benjamin Franklin made many experiments with electricity. He wished, among other things, to identify electricity and lightning.

5. The lion's roar shook the hills. Thunder shakes the hills.

6. Wilkins bought the old brick mansion. He was born there years before.

7. — a young man enters the army, he must serve three years.

8. — the penalty of failure was severe. Bassanio boldly chose the lead casket.

9. Antonio borrowed the money — he might lend it to Bassanio.

10. Portia hurried back to Belmont, — Jessica and Lorenzo were awaiting her.

11. — the pony had thrown him once, Carl was afraid to ride again.

12. Robin Hood was an outlaw. He had to live in Sherwood Forest.

13. He was strong and skilful. Sometimes he was defeated.

14. George fed his pets so much — they all became surfeited.

15. Laura fed the chickens regularly. They did not lay an egg all winter.

16. — Holmes's "Old Ironsides" appeared, the ship was saved.

17. The boxer's eye is quick. It notices the slightest motion of the opponent.

18. Electrocution is more humane than hanging. It has been legally adopted in many states.

19. The girls were late, — they had been called in plenty of time.

20. — the train was running on schedule, the conductor would not wait.

21. Fashions often decree ridiculous things. Some people always wear them.

22. Consumptives are now advised to sleep out of doors. They there can get plenty of fresh air.

23. Public drinking cups are dangers to health, — they transmit disease germs.

24. Indians lived largely in the open air. They seldom had diseases of the lungs.

**EXERCISE 224 — Oral**

## SUBORDINATING DETAILS

Consider with care the relations of the details in the following groups. Combine the details so as to make one good, effective sentence of each group. If the results of members of the class differ, see that the cause lies in different understandings of the meaning.

1. The man was in a hurry. He did not see the wire. He fell sprawling.

2. Stanley worked on a newspaper. He felt his importance. One day he had an experience. It humbled his pride.

3. Father wished to get some exercise. He tried punching the bag. He did not like it.

4. We boys offered to teach him to skate. He reflected that the ice was hard, besides being nearly six feet from his head. He declined our offer.

5. I chose the best seeds. These I sowed in rich soil. I cultivated the plants every week until the crop was "laid by." I had the best corn at the exhibit.

6. Sergeant O'Keefe saw a glint of money in the tramp's hand. He arrested the tramp. He got the long-sought hold-up man.

**EXERCISE 225 — Oral**

## VARYING METHODS OF SUBORDINATION

You will recall (pages 204–207) that instead of subordinate clauses, sometimes participles, infinitives, and nominative absolute constructions are used to express dependent ideas.

Review the two preceding exercises and see where these three kinds of phrases — participial, infinitive, and nominative absolute — can effectively be substituted for clauses.

**EXERCISE 226 — Oral**

## SHOWING CONNECTION BY SUBORDINATION

Combine the sentences in each group in as many sensible ways as you can. Show in what connection one of the ways would be preferable.

1. Jack played third base in the last game. The game was on Saturday. Our team did not win.

2. The lover hesitated just a moment. He walked quickly to the right-hand door and opened it. Every heart stopped beating while he did this. The story does not tell us whether the Lady or the tiger came out.

3. Tom Sawyer did many amusing things. I have always envied him one of them. This was hearing his own funeral sermon.

4. We planned to entertain the seniors at a party. The juniors knew this. They got ahead of us.

5. Protective coloring is marked in many animals. When in their natural haunts they are hard to see. The chipmunk is a good example.

6. Tom reached school ahead of time. This was unusual. He had a plan.

**EXERCISE 227 — Oral**

## DISTINGUISHING PRINCIPAL AND SUBORDINATE IDEAS

Decide which sentences contain the principal ideas in each group; then make them the bases of your new sentences. The other sentences must be subordinated by being reduced to clauses or phrases. If you find in any group ideas of equal rank, you must, of course, combine them by one of the four types of co-ordinate conjunctions.

1. Canada is and has long been a British possession. The inhabitants are of the same stock as we. Across the line we find a difference in traditions and a marked difference in attitude toward England.

2. Mother asked me to do some shopping for her. Matching ribbons was never entertaining to me. I wanted to get permission to see the circus unload. I went off down the street with apparent willingness.



3. We were late. We ran the last three blocks. The train was late. This was usual. We had plenty of time to rest.

4. There are styles in dress. There are also styles in spelling. An example is the spelling of *honor*. Once it was spelled h-o-n-o-u-r. Some day it may be spelled o-n-o-r.

5. Cæsar did not wish to seem afraid. He had been warned not to go to the senate house. Calpurnia was his wife. She begged him to remain at home. He went. He was killed.

6. There are many kinds of stoves and furnaces. In all of them the principle is the same. Air contains oxygen. This is necessary to fire. It is supplied below the fuel.

7. The "Merchant of Venice" was to be presented. The performance was to be a *matinée*. Our principal dismissed school at noon. We could attend the play.

#### EXERCISE 228 — *Written*

##### USING SUBORDINATION EFFECTIVELY IN A PARAGRAPH

The sentences in the following paragraph are not only monotonous in form, but, being all co-ordinate, they cannot express the relations in the writer's mind. Decide what are the chief points in the paragraph and what are the relations of the details; then rewrite the paragraph, trying by all the means at your command to connect the details so as to show their relative values.

Now night had drooped slowly upon the wide watery levels in front. At no great distance from the men in the boat the shore line curved round. It formed a long ribbon of shade upon the horizon. There a series of points of yellow light began to start into existence. They denoted the spot to be the site of Budmouth. There the lamps were being lighted along the parade. The cluck of their oars was the only sound of any distinctness upon the sea. They labored amid the thickening shades. The lamplights grew larger. Each appeared to send a flickering sword far down into the waves before it. Finally there arose, among other dim shapes of the kind, the form of the vessel. They were bound for it.

## III. LOOSE AND PERIODIC SENTENCES

As has been seen, it is tolerably easy to hold a reader's attention by the use of close connectives; but because this is so, some writers are inclined to string out a sentence until all unity of impression is lost. Every item may be clear; its relation to what precedes and to what follows may be unmistakable; but all the items together do not impress one larger idea. Such sentences are almost always in effect loose. This does not imply that loose sentences should be avoided, for in the chapter on Variety it was shown that they are important and effective; but it does mean that loose sentences should be used with care, lest both unity and coherence be lost.

EXERCISE 229 — *Written*

## SECURING UNITY AND COHERENCE THROUGH PERIODIC SENTENCES

Revise these stringy sentences so as to gain, through unity and coherence, good effects. Make as many sentences of each as unity requires.

1. Those that loved truth got out, fought for her, and did not only dream of things that they would like to do, but dared and so did them, and in the end or in death saw her sweet stern face, but in the meanwhile others would like to have seen her, but they did not try to find her, but only sat with crossed hands and sighed for her, their belief therefore not being strong enough to help them search for her like others.

2. The little one, rising on its legs, toddled through the snow, the old grimy shawl in which it was wrapped trailing behind it, and the queer little bonnet dangling at its back — toddled on to the open door of Silas Marner's cottage, and right up to the warm hearth, where there was a bright fire of logs and sticks, which had thoroughly warmed the old sack (Silas's greatcoat) spread out on the bricks to dry.

3. When the time of maturity in the chrysalis state has been reached, the coverings part in such a way as to allow the escape of the perfect insect, which, as it comes forth, generally carries with it some suggestion of its caterpillar state in the lengthened abdomen, which it with apparent difficulty trails after it until it secures a hold upon some object from which it may depend while a process of development (which generally lasts a few hours) takes place preparatory to flight.

#### IV. PARALLEL CONSTRUCTION

It is easier for our minds, as for our bodies, to repeat an activity than to undertake a new one. Indeed, we are told that, after doing something once with satisfaction, we incline to do it again. For this reason we incline, on the side of expression, to use the same form of sentence or modifier again and again; and, on the side of impression, we expect the repetition of a form. When this is continued too long it becomes, of course, monotonous and tiring. But when we have a repetition of similar thoughts or modifiers, there is, within limits, a gain in coherence through a repetition of the form too. Shylock might have said, for instance: "Hath not a Jew eyes? A Jew hath hands, organs, dimensions, senses, affections, passions." But the coherence of the passage is improved greatly by the repetition of the interrogative form of sentence.

This principle of parallel structure is often treated for other ends. In this chapter the emphasis on parallel structure is for the purpose of securing connectedness. The coherence of a passage is materially aided if ideas similar in thought are made similar in form. This applies especially to the form of the sentence — declarative, interrogative, and imperative; the form of the modifiers — clause, phrase, and word; and the voice, mood, and tense of verbs.

EXERCISE 230 — *Oral or Written*

## SECURING COHERENCE THROUGH PARALLEL FORM

Improve the connectedness of the following sentences by making parallel in form everything that is parallel in thought :

1. Paul sat up in bed and listened. The muffled sound is repeated, nearer this time.

2. "Oh," he thought, "if my father were only here or if I was a man."

3. The letter finally was written and Florence blotted the last page contentedly.

4. My little brother was very happy over his presents. He received a book from Aunt Nellie, Uncle Joe sent him a toy gun, and there was a wheelbarrow from Cousin Fred.

5. The tops of the trees held the sunlight awhile, then it rested on the hills, and finally night chased away the last lingering rays.

6. "Ole Miss Robinson" never changed. She still rocked nervously in her chair; she had not ceased bowing in her jerky manner to all who passed the house; and she kept up her habit of making testy remarks to her friends.

7. He remarked solemnly, "How are the mighty fallen and the wicked have come on evil days."

8. She seated herself at the piano and the next moment the keys were pressed by her long, slender fingers.

9. Give me liberty or I would rather die.

10. "Are you not a man?" the captain shouted in his ear. "You have courage enough to hold out a little longer."

11. A man of honesty and brave enough to tell the truth has a great opportunity.

12. It is said to be the ghost of a trooper, whose head had been carried away by a cannon ball, and the country people see him now hurrying along in the gloom of night.

13. A whistling woman and a hen that crows will never, the old proverb says, come to any good end.

14. The two brothers, hard-hearted and selfish, failed, while Gluck, who was kindness itself, found the Golden River.

## V. ELLIPSES

Lack of coherence often results from the omission of words necessary to the expression of the thought. "Boys like 'Treasure Island' better than girls" may have either of two meanings, whereas "I have always done this and always intend to" expresses no meaning clearly, since it demands too much of the reader — that he supply a form of the verb (*do*) not already used in the sentence. The correction of such faulty sentences is an easy matter. The only difficulty lies in detecting the incomplete construction in one's own work. What is clear to the writer when he sets it down will probably be clear to him when he glances over it; but if he reads the passage aloud, his ear will often detect ellipses that may blur the meaning.

EXERCISE 231 — *Oral*

## SUPPLYING OMITTED WORDS

Decide whether each of the following elliptical sentences suggests too little, or a wrong idea; then amend it.

1. Chop the raisins fine, then soak in water overnight.
2. John had done this once and intended to again.
3. Porto Rico is nearer New York than Florida.
4. The directors elected three officers: a president, a secretary and treasurer.
5. I never have studied that subject and now I never shall.
6. In the cellar was a cider-barrel, and at the first invitation we went to get some.
7. He did not like keeping books, so resigned it.
8. The twenty-second of December is shorter than any other day of the year.
9. He studied as hard as he expected us to.

EXERCISE 232 — *Oral*

## SUPPLYING SUBJECTS OF VERBALS

The omission of any logical subject for a participle or a gerund is often disastrous to coherence. As you have already found (Exercise 206), participles need watching. Often a change in the order of words is not enough to make clear the connection of the participle; the whole sentence must be recast in order to express clearly a subject only vaguely suggested. Correct the following sentences :

1. After sitting on a bench for some time, my eyes became accustomed to the darkness.
2. Looking further down the street, things appear so small that I cannot tell what they are.
3. Entering into the contest with great energy, his military knowledge soon brought him promotion.
4. Listening carefully, the sounds seemed to come from behind a chest of drawers.
5. Looking closely at the specimen, it appeared to be covered with fine hairs.
6. Before beginning to write, all the material should be in hand.
7. On listening to the old man's story, a compromise was arranged.
8. While in the midst of the story, my reading was interrupted by the dinner bell.
9. Having mounted a stair of corresponding rudeness, consisting of huge blocks of stone roughly dressed with the hammer and of unequal height, a strong iron door admitted them to the great hall of the donjon.

EXERCISE 233 — *Oral and Written*

## STUDYING AND WRITING A COHERENT PARAGRAPH

This is a trick that will always mystify the younger members of the family and some of the older ones too. In preparation, write in milk on your forearm the letters GRANT and let them dry. Then, going in to the children, ask them to mention men prominent in the Civil War. As they call out the name of each man, write on

a slip of paper, without their seeing it, not the various names, but each time *Grant*. Fold the slips and drop them into a hat. After you have a number of slips, ask the children to draw out one, read, and burn it, taking care not to let you see the name, which will, of course, be the only one that you have written. Taking the ashes, rub them on your forearm, and there, mystery of mysteries, will appear the name *Grant*.

*a.* Is every essential detail for the successful performance of the trick given? Are the details given in order? What devices are used to bind the sentences together and thus to give the whole paragraph connectedness?

*b.* Write directions in a similar manner for performing some trick. Take care to secure coherence

### EXERCISE 234 — *Written*

#### TEST THEME—PARAPHRASE

With all these devices in mind for giving an impression of coherence, we are well prepared to appreciate the connectedness in what we read and to learn from it how to write better ourselves. It would hardly pay merely to copy what a master has written, but there is much to be learned in trying to do his work over in a slightly different way.

Write in good prose one of the following incidents. Keep the language when it is good in prose, but be careful not to use words or expressions or order distinctively poetic. Be careful, also, to give unity and coherence to each paragraph that you make. You may have excellent practice in point of view (see Chapter III) by writing the same incident in the first and in the third person.

1. Cowper, "The Diverting History of John Gilpin."
2. Whittier, "Abraham Davenport."
3. Longfellow, "The Children's Hour."

4. Longfellow, "Paul Revere's Ride." (Tell this in the first person.)
5. Southey, "The Battle of Blenheim."
6. Wordsworth, "Lucy Gray."
7. Shakespeare, "A Midsummer-Night's Dream," Act III, scene ii, lines 6-34. (Tell this in the third person.)
8. Lanier, "Nine from Eight."
9. Browning, "An Incident of the French Camp."

## B. COHERENCE IN THE WHOLE COMPOSITION

We can learn much about the organization of longer articles by making outlines and synopses of those written by real masters. If the outline of a good article is well made, it should show, preferably in complete sentences, all the important parts in their relation to each other and to the whole. It is seldom wise to carry the analysis beyond the second subhead. The ability to make such outlines is necessary before one can write long articles himself or even read with intelligent appreciation such articles by others. Here is the outline of a lecture by Thomas Henry Huxley.<sup>1</sup>

### YEAST

#### A. What is yeast?

##### I. The microscopist has shown that:

- a.* It is a substance composed of an enormous multitude of definitely formed grains floating in a liquid;
- b.* These grains (*torulæ*) constantly reproduce by budding.

##### II. The chemist has shown that:

- a.* The yeast plant is composed of a cellulose bag containing a vegeto-animal semifluid;
- b.* Its active parts contain protein,
  - i. which is similar to the fundamental substance of every animal organism.

<sup>1</sup> A part of a lecture (1781) on Protoplasm and the Germ Theory, quoted in Andrews's "Specimens of Discourse." (If a minute and exhaustive analysis of a long piece of writing is desired, see Lamont's edition of Burke's "Speech on Conciliation with America," pp. lvi-lxiv. Ginn and Company.)



- B.* What is the nature of the products of fermentation?
- I. The sugar is broken up into :
    - a.* Carbonic acid gas,
    - b.* Alcohol, and
    - c.* A small quantity of succinic acid and glycerine.
- C.* What causes fermentation?
- I. The torula must cause fermentation ; for there is none if
    - a.* The liquid of the yeast, from which the torula has been removed by straining, is used ;
    - b.* The torula is killed by heating ; or
    - c.* Air, in which the torula floats, is excluded.
  - II. Theories of how the torula causes fermentation are :
    - a.* Faulty theories :
      1. Fabroni's,
      2. Thenard's.
    - b.* Accepted theory :
      1. Liebig's : that particles of sugar are shaken asunder by the forces at work in the yeast plant.
- D.* Applications of these discoveries have proved :
- I. That all plants are vitally related to animal life : and
  - II. That many diseases are caused by a similar multiplication of germs.

### EXERCISE 235 — *Written*

Make a skeleton outline of one of the following, taking pains to show by the form of the outline the relation of the parts :

1. Irving, " The Legend of Sleepy Hollow."
2. Hawthorne, " The Great Stone Face."
3. Emery, " How to Enjoy Pictures " (any chapter).
4. Addison and Steele, " The Spectator " (a selected paper).
5. Parkman, " Conspiracy of Pontiac " (Vol. I, chaps. i, iv, or v, or almost any chapter of Parkman's).
6. Stevenson, " Kidnapped " (chap. x).
7. Bible Story (David, Joseph, Esther, Ruth).
8. Kittredge, Introduction to " English and Scottish Popular Ballads."

EXERCISE 236 — *Written and Oral*

## SYNOPSIS AND OUTLINES

Using the outline that you made in Exercise 235, prepare a three-minute synopsis of the article; one of five minutes; one of one minute. Present to the class the synopsis called for by the teacher. Can the rest of the class make a good outline from your oral synopsis?

C. WRITING A CONNECTED COMPOSITION BASED  
ON READING

## I. FINDING MATERIAL

It sometimes happens that you are called on to discuss some subject about which you have little exact knowledge. In this case you can do nothing sincere without first getting a number of facts and then interpreting them; consequently you must learn not only how to find facts but also how to interpret them before beginning actually to write. If you know the first and not the second, you will surely become a copyist and not a composer.

Every one should know what reference books are available for him, and what, in general, they contain. Get acquainted with the encyclopedias, dictionaries, and hand-books in your library, so that you will have at least one valuable kind of knowledge, the knowledge of where you may find information. Then, when beginning to work on some topic, find out what special aids on it your library contains. In large libraries there is usually some one to show you the uses of the catalogue and indexes; in small ones you must depend for the most part on the titles of books and then on their tables of contents and indexes.

Not all that you find, of course, will be equally reliable; therefore you must learn to weigh your evidence, to decide what you may trust. Many books and articles called "authorities" are obviously written in a partial or partisan vein that makes them almost valueless for your purpose. Government reports, most books that have survived long use (unless, as in the case of the sciences, there have been many changes in recent years), books written by men who have learned to find the truth as well as to tell it — these you may trust. Of course no general statement can do much more than put you on your guard against such articles as are not trustworthy. You must consider carefully for yourself each particle of evidence offered. Frequently a very casual examination of a book will show whether it is too detailed, too technical, or too old for your use.

Learn to use the preface, the table of contents, and the index. The preface in many a book will make clear at once what the author's purpose is, what his attitude is, and what his sources are. The table of contents shows in tabular form the organization of the book, and from it you may find what part, if any, is of interest to you. The index will tell where in the book numerous details are discussed. Unfortunately prefaces, tables of contents, and indexes vary in fulness, accuracy, and excellence.

### EXERCISE 237 — *Oral*

#### LEARNING TO USE BOOKS

Examine the preface, the table of contents, and the index in three books that are not primarily literature. Report to the class what each contains and how it differs from the corresponding part in the other books.

EXERCISE 238 — *Oral and Written*

## LEARNING TO USE NEWSPAPERS

Books are supposed to present final judgments; newspapers give what seems to be the truth from day to day, often correcting or denying in one issue what has appeared in a previous one. It is important for readers to learn to sift the mass of newspaper statements for themselves, to throw away what is clearly untrue or of no value, and to save the kernel of fact in perhaps a page of chaff.

Select some subject now being treated in the papers; for instance, a strike, change in football rules, a trip by the President, preparation for a "sane" Fourth of July, municipal improvements, or, best of all, some active local issue. Read daily what is written about it and decide, as best you can, what is true. Make a statement in your notebook each day of the facts as they seem then. When the matter — or some phase of it — is concluded, write an account of it from the beginning of your note-taking to the end. Imagine that your article is intended for a certain magazine, as this may help you to determine what to include and what to omit.

## II. TAKING NOTES

When working up an article you will need to take notes. For these use loose leaves of a notebook or cards of a uniform size, since they can be so ordered at any time as to bring together all the material on each phase of the subject. Moreover, it is a considerable saving to write but one note on each sheet or card. Paper is cheaper than time, and it is no economy to save paper and secure an effect that is poor through lack of organization.

Take few notes ; usually you will find, when you come to the actual writing, that you have far more material than you can possibly use. Quote seldom. It is not often that you will need to use a writer's exact words, — only when they are in summary or when they are notably vigorous or striking. And on each card make a memorandum of the source of the data, citing volume and page ; this item will save you much time in case you need to seek verification or more information from the same source.

But even before beginning work on a book of reference, decide what you expect to get from it. Not often does one find time to read a whole book through for a single point. By means of the index and the table of contents, particularly if the latter is analytical, go after your particular information.

Practice going to the heart of the reference, finding the essential thought, however it may be hidden in illustration or elaboration. Do not fail to note the context of the passage to which you are referred ; the meaning depends largely upon what precedes or what follows it.

As you get the author's thought, add it to something already in your mind and question what bearing it has on your topic. Does it contradict something already accepted ? Is the contradiction oral or apparent ? If the latter, which fact is true ? Does it add a new point or line of thought ? Does it modify your point of view ? After you have considered the bearing of the reference on your plan, make in your notes a statement sufficient to bring to mind everything essential. But learn not to record unnecessary matter. When you have found in the reference what you need, lay the book aside. A great deal of time is wasted in reading and recording what is unnecessary in the development of the topic.

EXERCISE 239 — *Written*

Work up material on one of the following topics, reporting all books and articles consulted and telling why you went to them :

1. Did Pocahontas save the life of Captain John Smith?
2. Talking machines.
3. A Roman marriage.
4. Our spelling should be reformed.
5. What effect will the Panama Canal have on New Orleans?
6. Some recent arctic explorations.
7. Birds and agriculture.
8. The problem of street cleaning.
9. The hygiene of drinking water.
10. Protective coloring of animals (or plants).
11. Insect architecture.
12. The movement of glaciers.
13. How vines climb.
14. Chemistry in industry.
15. The greatness of George Washington.
16. The inland waterways movement.
17. The parole system should be adopted for adult prisoners convicted of minor offenses.
18. Women should have the right of suffrage.
19. The Boy Scouts (or Campfire Girls).
20. The moving picture show.

## III. WRITING FROM NOTES

Having finished the collection of notes, you need to read them and think them over until you have possession of the subject-matter. This will necessitate your comparing the statements of the various writers not only with each other but also with what you know from your own experience. You should, of course, have no aim except to find what is true.

EXERCISE 240 — *Written*

## MAKING A COHERENT OUTLINE FROM NOTES

With the subject-matter in mind, block out your theme. It is well to use a large sheet of paper on which to indicate your general heads and the subheads. Then if your notes are on convenient cards or loose sheets, you can sort them into piles corresponding to the topics in your outline. Your outline may look somewhat like that of Huxley's lecture on page 268.

Be sure that the outline has unity, that the connections are clearly indicated, and that similar points have similar form. At a glance you can tell from the form how many points Huxley makes and what are the details under each head.

Finally comes the task of writing out your theme. If you have made the outline with care, this expansion of it into connected discourse will be the easiest part of the work. There before you is the plan to follow; the connections are clear in your mind; nothing remains except to set down in its fulness what you have already thought. But what you set down must represent your own thought, your own judgment, your own conclusions. It would manifestly be dishonest to write anything else.

It is hard to draw the line where the legitimate use of material leaves off and plagiarism, or literary stealing, begins. It is perfectly proper, of course, to write that Shakespeare was born in 1564 or that London is a larger city than Boston, for these are matters of general information or data that every one understands must be secured from history or gazetteer. But it is quite a different matter to assert as your own that fools use wagers for arguments or that you cannot hear what one says because his character speaks so loud. These phrases

are too thoroughly a part of Butler and Emerson to be expressed as one's own, even though in paraphrases.

Some writers seem to have the idea that if they take only a sentence or two here and there from an article they are not stealing; but it is hard to see how this appropriation differs from any other petty larceny. The plan of an article, the judgment, the conclusion, the felicities of style, belong to an author quite as much as his clothes do. If any of them is borrowed, the owner must be compensated, at least by quotation marks. But far better than any definition of plagiarism, as a guide to what may be taken, is one's conscience.

#### EXERCISE 241 — *Written*

##### TEST THEME — WRITING FROM NOTES

Write the theme outlined in the preceding exercises. Revise your work carefully to see, first, that you have, through variety and other means, written so as to interest your readers. Be sure that both sentences and paragraphs have unity and coherence.

In a composition of several paragraphs a writer should be sure that he makes each point clear before introducing the next. There is no better means than this of securing connectedness of the whole in the mind of the reader. Unless at the end of each paragraph he knows exactly what has been told him, how can he take the steps forward with the writer to a general conclusion? Consequently, before leaving a paragraph a writer should be sure that he has made clear the unified impression that he had in mind. Sentences of summary and clear topic sentences for paragraphs will aid coherence and unity. Apply all that you have learned.



**EXERCISE 242 — *Written***

## TEST THEME

Write on one or more of the topics suggested at the close of this chapter or of other chapters, choosing those involving your own experience or imagination, not material gained by research. It would be interesting to use one topic from an early chapter (say III or IV) upon which you have written before, and to write without consulting your former theme, applying all that you have learned since that was written. In class each pupil may criticize all the themes with regard to one particular point. One set of themes may be exchanged for careful written criticism by other members of the class.

## SUGGESTED THEME TOPICS

1. The Immigrant's Trials.
2. My First Formal Call.
3. The Persistent Agent.
4. Being an Agent — the Other Side.
5. Eclipses — What They Are.
6. Meteors, Comets, and Shooting Stars.
7. How Much Is a Million?
8. Tides.
9. The Phases of the Moon.
10. Advertisements.
11. A Wild Goose Chase.
12. Lost, Strayed, or Stolen.
13. A Modern Crusoe.
14. My Christmas Shopping.
15. An Undeserved Punishment (Reward).
16. Wires Crossed.
17. Fun with a Camera.
18. Unexpected.
19. A Reformer and His Work.



## APPENDIX A

### SYMBOLS USED IN CRITICIZING THEMES

Amb.	. . . . .	. . . . .	ambiguous
Antec.	. . . . .	. . . . .	agreement of pronoun and antecedent
Bw.	. . . . .	. . . . .	better word needed
Cap.	. . . . .	. . . . .	use capital letter
Coh.	. . . . .	. . . . .	coherence
D.	. . . . .	. . . . .	see dictionary
Def.	. . . . .	. . . . .	definiteness
Form	. . . . .	. . . . .	form needs improvement
Gr.	. . . . .	. . . . .	grammar at fault
Hy.	. . . . .	. . . . .	hyphen
Inex.	. . . . .	. . . . .	inexact
Int.	. . . . .	. . . . .	interest lacking
K.	. . . . .	. . . . .	awkward
l.c.	. . . . .	. . . . .	use small letter
p.	. . . . .	. . . . .	punctuation
Quots.	. . . . .	. . . . .	quotation marks
S.	. . . . .	. . . . .	no sentence
Sinc.	. . . . .	. . . . .	sincerity questioned
sp.	. . . . .	. . . . .	spelling
tr.	. . . . .	. . . . .	transfer
U.	. . . . .	. . . . .	unity
Var.	. . . . .	. . . . .	variety
W.	. . . . .	. . . . .	weak
√	. . . . .	. . . . .	any obvious error
∅	. . . . .	. . . . .	<i>dele</i> = omit
?	. . . . .	. . . . .	questions a fact
¶	. . . . .	. . . . .	make a paragraph
∨	. . . . .	. . . . .	apostrophe
□	. . . . .	. . . . .	indent

## APPENDIX B

### WORDS OFTEN CONFUSED

#### I

#### SYNONYMS AND OTHER WORDS

<i>advice</i> , advise	<i>claim</i> , assert, contend
<i>affect</i> , effect	<i>clever</i> , pleasant
<i>after</i> , afterward	<i>cloths</i> , clothes
<i>aggravate</i> , annoy, provoke, ex- asperate, irritate	<i>condign</i> , severe
<i>allow</i> , think, say	<i>conscious</i> , conscience, conscien- tious
<i>allude to</i> , mention	<i>contemptible</i> , contemptuous
<i>allusion</i> , illusion	<i>continual</i> , continuous
<i>almost</i> , most	<i>corporal</i> , corporeal
<i>alternative</i> , choice	<i>couple</i> , pair
<i>among</i> , between	<i>credible</i> , creditable, credulous
<i>amount</i> , number, quantity	<i>custom</i> , habit, practice
<i>angry</i> , mad	<i>deadly</i> , deathly
<i>apt</i> , likely, liable	<i>deceased</i> , diseased
<i>awful</i> , severe, unpleasant, etc.	<i>decided</i> , decisive
<i>bad</i> , severe, dangerous	<i>dependent</i> , dependant
<i>balance</i> , remainder	<i>device</i> , devise
<i>beside</i> , besides	<i>either</i> , each
<i>calculate</i> , intend	<i>elegant</i> , delightful
<i>can</i> , may	<i>estimate</i> , esteem
<i>casualty</i> , casualty	<i>exceptionable</i> , exceptional
<i>character</i> , reputation	<i>expect</i> , suspect, think

<i>farther</i> , further	<i>man</i> , gentleman
<i>female</i> , woman	<i>migrate</i> , immigrate, emigrate
<i>fix</i> , mend, repair	<i>musical</i> , musicale
<i>fly</i> , flee	<i>mutual</i> , common
<i>formerly</i> , formally	<i>necessities</i> , necessities
<i>funny</i> , odd, queer	<i>nice</i> , charming, pleasant, etc.
<i>get</i> , have	<i>notorious</i> , noted, notable
<i>guess</i> , think, suppose	<i>O</i> , oh
<i>hanged</i> , hung	<i>observance</i> , observation
<i>healthy</i> , healthful, wholesome	<i>of</i> , off
<i>home</i> , house, residence	<i>or</i> , o'er
<i>human</i> , humane	<i>oral</i> , verbal
<i>immanent</i> , imminent, eminent	<i>part</i> , portion
<i>in</i> , into	<i>partly</i> , partially
<i>indorse</i> , approve	<i>party</i> , person
<i>infer</i> , imply	<i>persecute</i> , prosecute
<i>informed</i> , posted	<i>pillar</i> , pillow
<i>intelligent</i> , intellectual	<i>pistol</i> , pistol
<i>its</i> , it 's	<i>plenty</i> , plentiful
<i>jewelry</i> , jewels	<i>practical</i> , practicable
<i>lady</i> , woman	<i>prescribe</i> , proscribe
<i>last</i> , latest, preceding	<i>proceed</i> , precede
<i>later</i> , latter	<i>promise</i> , assure
<i>learn</i> , teach	<i>prophecy</i> , prophecy
<i>leave</i> , let	<i>propose</i> , purpose
<i>less</i> , fewer	<i>quiet</i> , quite
<i>lightning</i> , lightening	<i>quite</i> , somewhat, very
<i>like</i> , as if, as though	<i>raise</i> , rear, bring up
<i>loathe</i> , loth	<i>real</i> , really, extremely
<i>lose</i> , loose, loss	<i>recollect</i> , remember
<i>lots of</i> , much, many	<i>relation</i> , relative
<i>love</i> , like	<i>reverend</i> , reverent
<i>majority</i> , plurality	<i>ride</i> , drive

*scholar*, pupil, student  
*sewage*, sewerage  
*some*, somewhat  
*splendid*, pleasing, etc.  
*statue*, statute, stature  
*stay*, stop  
*team*, equipage  
*transpire*, happen

*ugly*, vicious  
*unique*, unusual  
*valued*, valuable  
*venal*, venial  
*vocation*, avocation  
*which*, who  
*without*, unless  
*woman*, women

## II

## HOMONYMS

There are in the English language more than three hundred groups of words called homonyms, which, although pronounced alike, are spelled differently and have different meanings. In the following lists one word is given from each of the more important groups. Find two homonyms for each word in the first list, and one for each in the second. Note carefully in each case the spelling and distinguish the meanings.

## A

carat	ore	rain	so
feign	pair	sack	two
l	peak	seer	vain
idle	praise	sight	you

## B

air	bail	beer	bough	canvas
aisle	ball	bell	bowl	capital
ale	barren	berry	breach	cast
alter	base	berth	bread	cause
ark	beach	blue	browse	ensor
ascent	bean	board	build	cents
bade	bear	bolder	cannon	cereal

choir	gate	mantel	raise	steak
claws	great	marshal	rap	steal
climb	guild	maze	red	straight
colonel	guilt	meat	reed	style
complement	hail	medal	rest	sucker
corps	hair	metal	ring	surge
council	hall	might	road	sweet
course	heal	miner	roe	symbol
cue	hear	need	roll	tale
currant	hew	night	rough	taper
Dane	him	none	rung	taught
desert	hole	nose	rye	tea
die	holy	not	sail	their
done	hoop	ought	sane	threw
dual	in	our	sealing	tide
dying	indict	pain	seam	tier
earn	jam	palate	seed	time
fair	key	pale	seen	trout
fawn	knave	peace	sell	vale
feet	lane	peal	sent	vice
ferule	laps	pedal	serf	wait
flee	leaf	peer	shear	waste
flower	leak	plain	shoot	wave
four	led	plait	sign	way
fourth	limb	plum	skull	weak
fowl	load	pole	some	weather
freeze	made	pour	sore	write
fur	mail	principal	soul	wrote
gamble	main	rabbit	stationary	wry

## APPENDIX C

### PRINCIPAL PARTS OF VERBS OFTEN MISUSED

PRESENT	PAST	PAST PARTICIPLE
attack	attacked	attacked
be	was	been
begin	began	begun
bid	bade	bidden
blow	blew	blown
break	broke	broken
burst	burst	burst
buy	bought	bought
catch	caught	caught
choose	chose	chosen
climb	climbed	climbed
come	came	come
dive	dived	dived
do	did	done
drag	dragged	dragged
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
drown	drowned	drowned
eat	ate	eaten
flee	fled	fled
fly	flew	flown
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown



PRESENT	PAST	PAST PARTICIPLE
hang (execute)	hanged	hanged
hang (suspend)	hung	hung
heat	heated	heated
know	knew	known
lay	laid	laid
lend	lent	lent
lie	lay	lain
lose	lost	lost
plead	pleaded	pleaded
prove	proved	proved
raise	raised	raised
ride	rode	ridden
ring	rang, rung	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
shine	shone	shone
sing	sang, sung	sung
sit	sat	sat
speak	spoke	spoken
spring	sprang, sprung	sprung
strike	struck	struck
swim	swam, swum	swum
take	took	taken
tear	tore	torn
throw	threw	thrown
write	wrote	written

## APPENDIX D

### ONE THOUSAND WORDS OFTEN MISSPELLED

abbreviation	aggravate	apparent
abdomen	aggrieve	appeal
abscess	agrecable	appearance
acceptance	all right	appendicitis
accessible	allusion	applaud
accidentally	alluvial	appliance
accommodate	ally	appreciate
accompaniment	almost	appropriation
accumulate	already (cf. all ready)	approval
accurate	always	architecture
ache	ambassador	arctic
achieve	amount	are n't
acquaintance	anæsthetic	argument
acquire	analysis	arouse
acre	analyses	arrangement
across	analyze	arrest
adjective	angel	arrival
admissible	anniversary	articles
admission	annoyance	artificial
admittance	annual	asked
advantageous	annuity	assassinate
advertise	anxious	assemblies
aëronautics	appall	assistance
aëroplane	appalling	association
æsthetic	apparatus	assure
again	apparel	athlete

athletics	break	ceiling
Atlantic	brethren	cemetery
attacked	brief	central
attention	Britain	century
attorney	bruise	certain
attract	brute	changeable
auction	bureau	characteristic
audacious	burglar	chariot
automobile	bushels	chauffeur
autumn	business	chemistry
avenue	cable	chieftain
bachelor	Cæsar	chimney
baggage	calendar	chivalry
baking	camera	cholera
balance	campaign	choose
balloon	camphor	chores
bananas	canal	chosen
bankruptcy	candidate	circular
barbarous	can't	cistern
bargained	capabilities	civilize
because	capacity	cleanse
becoming	capillary	coast
beginning	careful	Colosseum
believe	caricature	combated
beneficial	carrying	comedies
benefited	cartridge	comical
bereave	casualty	coming
beseech	catarrh	commander
bicycle	catch	commemorate
biting	catechism	commerce
bitten	Catholic	commission
blamable	caught	committee
boaster	cautiously	commodious
bought	ceased	commotion
boundary	cedar	companies

comparatively	court	devise
compelling	courtesy	diamond
competitive	covetous	diary
conceit	creatures	difference
conceivable	creek	difficulty
concern	crisis	dignified
condescension	cruel	dignitary
confectionery	curiosity	dilapidated
confederation	curtain	diphtheria
conferees	cylinder	diphthong
conferred	cylindrical	disagreeable
confidants	daily	disappear
confidence	dairy	disappoint
congenial	deceit	discernible
conqueror	deceive	disciple
conscience	decimal	discipline
conscientious	dedicated	discriminate
conscious	defendant	disease
consent	definite	disguise
considered	deity	disinfectant
consistent	delegate	dismissal
constant	delicious	disobey
contemporary	derivative	dissatisfied
contemptible	descend	dissipation
contour	descendant	distance
contract	description	distinguished
control	despair	divisible
controlling	desperate	doctor
convalescence	despicable	does
convenient	despise	does n't
corporation	despondent	domestic
could n't	destitute	don't
councilor	destroy	doubt
counterfeit	detached	drier
courageous	develop	driving

drowned	essays	field
dubious	etc.	fiend
duly	exaggerate	fierce
duteous	exasperate	fiery
dutiful	exceed	figurative
dyspepsia	excel	finally
early	excellence	financial
earnest	except	flue
eccentric	exceptions	forcible
ecstasy	excitement	fore
edible	executive	foreign
effect	exhaust	forfeit
eighths	exhilarate	forty-four
either	existence	fourteen
elapse	exorbitant	fraudulent
elector	expense	freight
elegant	experience	French
eligible	extraordinary	friend
embarrassment	extravagance	fundamental
embroidered	extremity	further
emergency	familiar	gardener
emigrate	famous	gayety
employees	farthest	gayly
employment	fascinate	genealogy
enemies	fatal	generally
engagement	fatiguing	geography
enough	faucet	George Eliot
enterprise	favorite	gnawed
enthusiasm	feasible	government
envelope	features	governor
environment	February	grammar
equally	feign	grateful
equator	felicity	grievance
equivalent	feminine	group
especially	fertile	guarantee

guardian	ignition	insistence
guests	illegal	intellectual
gymnasium	illusion	intelligible
hackneyed	illustrate	intermittent
hammer	imaginary	interpret
hammock	imitate	intimate
handkerchief	immaterial	intricacy
handsome	immature	introduce
harangue	immediately	inveigle
harass	immense	investigation
harbor	immigrant	irascible
hauled	imminent	ironical
have n't	immovable	irregular
height	impromptu	irrelevant
heinous	improvement	irresistible
hemorrhage	inaugurate	irrigate
hereditary	incidentally	is n't
heroes	increased	isthmus
hindrance	indefinite	itinerant
holiness	independence	itself
honey	indescribable	jailer
honorable	indestructible	jealous
hoping	indicative	jeopardy
hopping	indispensable	journal
hosiery	individual	journey
hospitable	indomitable	judgment
hugely	infinite	knead
humorous	infinitive	knew
hundredths	infringement	knowledge
hurrying	ingenious	laboratory
hygiene	inhabitant	laid
hypocrisy	injunction	language
hypocrite	inquiry	languor
icicle	insatiable	latitude
identically	insignificant	laugh

launch	manageable	mitigate
lead	maneuver	modifier
leave	manufacturing	moisture
ledge	many	molasses
legal	marine	monastery
legible	maritime	moneys
legislature	marriage	monoplane
leisure	massacre	monstrosity
length	mathematics	month
leopard	meanness	morality
lettuce	meant	morally
level	medicinal	moreover
library	medicine	mosquitoes
license	medieval	motor
lie	medium	mottoes
lief	melancholy	mountainous
limit	melodies	movable
liniment	mercenary	much
liquor	merchant	municipal
literature	merciless	murmuring
living	merely	musician
loathsome	merrily	muslin
longevity	messenger	mysterious
longitude	military	national
loose	millinery	naturally
loss	millions	navigable
lucrative	miniature	necessarily
luscious	minutes	negative
lying	miracle	negroes
Macaulay	miraculous	neighbor
Macbeth	miscellaneous	neither
machinery	mischievous	nervous
magnificent	misshapen	neuralgia
majority	missionary	Niagara
manacle	misspell	nickel

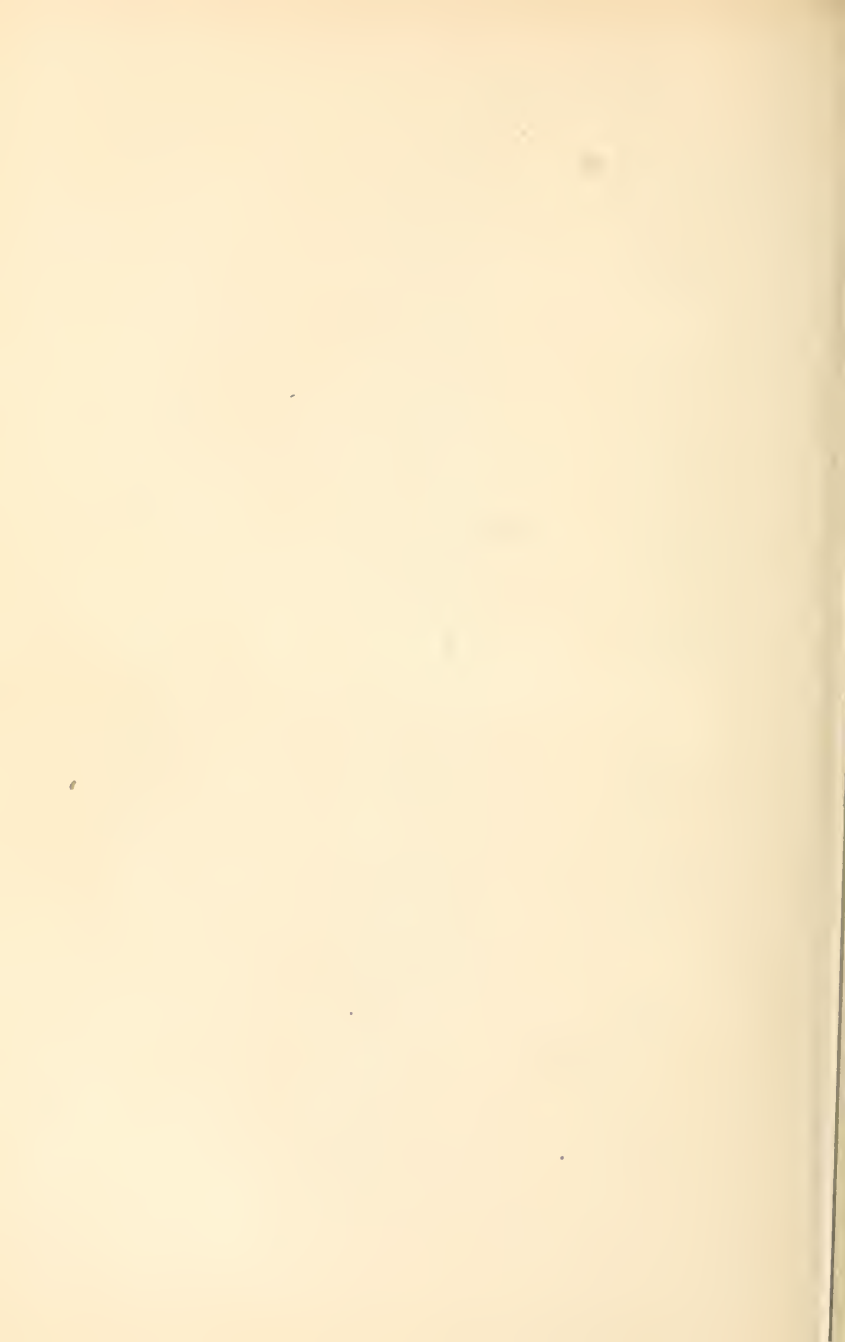
nicce	parallel	pierce
ninety	paralysis	pitch
ninth	paralyze	pitiable
noise	parents	pitiful
noticeable	parliament	plagiarism
novelist	participle	plaintiff
numerous	particularly	planned
obedience	partition	plateau
objection	partner	plausible
occasionally	partridge	pleasant
occupant	peculiarly	pleasurable
occurrence	pecuniary	pliable
o'clock	pendulum	poetry
officer	people	popular
often	perceive	portentous
omission	per cent	possession
omitted	peremptory	possessive
oneself	performed	potatoes
onions	permanent	practical
operation	permissible	practicing
opportunity	persecute	prairies
opposite	perseverance	preach
optician	perspiration	preference
orange	persuade	preferred
orator	petition	prejudice
ordinarily	pharisaical	preliminary
organization	phenomenon	preparation
original	phrase	preposition
ornaments	physical	prerogative
outrageous	physician	prescription
pacific	physics	presence
palatable	physiology	presentiment
Palestine	picnic	president
pallor	picnicking	prettily
panicky	picture	prevalent



primary	reason	reserving
primitive	rebellious	reservoir
prisoner	recede	residence
privilege	receipt	resident
probably	receive	respectfully
problem	recess	respectively
procedure	reciprocity	responsible
proceed	recognition	restaurant
procession	recognize	resurrection
profession	recollect	retribution
professor	recommend	retrieve
proficient	reference	revenue
prohibitory	referred	reversible
promenading	region	review
pronunciation	rehearsal	rhetoric
proprietor	relative	rhythm
prosecute	released	ridiculous
Protestant	relief	righteous
prove	religious	rinse
pumpkin	remedy	Roman
punctuation	remembrance	route
purity	remittance	routine
pursue	remodeled	ruffian
pursuit	removal	sacrilegious
quantity	remunerate	safety
quarrel	renunciation	sailor
quarter	repetition	salable
quotation	reprehensible	salad
rabid	represent	salary
raisins	representation	scarce
rarity	repressible	scenery
ready	reprieve	schedule
reality	republicans	scheme
really	rescue	scholars
realty	resemble	scientific

scintillate	skeleton	success
scissors	skies	sufficient
scrutinize	sleigh	sugar
sculpture	sleight	suicide
scythe	slyly	sulphur
secede	sociable	summary
secretary	solicitous	superintendent
sedentary	soliloquy	supersede
sediment	sophomore	superstitious
seize	sorry	sure
senate	southern	surface
sensible	souvenir	surfeit
sensitive	speak	surprise
sentence	specialty	surrounded
sentinel	specimen	surveillance
separate	speech	surveyor
serenade	spherical	susceptible
sergeant	spying	suspicious
serial	squalor	sword
servants	squirrel	syllable
shepherd	stately	symmetry
shield	statistics	taming
shoulders	stature	tariff
shovel	steadfast	temperament
showing	stereotype	temporary
shriek	stirrup	tenants
sickle	stories	tendency
siege	strategy	tenement
sieve	strawberries	Thackeray
significant	strength	theater
similar	stretched	their
simile	striking	thief
simultaneous	studied	thousandths
sincerity	subtract	tidal
situated	succeed	till

tobacco	valley	wherever
together	valuable	which
tolerable	variegated	whistle
tomatoes	vegetable	whither
to-morrow	vengeance	whoever
torrid	vertical	whole
torturing	vessel	wholesome
totally	vicinity	whose
tourist	vicious	why
tournament	vicissitude	wield
traceable	victorious	witness
traction	view	women
tragedy	village	wood
transferred	villain	worries
transitive	visitor	worse
traveler	vocabulary	would n't
treasurer	volume	wrecked
tremendous	voluntary	writing
trial	vying	wrong
trudged	was n't	wrought
truly	watch	yacht
undoubtedly	wealthy	yeast
until	weapon	yesterday
untying	wear	yield
useful	weariness	young
using	weather	zoölogy
usually	Wednesday	
vacillate	whereas	



## INDEX

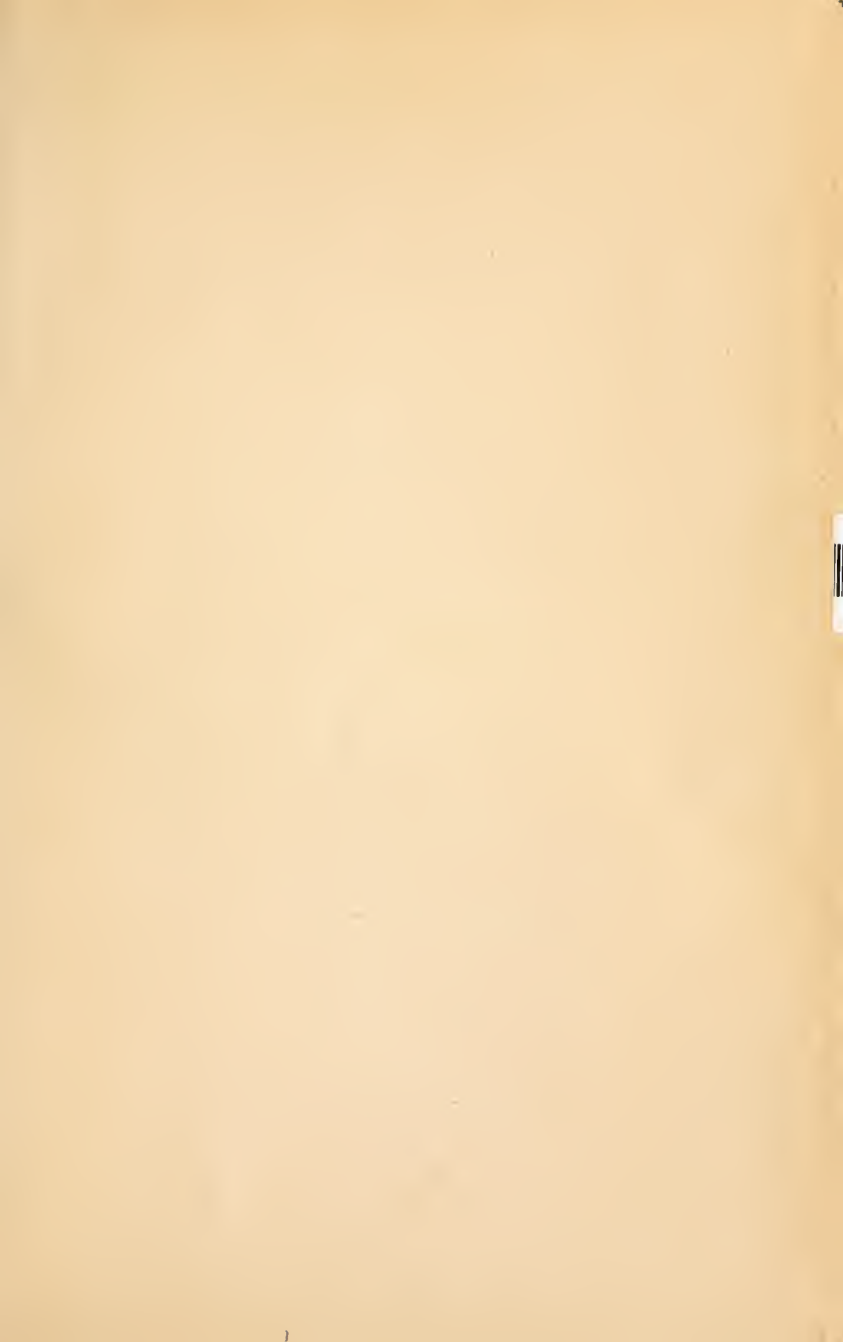
- Abbreviations, in letters, 30, 32; on envelopes, 37
- Accurate observations, 60-67
- Adjective modifiers, 203-204, 243-245
- Adjuncts. *See* Modifiers
- Adverb modifiers, 204-209, 242-243, 244-245
- Adversative conjunctions, 213-215, 252-254
- Almost* and *most*, 57
- Ambiguity, 243-245, 250-252
- And*, 160-165
- Antecedents, 249-251
- Apologies, in letters, 89
- Apostrophe, 22-23
- Appositives, 135
- Argumentation, 45, 111-112, 145-146. *See also* Exercises 24, 26, 29, 95, 132, 133, 193, 197
- Author's comment, 125, 195-196
- Beginnings, 89, 115-117
- Brevity, 132-133
- Business letters, 27-40
- But*, 160-165
- Can* and *may*, 58
- Capitalization, 13, 15-19, 22, 87
- Cause and result, in developing paragraphs, 224-227
- Character sketch, 197, 252
- Clauses, arrangement of, 244-245
- Climax, 118-123
- Coherence, 165-167, 240-277; in sentences and paragraphs, 241-268; in the whole composition, 268-277
- Collective nouns, 167
- Colon, 87, 96, 232
- Color-words, 61-64
- Comma, 13-15, 19-20, 28-29, 75-76, 87, 134, 135, 172-174
- Comma blunder, 13-15, 157-158
- Comparison, 128-129, 227-230
- Complex sentences, 215-216
- Compound sentences, 213-215
- Conjunctions, 160-165, 213-214, 252-261; co-ordinate, 160-165, 213-214, 253-256; subordinate, 256-261
- Connectives, 160-165; use in securing coherence, 245-261
- Construction, shifts in, 165-170
- Contrast, 130-132
- Conversation, 123-128, 194-197
- Co-ordinate conjunctions, 160-165, 213-214, 253-256
- Co-ordination in sentences, 160-165
- Copulative conjunctions, 213-215, 253
- Correct usage, 25-26, 57-58, 67-68, 78-81, 174-181, 234-237
- Dash, 87, 96, 231
- Definiteness, 41-75; in business letters, 30-40; in detail, 47-48; in point of view, 48-55; in words, 55-75

- Description, 100-105, 110, 133.  
*See also* Exercises 23, 29, 30, 33, 36, 37, 42, 48, 51, 52, 55, 56, 58, 61, 66, 81, 83, 85, 86, 89, 93, 118, 123, 175, 216
- Details, 47; choice of, 99-107, 113-115, 266-267, 272-274; in developing paragraphs, 218-219; order of, 107-112, 241-242; subordinating, 259-261
- Dictation, 59, 61, 75, 76, 134, 135, 172, 230-233
- Direct and indirect discourse, 178, 181, 193-197
- Disjoined expressions, 158-159
- Do*, 138
- Double negative, 137
- Dramatizing, 128
- Each*, 136, 165
- Either*, 136, 165
- Ellipses, 236, 265-266
- Endings, 94-95, 117-118
- Endorsement of themes, 13
- Envelopes, 35-38
- Esquire*, 37
- Every*, 136, 165-166
- Exclamation mark, 15
- Explanation, in developing paragraphs, 220-221
- Exposition, 46-47, 111, 127-128, 268 ff. *See also* Exercises 3, 5, 6, 22, 27, 29, 31, 75, 90, 94, 110, 112, 113, 114, 120, 193, 194, 195, 196, 198, 215, 233, 239, 241, 242
- Figures of speech, 128-129, 227-230
- Finding material, 165, 270-274
- Form of compositions, 11-13; of letters, 28-38, 85-89, 94-96
- Formal letters, 95-96
- Friendly letters, 84-95
- Get*, 67-68
- Good form, 10-40; rules and exercises in, 76-81, 85-88, 94-96, 134-138, 172-181, 230-237
- Grammar, 25-26, 57-58, 67, 78-81, 136-137, 165, 174-181, 203-207, 234-237, 242-245, 252-261, 266
- Guiding words, 246-248
- Homonyms, 282-283
- Hyphen, 77
- Illative conjunctions, 213-215, 254
- Illustrations, in developing paragraphs, 219-220
- Insincerity, of ignorance, 2-5; of purpose, 6
- Interest, 43, 47, 83-133; in letters, 93-94; of details, 99
- Interrogation point, 15
- Interviews, 165
- Invitations, 148-152; answers to, 150-152
- Lay*, 174-178
- Letters, 27-40, 83-98, 147-155; address, 30, 86; apologies, 89; body, 31-32, 88-94, 148; envelope, 35-38; heading, 30, 86, 148; leave-taking, 32, 94-95; salutation, 31, 86-88, 96; signature, 32-33, 95. *See also* Exercises 20, 69, 70, 72, 73, 74, 76, 78, 79, 133, 135, 136, 137, 138, 139, 140, 141, 142
- Library-work, 270-274
- Lie*, 174-178
- Like*, 236-237
- Loose and periodic sentences, 209-211, 262-263
- May* and *can*, 58
- Memorizing, 76, 78, 135, 172, 174, 231, 232

- Metaphors, 128, 229-230  
 Modifiers, 203-209, 242-245  
 Mood, 168  
*Most* and *almost*, 57  
 Motion, 68-70
- Narration, 105-107, 112-113, 118-119, 123. *See also* Exercises 3, 22, 29, 39, 47, 87, 96, 97, 101, 105, 106, 107, 108, 109, 113, 115, 123, 174, 203, 234  
*Neither*, 136, 165-166  
 Newspapers, 272  
*None*, 165-166  
 Notes, accompanying gifts, 152-153; formal, 147-148; miscellaneous, 155; of gratitude, 154; of introduction, 154; of invitation, 148-152; unity of, 147-154; use of, 274-276  
 Note-taking, 272-274
- Odors, 66
- Oral composition: incidental, Exercises 1, 2, 4, 5, 6, 7, 8, 10, 12, 17, 19, 21, 24, 26, 28, 32, 34, 35, 38, 40, 43, 44, 45, 47, 50, 53, 57, 60, 64, 65, 67, 71, 75, 77, 80, 82, 84, 88, 91, 92, 98, 99, 100, 102, 103, 104, 105, 106, 116, 117, 119, 122, 124, 125, 132, 134, 143, 144, 147, 148, 149, 151, 153, 154, 155, 156, 157, 158, 159, 161, 162, 163, 164, 165, 167, 168, 171, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 188, 189, 191, 192, 200, 201, 202, 205, 206, 207, 208, 209, 212, 213, 217, 219, 220, 221, 222, 223, 224, 225, 226, 227, 230, 231, 232, 237, 238; formal, 3, 27, 29, 31, 37, 48, 51, 56, 85, 90, 93, 95, 126, 127, 128, 131, 174, 199, 215, 233, 236
- Order of sentence elements, 200-202  
 Organization of a theme, 143-145, 274-276  
 Outlines, 142-144, 268-270, 275-276
- Paragraphs, 72; coherence in, 241-268; developed by cause and result, 224-227; developed by combination of means, 222-224, 226-227; developed by details, 218-219; developed by explanation, 220-221; developed by illustration, 219-220; developed by proof, 224; good form in, 11; subordination in, 261; unity in, 140-146, 217; variety in, 216-227  
 Parallel construction, 263-264  
 Paraphrase, 267-268  
 Participles, 243-244, 266-268  
 Period, 13-15, 18-19, 22, 24  
 Periodic and loose sentences, 209-211, 262-263  
 Point of view, 48-55, 84, 145, 147, 150, 152  
 Post-cards, 97  
 Pronouns, 57, 80-81, 131-137, 165-167, 236, 248-252  
 Proof, in developing paragraphs, 224  
 Proportion, 112-115  
 Punctuation, 13-25, 36, 51, 76-77, 87, 96, 134-135, 157-159, 172-174, 230-234
- Question mark, 15, 24-25  
 Quotation marks, 19-21, 24-25
- Raise*, 177-180  
 Reporting an interview, 164  
*Rise*, 177-178
- Scientific description, 100-105  
*See*, 137

- Semicolon, 61, 135, 231
- Sentences, coherence in, 241-268 ;  
 co-ordination in, 160-165 ; declarative, interrogative, and imperative, 197-199 ; ellipses in, 236, 265-266 ; guiding words in, 240-248 ; loose and periodic sentences, 209-211, 262-263 ; order of, 241-245 ; order of elements in, 200-203 ; parallel construction in, 263-264 ; simple, compound, and complex, 211-216 ; unity in, 156-171 ; variety in, 197-216
- Set*, 177-178
- Shall and will*, 178-181
- Shifts in construction, 165-170
- Similes, 128, 229-230
- Simple sentences, 212-213
- Sincerity, 1-9, 44-47, 55, 59, 87-89, 93
- Sit*, 177-178
- Slang, 70-71
- Social letters, 84-95
- Somewhere*, 236
- Sound-words, 64-66
- Spelling list, 287-296
- Subject and predicate, order of, 201-202
- Subjects for composition, 1-5, 85 ;  
 finding definite, 43-46, 270-272 ;  
 narrowing, 43-44 ; suggested lists, 82, 138-139, 182, 237-239, 277
- Subordinate conjunctions, 256-261
- Subordinating details, 259
- Suggestion, 129-130
- Symbols used in theme correcting, 280
- Synonyms, 71-72, 125, 184-193, 205-206
- Synopsis, 270
- Tense, 169-170
- Texture, 67
- Themes, endorsement, 13 ; preparation of, 11-12 ; suggested lists of  
 topics, 82, 138-139, 182, 237-239, 277
- There*, 169-170
- Titles of themes, 44-46
- Topic sentence, 108, 144-145, 217-227
- Topical recitation, 145, 252
- Tropes, 128-129, 227-230
- Unity, 46, 140-171 ; in thought, 156-157 ; of form, 157-171 ; of notes, 147-155 ; of paragraphs, 140-146 ; of sentences, 156-171
- Usage. *See* Correct usage
- Variety, 183-230, 259 ; in paragraphs, 216-227 ; in sentences, 132, 197-216 ; in tropes, 227-230 ; in words, 125, 184-193
- Verbs, 78-80, 137-138, 166-170, 174-181, 235 ; principal parts, 285-286
- Vocabularies, 184-193
- Voice, active and passive, 168, 199-200
- When and where*, 234-235
- Whole composition, 268-277
- Will and shall*, 178-181
- Words, 2, 6-9, 25-27, 51, 55, 57-58, 67-68, 70-71, 75, 78-81, 125, 184-193, 203-207, 245-261, 280-283
- Written compositions : formal, Exercises 3, 20, 22, 23, 29, 30, 31, 33, 36, 37, 39, 42, 48, 51, 52, 55, 58, 61, 66, 69, 70, 72, 73, 76, 79, 81, 83, 85, 86, 87, 89, 93, 94, 97, 107, 108, 109, 110, 112, 114, 115, 123, 127, 130, 133, 135, 136, 137, 138, 140, 141, 142, 152, 160, 169, 174, 175, 187, 190, 193, 194, 195, 196, 197, 198, 203, 204, 210, 214, 216, 218, 228, 233, 234, 236, 241, 242





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