

UC-NRLF



LB 266 911

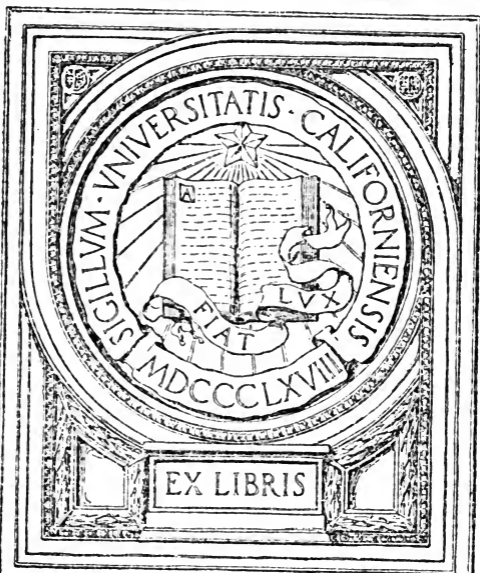
HANDBOOK OF
ENGLISH
COMPOSITION



CARSON

IN MEMORIAM

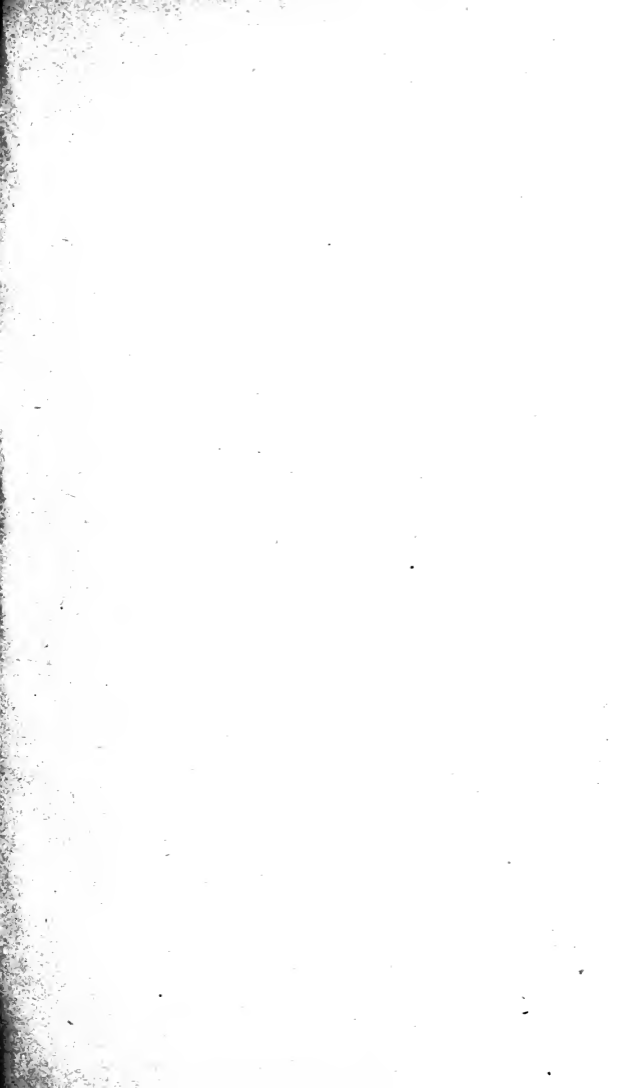
A. F. Lange

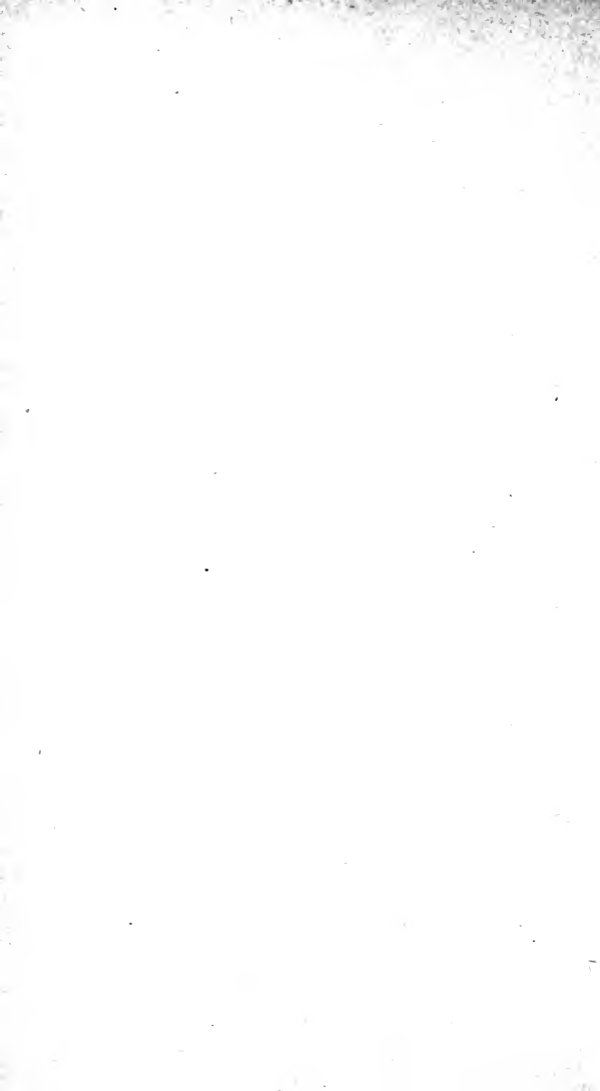


Education Department

597
U 321

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation





HANDBOOK
OF
ENGLISH COMPOSITION

**A COMPILATION OF STANDARD
RULES AND USAGE**

BY
LUELLA CLAY CARSON

**PROFESSOR OF RHETORIC AND AMERICAN LITERATURE
UNIVERSITY OF OREGON**

REVISED EDITION



WORLD BOOK COMPANY
YONKERS-ON-HUDSON
NEW YORK
1910

COPYRIGHT, 1907, BY WORLD BOOK COMPANY

Prof A. F. Lays
to Education Dept

THE MERRYMOUNT PRESS, BOSTON

PREFACE

THE aim of this handbook is to present under one cover the main requisites of good English, with the hope that it will be found a convenient code for accurate expression. The book is intended as a companion to a pocket dictionary. It is in no way offered as a substitute for either grammar or rhetoric, but rather as a brief, compact book of reference. It is intended to include standard rules and usage, and a few fundamental processes,—all designed to secure accuracy and something of effectiveness in use of the essentials of English composition. The aim has been to keep statements and illustrations, notes and exceptions, compact and yet definite, clear, illuminating, and interesting. An attempt has been made to include rules that are often violated, that settle doubtful points, that provide for fine distinctions, that point out the minute details of the printed page, and that attract attention to the simplicity and eloquence of English speech. Blank pages are inserted so that students may

PREFACE

write down other rules, illustrations, and items of peculiar personal value.

As the title of the book signifies, these rules have been, in the main, compiled from standard authorities which are indicated in the Bibliography at the close of the book. No statement has place here that is not supported by some recognized authority; when authorities differ an attempt has been made to choose that one best exemplified in the usage of the best modern literature. The author has tried to provide in notes and exceptions for differences between matters of accepted usage, such as a period at the end of a sentence, and matters of divided usage and preference, such as many details of capitalization and punctuation.

It is hoped that this handbook may prove valuable in suggestion and useful for reference to students of English in high schools, colleges, and offices; and to all whose professions or occupations demand readiness in correct expression by spoken and written phrase; and further, that the many details collected under one cover will aid

PREFACE

the student in securing immediate results and in forming habits of accuracy. It may be said here that the book has been used in its first and second editions in the University of Oregon for about ten years.

For this revision I wish to acknowledge, with thanks, many valuable suggestions from Mrs. E. H. Spalding of Pratt Institute, Brooklyn; Professor A. H. Thorndike of Columbia University; Mr. Frank H. Vizetelly, Managing Editor of the *Standard Dictionary*; Mr. John Gill of Portland, Oregon; and the Honorable H. W. Scott, Editor of the *Morning Oregonian*.

LUELLA CLAY CARSON

Eugene, Oregon

September, 1907



CONTENTS

	PAGE
PREFACE	iii
INTRODUCTION	ix
I. CAPITALIZATION	1
II. PUNCTUATION	22
1. THE COMMA	22
2. THE SEMICOLON	37
3. THE COLON	42
4. THE PERIOD	46
5. THE INTERROGATION POINT	50
6. THE EXCLAMATION POINT	53
7. THE DASH	54
8. PARENTHESES AND BRACKETS	58
9. THE APOSTROPHE	62
10. QUOTATION MARKS	65
11. THE HYPHEN	70
12. THE CARET	70
III. ITALICS	74
IV. ABBREVIATIONS	78
V. SYLLABICATION	93
VI. COMPOUNDS	98
VII. SPELLING	106
VIII. CONSTRUCTION AND CRITICISM	117
1. SENTENCES	117
2. PARAGRAPHS	165
3. STYLE	173

CONTENTS

IX. MECHANICAL AIDS AND PROCESSES	178
1. GENERAL SUGGESTIONS	178
2. NOTE-TAKING	182
3. THE QUOTATION OF POETRY	190
4. CITATIONS	193
5. RESEARCH AND BIBLIOGRAPHY	197
6. OUTLINES AND BRIEFS	202
X. LETTER-WRITING	214
1. KINDS OF LETTERS	214
2. DIRECTIONS FOR LETTER-WRITING, GENERAL	217
3. LETTERS	218
4. OFFICIAL LETTERS	230
5. LETTER FORMS	233
6. NOTES, FORMAL AND INFORMAL	237
7. FORMS FOR FORMAL NOTES	241
XI. COPY FOR THE PRINTER	245
BIBLIOGRAPHY	269
INDEX	271

INTRODUCTION

TO write or speak any language correctly is an accomplishment to be gained only by close and patient study. The laws of language come to the learner only after he has acquired certain important details of grammatical usage and order, through study and instruction. These details are the first work. To speak or write with fluency and force, and yet with simplicity and correctness, requires close attention to the form and meaning of words, to their syntactical relations, to proper disposition of pauses, or punctuation marks, to study of flexibility, rhythm and smoothness in the arrangement of sentences, as well as to proportion and order in the distribution of the matter.

The purpose of this little book is to assist the student to learn the rules or laws of composition in English. In short space it supplies a mass of useful information. It is not a substitute for any extended system of grammar, yet it fixes attention on many points that should be acquired and estab-

INTRODUCTION

lished in the memory, as the study of grammar proceeds. The object to be gained is ready, rapid, and unconscious use of correct forms. The merits of this little book procured its adoption by the School Text-Book Commission of Oregon last June, and it may be confidently commended for private use to all who desire to improve themselves in English composition.

H. W. SCOTT

Portland, Oregon

September 2, 1907

HANDBOOK OF
ENGLISH COMPOSITION

One of the greatest of all faults in speaking and writing is this: the using of many words to say little.—COBBETT.

The station of a syllable may cloud the judgment of a council.—DE QUINCEY.

The first valuable power in a reasonable mind, one would say, is the power of plain statement, or the power to receive things as they befall, and to transfer the picture of them to another mind unaltered.

—EMERSON.

After all, the chief stimulus of good style is to possess a full, rich, complex matter to grapple with.

—PATER.

I

CAPITALIZATION

CAPITALS correctly used give meaning and distinction to composition. They should be employed sparingly, however, or the object of their use will be defeated. *Capitals*

1. GENERAL RULES FOR CAPITALS

The following words should begin with capitals:

RULE 1. The first word of every sentence.

RULE 2. The first word of every line of poetry.

RULE 3. The first word of an exact quotation in a direct form.

He said, "There will be war."

The Captain repeated his question: "Who will go?"

RULE 4. The first word of a formal statement of a resolution, a question, or a salutation.

Resolved: That the Cecil Rhodes Scholarships for the United States will accomplish the purpose of their founder.

The question is: Shall the bill pass?

To all those who may still keep me in remembrance, Greeting.

ENGLISH COMPOSITION

Capitals RULE 5. The first word of every phrase or clause when separately paragraphed in a series of tabulated points.

(For illustration, see the table of contents of a modern book.)

RULE 6. The pronoun *I* and the interjection *O* should always be capitalized; the word *oh*, only when it begins a sentence.

RULE 7. Proper nouns and adjectives derived from proper nouns.

Chicago, France, Gladstone, Sistine Madonna.

Christian, Websterian, New-Yorker, French.

EXCEPTION. When by long usage the adjectives have lost all association with the nouns from which they are derived, they are not capitalized.

damask (from Damascus), india-rubber (from India).

RULE 8. The words *street*, *river*, *mountain*, *country*, *avenue*, etc., when used as an essential part of a proper name.

Columbia River, Washington Square, Twenty-third Street, Lake Michigan, New York City.

NOTE 1. *This is not, however, an invariable rule, as many text-books of the present day show a tendency not to capitalize the essential word even when used with the proper name.*

NOTE 2. *The common noun used in a general sense*

NOTES

NOTES

ENGLISH COMPOSITION

after two or three proper names is not capitalized. *Capitals*

The Columbia and the Missouri rivers.

NOTE 3. *The common noun, placed before the proper name, is not capitalized if preceded by the definite article.*

The river Columbia, the city of New York.

RULE 9. *North, south, east, and west, and their compounds, northeast, etc., when they refer to parts of the country and not simply to points of the compass or general direction.*

Hundreds of young men born in the East are helping to build up the industries of the West.

The Atlantic Ocean is east of New Jersey.

RULE 10. *Names of the days of the week and the months of the year; also, days of feasts and fasts, festivals and holidays, but preferably not names of seasons.*

Tuesday, Christmas, Bank Holiday, Thanksgiving Day.

Washington's Birthday, which comes in February, will occur on Sunday this winter.

RULE 11. *Words denoting family relationship such as father, aunt, cousin, etc., when they are used with the proper name of the person, or without a possessive pronoun.*

We always relied upon Uncle John for advice.

He depended upon Mother for counsel.

ENGLISH COMPOSITION

Capitals NOTE. *When such words are used without the proper name and with a possessive pronoun, they are not capitalized.*

He turned to his brother for sympathy.

RULE 12. The various names and appellations of the Deity, of Jesus Christ, of the Trinity, and of the Virgin Mary.

God, the Supreme Being, the Son of Man, Saviour, Most High, the Holy Trinity, Mother of God, the Holy Ghost.

RULE 13. Pronouns referring to the Deity when used in direct address without an antecedent.

O Thou Christ, we beseech Thee to hear us.

NOTE. *The pronouns thou, thy, thee, he, his, him, referring to the Deity, are not capitalized in the Bible, but they are often capitalized in hymn-books and other religious writings.*

RULE 14. The words *Bible*, *Scriptures*, and all names of books and parts of the Bible.

St. Luke, Isaiah, The Acts of the Apostles, The Gospel according to St. Matthew, The Word of God, The Gospels.

NOTE 1. *Do not capitalize gospel when used for the whole New Testament.*

He preached the gospel for many years.

NOTE 2. *Do not capitalize communion service, the holy communion.*

NOTES

NOTES

ENGLISH COMPOSITION

RULE 15. Words naming important events *Capitals* in history and epochs of time, famous documents, political parties, and religious bodies.

The Civil War, the Protectorate, the Petition of Right, the Whigs, Presbyterians.

Dr. Hale's *The Man Without a Country* may be considered one of the original documents of patriotism like the Declaration of Independence, Washington's Farewell Address, and Lincoln's Gettysburg Speech.

RULE 16. Many common nouns, not capitalized ordinarily, are capitalized when treated as proper nouns or given special distinction.

Nation (for the people of the United States), Congress, House (for the House of Representatives), State (for one of the United States), the Church (a denomination), Parliament, the Court (for the judge), the Chair (for the chairman), the Administration, the Professor or the Doctor (referring to one previously named), the Consulate, the Legation, the School of Mines (as a branch of a certain university), the High School, the University.

NOTE 1. *Usage sometimes capitalizes the word Varsity in accounts of games. An apostrophe is often used, as if the word were an abbreviation of University.*

The 'Varsity crew won.

NOTE 2. *In the by-laws, proceedings, or other publications of a college, club, society, company, or cor-*

ENGLISH COMPOSITION

Capitals corporation, capitalize college, club, etc., when referring to the particular organization under consideration.

The Company shall be called The Midland Manufacturing Company.

The College will give a course of lectures.

NOTE 3. In common or general uses such words should not be capitalized.

A congress of shippers, state papers, the church (a congregation).

The senior told his professor in the department of chemistry that he expected to withdraw from college.

RULE 17. The words *article* and *section* when followed by a numeral.

See Article VIII, Section 4, of the Constitution.

RULE 18. The article *the* when part of a name.

A committee was appointed to meet at The Hague.

It was printed in *The Outlook*.

RULE 19. Names of things or abstract qualities strongly personified.

Every moment Honor called him on, and Hope, enchanted, smiled, and waved her golden hair.

NOTE. If the idea of personality is not very distinct the noun is not capitalized.

He was ever controlled by honor.

True hope is swift, and flies with swallow's wings.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 20. The name of a genus, class, or family in botanical and zoological works. *Capitals*

Carya alba (shellbark hickory).

Columba livia (rockdove).

NOTE 1. Do not, as a rule, capitalize the name of the species. Usage, however, sometimes capitalizes the name of the species when it is clearly derived from a proper name, especially from the name of a person.

Menticirrus americanus (a species of fish).

Lilium Washingtonianum (the Washington lily).

RULE 21. Geological terms when referring to ages, eras, and periods.

The Glacial Period, the Triassic formation.

RULE 22. In medical works do not capitalize Latin terms, except at the beginning of a sentence or in quotations.

2. CAPITALIZATION OF TITLES

RULE 23. Capitalize the first word in the title of every book, periodical, play, picture, essay, poem, or article for magazine or newspaper, and usually every important word of the title.

The Century Dictionary and Cyclopedia, Educational Review, The Last Supper, The Function of the President (title of an essay).

NOTE 1. In long or complex titles the nouns always

ENGLISH COMPOSITION

Capitals may be capitalized; important pronouns, verbs, participles, adjectives, and adverbs, usually; articles, prepositions, and conjunctions only when they have special significance.

The Street of the Love of Friends (*The Atlantic Monthly*).

The Founder of an American School of Art (*The Outlook*).

View of the Trade Outlook taken by a Practical Merchant—Have We Seen the End? (*The Evening Post*).

The Man Without a Country. (Edward Everett Hale.)

NOTE 2. *Modern usage is modifying this rule, especially when applied to citations, summaries, running titles, and tables of contents. Recent English books of high merit exclude capitals from all words in a title except those that begin a sentence or are proper names. In order to set titles off from the context, they are usually italicized or else enclosed in quotation marks.*

RULE 24. Titles of honor or office before personal names should be capitalized.

General Grant, King Edward, Mayor Smith.

NOTE. *But nouns used as mere names of vocation should not be capitalized.*

The train was in charge of conductor Brown.

They interviewed engineer White.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 25. Two capitals are needed in a compound title. *Capitals*

Attorney-General Olney, Vice-President Miller.

NOTE. *Do not capitalize ex prefixed to a title.*

The views of ex-President Cleveland.

RULE 26. A title referring to a person and used instead of his name thereby becomes a proper noun and should be capitalized.

He sent his credentials to the Governor.

The Pope gave his blessing.

Our Senator has returned from Washington.

NOTE. *But when the context shows that the title may be applied to two or more persons, the capital should not be used.*

He was a district attorney.

He wished to be a senator.

RULE 27. Titles of dignity or courtesy, when used in formal and ceremonious letters or addresses to dignitaries, are usually capitalized.

Your Honor, Her Majesty, His Royal Highness,
His Excellency, Your Grace, Your Reverence.

NOTE. *Do not capitalize your lordship, sir, your honor, madam, monsieur, etc., when used as complimentary salutations within the text of a sentence or paragraph of dialogue matter.*

I appeal, sir, to you. What says your lordship?

ENGLISH COMPOSITION

Capitals RULE 28. Abbreviations of official titles, of college degrees, and of the names of learned societies are capitalized.

Charles Darwin, M. A., F. R. S.

NOTE. *College degrees when spelled out and standing alone are usually written without capitals.*

The degree of doctor of laws.

RULE 29. In official documents it is common to capitalize the titles of potentates, even when they follow the name.

Victoria, Empress of India.

NOTE. *When the title of an official follows his name, the capital need not be used for the title.*

Stephen A. Douglas, senator from Illinois.

RULE 30. Capitalize *President*, also any synonymous term, when referring to the President of the United States.

Chief-Magistrate, His Excellency, Commander-in-Chief.

RULE 31. Capitalize *Speaker* when referring to the presiding officer of the lower house of Congress or of a state legislature.

RULE 32. Capitalize actual titles of governmental bodies and of superior courts.

Town Council, General Assembly, Supreme Court, Appellate Court, Court of Appeals.

NOTES

NOTES

ENGLISH COMPOSITION

COMMENT. Important words are sometimes capitalized to give emphasis, or to give some individual point of view, or mood. This exceptional use must be employed with discriminating taste and judgment. *Capitals*

Man's Unhappiness, as I construe, comes of his Greatness. — CARLYLE.

II PUNCTUATION

PUNCTUATION groups together the words that are closely joined in sense; it helps to point out grammatical relations, and to make a sentence intelligible. Punctuation marks should be put in as one writes, not inserted afterward.

1. THE COMMA

Comma The comma is the most important symbol of punctuation and serves a great variety of purposes. To use it well requires constant care. Accurately employed, the comma is of value in guiding the reader to a correct and immediate understanding of the sentence structure and the subject matter.

A comma is used in the following instances:

RULE 1. After each but the last of a series of three or more words, or phrases, or short clauses, each of which has the same connection with what precedes or follows.

He was a poet, essayist, and dramatist.

Writers, teachers, and printers should understand punctuation.

NOTES

NOTES

ENGLISH COMPOSITION

NOTE. *Many writers omit the comma before the conjunction, except where the omission would leave the last two of the series unduly connected ; as, Writers, teachers and printers should understand punctuation, would be an assertion to writers (as those addressed) that teachers and printers (those spoken of) should understand.** Comma

EXCEPTION 1. When all the conjunctions are expressed, commas are not needed.

The new library building is stately and spacious and artistic.

EXCEPTION 2. When the members of the series are closely connected in sense, commas are unnecessary.

RULE 2. To separate adjectives in a series of co-ordinate adjectives.

My grandmother wore a beautiful, costly necklace.

NOTE. *When an adjective is joined so closely to its noun that a preceding adjective is felt to modify the phrase, a comma is not used.*

My grandmother wore a beautiful pearl necklace.

RULE 3. To separate contrasted words, phrases, or clauses, and words or phrases in pairs.

We live in deeds, not years.

They believed in men, not in mere workers in the great human workshop.

* *Vest-Pocket Manual of Printing*, published by *The Inland Printer*.

ENGLISH COMPOSITION

Comma Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

RULE 4. To set off expressions in apposition, with or without the conjunction *or*.

The library, or study, has a sunny window facing the public park.

Washington, the first president, served two terms.

RULE 5. To set off transposed elements.

Why he did not subscribe, he would not tell us.

To the serene and healthy mind, life is full of purpose.

NOTE. *When the transposed element is short, the comma is often omitted.*

In 1849 gold was discovered in California.

RULE 6. To set off intermediate elements such as adverbs and short phrases when they break the connection between closely related parts of a sentence.

There are, however, four elements.

The most vigorous thinkers are, in fact, self-taught.

I saw her, I mean your sister, just a moment ago.

RULE 7. After a particle standing at the head of a sentence when the particle implies the relation of the sentence to something going before.

NOTES

NOTES

ENGLISH COMPOSITION

Comma

Lastly, the action is not feasible.

Still, I regretted the necessity for action.

RULE 8. After a word or words independently phrased beginning a sentence.

Fortunately, it happened so.

In a word, he was enthusiastic.

RULE 9. To set off an adjective, participle, or absolute phrase.

Awkward in his person, James was not able to command respect.

Trying to read everything, he skimmed through many books.

To confess the truth, I was much to blame.

RULE 10. To set off dependent and conditional clauses, commonly introduced by such words as *if, when, unless, though*.

If you would be revenged before your enemies, let your life be blameless.

When evil forces combine, the good forces must work together.

RULE 11. To set off a co-ordinate relative clause that merely explains or presents an additional thought, and that may be dropped without destroying the continuity of the sentence.

The emblem is a flag, which quickens loyalty and devotion.

ENGLISH COMPOSITION

Comma He passed the glass to the visitor, who drank heartily.

NOTE 1. *Perhaps the most common fault in punctuation is that which fails to distinguish the explanatory from the restrictive clause. A restrictive relative clause that so limits the meaning of the antecedent as to be inseparable from it, is not set off by a comma.*

He who runs may read.

The belief that is based on facts and calm judgment is sure to gain respect.

RULE 12. To separate from a series of nouns a restrictive relative pronoun referring to each noun in the series.

We visited the house, the mill, and the store, that Jack built.

RULE 13. To separate the clauses of a compound sentence when the clauses are short and simple in construction and not subdivided by commas.

Day after day uttereth speech, and night unto night showeth knowledge.

RULE 14. To separate a long subject, consisting of a phrase or a clause, from its verb.

Knowledge of the theory of music, however expert that knowledge may be, and even an extraordinary mastery of technic, are two different things.

NOTES

NOTES

ENGLISH COMPOSITION

To refuse their kind offer of assistance after all that has passed and all they have done, would seem ungrateful. *Comma*

RULE 15. To separate the parts of a long, compound predicate.

Pine torches are not easily destroyed, and are within reach of any man who can wield an ax.

RULE 16. To separate two correlative expressions.

Though learned and experienced, yet the scientist was not assertive.

EXCEPTION. Two correlative expressions united by the conjunction *as* or *than*, are not separated by a comma.

Men are never so easily deceived as when they plot to deceive others.

He that ruleth his spirit is better than he that taketh a city.

RULE 17. To separate from a name the title or degree following it.

William Knight, LL. D.

EXCEPTION. The title *Jr.* or *Sr.* following a name is not usually preceded by a comma.

John Smith Jr.

RULE 18. To separate the day and month from the year, in writing dates.

June 27, 1907.

ENGLISH COMPOSITION

Comma RULE 19. After *ah* and *oh*, but not after *O*. (See EXCLAMATION POINT, page 54, Rule 1, Note 4.)

RULE 20. To mark the omission of important words.

Telegraph if you can; if you can not, write.

His grandfather was born and bred in Scotland;
his father, in Maine; and he, in Oregon.

RULE 21. Before and after short, direct quotations introduced into the body of a sentence.

He said, "Come in," in a pleasant tone.

NOTE. *The comma is generally omitted before the word that introducing an indirect quotation or similar construction.*

He says that he intends to live in California.

He knew now that all was ended.

RULE 22. To set off vocative words or expressions.

Venerable men, you have come.

It touches you, my son, as much as me.

You are facing danger, my lord.

EXCEPTION. If strong emotion is to be indicated, the exclamation point should be used instead of the comma.

Cowards! Would you kill women and children?

RULE 23. To set off causal clauses introduced by such words as *for*, *because*, *since*, etc.

NOTES

NOTES

ENGLISH COMPOSITION

Christianity raises men from earth, for it comes from heaven. *Comma*

RULE 24. To set off, in dialogue, quoted expressions introduced by *he said, saying, etc.*

He looked at her with a smile saying, "What then?"

COMMENT. In general, commas should always be used when they will be of service in unfolding the sense or in avoiding ambiguity. Their chief value is to point out clearly the leading and subordinate parts of a sentence.

2. THE SEMICOLON

A semicolon is used in the following instances: *Semicolon*

RULE 1. To separate members of a sentence when they are complex or loosely connected, or when they contain commas.

Writers should know how to punctuate, and should do it carefully; they alone can always be sure, with proper care, that the sense is not perverted by wrong pointing.

Men are not to be judged by their looks, habits, and appearances; they should be judged by their characters, and by their work.

The following officers were elected: Albert Prescott, President; John Mill, Vice-President;

ENGLISH COMPOSITION

*Semi-
colon*

James Carr, Secretary ; and Rex Gray, Treasurer.

RULE 2. Between two clauses united by *for*, *but*, *and*, or an equivalent conjunction, the one clause perfect in itself, and the other added as a matter of inference, contrast, or explanation.

Economy is no disgrace ; for it is better to live on a little than to outlive a great deal.

We wished to go in June ; but there were reasons why we remained until July.

RULE 3. To separate clauses that have a common dependence. If the clause on which they all depend comes at the beginning of the sentence, the clauses should be separated from it by a comma ; if it is placed at the end, the comma should be followed by a dash.

He desired and planned, that his children should be well educated ; that they should be taught the value of labor ; that they should know the satisfaction of self-reliance.

What discouragements and disasters had pursued them ; what dangers they had feared ; how they had schemed and toiled ; what glorious success they had achieved, — all this he told us.

RULE 4. Before *as*, *namely*, *viz.*, *e. g.*, *i. e.*, *to wit*, when they introduce an example of specification of particulars.

NOTES

NOTES

ENGLISH COMPOSITION

The ancient Greek language has been divided into four main dialects ; namely, Attic, Ionic, Doric, and Æolic. *Semi-colon*

There are more convenient weights and measures than the English ; e. g., the metric system of France.

NOTE. *Such introductory words or abbreviations are always followed by a comma.*

RULE 5. Sometimes to set off portions merely phrasal in form in order to separate important details.

Of regular soldiers, there were nine thousand ; of volunteers, a thousand ; of priests, six hundred.

RULE 6. In general, to set off any clause expressing (a) explanation, (b) opposition, (c) repetition, (d) consequence, (e) contrast ; and, in the more loosely related subject matter, (f) clauses of detail, or (g) common bearing. Let the writer observe these logical dependencies, and the semicolon supplies itself.

His misfortunes seemed only to purify his character ; "sweet are the uses of adversity." [Repetition.]

The aspirations of our souls make this life often seem disappointing ; the disappointments of this life compel us to long for a life beyond ; and thus the very miseries of to-day anchor us to hopes for the future. [Consequence.]

ENGLISH COMPOSITION

3. THE COLON

Colon The colon marks a wider separation than that marked by the semicolon. The colon has but one conventional use: to introduce that which has been prepared for.

The colon is used in the following instances:

RULE 1. To introduce a phrase or sentence added as an explanation of a word.

Rhetoric: exposition of the laws of effective discourse.

RULE 2. To introduce a series of statements or specifications when formally introduced by a general statement, or by *thus, as follows, this, namely, etc.*

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

The story is as follows: We were separated by a storm in the latitude of 73°.

RULE 3. When we wish to restate an idea in other words, or justify it by a definition, an explanation, or an illustration.

The House has gone farther: it has declared con-

NOTES

NOTES

ENGLISH COMPOSITION

ciliation admissible, previous to any submission on the part of America. *Colon*

This, then, is the power of art: to select the most fit, the best, and to mould these together so as to gain the ideal result and also the truth.

RULE 4. To separate members of a compound sentence subdivided by semicolons.

The banker would not consent to lend him the money ; neither would he approve the plan: the nature of the speculation made the risk too great ; it aroused suspicion.

RULE 5. To separate from a complete sentence a clause not introduced by a connective word, but definitely prepared for by the previous sentence.

And thus we bring the matter at once to this test:
Is the evidence conclusive?

RULE 6. To introduce long, formal quotations when the connection is close.

At length he spoke: "Very well; you may go now and perform your duty."

NOTE 1. *If the quotation begins on a new line or occupies several paragraphs, the colon should be followed by a dash.*

I propose the following resolution:—

That, from the time when the general assembly, or general court, etc.

ENGLISH COMPOSITION

Colon NOTE 2. When the quotation depends directly on a preceding word, no stop is required.

The boy never ceased shouting "Help him! Help him!"

RULE 7. A quotation incorporated in the text of a sentence is usually preceded by a colon, and it may begin with a capital letter.

Nothing can be more sophistical than this aphorism from Pope: Whatever is, is right.

RULE 8. After the complimentary salutation in a letter or an address.

Dear Sir:

(See LETTER-WRITING, page 225, Rule 4.)

4. THE PERIOD

Period The period is used in the following instances:

RULE 1. To mark the completion of every sentence which is neither interrogative nor exclamatory.

RULE 2. After abbreviations.

D. D., viz., i. e., Mr., Mass.

RULE 3. After a heading at the beginning of a paragraph. In this place the period should be followed by a dash.

Personification.—This figure endows inanimate

NOTES

NOTES

ENGLISH COMPOSITION

things, or abstract ideas, with attributes of life *Period*
and personality.

RULE 4. After roman numerals, except when they are used for numbering pages.

Carlyle's French Revolution, Vol. I. p. 205.

NOTE. *There is, however, a tendency to omit periods after roman numerals when used as figures, and also when used in names.*

The Pope, Leo XIII, recognized Newman's abilities.

RULE 5. After arabic numerals and after letters used in a tabulation for numbering paragraphs, or lists of particulars in the same paragraph.

1. Congress has power
 - a. To levy taxes;
 - b. To coin money.

NOTE. *When the numerals or letters are enclosed in parentheses, the period is omitted.*

1. The President has power to appoint
 - (a) Ambassadors, ministers, and consuls;
 - (b) Postmasters.

RULE 6. To denote an omission where it is not desired to give the whole of a quotation. The omission of part of a sentence, of a paragraph, or of any number of paragraphs may be indicated by *three* periods (called points). The omission of a line or stanza of poetry may be

ENGLISH COMPOSITION

Period indicated by a line of points, the number of points depending on the length of the line.

To gild refined gold, to paint the lily,

Is wasteful and ridiculous excess.

COMMENT. The period is now omitted at the termination of lines in title-pages and programmes. It is often omitted at the end of titles at the tops of pages, and at the heads of chapters.

5. THE INTERROGATION POINT

Interrogation Point *The interrogation point is used in the following instances:*

RULE 1. After every sentence or expression asking a direct question.

When will you come?

He asked, "What do you intend to do?" in a haughty manner.

NOTE 1. *In a direct quotation, the interrogation point is placed before the final quotation marks.*

NOTE 2. *Where the interrogation point is used in the middle of a sentence to point off distinct parts of a question, it is not followed by a capital letter.*

Shall a man obtain a wider horizon without broader knowledge? without deeper sacrifice?

What has he done to deserve public hatred? what trust betrayed? what crime committed?

NOTES

NOTES

ENGLISH COMPOSITION

NOTE 3. *An indirect question should not be followed by the interrogation mark.*

Henry asked what the price was.

*Interro-
gation
Point*

RULE 2. In parentheses, to express doubt or uncertainty.

In the time of Homer 850 (?) B. C.

6. THE EXCLAMATION POINT

The exclamation point, when properly used, gives life and force to language. The Book of Job and the Psalms show that this mark is most effective when sparingly used.

*Excla-
mation
Point*

The exclamation point is used in the following instances:

RULE 1. After interjections, and all words, phrases, and sentences that express an ardent wish, great surprise, strong emotion, or forcible command.

Would that we had continued to live in peace and poverty!

See, how the lightning flashes!

Forward, march!

NOTE 1. *The exclamation point may be used in the middle of a sentence, in which case it is not followed by a capital.*

Rouse, ye Romans! rouse, ye slaves!

NOTE 2. *When a sentence requires the exclamation*

ENGLISH COMPOSITION

Exclamation point at the end, the point may be omitted after the interjection and a comma used in its place.

Point Alas, for the deed!

NOTE 3. *In a series of exclamatory phrases where the climax is held to the end, only one sign of exclamation is necessary.*

How hopeful, how earnest, how ambitious, he looked as he read the valedictory!

NOTE 4. *O is preferred to oh where used as a mere sign of the vocative, and the exclamation mark should follow the vocative. Oh is preferred as an interjection expressive of pain, woe, or surprise, and should usually be immediately followed by the exclamation point.*

O Scotia! my dear, my native soil!

Oh! it is only the messenger.

RULE 2. After words of address, when strong emotion is indicated.

Romans! Strike for your hearths and homes!

RULE 3. To express doubt or sarcasm.

He an honorable man!

7. THE DASH

Dash The dash is used in the following instances:

RULE 1. When the thought of the sentence is suddenly interrupted or suspended, or is given an unexpected turn.

Greece, Carthage, Rome—where are they?

NOTES

NOTES

ENGLISH COMPOSITION

Cæsar had his Brutus, Charles the First his *Dash*
Cromwell, and George the Third—may profit
by their example.

RULE 2. Before an informal enumeration, or
after such an enumeration, to denote the sum-
mary completing the thought of the sentence.

All are here,—saints, heroes, warriors, and states-
men.

Saints, heroes, warriors, statesmen,—all are here.

RULE 3. To set off a parenthetical clause which,
because of its close relation to the rest of the
sentence, cannot be set off by parentheses.

NOTE. *Commas should not be used before the dashes
unless a comma would be necessary if the sentence in-
cluded between the dashes were omitted.*

These charming poems—the first that tell of the
vast western plains—are full of vivid pictures.

She is just the mother,—our own dear, patient,
loving little mother,—unlike every one else in
the world.

RULE 4. After a heading at the beginning of
a paragraph. (See **THE PERIOD**, Rule 3.)

Topic Sentence.—The opening sentence usually
introduces the topic of a paragraph.

RULE 5. Before an authority when it follows
a quotation.

When Duty whispers low, Thou must,
The youth replies, I can.

[57] —EMERSON.

ENGLISH COMPOSITION

Dash

RULE 6. To indicate inclusion of time or space when used to connect numbers. The numbers given and all those intervening are counted.

1860-1890; pp. 17-23; Vols. I.-V.; the numbers 4-25; \$100-\$150; 1500-1700 inhabitants.

COMMENT. In general, in any long sentence having the same statement repeated in many forms and with much detail, a judicious use of the dash may unwind the apparent entanglement of words.

8. PARENTHESES AND BRACKETS

*Paren-
theses
and
Brackets*

The parenthesis is neglected as a mark of punctuation. In some instances there is no absolute choice between commas and parentheses and between parentheses and dashes. But in many cases parentheses may be useful to give significance to parts of a sentence. (See The Contributors' Club in any number of *The Atlantic Monthly* for uses of the parenthesis.)

RULE 1. Parentheses are used to enclose an explanation or other matter, which, though not an essential part of the sentence, adds to its clearness.

He died leaving four children (John, Charles,

NOTES

NOTES

ENGLISH COMPOSITION

Mary, Thomas,—the eldest not yet twelve years of age) inheritors of his estate. *Parentheses and Brackets*

The ignorant gardener always gave the scientific names (and it sounded odd to hear him pronounce the genus and species) for every tree in the garden.

RULE 2. Brackets are used to enclose interpolations, corrections, notes, or explanations made by writers in quotations from others.

He [Mr. Marley] came early in the evening [7 p. m.] and began to tell me—[here the account breaks off].

I want you to take controll [control] and learn [teach] my boys something.

It is not a question of arbitration, but of conciliation. [Prolonged applause.]

RULE 3. Parentheses always enclose remarks apparently made by the writer of the text. Brackets enclose remarks certainly made by the editor or reporter of the text.

I hope to read (and by that I mean to prepare for examination) throughout the summer.

I hope to — [here was an illegible word] the lonely journey.

RULE 4. Parentheses are sometimes used to give names, or quoted words, of authorities. (For examples, see page 14.)

ENGLISH COMPOSITION

*Parentheses
and
Brackets*

RULE 5. A complete sentence enclosed in parentheses should have the point inside the parenthesis; when part of a sentence is so enclosed, the point should be after the parenthesis.

Put down the word *senator* when used alone.
("Put down" is a printer's term meaning "use a small initial letter.")

St. Paul used many parentheses (meaning the enclosures, not the marks).

9. THE APOSTROPHE

Apostrophe

The apostrophe is used in the following instances:

RULE 1. To denote the possessive case of common and proper nouns and of a few indefinite pronouns.

the lady's hat, the ladies' hats, this one's opinion.

NOTE 1. *Singular nouns and plural nouns that end in any letter but s form the possessive by adding the apostrophe and s. Plural nouns that end in s take the apostrophe only.*

man's glove, men's meeting, children's room.

boys' games, horses' trappings.

NOTE 2. *Singular nouns that end in s often take the apostrophe only, to avoid the hissing sound.*

for goodness' sake, in Jesus' name.

NOTES

NOTES

ENGLISH COMPOSITION

NOTE 3. *There is no apostrophe in the possessive pronouns, its, his, hers, ours, yours, theirs. (It's is a contraction for it is.)* *Apos-
trophe*

RULE 2. To mark the omission of a letter or of letters in a word, and sometimes of a word.

Thou ling'ring star.

What's o'clock?

I've, o'er, e'er.

RULE 3. To denote the elision of the century in dates.

The class of '08 won the pennant.

RULE 4. To denote the plural of letters and figures.

Mind your p's and q's.

Your 4's and 7's are hard to distinguish.

NOTE. *The plural of the words two, three, etc., is formed regularly: twos, threes, etc.*

10. QUOTATION MARKS

Quotation marks (" ") used discreetly are very helpful, but when used too frequently they disfigure a page and confuse the reader. *Quota-
tion
Marks*

RULE 1. Quotation marks are used to indicate the exact words of a passage quoted from another writer, so that the reader can at a

ENGLISH COMPOSITION

Quotation glance separate the words quoted from those of the author.

Marks NOTE. *Every writer should, as a rule, acknowledge through quotation marks, or by statement, the use of the exact words of another author. A violation of this ethical law is called plagiarism and may be an infringement of copyright.*

EXCEPTION. It is not necessary to use quotation marks when the passages quoted are so familiar as to be common possessions, such as many phrases in the Bible, in Shakespeare, Milton, and other classic works in literature.

But the greatest of these is charity.

All the world's a stage.

RULE 2. Titles of short stories, articles, poems, pictures, etc., are either quoted or italicized. The best present usage, however, favors the use of quotations. Care should be taken to give with precision the exact words of a title.

Poe's "The Fall of the House of Usher."

EXCEPTION. When such titles are well known, it is not necessary to use quotation marks.

He gave his brother a copy of *Paradise Lost* for Christmas.

NOTE. *Present usage favors the use of italics for titles of books, newspapers and magazines.*

He subscribed for *The Evening Post* and *The Dial*.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 3. When one quotation occurs within another, single marks should be used for the enclosed quotation. *Quotation Marks*

Mary's tones trembled as she read these words :
"My brother exclaimed in agitation, 'Christopher will pay every cent,' and then he broke down and wept."

RULE 4. When a quotation is broken by a parenthetical expression, the different parts of the quotation should be enclosed in quotation marks.

"Bring forth," cried the monarch, "the vessels of gold."

RULE 5. When special attention is invited to any word or expression, it may be enclosed in single or double quotation marks.

By 'experiment' (or "experiment") is meant the process of altering the arrangements presented by nature.

RULE 6. In a series of quoted paragraphs or stanzas of poetry the marks of quotation are used at the beginning of each paragraph or stanza, but at the close of only the last paragraph or stanza.

ENGLISH COMPOSITION

11. THE HYPHEN

Hyphen *A hyphen is used in the following instances:*

RULE 1. At the end of a line when a part of the last word is carried over to the next line.

NOTE. *In dividing words, syllables should never be broken.*

RULE 2. Between the parts of a compound word that has not by usage become a single word.

RULE 3. To separate two similar vowels which are to be pronounced separately.

re-enact, co-ordinate, pre-eminent.

NOTE. *Sometimes the diæresis is used instead of the hyphen, especially when the vowels to be separated are different.*

coördinate, præëminent, aërial.

RULE 4. When the meaning or pronunciation would be obscured without the hyphen.

re-collect, re-instate, re-cover.

12. THE CARET

Caret Our English word *caret* has the same form as the Latin word *caret*, which means "there is wanting."

RULE. If a letter, a word, or an expression

NOTES

NOTES

ENGLISH COMPOSITION

is omitted, a caret (^) is written, with the *Caret* point up, where the omission occurs, and the omitted part is interlined above, or inserted on the margin.

r
Phases.

self
To thine own be true.

His eyes were dark and very fine, and his de-
accompanied his words
lightful voice like music.

III ITALICS

Italics **I**TALICS should not be overused. The frequent employment of italics for mere emphasis, generally indicates lack of definite thought and skill in composition. One line drawn underneath any written word is understood as a direction to print that word in italics.

RULE 1. Foreign words and expressions not incorporated in the English language are usually italicized whenever they occur in an English sentence.

The evidence is, *prima facie*, convincing.

NOTE 1. *Foreign words and phrases that have been practically incorporated in the English language, are now set in roman letters.*

Alma mater, verbatim, chaperon, vice versa.

NOTE 2. *The common Latin abbreviations, e. g., i. e., etc., viz., are usually printed in roman.*

RULE 2. Words when spoken of by name should be italicized or enclosed in single (or double) quotation marks.

The noun *house* (or 'house,' or "house") is the subject of the sentence.

NOTES

NOTES

ENGLISH COMPOSITION

The title *Reverend* (or 'Reverend,' or "Reverend") is given to clergymen. *Italics*

RULE 3. Italics are generally used instead of quotation marks for the titles of books, magazines, and newspapers. (See QUOTATION MARKS, page 66, Rule 2.)

RULE 4. In botany and zoology, the scientific name is composed of two words denoting the genus and the species. The generic name precedes and is usually printed in italics, while the specific name following must always be so printed. These two words should be separated by a comma from the authority for the name.

Magnolia grandiflora, Linn. (Magnolia.)

IV ABBREVIATIONS

*Abbre-
viations*

IN formal composition, or even in friendly letters, most abbreviations should be avoided as far as possible.

RULE 1. Every abbreviation should be followed by a period.

RULE 2. *Mr., Mrs., Messrs., Mt., St.* (for Saint), are common when used before proper names.

NOTE. *Mr., Mrs., and Messrs. should not be spelled out.*

RULE 3. *The Hon., The Right Hon., The Rev., The Right Rev., Dr., Pres., Prof., Gov.,* may be used if the surname following is accompanied with a forename or initials.

The Hon. (or The Honorable) John Marshall.

The Rev. (or The Reverend) Theodore Parker.

Dr. John (or J. A.) Smith, Prof. J. N. Brown.

NOTE 1. *It is more courteous to spell out all the words in this list, and those that can be used with a surname only must be spelled out when so used.*

Doctor Smith, Governor Gates, Professor Brown.

NOTE 2. *Honorable and Reverend and their abbreviations should be preceded by The and should never be used with a surname alone; Mr. should be inserted if other names or initials are lacking.*

NOTES

NOTES

ENGLISH COMPOSITION

The Honorable (or The Hon.) John B. Miller; *Abbreviations*
not *Hon. Miller* or *The Hon. Miller*.

The Reverend (or The Rev.) Mr. Jones; not *Rev. Jones* or *The Rev. Jones*.

RULE 4. When the abbreviations of military titles—*Gen.*, *Col.*, *Maj.*, *Capt.*, and *Lieut.*—are used, they must be followed by the full name.

Col. Thomas Anderson, Capt. J. M. Manning.

NOTE. *It is always better to write out these words, and if only a surname follows they must be written out.*

Colonel Anderson, Captain Manning.

RULE 5. Do not abbreviate given names in formal writing.

RULE 6. Do not abbreviate the name of a business firm. The abbreviation *Co.*, as in *The Century Co.*, must be so used only when it is the company's approved form of imprint and signature.

RULE 7. When the numerical day of the month precedes the name of the month the *th* or *d* should follow the figure; when it follows the name of the month, the *th* or *d* is not required.

10th April, 22d April; April 10, April 22.

NOTE 1. *The abbreviations 2d and 3d are more acceptable than 2nd and 3rd.*

ENGLISH COMPOSITION

Abbreviations

NOTE 2. *In ordinary writings all dates should be in arabic figures ; but when the dates appear in formal notes and legal documents words should be used.*

The tenth day of April.

RULE 8. In writing numbers, round sums are usually spelled out. Figures, however, are used sometimes: (a) when a number reaches into thousands or higher, with a comma setting off every three digits from the end, counting from right to left; (b) when, as in statistics, it is desirable that the numbers should readily catch the eye; (c) to express dollars and cents and per cents, in order that they may more readily catch the eye.

RULE 9. All words to express time should be spelled out. Time may be expressed in figures also.

Nine o'clock, half past nine; 9.30, 9.45.

NOTE. *Never write half past 9 or 9 o'clock, using both words and figures.*

RULE 10. Never write *this p. m.* Say *this afternoon.*

RULE 11. Roman numerals may be used to designate rulers.

Edward VII of England.

RULE 12. In foot-notes, citations, etc., abbrev-

NOTES

NOTES

ENGLISH COMPOSITION

viations and numerals are commonly used, *Abbreviations* and commas after such expressions are frequently omitted.

Ruskin: *Mod. Painters*, Vol. I. Part II.

Sec. I. chap. vii. pp. 237-239.

W. D. Hyde: "The New Ethics," *The Atlantic Monthly*, Nov. 1902, p. 579.

RULE 13. In abbreviating scriptural references write as follows:

II Chron. v: 2-6 (or 2 Chron. 5: 2-6), Matt. xxvii: 3-10 (or Matt. 27: 3-10).

The following list contains the official abbreviations of names of states, territories, and territorial possessions:

Ala.	Alabama.	Ky.	Kentucky.
Ariz.	Arizona.	La.	Louisiana.
Ark.	Arkansas.	Mass.	Massachusetts.
Cal.	California.	Md.	Maryland.
Colo.	Colorado.	Mich.	Michigan.
Conn.	Connecticut.	Minn.	Minnesota.
D. C.	District of Columbia.	Miss.	Mississippi.
		Mo.	Missouri.
Del.	Delaware.	Mont.	Montana.
Fla.	Florida.	N. C.	North Carolina.
Ga.	Georgia.	N. Dak.	North Dakota.
Ill.	Illinois.	Nebr.	Nebraska.
Ind.	Indiana.	Nev.	Nevada. [shire.
Kans.	Kansas.	N. H.	New Hamp-

ENGLISH COMPOSITION

*Abbre-
viations*

N. J.	New Jersey.	S. Dak.	South Dakota.
N. Mex.	New Mexico.	Tenn.	Tennessee.
N. Y.	New York.	Tex.	Texas.
Okla.	Oklahoma.	Va.	Virginia.
Pa.	Pennsylvania.	Vt.	Vermont.
P. I.	Philippine Is- lands.	Wash.	Washington.
		Wis.	Wisconsin.
P. R.	Porto Rico.	W. Va.	West Virginia.
R. I.	Rhode Island.	Wyo.	Wyoming.
S. C.	South Carolina.		

NOTE 1. Alaska, Guam, Hawaii, Idaho, Iowa, Maine, Ohio, Oregon, Tutuila, and Utah *should not be abbreviated.*

NOTE 2. *In writing addresses, it is better never to abbreviate.*

The following list contains some abbreviations commonly used. For a more complete list consult any standard dictionary.

A. B. or B. A. (Lat. *Artium Baccalaureus*), Bachelor of Arts.

A. D. (Lat. *Anno Domini*), in the year of our Lord.
ad lib. (Lat. *ad libitum*), at pleasure.

æt. (Lat. *ætate*), aged.

A. M. or M. A. (Lat. *Artium Magister*), Master of Arts.

a. m. (Lat. *ante meridiem*), before noon.

Anon., Anonymous.

B. C., before Christ.

B. S. or B. Sc., Bachelor of Science.

Cantab. (Lat. *Cantabrigia*, Cambridge; *Canta-*

NOTES

NOTES

ENGLISH COMPOSITION

Abbreviations

- brigiensis*, of Cambridge), of Cambridge University, England.
- C. E., Civil Engineer.
- cf. (Lat. *confer*), compare.
- ch. or chap., chapter.
- D. C. L., Doctor of Civil Law.
- D. D., Doctor of Divinity.
- do., ditto.
- Dr., Doctor, debtor.
- D. V. (Lat. *Deo volente*), God willing.
- Ed., Editor.
- e. g. (Lat. *exempli gratia*), for example.
- Esq., Esquire.
- et al. (Lat. *et alii* or *aliæ*), and others.
- etc. (Lat. *et cetera*), and so forth.
- Fec. (Lat. *fecit*), he (or she) made it. (Used on paintings and sculptures.)
- F. R. S. Fellow of Royal Society.
- i. e. (Lat. *id est*), that is.
- Jr., Junior.
- LL. B. (Lat. *Legum Baccalaureus*), Bachelor of Laws.
- LL. D. (Lat. *Legum Doctor*), Doctor of Laws.
- loc. cit. or l. c. (Lat. *loco citato*), in the place (or work) before cited.
- m. (Lat. *meridies*), noon ; mile.
- M. (Fr. *Monsieur*), Mr.
- M. C., Member of Congress.
- M. D. (Lat. *Medicinæ Doctor*), Doctor of Medicine.
- Mgr. (Fr. *Monseigneur*), title used in the Roman Catholic Church.
- Mlle. (Fr. *Mademoiselle*), Miss.

ENGLISH COMPOSITION

Abbreviations

- MM. (Fr. *Messieurs*), plural of M. (*Monsieur*).
 Mme. (Fr. *Madame*), Mrs.
 M. P., Member of Parliament.
 MS., Manuscript.
 MSS., Manuscripts.
 N. B. (Lat. *nota bene*), note well.
 Oxon. (Lat. *Oxonia*, Oxford; *Oxoniensis*, of Oxford), of Oxford University, England.
 Ph. D. (Lat. *Philosophiæ Doctor*), Doctor of Philosophy.
 Pinx. (Lat. *pinxit*), he (*or she*) painted it. (Used on paintings.)
 p. m. (Lat. *post meridiem*), after noon.
 P. P. C. (Fr. *pour prendre congé*), to take leave.
 pro tem. (Lat. *pro tempore*), for the time being.
 P. S. (Lat. *post scriptum*), postscript.
 q. e. d. (Lat. *quod erat demonstrandum*), which was to be proved or demonstrated.
 q. e. f. (Lat. *quod erat faciendum*), which was to be done.
 q. v. (Lat. *quod vide*), which see.
 R. S. V. P. (Fr. *répondez, s'il vous plaît*), answer, if you please.
 Sculp. (Lat. *sculpsit*), he (*or she*) sculptured *or* engraved it. (Used on sculptures or engravings.)
 S. P. Q. R. (Lat. *Senatus Populusque Romanus*), The Senate and the Roman People.
 Sr., Senior.
 vid. (Lat. *vide*), see.
 viz. (Lat. *videlicet*), namely.
 vs. (Lat. *versus*), against.

NOTES

NOTES

SYLLABICATION

SYLLABICATION is important as *Syllabi-* showing the proper manner of divid- *cation* ing words at the end of lines and the correct pronunciation of words. No two authorities agree upon rules for dividing all words into syllables. Only a few suggestions for guidance are set down here.

RULE 1. Never divide words of one syllable.

NOTE. Take care to reserve space at the ends of lines for long monosyllables like which and through.

RULE 2. Avoid, when possible, divisions into syllables of one letter; and of two letters.

about (not a-bout), astonish (not as-tonish).

RULE 3. Avoid divisions of plural nouns formed by the addition of *s* to singular nouns of one syllable.

horses (not hors-es), voices (not voi-ces), verses (not vers-es).

RULE 4. Every vowel or diphthong which is sounded constitutes a separate syllable.

li-on, me-di-ate, gen-er-os-i-ty, e-quiv-a-lent.

RULE 5. When two consonants not forming

ENGLISH COMPOSITION

Syllabi- a digraph (two letters used to present one
cation sound, as *th* in *path*) meet between vowels, or between a diphthong and a vowel, and the syllable ends on one consonant, the consonants are usually divided.

advan-tage, moun-tain, fur-ther, for-tune.

RULE 6. When three consonants follow a short vowel, the consonants that must be pronounced together should stand in the same syllable.

breth-ren, chil-dren, chuc-kle, trem-ble, frus-trate, twin-kle, con-junc-ture.

NOTE. *The division of similar words should be accommodated to suit altered pronunciation.*

repre-sen-tation, represent-ative; syste-matic, system-atize.

RULE 7. A word may be divided on the vowel when the emphasis is on the syllable that contains this vowel.

ma-tron, noi-sy, wo-man, trou-ble, fic-ti-tious.

RULE 8. A word compounded with a prefix should be divided preferably on the prefix.

dis-inherit, sub-ordinate, trans-atlantic, un-able.

RULE 9. The participial terminations *en*, *ing*, *ed*, and the terminations *er* and *est* in many adjectives, may be carried over.

NOTES

NOTES

ENGLISH COMPOSITION

brok-en, abound-ing, gild-ed, gross, gross-er, gross-est, brave, brav-er, brav-est. *Syllabi-
cation*

EXCEPTION 1. These terminations should not be carried over as distinct syllables in words that double the consonants preceding.

admit-ted, hot-ter, run-ning.

EXCEPTION 2. *C* or *g* soft preceding these terminations and the plural *es*, is carried over with them.

for-cing, embra-cing, char-ging, appendi-ces.

RULE 10. The termination *er* when added to a verb ending with a consonant or a silent *e*, to form a noun, may be carried over; but the termination *or* is not so separated.

command-er, gover-nor; teach-er, profes-sor; writ-er, ac-tor.

RULE 11. Divide so as to preserve as syllables *cial*, *cian*, *cient*, *tion*, *tious*, and similar terminations.

ben-e-fi-cial, op-ti-cian, ef-fi-cient, pre-ten-tious.

VI COMPOUNDS

*Com-
pounds*

THERE is a wide difference of opinion and in usage regarding the difficult subject of compounds. Only a few fundamental rules and suggestions are presented here.

RULE 1. No two or more words should be compounded where separate words will convey the meaning with equal clearness.

writing desk, good will, Christmas carol.

NOTE. *Phrases like the following are sometimes uselessly compounded:*

ever to be remembered, by and by, attorney at law.

RULE 2. Both cardinal and ordinal numerals from twenty-one to ninety-nine inclusive, are written with the hyphen.

RULE 3. Simple fractions should be written separately.

one half, two thirds.

NOTE 1. *When used to qualify a noun, however, they are written with the hyphen.*

one-half interest, two-thirds share.

NOTE 2. *When either the numerator or the denominator of the fraction is originally a compound word, the hyphen is retained.*

NOTES

NOTES

ENGLISH COMPOSITION

forty-two hundredths, three seventy-ninths. *Com-*

pounds

RULE 4. Numerals and other expressions combined with adjectives or nouns to form a qualifying adjective take the hyphen.

four-foot rule, two-hundred-dollar note, twenty-acre lot, a kind-hearted man.

RULE 5. Three or more numerals so connected as to express an amount that represents unity and not division are written with a hyphen.

one-hundred-and-fourth, one-thousand-one-hundred-and-fifty.

RULE 6. Compounds of *half* or *quarter* are written with a hyphen.

half-dollar, half-past, half-price ; quarter-holiday, quarter-deck, quarter-section.

EXCEPTIONS. *Quartermaster, headquarters.*

RULE 7. Where a noun is used with an adjective to specify color, the words may take the hyphen.

lemon-yellow, iron-gray, emerald-green.

RULE 8. The word *self* compounded with other words is usually followed by a hyphen.

self-explaining, self-absorbed, self-help.

EXCEPTION. *Selfhood, selfsame, and selfish, with some derivatives.*

ENGLISH COMPOSITION

Com- RULE 9. Compounds ending with *like* are usu-
pounds ally written as one word, unless the formation
be unusual.

childlike, lifelike, workmanlike, Argus-like.

RULE 10. Compound nouns ending with *man*
or *woman* should be consolidated.

Englishman, needlewoman, workingman.

RULE 11. For words compounded with *school*,
Teall, in *English Compound Words and Phrases*,
page 229, says:

(a) *School* is consolidated with the follow-
ing words: *boy, fellow, girl, house, master, mate,*
room.

schoolboy, schoolhouse, schoolmaster, etc.

(b) *School* is followed by a hyphen with
the words: *book, bred, days, inspector, teacher,*
teaching.

school-book, school-bred, etc.

(c) *School* is a distinct word with the
words: *children, committee, district.*

school children, school committee, etc.

RULE 12. In regard to compounds ending
with *boat, book, drop, light, house, room, side,*
or *yard*, Bigelow, in his *Handbook of Punc-*
tuation, says that such words "are made sin-

NOTES

NOTES

ENGLISH COMPOSITION

gle words if the first part of the compound is of only one syllable, but are joined by a hyphen if it is of more than one." *Compounds*

sailboat	candle-light	bedside
canal-boat	warehouse	fireside
handbook	meeting-house	mountain-side
commonplace-book	dwelling-house	river-side
dewdrop	bedroom	farmyard
water-drop	dressing-room	timber-yard
daylight	dining-room	

EXCEPTION. *Court-house* is usually compounded, and *State House* is written as two words.

COMMENT. In general any new or uncommon compounds, or any pair or series of words arbitrarily associated in a joint sense not properly inherent in them as separate words, should be written with a hyphen.

VII SPELLING

Spelling “**I**NACCURATE spelling indicates inaccurate thinking.” This judgment is not altogether safe, and yet the general intelligence of a writer is measured by his spelling. The orthography of English is peculiarly difficult. There are so many exceptions that rules often seem of little use. A few fundamental rules, however, may emphasize principles that will cover many common words and may also aid in developing close observation of the form of words.

RULE 1. Final *e* silent is usually dropped before a suffix beginning with a vowel.

grieve, grievance; love, loving, lovable; use, usage; force, forcible.

EXCEPTION 1. Words ending in *ce* and *ge* retain *e* before *ous* and *able* to preserve the soft sound of the *c* or *g*.

peaceable, courageous, outrageous, changeable.

EXCEPTION 2. Words ending in *ie* change the *ie* to *y* before *ing*.

die, dying; vie, vying; (but dye, dyeing).

RULE 2. Final *e* silent is usually retained be-

NOTES

NOTES

ENGLISH COMPOSITION

Spelling

fore a suffix beginning with a consonant.

love, lovely ; use, useful ; pale, paleness.

EXCEPTION. Some words ending in *oe* and *ue* drop the *e* before all endings.

woe, woful ; true, truly ; argue, argument ; (but hoeing, shoeing, shoeless, rueful).

RULE 3. Monosyllables, and words accented on the last syllable ending in a single consonant (except *h* or *x*) preceded by a single vowel, double the final consonant before a termination beginning with a vowel.

win, winner ; beset, besetting ; inter, interred ; bag, baggage, bagged ; control, controlled ; occur, occurred ; refer, referred.

NOTE. *When the accent of the derivative is carried back a syllable, the final consonant is not doubled.*

refer, reference ; prefer, preferable.

RULE 4. A final consonant, when preceded by two vowels, or when the accent is not on the last syllable, is not doubled before a termination beginning with a vowel.

speak, speaker ; leaf, leafage ; sail, sailing, sailor ; number, numbered ; enter, entering ; deposit, deposited ; parallel, unparalleled.

EXCEPTION. Words ending in *el* or *p* sometimes double the consonant, although not accented on the last syllable.

travel, traveler or traveller, traveled or travelled ;

ENGLISH COMPOSITION

Spelling

worshiper or worshipper; kidnap, kidnaped or kidnapped.

RULE 5. Derivatives formed by prefixing one or more syllables to words ending in a double consonant generally retain both consonants.

misspell, recall, undress.

EXCEPTION. The words *till*, *fill*, and *full* when used as terminations, drop the final consonant.

until, fulfil, beautiful, skilful (or skillful).

RULE 6. Compounds generally retain the spelling of the simple words composing them.

EXCEPTION. A few consolidated compounds, especially with *full*, *all*, *well*, and *mass*, drop one letter.

almighty, useful, welfare, Christmas.

RULE 7. For the arrangement of *i* and *e* in a digraph the following rhyme serves as a guide:

“*I* before *e*
Except after *c*
Or when sounded as *a*
As in *neighbor* and *weigh*.”

relief, deceive.

NOTE. *As a general rule, i follows l and e follows c.*

EXCEPTIONS. *Weird, financier, leisure, seize, neither.*

RULE 8. Nouns ending with *o* preceded by a consonant add *es* to form the plural.

NOTES

NOTES

ENGLISH COMPOSITION

veto, vetoes ; echo, echoes ; hero, heroes ; potato, potatoes. *Spelling*

EXCEPTIONS. Canto, duodecimo, halo, junto, lasso, memento, octavo, proviso, piano, solo, tyro.

RULE 9. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es* to form the plural.

mercy, mercies ; baby, babies.

RULE 10. Compounded nouns form the plural by adding the *s* to the principal word.

sons-in-law, foster-sons.

EXCEPTIONS. Men-servants, women-servants (Biblical forms).

NOTE. *Compounded nouns form the possessive by adding 's to the last word of the compound.*

son-in-law's, foster-son's.

RULE 11. The plural of nouns compounded with *ful* is generally made by adding the *s* to the final syllable.

handfuls, spoonfuls.

EXCEPTION. When more than one hand, cup, spoon, etc., is meant, the *s* is added to the first word of the compound.

spoonsful, cupsful, handful.

RULE 12. Many words derived from classical or from foreign languages retain the plural

ENGLISH COMPOSITION

Spelling form of the language from which they are taken, although they may have also the regular English plural.

alumna, alumnæ; alumnus, alumni; analysis, analyses; bacterium, bacteria; datum, data; erratum, errata; appendix, appendices or appendixes; cherub, cherubim or cherubs; crisis, crises; hypothesis, hypotheses; thesis, theses; criterion, criteria; focus, foci; formula, formulæ or formulas; genus, genera or genuses; memorandum, memoranda or memorandums; phenomenon, phenomena or phenomenon.

NOTES

NOTES

VIII

CONSTRUCTION AND CRITICISM

GOOD prose depends upon the choice, arrangement, and connection of words. The writer of good prose must be at once constructor and critic. He must know the science and art of composition: the rigid laws that govern the building of words into sentences, and the art of weaving sentences into paragraphs and compositions.

1. SENTENCES

A sentence must, first of all, be clear in meaning; it must avoid the two chief foes of clearness: ambiguity—a construction which admits of two or more meanings—and obscurity—a construction which reveals no definite meaning. *Sentences*

To be effective a sentence must not only reveal, but also stimulate, thought. The two chief foes of effectiveness are dullness and bombast.

These four foes of clearness and effectiveness may be overcome by obedience to the laws of grammar and rhetoric.

ENGLISH COMPOSITION

Sentences A sentence must be considered from two points of view: first, from the *grammatical*, which is concerned with the *accurate* combination of the parts of speech according to the rules of Good Use; secondly, from the *rhetorical*, which is concerned with the *effective* combination of words, phrases, and clauses.

A violation of a law of grammar results in a faulty construction and is called a *solecism*.

A violation of a law of rhetoric, that is, a departure from the natural order of English words that is not justified by the need of emphasis, flexibility, adjustment, or some other definite result, may be called an *irregularity*.

Rules for Accurate Construction of Sentences

A. GOVERNMENT

RULE 1. The subject of a finite verb must be in the nominative case.

RULE 2. The subject of the infinitive must be in the objective case.

I thought him to be an excellent workman.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 3. Two pronouns, or a noun and a pronoun, used in the same relation must be in the same case. *Sentences*

No one but she thinks of it.

He gave the books to Mary and me.

B. CONCORD

RULE 1. When the subject is singular, or when it may be regarded as singular, use a singular verb; when the subject is plural, or may be regarded as plural, use a plural verb.

The United States is [not *are*] represented at every foreign court.

The United States differ [not *differs*] from one another in area.

RULE 2. Phrases used as subjects must, like collective nouns, be construed by sense. If a subject plural in form is understood as singular in meaning a singular verb may be used.

Three years seems like a lifetime.

NOTE. "*Phrase,*" rhetorically considered, means any combination of words used as one element of expression.

RULE 3. When the subject and the predicate-attribute are of different numbers the verb should, in general, agree with the subject.

The most beautiful feature in the landscape was the purple hills.

ENGLISH COMPOSITION

Sen- tences NOTE. *There are exceptions, however, and it is often best to recast the sentence.*

RULE 4. A singular subject followed by additions and comparisons connected with the main subject by *as well as, including, like, no less than, with, etc.*, usually takes a singular verb.

English composition as well as music and painting belongs to the fine arts.

The Professor, with all the members of his geology class, was ready to start to the quarry.

RULE 5. Do not let intervening words disturb agreement of verb and subject.

A long line of carriages decorated with roses was winding in and out among the trees.

RULE 6. The verb *be*, in all its forms, takes the same case after it as before it.

I know it to be him.

I know it is he.

If you were he, you would go.

RULE 7. Singular nouns when joined by *and* require a plural verb.

The evening and the morning were the first day.

EXCEPTION. When the nouns are synonyms, or so closely connected as to make up a single idea, they take a singular verb.

The ebb and flow of the tides is now understood.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 8. *Each, every, anybody, nobody, many a, Sentences either, and neither* take a singular verb.

Each of the officers was highly complimented.

Is either of you going to town?

RULE 9. Singular nouns joined by *or* or *nor* require a singular verb.

His older brother or his chum is to be invited.

RULE 10. When the subjects joined by *or* or *nor* are of different numbers (a) use, where possible, a form of the verb which is the same for either number; (b) change the construction of the sentence; or (c) make the verb agree with the nearest subject.

One or two members of the committee came yesterday.

The committee was represented yesterday by one or two members.

One or two members of the committee were there yesterday.

RULE 11. No verb should be omitted unless it is in the same form as a corresponding verb that is expressed.

INCORRECT: You were praised; I, blamed.

RULE 12. Two subjects, one positive and one negative, if of different numbers, should be followed by a verb agreeing with the positive.

ENGLISH COMPOSITION

*Sen-
tences*

It is they and not their brother that deserve to be blamed.

RULE 13. Before *kind* and *sort* use the singular demonstratives *this* and *that*; before the plural of these words use the plural demonstratives.

I like that kind of child.

I like those kinds of children.

NOTE. *Never insert the article a in a phrase depending on kind or sort.*

He admires that sort of man [not of *a* man].

RULE 14. Make pronouns and their antecedents agree in number.

Each of us has his [not *their*] good qualities.

Everybody should know what he believes [not *they believe*].

RULE 15. *Who* and *whom* should be carefully distinguished in asking questions, and in other constructions.

Whom did you refer to?

Who did you say he is?

C. ANTECEDENTS

RULE 1. Make the antecedent of a pronoun prominent enough to be identified readily.

NOTE. *It is not enough that pronouns have their antecedents in the writer's mind, or in the sense of the*

NOTES

NOTES

ENGLISH COMPOSITION

previous clause; they should always be referable to grammatical words. *Sentences*

RULE 2. In many cases where reference is difficult, the antecedent needs to be repeated in some form, instead of being represented by a pronoun.

Jefferson, in reference to this statement of Franklin's, said that Franklin's opinion was distinctly at variance with his (Jefferson's) practice.

RULE 3. When the antecedent is a clause, it must generally be referred to by more than a mere pronominal word.

When an American book is re-published in England, the fact [better than *it*] is heralded.

NOTE. *The use of defining expressions, such as a fact, a thing, a practice, will often prevent a solecism.*

RULE 4. To avoid ambiguity, place the antecedent as near as possible to the word referring to it. This rule applies with especial force to the antecedent of the restrictive relative *that*.

RULE 5. When proximity, or nearness, is not possible, put the antecedent in a prominent grammatical position, usually as subject, or it may be, as object of a verb or a preposition.

ENGLISH COMPOSITION

*Sen-
tences*

There, on the lonely beach, the mariner watched the sea, with the fisherman. He saw no ship. [The prominence of *mariner* attracts the referring word *he* to itself.]

NOTE. *The antecedent may not be in the possessive case, nor may it be left to implication.*

RULE 6. When a number of persons, masculine and feminine, are spoken of distributively, the pronouns *he* and *his* are proper forms of reference (not *their*, not *his or her*).

Each of the students has his peculiar traits.

Rule 7. The relatives *who* and *which* are used in explanatory, descriptive, and non-restrictive relative clauses; *that* is used in relative clauses restricting the meaning or application of the antecedent.

The counties that border on the ocean are fertile.

RULE 8. When *anybody*, *any one*, *every one*, *nobody*, and *one* are used as antecedents, the pronouns referring to them should be singular. The masculine singular of the personal pronoun is often used for such reference.

Everybody knows that he ought to do right.

EXCEPTION. The antecedent *one* should commonly be referred to by the pronoun *one* (not *he*).

One should be particular about one's friends.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 9. Avoid the use of *and which* and *but* *Sen-*
which when not preceded by a relative clause. *tences*

INCORRECT: To the west extends a valley bordered by hills and which is dotted by thrifty farms. [Omit *and*.]

RULE 10. "Never put an *it* upon paper without thinking well of what you are about. When I see many *its* in a page I always tremble for the writer."—COBBETT.

D. CORRELATION

RULE 1. Co-ordinate conjunctions, such as *and*, *but*, *for*, join verbs in the same moods and tenses.

RULE 2. *Not only . . . but*, *not only . . . but also*, *either . . . or*, *neither . . . nor*, when correlative, should be followed by the same part of speech.

He gave me not only advice but also help.

RULE 3. Such words as *never*, *no*, *none*, *not*, *nothing*, used in the first member of an alternative expression, should be followed by *or* (and not *nor*) before the second member.

Nothing will ever induce me to change my mind or to lessen my objection.

There is no sun or moon.

RULE 4. In an expression with a negative, use

ENGLISH COMPOSITION

Sentences the correlatives *so . . . as* instead of *as . . . as*.
It is not so cold as yesterday.

RULE 5. Do not use two negatives in the same expression.

NOTE. Do not use the words *but*, *hardly*, or *scarcely*, with *not*.

INCORRECT: I do not (= don't) hardly think so.

RULE 6. Care should be exercised in choosing correct particles of correlation.

The following are some of the most commonly misused particles, with corrections. Some expressions not strictly correlative are included.

different *from* (not *to* or *than*); hardly . . . *when* (not *than*); scarcely . . . *when* (not *than*); seldom or *never* (not *or ever*); I do not know *that* (not *as*); the same *that* (where the second word of correlation refers to an antecedent); the same *as* (for simple comparison).

RULE 7. Do not neglect to use correlative clauses when they may be helpful to the reader. The particles *either*, *neither*, *on the one hand*, etc., serve to prepare for an alternative *or*, *nor*, etc., and thus help the reader to anticipate what is coming.

Either you must take this course or your cause is endangered.

NOTES

NOTES

ENGLISH COMPOSITION

NOTE. *The particles indeed, to be sure, etc., used to express concession, serve to prepare for a coming ad-* *Sen-*
versative but, still, or yet. *tences*

To be sure he agrees, yet he hesitates to act.

E. COMPARISONS

RULE 1. With two objects, or two groups of objects, use the comparative degree of adjectives or adverbs; with more than two, the superlative.

Of these two requirements the first is by far the easier.

Of these four tasks the first is the easiest.

RULE 2. Words used after a *comparative* should exclude the subject of the comparison; words used after a *superlative* should include the subject of comparison.

He was taller than any other man present.

He was the tallest man present.

RULE 3. In making comparisons, repeat verbs or prepositions after *than* or *as*, when such repetition is needed to make the grammatical relation of the later member clear.

Pleasure and excitement had more attraction for him than for his friend.

The schedule of this year was as long as that of last year.

ENGLISH COMPOSITION

Sentences **RULE 4.** Be careful when using double comparisons that the objects or ideas compared are really comparable.

INCORRECT: The freshman football team is as good if not better than that of the sophomores.

CORRECT: The football team of the freshmen is as good as that of the sophomores, if not better.

RULE 5. The adverb *like* should not be used as a conjunction.

INCORRECT: He writes like you do.

CORRECT: His writing is like yours.

F. PLURALS

RULE 1. Great care must be exercised in the use of irregular plurals and the plurals of foreign words. (See SPELLING, page 113, Rule 12.)

NOTE. *The words cannon, deer, heathen, means, pair, shad, sheep, species, trout, yoke, are either singular or plural. The word news is singular. Nouns ending in ics, such as economics, politics, mathematics (excepting athletics), are usually construed as singular.*

G. POSSESSIVES

RULE 1. The possessive case should be used only for the names of living things and of personified objects.

INCORRECT: Alabama's chief product is cotton.

NOTES

NOTES

ENGLISH COMPOSITION

That laboratory's equipment was costly.

*Sen-
tences*

EXCEPTION. Good Use sanctions a few such expressions as *a year's absence, the law's delay*.

RULE 2. The participial noun in *ing* may be limited by a noun or pronoun in the possessive case.

I read of Mary's going [not *Mary*].

What do you think of our [not *us*] going home?

RULE 3. When the preposition *of* is used to denote the possessive, the noun following is not put in the possessive case.

He is a friend of my father [not *father's*].

H. PARTICIPLES AND INFINITIVES

RULE 1. Avoid the use of the "misrelated participle."

NOTE 1. *Whenever a participial construction is used, the exact noun or pronoun to which the participle is attached should be expressed.*

INCORRECT: Driving along the ridge of the hills a beautiful town nestled in the valley.

NOTE 2. *Whenever a participial construction stands at the head of a sentence, the participle should refer to the subject of the sentence.*

CORRECT: Washing ceaselessly upon the sandy beach, the waves murmured a soft lullaby.

NOTE 3. *Whenever a participial construction ends a sentence, be sure that the participle refers to a single*

ENGLISH COMPOSITION

Sen- tences noun or pronoun, not vaguely and ineffectively to the whole sentence.

INCORRECT: The ground was covered with brakes and the trees with hanging moss, showing the constant rains of winter.

RULE 2. Avoid the use of the "cleft infinitive." The infinitive should not be divided by an adverb or an adverbial phrase between the preposition *to* and the verb. Place the modifier either *before* or *after* the infinitive.

INCORRECT: He desired to completely exonerate his friend.

RULE 3. The infinitive omits the sign *to* after *bid*, *dare*, *let*, *feel*, *need*, *make*, *see*, and a few other verbs.

I dare say [not *to say*].

I let him come [not *to come*].

I. TENSE RELATIONS

RULE 1. Use the present tense to express general and universal truths.

The incident taught that eternal vigilance is the price of liberty.

RULE 2. The Historical Present should be used sparingly, and when used it should not be mixed with the past of ordinary narrative.

NOTE. *The Historical Present, for the sake of vividness, regards some past event as present.*

NOTES

NOTES

ENGLISH COMPOSITION

RULE 3. A past action previous to the main action is expressed with the auxiliary *had*. *Sentences*

My father gave up business on his last birthday.

He had always planned to retire on his seventieth birthday [not *he always planned*].

RULE 4. For simple futurity use *shall* in the first person, *will* in the second and third persons; for determination, command, willingness, reverse this usage.

I shall go to-morrow [*simple future*].

I will go to-morrow [*determination*].

He will go to-morrow [*simple future*].

You shall go [*command*].

EXCEPTION. When the authority to command is absolute, as in military life, the usual *shall* is by courtesy softened to *will*.

Captain Marlowe will report for orders at ten o'clock to-morrow.

NOTE 1. *In a question, use the form of shall or will which, according to the rule, belongs to the answer.*

Shall you go? I shall go.

NOTE 2. *In indirect quotations use the form that would be used in the direct.*

He announces that he shall go if he is not elected.

[Direct, *I shall go*, etc.]

RULE 5. *Should* is governed by the same rules as *shall*, and *would* by the same rules as *will*.

ENGLISH COMPOSITION

*Sen-
tences*

I should go to-morrow if possible.

He would go to-morrow if he could.

NOTE 1. Should *sometimes means* ought to.

Every man should hold fast to his ideal.

NOTE 2. Should *is equivalent to* were to *in conditional clauses.*

If the price should go up I would not buy it.

NOTE 3. Would *sometimes suggests a habit.*

Every night we would sit by the fire, and father would tell stories of pioneer life.

RULE 6. Select the tenses of dependent clauses and infinitives according to their relation to the principal tense.

INCORRECT: I replied that it will give me pleasure.

CORRECT: I replied that it would give me pleasure; or, I replied, "It will give me pleasure" [*putting the dependent clause into direct discourse*].

NOTE 1. *A past tense in the principal clause, especially in indirect discourse, is usually followed by a past tense in the subordinate clause.*

NOTE 2. *The infinitive should be in the present when it expresses what is either future or contemporary at the time indicated by the principal verb, whether that be in the present or the past tense.*

He intended to write the following day.

He intended to write to-day [not *to have written*].

NOTE 3. *The infinitive should be in the perfect tense*

NOTES

NOTES

ENGLISH COMPOSITION

when it refers to a time earlier than that referred to by the principal verb. *Sentences*

He is said to have been a good man.

RULE 7. In conditional clauses use (a) the indicative mood when the condition is assumed as a fact; (b) the subjunctive when the condition is doubtful.

If it is raining, I intend to go.

Even if it be raining, I hope to go.

RULE 8. The present subjunctive is used to express a future contingency.

If he be there, I will see him.

I shall return if it seem to me to be wise.

NOTE. *The present tense form of the subjunctive mood seems to be going out of use, but, to quote from Professor Earle: "If we lose the subjunctive verb, it will certainly be a grievous impoverishment to our literary language, were it only for its value in giving variation to diction — and I make bold to assert that the writer who helps to keep it up deserves public gratitude."**

RULE 9. The past subjunctive is used: (a) to express a supposition implying the contrary; (b) to express a mere supposition with indefinite time; (c) to express a wish or desire.

Even were I disposed to go, I could not.

* Earle, *English Prose*, p. 172.

ENGLISH COMPOSITION

Sen- Unless I were ready, I should refuse.
tences I wish I were going.

RULE 10. Study carefully the tense forms of irregular verbs.

NOTE 1. *The verbs lay, raise, set, can take an object. They have for principal parts: lay, laid, laid; raise, raised, raised; set, set, set.*

He laid his wheel on the pavement.

He has laid the picture on the table.

NOTE 2. *The verbs lie, rise, sit, can not take an object. They have for principal parts: lie, lay, lain; rise, rose, risen; sit, sat, sat.*

He lay beside the murmuring stream.

He has lain for hours listlessly in the grass.

K. OTHER CONSTRUCTIONS NEEDING CARE

RULE 1. After *appear, look, sound, taste, feel, smell, seem*, an adjective is used to describe the subject.

It sounds clear [not *clearly*].

The cake tastes good [not *well*].

NOTE. *The adjective well (not good) must be used after feel in speaking of physical condition.*

I feel well.

NOTE. *Verbs of doing take the adverb; verbs of seeming and being take the adjective.*

She walks slowly.

She looks pretty [not *prettily*].

NOTES

NOTES

ENGLISH COMPOSITION

RULE 2. *But that* should not be used for *that*; *but what* should not be used for *but that*. *Sentences*

No one can doubt that the man is honest [not *but that*].

I do not know but that you are right [not *but what*].

RULE 3. Use the active voice instead of the passive, when possible.

I heard a song. [Not *A song was heard by me.*]

RULE 4. Avoid, when possible, a "split construction."

INCORRECT: He had a resentment toward and an utter contempt for the ruling power.

CORRECT: He had a resentment toward the ruling power, and an utter contempt for it.

RULE 5. Discriminate between adjectives and adverbs as modifiers.

The wounded man is somewhat better to-day [not *some better*].

Rules for Effective Construction of Sentences

An effective sentence must have *unity*, *emphasis*, and *coherence*.

A. UNITY

RULE 1. Whether a sentence be short or long,

ENGLISH COMPOSITION

Sen- simple, complex, or compound, it must possess unity; that is, its subject and predicate, with all their modifiers, must work together to convey one single, complete thought.

Unselfish men are helpful.

Unselfish men, devoted to the good of others, are helpful through the intellect, which points out to them the best ways of alleviating distress and developing opportunities, and through the affections, which respond to the joys and sorrows of those around them.

RULE 2. Do not put into a sentence any word, or phrase, or clause which does not aid in the development of its central idea.

INCORRECT: Longfellow wrote the epic "Evangeline," and was born in Portland, Maine.

RULE 3. Avoid a loose arrangement of relative clauses.

INCORRECT: Longfellow, who wrote "Hiawatha," and of whom it is said that he is the fireside poet of America, also wrote "Evangeline."

CORRECT: Longfellow, who is called the fireside poet of America, wrote "Hiawatha" and also "Evangeline."

RULE 4. Do not crowd into one sentence details that belong elsewhere.

CORRECT: Lincoln Cathedral is set high on a hill.
As you toil up the steep and crowded roadway

NOTES

NOTES

ENGLISH COMPOSITION

toward it, its pointed towers seem in the upper
airs far from the noises of the world below. *Sen-
tences*

RULE 5. Avoid putting into a separate sentence details that should be subordinated to the central thought of another sentence.

RULE 6. Sentences may often be tested for unity by putting them into periodic form.

B. EMPHASIS

Whether a word, phrase, or clause have emphasis or not depends upon its position in the sentence. The beginning and end of clauses and sentences are the best positions.

RULE 1. Begin or end with words that are significant.

RULE 2. Any element of a sentence may be emphasized by placing it out of its usual order.

EMPHASIS OF OBJECT: We found at an altitude of seven thousand feet a white rhododendron.

EMPHASIS OF ADVERBIAL MODIFIER: We found a white rhododendron at an altitude of seven thousand feet.

EMPHASIS OF ADJECTIVE MODIFIER: America asks for men honest and steadfast.

EMPHASIS OF CONDITIONAL CLAUSE: Be not wasteful in youth if you wish comfort in old age.

ENGLISH COMPOSITION

*Sen-
tences* **RULE 3.** To sustain interest and emphasize the important thought of the sentence, put preliminaries first.

At this critical period of transition, of remarkable growth in material wealth, America needs men proved by experience to be honest and steadfast.

RULE 4. Make successive terms advance from weaker to stronger; that is, work up to a climax.

RULE 5. Emphasis may be secured by use of the balanced sentence.

To err is human; to forgive, divine.

RULE 6. Emphasis may be secured by use of the periodic sentence.

C. COHERENCE

A sentence lacks coherence when it does not tell a single, straight story; when through the use of wrong words or through mistakes in grammar it confuses the mind of the reader or listener.

Coherence depends upon: (a) thinking connectedly; (b) noting the relation of ideas, and estimating closely the *kind*, the *degree*; and the *shading* of such relations;

NOTES

NOTES

ENGLISH COMPOSITION

(c) recognizing the fine distinctions in the words that express relations and connections between ideas; and (d) choosing and combining words, phrases, and clauses according to Good Use. *Sentences*

RULE 1. Keep together words, phrases, or clauses that are closely associated in thought; separate words, phrases, or clauses that are distinct in thought.

NOTE 1. *Modifiers should be carefully separated from expressions they are not intended to modify.*

NOTE 2. *As adverbs can modify verbs, adjectives, and other adverbs, their placing requires especial care.*

NOTE 3. *If possible, place the adverb only immediately before the word or construction to which it belongs.*

He only hopes for a part of your time. [*He does no more than hope, does not demand.*]

He hopes for only a part of your time. [*He hopes for no more than a part.*]

NOTE 4. *Between a word and its modifier, do not put any expression to which the modification may apply.*

INCORRECT: A key found by a boy made of steel.

NOTE 5. *Place restrictive phrases so that they can not be ambiguous.*

At least John is honest; or, John is, at least, honest.

ENGLISH COMPOSITION

Sentences **RULE 2.** Put ideas that are similar in significance, or in relations, into constructions that are similar in form.

Then came a fit of despondency, almost of despair.

And when at last the culmination came, he felt that all the years before had been a preparation; that he was in the presence of a new heaven and a new earth; and that all was well.

RULE 3. A needless shift of subject, or voice, destroys the coherence of a sentence.

SHIFT OF SUBJECT: Although we always thought of him as selfish, he sometimes did a generous deed.

CHANGE OF VOICE: He was heard walking in the hall, and soon entered the room.

RULE 4. "When the order of words and the form of construction prove insufficient to define the relation of a word or a clause to the context, connectives should denote that relation with precision." *

NOTE 1. *A few conjunctions that suggest kind, degree, and shading of relations:*

ADDITIVE AND CUMULATIVE: and, again, likewise, furthermore, add to this.

ADVERSATIVE: but, still, yet, however, for all that.

* Wendell, *English Composition*, p. 105.

NOTES

NOTES

ENGLISH COMPOSITION

ILLATIVE : therefore, hence, thus, so, accordingly. *Sen-*

CAUSAL : for, because, owing to, arising from. *tences*

CONDITIONAL AND DEFINING : if, though, provided, unless, when, while.

SEQUENTIAL : that, so that, as much as.

NOTE 2. *Use a connective whenever necessary, but choose it with care as to its inherent significance and its effect. Consider the difference between and and hence ; but and however ; because and as.*

NOTE 3. *The connectives and, but, and as are over-used ; the words also and too are firmer than and.*

NOTE 4. *An effect of solidity in the structure of sentences can be better secured by using connectives in the body of clauses and sentences rather than at the beginning.*

RULE 5. Subordination within a clause already subordinate should be indicated by the use of a *different* conjunction.

2. PARAGRAPHS

The paragraph is the unit of discourse. It consists of a series of sentences closely related to one another in the development of a single topic. *Para-*
graphs

NOTE. *Every paragraph begins a new line and is indented. In manuscript indent about one inch to the right.*

ENGLISH COMPOSITION

The Topic-Sentence

Para- The subject of a paragraph is a sentence
graphs which states the single idea the paragraph is to develop. This sentence is called the *topic-sentence*.

In expository and argumentative paragraphs the topic-sentence is usually stated in the beginning of the paragraph, although it may be put in any position that will be most effective; in narrative and descriptive paragraphs it should be clearly implied. But in the working out of any paragraph the topic-sentence should be in the writer's mind to guide him in constructing the paragraph so as to tell one story; tell it with proper co-ordination and subordination; tell it connectedly.

A definite topic-sentence at the outset is the surest guarantee that a paragraph will possess the three essentials of good paragraph construction: unity, emphasis, and coherence.

Laws for the Paragraph

A. UNITY

The expression of a single sentence, with

NOTES

NOTES

ENGLISH COMPOSITION

due regard to the interrelation of its *Para-* clauses, may be taken as the pattern of *graphs* paragraph structure; conversely, the total effect of a paragraph should be reducible to a single sentence.

RULE 1. To secure unity in a paragraph, make the paragraph concern itself with one particular matter, and with that alone.

RULE 2. As a rule, any sentence fitted for a place in a paragraph should contribute directly to define, or repeat, or explain, or particularize, or prove, or apply, the one thought of the topic.*

RULE 3. Unity of tone requires that the paragraph shall at no point vary perceptibly from that level of thought or of feeling on which the paragraph began. †

B. EMPHASIS

RULE 1. Begin, and especially end, paragraphs with important thoughts. So arrange the sentences that what is important shall be prominent to the eye and ear.

*Adapted from Genung, *The Working Principles of Rhetoric*, p. 366.

† Scott and Denny, *Paragraph-Writing*, p. 260.

ENGLISH COMPOSITION

Para- RULE 2. Do not let details of amplification
graphs and illustration bury or obscure the subject, or topic-sentence, of the paragraph.

RULE 3. The final sentence of the paragraph should conclude, round up, or summarize its thought and purpose.

RULE 4. Cut out all unnecessary words so that the strong elements, the vital words, may stand forth.

RULE 5. Too many declarative sentences in succession produce monotony. Force is often gained by changing to an interrogative or exclamatory sentence.

C. COHERENCE

To secure coherence in a paragraph, each sentence must have a traceable relation, a felt reference to the preceding sentence; must contribute its own thought to the purpose of the paragraph and, at the same time, must prepare for what follows. In like manner each paragraph in the whole composition should help to secure coherence.

RULE 1. Keep together matters that are closely associated in thought; separate matters that are distinct in thought.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 2. Express scrupulously, when necessary, the words and phrases of relation which define the turning points of thought. *Paragraphs*

NOTE 1. See the introductory paragraph for such expressions of relation: "and, at the same time;" "in like manner," under **COHERENCE**, page 170.

NOTE 2. "Such words as their, further, moreover, however, nevertheless, therefore, hence, on the contrary, on the other hand, in short, in a word, and the many similar expressions are the guide-posts that a clear thinker sets up, at every turn in the road, for the direction of the reader."*

RULE 3. Avoid the fragmentary, incoherent effect of too many short sentences in a paragraph, and the lack of progress in too many sentences of about the same length and structure.

3. STYLE

Style has to do with the manner of expressing thought and feeling in words. To have style one needs wealth of vocabulary, and the resources of figurative language. One hundred thousand titles are recorded in a modern dictionary. Whoever would be ordinarily equipped should have for his own, at least, something like five thousand *Style*

*Huntington, *Elements of English Composition*, p. 114.

ENGLISH COMPOSITION

Style words. Style possesses three qualities: *clearness*, *force*, and *beauty*.

Clearness in style demands words that fit the thought, and that can be readily understood by those to whom they are addressed.

Force in style grows out of strength of character, conviction, earnestness, vividness, and exactness of thought, coupled with such mastery in the use of words as to impress the mind of another. The famous appeals in times of national danger are predominantly forceful. Read Henry, Chatham, and Webster for force.

Beauty in style depends upon familiarity with the beautiful in books and in the world around us. It depends peculiarly upon vivid imagination and good taste. Words must be so combined as to yield both euphony and harmony. Euphonious words, having no harsh or jangling sound, fall on the ear like music. To be harmonious there must be a fine correspondence between the meaning and the spirit of words, and the thought they would reveal. Read Ruskin for beauty.

NOTES

NOTES

ENGLISH COMPOSITION

Style in literature is that subtle something that reaches the heart of all men. *Style*
“Style is the man,” said Buffon. Personality and character are beyond the reach of grammar and rhetoric. They are inborn; they are within. They are the source of the enthusiasm and rapture that endow words with life and immortality. Sir Philip Sidney once wrote, “Look into thy heart and write.” Experience, reading, thought, human interest, sympathy, a sense of humor, sacrifice, and obedience seem necessary to him who can touch the heart of men of all countries and of all ages.

IX
MECHANICAL AIDS AND
PROCESSES

1. GENERAL SUGGESTIONS

*General
Sugges-
tions*

SKILL in the mechanical processes of composition gives a writer or speaker power to communicate his thought clearly and effectively to others. Good workmanship and the creative spirit in art are dependent upon good tools, correct forms, and effective methods.

RULE 1. Use good material: paper of good quality, black ink, and a good pen, not so blunt as to blur letters, and not so sharp as to make indistinct lines.

RULE 2. Write in a clear, legible hand with no flourishes. Avoid the following faults:

- (a) Extending loop-letters until they tangle with the loops of the letters on the line above or the line below.
- (b) Making the letters *t* and *d* with loops.
- (c) Failing to discriminate between *e* and *l*; also between *e* and *i*.
- (d) Neglecting to dot *i*'s and cross *t*'s properly.

NOTES

NOTES

ENGLISH COMPOSITION

(e) Neglecting to close *o's*, *a's*, and *d's*; also to discriminate between *u* and *n*.

*General
Sug-
gestions*

(f) Neglecting to make capital letters larger than the other letters.

(g) Neglecting to make words and sentences stand out as units:

(1) By leaving space between letters of the same word.

(2) By leaving too little space between words.

(3) By failing to leave sufficient space after a semicolon, and between sentences.

RULE 3. Show care and accuracy in spelling and punctuation.

RULE 4. Be exact in making the different points of punctuation. Distinguish between a dot and a dash.

RULE 5. Write all proper names so that they shall appear as clear as print.

RULE 6. Write on only one side of the paper.

RULE 7. Number all pages in the upper right-hand corner and arrange them in numerical order.

RULE 8. Indent all paragraphs about one inch from the margin.

RULE 9. Leave a margin of one half inch to one and a half inches on the left.

ENGLISH COMPOSITION

General Suggestions RULE 10. After each sentence leave a space of nearly an inch before beginning the next sentence.

RULE 11. In writing, underscore once words or expressions to be emphasized, and foreign words or phrases.

RULE 12. Make erasures by drawing a single horizontal line through the word, expression, or sentence; or, what is better, by erasing it.

RULE 13. In case of the omission of a word or of a short sentence or expression, make the insertion above the line, and indicate the place where it should be inserted with a caret set in (point up).

2. NOTE-TAKING

Note-Taking Notes, in the main, are of two kinds, which may be called *personal* and *didactic*. Personal notes, as the name indicates, are for one's own use. They are usually fragmentary and consist of catchwords and suggestive phrases that are preserved as seed thoughts from which may grow vivid pictures or records of life experience. Didactic notes are, in some degree, exact in form,

NOTES

NOTES.

and intended to record thought and methods of work, as in the reporting of a lecture or the reviewing of a book; or in the collecting of material for an address or written article. *Note-Taking*

A system of note-taking must be adopted and consistently followed, if didactic notes are to be of use.

The Loose-Leaf System

The loose-leaf or card system offers decided advantages. Where this system is used, notes are readily classified, rearranged, and filed; duplicated and useless matter is easily discarded; a subject may be taken up at any future time and expanded indefinitely; the notes on one subject are in convenient form for future reference. By the use of some loose-leaf binding device, such notes may be kept permanently, and will be as well protected as if they were in a bound note-book. If cards are used, they may be filed in boxes with alphabetical guides; or all the cards on one subject may be placed in a folder or envelope marked with the subject.

RULE 1. Use sheets or cards of a uniform size. These may be large or small. Large or me-

ENGLISH COMPOSITION

Note-Taking dium sized sheets are sometimes preferred for lecture notes.

RULE 2. Write at the top of each sheet a subject heading.

RULE 3. Put on one sheet only what applies to the subject heading, whether it be main head, subhead, or particular point.

RULE 4. In taking lecture notes or in reviewing a book, listen attentively or search carefully for the lecturer's or author's plan, which will probably be given early in the discourse. This plan will furnish main heads.

RULE 5. Aim to get the *substance of general statements* in your own words, rather than to note a part of each sentence.

RULE 6. Get the *exact* words of significant phrases or quotations.

RULE 7. Be especially careful to indicate the *source* of every note. Give the name of the author, the title of the work, the name of publisher, volume and pages used. (See CITATIONS, page 194, Rule 1.)

RULE 8. Indicate carefully the *character* of the note. If it is a direct quotation, enclose it in quotation marks. If it is a paraphrase, use

NOTES

NOTES

ENGLISH COMPOSITION

some symbol (= for instance) before and after the paraphrase, to indicate the fact. If merely the thought of the author has been taken, while the language is absolutely original, the absence of quotation marks and paraphrase symbols will indicate as unnecessary any formal description. *Note-Taking*

RULE 9. Take all notes so legibly that they may be read long after the subject has ceased to be fresh in the mind.

RULE 10. Avoid elliptical phrases and mere catchwords that will render notes ambiguous, and so of no permanent value.

RULE 11. Establish a system of recognizable abbreviations and follow it consistently.

RULE 12. Adopt some system of filing notes, either alphabetically, by headings, or under the important heads and subheads of the outline. Boxes or drawers with guide cards, folders, or large envelopes may be used.

RULE 13. Be liberal with cross-references. While every note should be filed under its subject, a cross-reference to the note should be filed under the name of the author whose work is the source of the note.

ENGLISH COMPOSITION

3. THE QUOTATION OF POETRY

*The
Quota-
tion of
Poetry*

Poetry must always be quoted in the form in which it is printed. The first verse (or part of the verse) quoted should be set on a line by itself. The other verses and stanzas should follow as printed, so as to indicate the meter, rhyme, stanza, etc. In case of the omission of any verse (or verses, or stanzas), periods indicating the omission should be used (see **THE PERIOD**, page 49, Rule 6), and when the quotation is resumed it should be begun at that part of the line which corresponds with the printed form.

NOTE. "*Verse*" as here used means line of poetry.

And as the lonely traveller tramped through that western forest and listened to the roar of the Pacific, the measured tread of the lines of "Evangeline" beat upon his heart:

"The murmuring pines and
the hemlocks,
Bearded with moss, and in garments green, in-
distinct in the twilight,
Stand like Druids of eld, with voices sad and
prophetic.

.
This is the forest primeval."

EXCEPTION. When only one verse or part of a verse

NOTES

NOTES

ENGLISH COMPOSITION

is quoted it need not be set on a separate line, but quotation marks should be used unless the passage is so familiar as to be a common possession.

Burns, too, sang "in profuse strains of unpremeditated art."

That bright baby boy, not yet three years old, was in danger of becoming a tyrant. He knew too well he was the observed of all observers.

*The
Quota-
tion of
Poetry*

4. CITATIONS

"Students should remember that (1) whenever they give another's words exactly, that is, quote, they should place the words within quotation marks, acknowledging in a foot-note their indebtedness by naming the source of the quotation, with the chapter or page, and, if there is more than one volume or edition, the volume and the edition used; (2) they should not when merely paraphrasing allow themselves to be given credit for ideas that are really another's. Sometimes a clever student will restate a writer's thoughts in fewer words or more clearly, but he should always acknowledge in a foot-note that the gist of his words is borrowed, and tell whence it comes. These two laws, too often transgressed in literary

*Cita-
tions*

ENGLISH COMPOSITION

Citations work, are really but common honesty.”* (See NOTE-TAKING, page 186, Rules 7, 8.)

RULE 1. Locate quotations or references to authority by giving at the foot of your page the author's name, the name of the book, the number of the volume and the page. When the reference is to a magazine, cite author, title of article, magazine, month, year, and page.

Stoddard's *Lectures*, Vol. V. p. 263.

Lyman Abbott, "A Century of Progress," *The Outlook*, July 20, 1907, p. 603.

NOTE. When two or more editions of a work referred to have been printed with changes in paging and subject matter, the edition used should be identified by giving its number, or, where this is omitted, the date of publication.

RULE 2. In referring to general works, the first division, whether volume, chapter, part, or act, should be indicated in roman numerals in capitals, or in small letters; the others in arabic numerals.

Prescott's *Conquest of Mexico*, Vol. I. p. 220.

EXCEPTION. Bible references may be given in arabic numerals. (See ABBREVIATIONS, page 85, Rule 13.)

* Baker, *The Principles of Argumentation* (Second Edition), p. 381.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 3. A comma should always be inserted between an author's name and the title of his work, unless the name is in the possessive case or a connecting particle is used. *Citations*

De Vinne, *Correct Composition*, p. 40.

Story on Const. §40.

RULE 4. References to foot-notes, whether figures, letters, or the common reference marks, should have no period or other mark after them. (See reference mark used in referring to the foot-note under CITATIONS.)

RULE 5. In writing citations all customary marks of punctuation and abbreviation must be carefully observed, and each citation must be a paragraph.

5. RESEARCH AND BIBLIOGRAPHY*

The preparation of a paper on any scientific subject, of an argument, or of a public address, requires much careful research. Standard authorities must be consulted, and the most recent discoveries and conclusions considered. Contemporary history and the views of experts must be studied. None of this work can be done satisfac-

Research and Bibliography

* For suggestions see Perry, *Argumentation*, p. 215.

ENGLISH COMPOSITION

Research and Bibliography torily without an ordered method of research, which will save both time and labor and will secure the best results.

In searching for material on any subject the student should first make a list of the authorities on that subject that give many or all points of view. Some of these authorities may be workers in the field whom he may consult personally or by letter; other authorities are to be consulted in books, magazines, reports, catalogues, etc. All will aid him in making up his classified list of authorities, or bibliography.

The following valuable sources of information should be found in any college or public library: *Poole's Index of Magazine Literature*, *The Cumulative Index*, *American Catalog*, *Publishers' Trade List Annual Index*, *Sonnenschein's Best Books*, *Peabody Institute Catalogue*, *The A. L. A. Index to General Literature*, *The United States Census Reports*, *Congressional Reports*, *Circulars of Information and Bulletins* issued by the Bureau of Education. Of encyclopedias, the new *Britannica* and the

NOTES

NOTES

ENGLISH COMPOSITION

International are among those valuable for the list of authorities at the close of each important article. The latter and other encyclopedias, such as Chambers, Meyer, Brockhaus, and Larousse, give recent progress in science. *Research and Bibliography*

In making a bibliography first consult *Poole's Index* (which contains classified lists of references to magazine articles on all subjects) under various phases of the subject to be investigated. After recording in your bibliography and note-book (see NOTE-TAKING, page 186) all you find in *Poole's Index*, consult the index for the *Publishers' Trade List Annual* (which contains a list of books published during recent years by most publishing houses in our country), or, instead, consult the *American Catalog*. You now need to search through the *Peabody Institute Catalogue* for material that may be out of print, and also through the *A. L. A. Index to General Literature* for material in reports and essays.

Continued research through many other authorities, as Allibone's *Dictionary of*

ENGLISH COMPOSITION

Research and Bibliography *Authors*, will give a rich mine of general information, valuable cross-references, and verified, special knowledge.

RULE 1. Every authority consulted should be catalogued alphabetically under *subjects* and also under *author's name* for convenient reference.

RULE 2. Every recorded authority should show author, title of work, and publisher.

RULE 3. And finally, when the argument, debate, report, or scientific article is completed, a bibliography should be added to the paper.

6. OUTLINES AND BRIEFS

Outlines and Briefs A composition in English that would have merit must be something more than a record of facts, or of reasoning on facts, or of discussion of principles. It must be artistic in form or structure. It must show plan, organization of material. We call this plan or framework in preparation for an address or essay an *outline*; in preparation for an argument, a *brief*.

In general principles the outline and the brief are similar. Each is an orderly ar-

NOTES

NOTES

ENGLISH COMPOSITION

rangement of the main statements, showing the development of a theme, presented in tabular form with subdivisions so expressed and symbolized as to point out their relation to one another, to the main statements, to the theme, and to the conclusion. Each serves as a working-plan in which the theme and purpose of the composition, combined with the personality of the writer, so guide the selection of points as to secure a unified, coherent structure. Any structure capable of producing an effective development must have unity, coherence, and emphasis, and, finally, a certain, definite, predetermined end or conclusion.

*Outlines
and
Briefs*

The trained mind that can, by thought and research, erect the framework of a composition knows that literary power depends upon literary form. A well constructed plan paves the way for originality and inspiration in thought, and gives to language a new scope and reach.

General Processes in Making an Outline

RULE 1. Group the points under the main heads: *Introduction, Discussion, and Conclusion.*

ENGLISH COMPOSITION

Outlines and Briefs

RULE 2. Arrange the points carefully according to their rank. Place points of equal importance after like symbols, the symbols being set in vertical rows. Indent all sub-points about one inch from their principals. Do not put symbols of different kinds in the same vertical row; have numbers and letters alternate as symbols. In an ordinary essay the most common and lucid notation, perhaps, is to put the heads of the three main groups, Introduction, Discussion, and Conclusion, under I, II, and III; the main divisions of each group under capital letters (A, B, C) beginning each group with A; the subdivisions in arabic numerals (1, 2, 3); and the sub-subdivisions in small letters (a, b, c); then, if necessary, use figures and letters in parentheses.

I. Introduction

A.

1.

2.

B.

II. Discussion

A.

1.

a.

b.

(1)

(2)

NOTES

NOTES

ENGLISH COMPOSITION

Outlines and Briefs

B.

1.

a.

b.

(1)

(a)

(b)

c.

III. Conclusion

RULE 3. Select points with respect to *distinction*, *sequence*, and *climax*. That is, let each point, main or subordinate, have a significance of its own; as far as possible let each point, and each group of points, grow naturally out of what precedes, and lead to what follows; let the several groups gather momentum as they advance, and reach a culmination of interest.

RULE 4. State all thoughts in plain language and in complete form. As a rule, state all points of the outline in sentence form. Sometimes points of detail may be tabulated in words or phrases completing a clause followed by a colon.

RULE 5. Cite authorities and explicit references at the foot of each page.

RULE 6. Give a bibliography of sources at the close.

ENGLISH COMPOSITION

Outlines and Briefs

RULE 7. Punctuate all expressions in the outline.

RULE 8. Capitalize the first word of each point, main and subordinate.

Special Processes in Making a Brief

In addition to these general processes a Brief requires special planning in that it is based on (a) a proposition that must always be stated at the outset, (b) analysis of whatever is necessary to an understanding of the argument, and (c) evidence.

RULE 1. State the Proposition at the outset.

RULE 2. Group the points under the main heads: *Introduction, Brief Proper, and Conclusion.*

RULE 3. The Introduction must state, in sentence form, each point of the analysis necessary for an understanding of the Brief Proper: always the special issues; then other points, such as the cause of discussion, definitions, etc.

RULE 4. The Brief Proper must consist of refutation, and evidence in support of the Proposition. The evidence supporting the Proposition should be arranged as follows:

NOTES

NOTES

ENGLISH COMPOSITION

(a) The main points of the proof, which must all be directly related to the Proposition as proof, should be co-ordinated under capital letters and arranged with regard to unity, sequence, and climax. *Outlines and Briefs*

(b) Each main point heads a *group* of points consisting of the main point (symbolized by a capital letter) supported by evidence expressed in a subordinate point (indented one inch and symbolized by a figure); this subordinate point may be supported in turn by a secondary subordinate point (indented another inch and symbolized by a small letter), etc. Each group should have every member closely allied to that which precedes and to what follows so as to keep unity and coherence.

(c) Every item of evidence must be stated in sentence form and connected with the point it supports by the proper sign. Evidence that gives a *reason* should be connected by the sign *for*, or *because* (or an equivalent); other evidence, by the sign *for example*, *by analogy*, *reasoning a priori*, etc. (the sign to indicate the kind of evidence used).

RULE 5. The Conclusion should summarize the main points of the Brief Proper so as to show immediately the decision reached.

LETTER-WRITING

1. KINDS OF LETTERS

*Kinds of
Letters*

GENERALLY speaking, correspondence may be considered under two main groups: letters and notes. The first group includes business letters and friendly letters; the second, formal notes and informal notes.

Business letters, for practical purposes, may be considered under four heads: commercial letters, (a) conveying orders for goods, etc., and (b) forwarding payments by drafts, checks, money orders, etc.; letters of application for positions, etc.; letters seeking information; official letters, carrying on the business of governments, organizations, societies, etc.

Friendly letters belong in a class by themselves. One of the famous letter writers of history, Madame de Sévigné, expressed the ideal of the friendly letter when she wrote, "Your letter is a true conversation."

NOTES

NOTES

ENGLISH COMPOSITION

Formal notes consist mainly of notes of invitation, notes of acceptance or regret, and announcements. Informal notes are usually like short friendly letters and are governed, in the main, by the same usage.

Kinds of Letters

2. DIRECTIONS FOR LETTER-WRITING, GENERAL

The first essential of all letters is that they be legible. A fine courtesy will never ask one receiving a letter to puzzle over sentences that are hard to read. The second essential is that they express the writer's thought clearly in correct and well-chosen English.

Directions for Letter-Writing, General

A business letter should be as brief as possible without being abrupt or discourteous; it should state its purpose at the outset. The answer to a business letter should refer to the date of receipt and to the contents, and should be sent without unnecessary delay.

A friendly letter should by its thought and manner of expression show the regard that prompted the writer.

The paper, with envelopes to match,

ENGLISH COMPOSITION

Directions for Letter-Writing, General

should be of good quality, unruled, and never highly tinted. White paper is always in good taste. Business letters may be written on large paper about eight inches by ten; they are often typewritten after dictation. Friendly letters should be written on four-page sheets of smaller size. Black ink should always be used. There should be a margin on the left in proportion to the width of the paper, and all paragraphs should be indented from the margin. The paper should be carefully folded, with few creases, to fit the envelope.

3. LETTERS

Letters

Individuality and taste prompt minor differences in the forms of letters, but Good Use decrees a few very rigid rules. One who ignores these arbitrary rules may be accused of ignorance or carelessness.

As a rule, letters and informal notes have seven parts: the Heading, the Address, the Salutation, the Body of the Letter, the Complimentary Close, the Signature, and the Superscription.

NOTES

NOTES

ENGLISH COMPOSITION

A. HEADING

Letters

RULE 1. The heading should contain the writer's address in full and the date.

NOTE. *Sometimes in friendly letters the heading is put at the end of the letter, below and to the left of the signature. In somewhat formal friendly letters the date may be written out.*

May the ninth, nineteen hundred and eight.

B. ADDRESS

RULE 1. The address should give the name and the address of the person to whom the letter is sent.

RULE 2. In business letters, the address belongs on the left side of the page just below the heading. In friendly letters it is sometimes omitted, and sometimes written at the end of the letter, below and to the left of the signature.

RULE 3. A woman should be addressed as *Miss* or *Mrs.*, or by her own title. If she is married, her husband's initials or given name are used as a rule, never her husband's title.

INCORRECT: Mrs. Senator Wise, Mrs. Judge Ross.

RULE 4. A man should be addressed as *Mr.* or by title,—*Dr.*, *Professor*, *The Rev.* (or *The*

ENGLISH COMPOSITION

Letters Reverend), *The Hon.* (or *The Honorable*). Business firms are addressed as *Messrs.*

C. SALUTATION

RULE 1. The salutation should indicate the relation between the writer and the recipient.

RULE 2. *Madam, Ladies, Dear Madam, My dear Madam, Sir, Sirs, Dear Sir, Dear Sirs, My dear Sir, Gentlemen,* are appropriate salutations in business letters.

NOTE 1. *My dear Sir, My dear Madam,* are more formal than *Dear Sir, Dear Madam.*

NOTE 2. *The word dear if preceded by another word should not be capitalized.*

NOTE 3. *Madam, Dear Madam, or My dear Madam,* may refer to a single or a married lady.

NOTE 4. *Sir or Sirs is used in government correspondence or when writing to an official (or officials) of high rank.*

NOTE 5. *Gentlemen, being somewhat more formal than Dear Sirs, is often preferred in addressing a firm of bankers or lawyers, or the officers of an institution or association. Dear Sirs is better form for purely commercial letters.*

RULE 3. *Dear James, Dear Uncle, My dear George, Dear Cousin Grace, My dear Friend,* are forms for familiar letters.

NOTE. *Dear Mr. Brown, My dear Mrs. Deane, are*

NOTES

NOTES

ENGLISH COMPOSITION

used in friendly letters, or in business letters when Letters addressed to a person whom one knows well.

RULE 4. In formal correspondence the salutation should be followed by a colon, or by a colon and a dash; in friendly letters the comma is often preferred, perhaps followed by a dash.

D. BODY OF THE LETTER

The body of the letter should be legible, clear in meaning, and carefully punctuated. It should be written in paragraphs, each of which should cover a single point.

E. COMPLIMENTARY CLOSE

The letter should end with a courteous and appropriate phrase.

RULE 1. *Yours truly, Very truly yours, Respectfully yours, Sincerely yours, Very sincerely yours,* are appropriate in business letters.

NOTE 1. *Yours truly is more formal than Yours sincerely.*

NOTE 2. *The word your or yours should always be used, and no word should be abbreviated.*

NOTE 3. *Respectfully yours should be used only when special respect is intended. It is proper in writing to a high official or to a person much older than one's self.*

ENGLISH COMPOSITION

Letters **RULE 2.** *Faithfully yours, Your loving son, Yours cordially, Yours with love, Your sincere friend, As ever, your friend, Affectionately yours,* are forms in familiar or friendly letters.

RULE 3. The complimentary close should begin with a capital and be followed by a comma.

RULE 4. Be sure that the final sentence when united with the subscription is grammatical.

INCORRECT:

Hoping to see you soon, believe me,
Yours sincerely.

CORRECT:

Hoping to see you soon, I am,
Yours sincerely.

F. SIGNATURE

RULE 1. The signature, except in very familiar letters, should be the one the writer habitually uses in signing a document. As a rule it is better to sign the name in full.

RULE 2. If the writer is an unmarried woman, she should prefix the title *Miss*, in parentheses, to her signature.

Yours truly,
(Miss) M. A. Hodgdon.

NOTES

NOTES

ENGLISH COMPOSITION

RULE 3. A married woman should write, below and to the left of her own signature, her title, together with her husband's given name, or initials, and surname. *Letters*

Very truly yours,
Elizabeth Crosthwaite.

Mrs. John Crosthwaite.

NOTE. *A woman should never leave her correspondent in doubt whether she is to be addressed as Miss or Mrs.*

G. SUPERSCRPTION

RULE 1. In the superscription, which is written on the envelope, never deviate from the approved manner of arrangement.

Mr. John Applegate
43 State Street
Salem
Oregon

Perry Pictures People
Malden

Box 228
Massachusetts

NOTE 1. *Commas are not needed at the ends of lines in the superscription. An abbreviation, however, should be followed by a period.*

NOTE 2. *Place the stamp always in the upper right-hand corner.*

NOTE 3. *A stamp, or a stamped and addressed envelope, should often be enclosed in business letters.*

ENGLISH COMPOSITION

NOTE 4. *In the United States the title Mr. is better form than Esq. after the name.*

4. OFFICIAL LETTERS

Official Letters Official letters to those in high office are the most formal of all business letters and seem to have inherited many punctilious phrases of ceremony and courtesy. They should be written on sheets of paper to be folded but once.

RULE 1. Both the envelope and the letter within are often addressed to the name of the office rather than of the man.

To the President
The White House
Washington
D. C.

RULE 2. If the name of the President of the United States or of the governor of a state is used, the conventional title, *To His Excellency*, should precede.

To His Excellency, Theodore Roosevelt
The White House
Washington
D. C.

RULE 3. All official, professional, and military titles should be written out in full.

NOTES

NOTES

ENGLISH COMPOSITION

Governor, The Reverend, The Honorable, Colonel.

*Official
Letters*

RULE 4. Terms of formal greeting should be used.

Your Excellency (if addressing the President of the United States, an ambassador of the United States, or the governor of a state).

Your Honor (if writing to the mayor of a city).

RULE 5. The term *Sir* is appropriately used in any official letter.

RULE 6. The complimentary close has a formality not belonging to ordinary letters.

I have the honor to be, Sir,

With the highest consideration,

Yours respectfully.

I have the honor to subscribe myself most respectfully,

Your obedient servant.

5. LETTER FORMS

(1) *An Order*

*Letter
Forms*

374 Market Street,
San Francisco, Cal.

Sept. 23, 1908.

Houghton, Mifflin & Co.,
4 Park Street,
Boston, Mass.

Dear Sirs:

Please send me by mail one copy of Lowell's
[233]

ENGLISH COMPOSITION

*Letter
Forms*

Complete Poems. Enclosed you will find postal money order for one dollar and fifty cents (\$1.50), the price as catalogued.

Yours truly,

George H. Marsh.

(2) *An Application*

426 Jackson Boulevard,
Chicago, Ill.,
June 25, 1908.

To the Board of Education,
Portland, Oregon.

Gentlemen:

I desire to be considered as an applicant for a position as teacher of history in a Portland High School. I was graduated in 1900 from the department of history in the University of Chicago, and have been teaching history in the High School of Evanston, Illinois, for the past six years. Under another cover I am sending papers and references.

Very truly yours,

(Miss) Jane L. Austin.

(3) *A Friendly Letter*

Lancaster, Massachusetts,
June 28, 1907.

Dear Cousin Tom:

Do hurry on across those boundless plains and spend a while in this quiet New England town. You will be so near historic Concord that you will almost hear the tread of the British Regu-

NOTES

NOTES

ENGLISH COMPOSITION

lars. I shall expect you by the tenth of next month. *Letter Forms*

Yours as ever,
Mary Harlowe.

(4) *A Letter of Introduction*

4 Park Place,
Boston, Mass.,
March 4, 1908.

My dear Mr. Wentworth :

The bearer of this note is my friend, Mr. George W. Talbot of Kentucky, who is a lover of the Connecticut scenes painted by Innes. I shall appreciate your courtesy if you will show him that fine landscape in your library.

Very sincerely yours,
Richard Thayer.

NOTE. The superscription on the envelope should include the name of the person introduced.

Mr. Thomas Wentworth
Introducing Mr. George W. Talbot

6. NOTES, FORMAL AND INFORMAL

Notes of invitation, request, and announcement are either formal or informal. The reply should accord in style with the note. *Notes, Formal and Informal*

RULE 1. An informal invitation or reply is written like any other friendly letter. Sometimes the heading is omitted altogether and

ENGLISH COMPOSITION

*Notes,
Formal
and In-
formal*

the date and place, usually written out, are put at the close.

RULE 2. Formal notes should be written on plain, unruled paper. They should be written in the third person throughout, with no abbreviations. They have no heading, salutation, or conclusion. The date, hour, place, and, usually, the character of the entertainment should be written in full. The address and date (written out) should be placed at the lower left hand of the page.

RULE 3. To prevent mistake, a reply, whether formal or informal, should always repeat the date and hour mentioned in the invitation.

RULE 4. Formal notes may be written as preferred: in paragraph form, in the middle of the sheet with wide margins; or with lines grouped in some symmetrical order. Visiting and at-home cards are often used.

RULE 5. Announcements, and invitations to large, formal entertainments are usually engraved, not printed or written.

NOTES

NOTES

ENGLISH COMPOSITION

7. FORMS FOR FORMAL NOTES

*Forms
for Formal
Notes*

(1) *An Invitation*

Mr. and Mrs. John Bates Wesley request the pleasure of Mr. Arnold Webb's company Friday evening, December the tenth, from eight to eleven.

23 Carleton Street,
December fifth.

(2) *An Acceptance*

Mr. Arnold Webb accepts with pleasure Mr. and Mrs. John Bates Wesley's kind invitation for Friday evening, December the tenth, from eight to eleven.

14 Bond Street,
December sixth.

(3) *A Note of Regret*

Mr. Arnold Webb regrets that a previous engagement prevents him from accepting Mr. and Mrs. John Bates Wesley's kind invitation for Friday evening, December the tenth, from eight to eleven.

14 Bond Street,
December sixth.

(4) *An Invitation*

Miss Dorothy Wren
At Home

Saturday afternoon, June the fourth
356 Mill Street

Garden Party

ENGLISH COMPOSITION

*Forms
for Formal
Notes*

(5) *An Invitation*

The Laurean Literary Society
requests the pleasure of your company
at its

Thirtieth Annual Reception
Friday Evening, June the third
Nine until eleven o'clock

Villard Hall

(6) *An Invitation*

Mr. and Mrs. Wilson Stevens
request the pleasure of

Mr. Archer's
company at dinner
on Tuesday, January the ninth
at eight o'clock
24 Columbia Street

(7) *An Introduction*

Form for an introduction that may be
written on the back of a visiting card:

Introducing

Miss Ruth Graham Mills
of Portland, Oregon

to Mrs. George Marshall

84 Beacon Street, Boston

NOTES

NOTES

COPY FOR THE PRINTER*

THE general desire of newspapers regarding *copy* is expressed in the following editorial from *The Morning Oregonian* of Portland: "The columns of *The Oregonian* will be cheerfully given if correspondents will observe reasonable conditions as to space, intelligibility, legibility, and topical value. The correspondent who makes his article brief, pointed, and pertinent not only commends it to favorable editorial consideration, but commands the attention of many readers."

THE PREPARATION OF COPY

General Suggestions

Copy should be carefully prepared so as to be easily read and handled by all concerned with its printing,—the editor, compositor, and proofreader. Typewritten copy is preferred.

*The
Preparation
of Copy*

* The word *copy*, as used here, is a technical term meaning any piece of written or printed matter sent to a publisher to be reproduced in print.

ENGLISH COMPOSITION

The Preparation of Copy

NOTE. *When preparing handwritten copy, use good black ink or a pencil with soft lead. A very fine pen, pale ink, and a pencil that makes a dim mark are poor tools.*

RULE 1. Use regular typewriter size of paper, about eight inches by ten and a half inches, and write the short way of the paper; or use note size, about five or six inches by eight to ten inches, and write across the long side.

NOTE 1. *Paper should be uniform in size and of good quality.*

NOTE 2. *Foolscap paper is inconvenient in size.*

RULE 2. Leave a margin of about an inch at both top and bottom of each page. A wide margin on the left is necessary for possible alterations.

RULE 3. Leave about one sixth of an inch between the lines.

RULE 4. The author's name and address should be plainly written at the top of the first sheet and also at the bottom of the last sheet.

RULE 5. Write on only one side of the paper.

RULE 6. Number each page at the top either in the middle or at the right-hand corner. Draw a quarter circle under the number. If

NOTES

NOTES

ENGLISH COMPOSITION

new pages are inserted in the middle of an article (say after page 7), number them "7a, 7b," etc. If pages are taken out (say from 8 to 12 inclusive) number the seventh page "7-12." The succeeding pages will remain 13, 14, etc.

*The
Preparation
of Copy*

RULE 7. Unusual words, foreign words, and unfamiliar terms of science should be written in very distinct letters.

NOTE 1. *The small letters, c, e, i; o, a; v, w; r, s; u, n, which are often illegible and confusing, should be clearly distinguished.*

NOTE 2. *Put a line under u and over n in handwriting: u, n.*

RULE 8. The names of persons and places should be made perfectly clear, and, above all, should be spelled correctly. Write the names of individuals and firms as they themselves write them. Avoid dividing names at the end of lines.

RULE 9. The capital letters that begin every sentence should be made so that they can not be mistaken. If it is not clear that the letter as written is a capital draw three lines under it.

RULE 10. Encircle every period that ends a sentence. Clearly distinguish colons from semicolons, and commas from periods.

ENGLISH COMPOSITION

The Preparation of Copy

NOTE 1. *Some writers prefer to use the mark (×) for a period.*

NOTE 2. *Leave a space of about an inch (in manuscript) between sentences in the same paragraph.*

NOTE 3. *“All that the printer asks of the author is that he shall spell uniformly and put his capitals, points, and other peculiarities of style in their proper places, so that there can be no misunderstanding about his intent.”**

“In legal documents much may depend upon the presence or absence of a comma.”†

RULE 11. Always avoid dividing words at the end of pages.

RULE 12. Always indent paragraphs an inch from the margin. Put the paragraph mark (¶) before any word not so indented if it introduces a paragraph. When copy is revised or edited a paragraph can be made anywhere by inserting the symbol.

RULE 13. If it is decided not to have a paragraph that has been made, draw a “run-in” line, that is, a curved line connecting the last words before the break, and the first word after the break.

RULE 14. To cancel words draw a line through

* De Vinne, *The Practice of Typography*, p. 328.

† *Ibid.* p. 331.

NOTES

NOTES

ENGLISH COMPOSITION

them showing clearly where the omission begins and where it is to end. Then connect the words to be joined by a "run-in" line, having a caret at each end of the line.

*The
Preparation
of Copy*

NOTE. *If after canceling a word or sentence you wish to restore it and have not time to rewrite the passage, put a line of dots under the words and write Stet (which means Let it stand) on the margin.*

RULE 15. If after copy is prepared, the addition of matter is desired, cut the sheet and paste in the new lines; then fold the lower edge of the lengthened sheet forward upon the writing. (Matter folded backward may be overlooked.)

RULE 16. In quoting dialect or a sentence inaccurate in construction or spelling which you wish printed as written, write on the margin the direction, "Follow copy."

RULE 17. One line under any expression indicates that you wish it printed in *italics*; two lines, in SMALL CAPITALS; three lines, in FULL CAPITALS.

NOTE. *A diagonal line drawn downward from left to right through a capital indicates that you wish it changed to a small letter.*

RULE 18. As a rule, no abbreviations should

ENGLISH COMPOSITION

The Prepa- ration of Copy

be used in copy excepting those that are to be printed as such.

NOTE. *A circle around an abbreviation indicates that the word is to be spelled out.*

RULE 19. A foot-note should be placed just under the line to which it refers, and should be plainly marked so that the compositor may set it where it belongs.

RULE 20. Where illustrations are to be used, paste in the copy a proof of each cut where it belongs. Write upon it the title to be printed. If the proof is not so pasted leave a space in copy and write in it "Cut" with the title of the illustration.

NOTE. *In forwarding drawings or photographs place them between pieces of cardboard. Never fold or roll them.*

RULE 21. Draw a line at the end of every article to show that it is complete.

RULE 22. Date everything sent, sign your full name (not initials or surname), and give your address.

RULE 23. Send copy folded or flat, never rolled.

NOTES

NOTES

ENGLISH COMPOSITION

Copy for Newspapers

*The
Preparation
of Copy*

A. FORM

RULE 1. Study the columns of the paper for which you purpose to write. Note the styles of type used; the position of dates; the way letters to the editor are addressed; the use of headlines, sub-heads, and cross-lines; the style of capitalization and punctuation; the use of abbreviations in writing words; the method of writing numbers (that is, what numbers are written in figures and what in letters); and the forms used for tables, summaries, market reports, shipping news, and other matter.

RULE 2. Study several of the great newspapers of the country, *New York Evening Post*, *The Sun*, *New York Times*, *Philadelphia Ledger*, *Brooklyn Eagle*, *Springfield Republican*, *Chicago Tribune*, *Louisville Courier-Journal*, *Los Angeles Times*, *Portland Oregonian*, and others, for information as to subject matter, method of statement, and form used for the different pages.

RULE 3. A date-line should be used for news from any locality outside the place where the paper is printed. It should include the date

ENGLISH COMPOSITION

The Preparation of Copy

and the name of the town or city; also the state or country when other than that of the place where the paper is printed.

Norfolk, Va., August 6.—

Cowes, Isle of Wight, September 10.—

NOTE. Use the tenses in the copy with reference to the date-line.

RULE 4. Headlines should be written in, or space left for their insertion.

B. STYLE

“In preparing manuscript for the press, more editorial labor is spent on trimming out the undergrowth of words than on any other one thing. . . . Pruning is not everything, but it often makes an apparently dull article almost vivacious.”—*New York Evening Post*.

RULE 1. What is written must be *news*. *News* in a newspaper “is that which will interest humanity at large.”* The larger the human interest the greater the value of the news.

RULE 2. Make the first sentence give the gist of your story. “Ex-Governor Black died in London to-day of pneumonia, after an ill-

* Hemstreet, *Reporting for the Newspapers*, p. 18.

NOTES

NOTES

ENGLISH COMPOSITION

ness of four days." Then continue with the essential details in the first paragraph.

NOTE. *The word story is a technical term meaning any article of any kind written for a newspaper.*

*The
Prepa-
ration
of Copy*

RULE 3. Depend more on the noun and verb than on qualifiers; that is, cut out or cut down adjective and adverbial words, phrases, and clauses whenever possible. The wordy writer expands "Eternal vigilance is the price of liberty" into "Eternal vigilance, a vigilance that is always on the alert, is the universal and inevitable price of liberty, whether of conscience, thought, or action."

RULE 4. Use Anglo-Saxon words instead of classical; concrete terms instead of abstract; particular, instead of general; connoting expressions instead of denoting. "He has the faith of Columbus" may mean more than a sentence containing twice as many words. "Trustworthy men will begin work on the station" is better than "Reliable men intend to commence operations for the erection of a depot."

RULE 5. Make sentences short, compact, and rich. A good test of the usefulness of words in a sentence is to put one of the two most

ENGLISH COMPOSITION

The Preparation of Copy

important words or phrases at the beginning, and the other at the end, and all other expressions as near to their governing words as possible. By this process useless words will be eliminated.

*A Working Plan for News Service**

1. Get news and verify.
2. First sentence: State the climax. Give the *event*.
3. Next sentences: Give actors, place, time, causes.
4. First paragraph: Answer questions: What? Who? Where? When? Why?
5. Avoid stereotyped forms and "fine writing."
6. Second paragraph: Bring in other important details (best foremost).
7. Crowd minor details toward the end.
8. Strive to condense a "page into a phrase and that phrase into a word."
9. Make no editorial comments in news matter.
10. Get copy in early.

NOTE. *The following estimate may be helpful in judging of the length of articles when printed:*

"The lines in most newspapers average between seven and eight words. The news column of most newspapers are set in nonpareil, and there are twelve nonpareil lines to the inch. . . . The number of words in a news column ranges from 1600 to 2400. . . . Edi-

*Adapted from Shuman, *Practical Journalism*, chapter v.

NOTES

NOTES

ENGLISH COMPOSITION

*torial matter, being set in larger type and leaded, will range between 1000 and 1500 words to the column."**

*The
Preparation
of Copy*

Proofreader's Marks

X Bad letter	⌋ Move to right
↓ Push-down space	⌈ Raise
∪ Turn	⌋ Lower
∩ Take out (dele)	□ Indent line
^ Left out; insert	/-/ Short dash
# Insert space	/—/ Long dash
✓✓ Even spacing	¶ Paragraph
∩ Less space	<i>No¶</i> No paragraph
○ Close up entirely	<i>wf.</i> Wrong font
∩ Dele and close up Restore
⊙ Period	<i>stet</i> Let it stand
,/ Comma	<i>tr.</i> Transpose
:/ Colon	<i>caps</i> Capital letters
;/ Semicolon	<i>s. c.</i> Small caps
∩ Apostrophe	<i>l. c.</i> Lower-case or small letters
“ ” Quotation	<i>ital.</i> Italics
-/ Hyphen	<i>rom.</i> Roman
≡ Straighten lines	<i>qu. qu.</i> or. ? Is this right?
┌ Move to left	

* Luce, *Writing for the Press*, p. 79.

CORRECTED PROOF

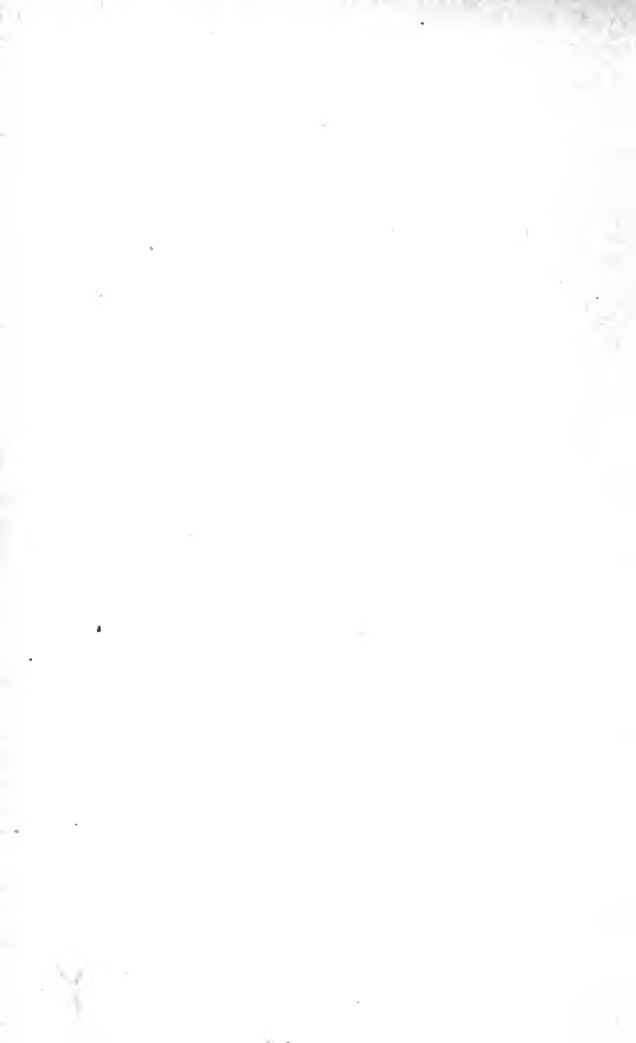
AMERICAN TAXATION.

SIR, — I agree with the honourable gentleman who spoke last, that this subject is not new in this House. Very disagreeably to this House, very unfortunately to this nation, and to the peace and prosperity of this whole empire, no topic has been more familiar with us. For nine long years, session after session, we have been lashed round and round this miserable circle of occasional arguments and temporary expedients. I am sure our heads must turn, and our stomachs nauseate with them. We have had them in every shape; we have looked at them in every point of view. Invention is exhausted; reason is fatigued; experience has given judgment; but obstinacy is not yet conquered.

The honourable gentleman has made one endeavour more to diversify the form of this disgusting argument. He has thrown out a speech, composed almost entirely of challenges. Challenges are serious things; and as he is a man of prudence as well as resolution, I daresay he has very well weighed those challenges before he delivered them. I had long the happiness to sit at the same side of the House, and to agree with the honourable gentleman on all the American questions. My sentiment

(Speech on *American Taxation* by Edmund Burke. Reprinted, by permission of HOUGHTON, MIFFLIN & COMPANY, from "The Riverside Literature Series.")

From W. S. Booth's Practical Guide to Authors. Copyright, 1907. Published by Houghton, Mifflin & Company.



BIBLIOGRAPHY

THE author of this compilation of standard rules and usage desires to acknowledge here indebtedness to the leading authorities in English Composition. The rules have been compiled from many sources—all authoritative. For the first seven Chapters the following authors and works were especially consulted:

BIGELOW: Handbook of Punctuation.

DE VINNE: The Practice of Typography.

Manual of Style of the Government Printing Office.

SMITH: Proofreading and Punctuation.

TEALL: Punctuation.

English Compound Words and Phrases.

THE INLAND PRINTER: Vest-Pocket Manual of Printing.

WILSON: Treatise on Punctuation.

In compiling Chapters VIII, IX, and X the following authorities were more especially consulted:

ABBOTT: How to Write Clearly.

BAKER: The Principles of Argumentation (Second Edition).

BUEHLER: A Modern English Grammar.

BROOKS AND HUBBARD: Composition and Rhetoric.

CALLAWAY: Studies for Letters.

BIBLIOGRAPHY

- CAMPBELL: Handbook of Synonyms.
CARPENTER: Elements of Rhetoric.
EARLE: English Prose.
ESPENSHADE: Composition and Rhetoric.
GENUNG: The Working Principles of Rhetoric.
HERRICK AND DAMON: Composition and Rhetoric.
HILL, A. S.: The Principles of Rhetoric.
HUNTINGTON: Elements of English Composition.
LAMONT: English Composition.
NEWCOMER AND SEWARD: Rhetoric in Practice.
PERRY: An Introductory Course in Argumentation.
SCOTT AND DENNEY: Paragraph-Writing.
WEBSTER: English Composition and Literature.
WENDELL: English Composition.
WEST: English Grammar.

For valuable material in Chapter XI the author is indebted to the following:

- LUCE: Writing for the Press.
Proofreaders' Style-Book (The Ben Franklin Company, Chicago).
SHUMAN: Practical Journalism.
Style-Sheets (or Composing-Room Rules) of many Great Newspapers.

INDEX

- ABBREVIATIONS:** capitalization of abbreviations of titles, 18; punctuation before and after *e. g.*, *i. e.*, *viz.*, etc., 38; period used with, 78; of titles, 78; of ordinal numbers in dates, 81; for expressing time, 82; in foot-notes and citations, 82; for scriptural references, 85; of states and territories, 85; list of common, 86; in copy, 253.
- Adjectives:** proper, when capitalized, 2; comparison of, 137; used after *appear*, *look*, *sound*, *taste*, *feel*, *smell*, *seem*, 150.
- Agreement:** of verb and subject, 121, 122, 125; of nouns and pronouns, 121; of pronouns with their antecedents, 126.
- Ah:** followed by comma, 34.
- Antecedents,** 126-133.
- Apostrophe,** 62-65.
- Article:** when capitalized, 10.
- Bibliography:** how to make a, 198; as part of outline, 209.
- Brackets:** use of, 61.
- Brief:** definition of, 202; purpose of, 205; how to make, 210.
- Capitals:** for first word of a sentence, 1; for first word of a line of poetry, 1; in quotations, 1; for first word of formal statement or salutation, 1; in tabulations, 2; for proper nouns and adjectives, 2; for geographical terms, 2; not used for names of seasons, 5; for words denoting family relationships, 5; for names of the Deity, 6; in Biblical terms, 6; common nouns, when capitalized, 9; *the*, when capitalized, 10; for titles, 13-18; sometimes not used after an interrogation point, 50; sometimes not used after an exclamation point, 53; full capitals and small capitals, how indicated in copy, 253.
- Caret:** meaning of word, 70; to indicate omissions, 70, 182.
- Citations,** 193-197.
- Coherence:** how secured in the sentence, 158; in the paragraph, 170.
- Colon:** after introductory phrases or sentences, 42; with compound sentences, 45; with quotations, 45; after the salutation in a letter, 46, 225.
- Comma:** in a series, 22; to set off phrases, 25, 26, 29, 30; to set off clauses, 25, 29, 30, 33, 34; to set off a restrictive relative pronoun, 30; before titles or

INDEX

- degrees, 33; with dates, 33; to mark omissions, 34; with direct quotations, 34, 37; after the vocative, 34; after *ah* and *oh*, 34; after *e. g.*, *i. e.*, *viz.*, *namely*, etc., 41; sometimes used after an interjection, 53; used with the dash, 57; in citations, 197; used after the salutation in letters, 225; not used in the address on an envelope, 229.
- Comparison: of adjectives, 137.
- Compositions: general directions for form of, 178-182.
- Compounds: capitalization of compound titles, 17; when to be avoided, 98; numerals, 98; with *half* or *quarter*, 101; noun and adjective compounded, 101; with *self*, 101; with *like*, 102; with *school*, 102; with *man* and *woman*, 102; with *boat*, *book*, *drop*, *light*, *house*, *room*, *side*, *yard*, 102; general rule for compounds, 105; plural of, 113; possessive of, 113.
- Concord, 121-126.
- Conjunctions: kinds of, 162.
- Copy for the printer: faults to be avoided in handwritten copy, 178; general suggestions for preparation of, 245; for newspapers, 257.
- Correlation, 133-137.
- Dash: following a colon, 45; following a period, 46, 57; to indicate suspension of thought, 54; before or after an enumeration, 57; after a paragraph heading, 57; to connect numbers, 58; general uses, 58.
- Diæresis: used to separate similar vowels, 70.
- Divisions: those to be avoided, 93, 250; on a vowel, 93; on a consonant, 93; on terminations, 94; on prefixes, 94.
- Emphasis: how secured in the sentence, 157; in the paragraph, 169.
- Exclamation point: after interjections, 53; in a series of exclamatory phrases, 54; after words of address, 54; to express doubt or sarcasm, 54.
- Foot-notes: how indicated in copy, 254.
- Geographical terms: when capitalized, 2.
- Government: rules for, 118.
- Historical present: how used, 142.
- Holidays: capitalized, 5.
- Hyphen: to show division of words, 70; in compound words, 70; with numerals, 98, 101.
- Infinitive: objective case used for subject of, 118; the "cleft infinitive," 142; *to* omitted after certain verbs, 142.

INDEX

- Interrogation point** : after direct questions, 50 ; to express doubt or uncertainty, 53.
- Irregularity** : a violation of a law of rhetoric, 118.
- Italics** : used for titles of books, magazines, and newspapers, 66, 77 ; for foreign words and phrases, 74 ; for words spoken of by name, 74 ; in scientific names, 77 ; how indicated in copy, 253.
- Letter-writing** : general directions for, 217, 218 ; the heading of a letter, 221 ; the address, 221 ; the salutation, 222 ; body of the letter, 225 ; complimentary close, 225 ; signature, 226 ; superscription, 229 ; official letters, 230 ; letter forms, 233 ; forms for formal notes, 241.
- Names** : capitalization of geographical, 2 ; scientific, when capitalized, 13 ; scientific, italics used in, 77.
- Newspapers** : preparation of copy for, 257.
- Note-taking** : need of system of, 182 ; loose-leaf system described, 185.
- Nouns** : common, when capitalized, 9 ; formation of plural, 110, 113 ; plurals of foreign nouns, 113 ; irregular plurals, 138.
- Numerals** : when followed by a period, 49 ; when spelled out, 82 ; Roman, when used, 82, 194 ; used for scriptural references, 85, 194.
- O** : always capitalized, 2 ; not followed by a comma, 34 ; when preferred to *oh*, 54.
- Oh** : when capitalized, 2 ; followed by a comma, 34 ; when preferred to *O*, 54.
- Omissions** : how indicated, 49, 70, 182.
- One** : reference to, as antecedent, 130.
- Outline** : value of making an, 202 ; method, 205.
- Paragraph** : topic-sentence, 166 ; unity in the, 166 ; emphasis, 169 ; coherence, 170.
- Paraphrase** : use of symbol for, in note-taking, 189.
- Parentheses** : use of, 58, 61 ; position of period with reference to, 62.
- Participle** : used in possessive case, 141 : "misrelated participle," 141 ; agreement of, 141.
- Period** : at the end of a sentence, 46 ; after abbreviations, 46 ; after a heading, 46 ; after numerals, 49 ; after letters used in a tabulation, 49 ; to denote omissions, 49 ; omitted in title-pages, 50 ; position in a parenthesis, 62.
- Plural** : of nouns ending in *o*, 110 ; of nouns ending in *y*, 113 ; of compounds,

INDEX

- 113; of foreign nouns, 113; irregular plurals, 138.
- Poetry: the quotation of, 190.
- Possessive: denoted by apostrophe and *s*, 62; omission of *s*, 62; of compound nouns, 113; correct uses of, 138, 141.
- President*: when capitalized, 18.
- President: of the United States, how addressed, 230.
- Pronouns: agreement with nouns, 121; those taking a singular verb, 125; agreement with antecedents, 126; position of the antecedent, 129; *who*, *which*, and *that* in relative clauses, 130; referring to indefinite pronouns for antecedents, 130.
- Proofreading: proofreader's marks, 265; proof with corrections, 266; corrected proof, 267.
- Proper nouns: capitalized, 2.
- Punctuation: comma, 22; semicolon, 37; colon, 42; period, 46; interrogation point, 50; exclamation point, 53; dash, 54; parentheses and brackets, 58; apostrophe, 62; quotation marks, 65; hyphen, 70; caret, 70.
- Quotation: preceded by comma, 34, 37; introduced by colon, 45; of poetry, 190.
- Quotation marks: to indicate exact words quoted, 65, 69; not necessary with familiar quotations, 66; for titles of stories, articles, poems, and pictures, 66; to call special attention to a word or expression, 69; in a series of quoted paragraphs, 69.
- Research: methods of, 197.
- Roman numerals: when followed by period, 49; when used, 82, 194.
- Salutation: formal, capitalized, 1; of a letter, 46, 222.
- Scientific names: capitalization of, 13; how written, 77.
- Section*: when capitalized, 10.
- Semicolon: used between clauses, 37, 38; before *namely*, *e. g.*, *i. e.*, *viz.*, etc., 38; to set off phrases, 41; general rule for use of, 41.
- Sentence: unity in, how secured, 153; emphasis, 157; coherence, 158; the topic-sentence, 166.
- Shall*: rules for use of, 145.
- Should*: rule for use of, 145.
- Solecism: definition of, 118.
- Spelling: final *e* retained or dropped before terminations, 106; final consonant doubled or not

INDEX

- doubled, 109 ; of derivatives, 110 ; compounds with *all, full, well, mass*, 110 ; *i* and *e* in a digraph, 110 ; plurals of nouns ending in *o*, 110 ; of compounds, 110 ; of nouns ending in *y*, 113 ; possessive of compound nouns, 113 ; plural of nouns ending in *ful*, 113 ; of foreign nouns, 113.
- Style : discussion of, 173.
- Subject : agreement with verb, 118, 121, 122, 125.
- Subjunctive : rules for use of, 149.
- Syllabication : divisions to be avoided, 93 ; division on a vowel, 93 ; on a consonant, 93 ; on terminations, 94 ; on prefixes, 94.
- Tabulation : use of period after letters and numbers in, 49 ; method of, 206 ; in a Brief, 213.
- Tenses : rules for the use of, 142.
- That* : used in relative clauses, 130.
- The* : when capitalized, 10.
- This* : used with *kind* and *sort*, 126.
- Titles : capitalization of, 13 ; of stories, poems, articles, and pictures, preferably quoted, 66 ; of books, newspapers, and magazines, preferably italicized, 66, 77 ; abbreviations of, 78 ; use of *the* with *Reverend* and *Honorable*, 78 ; used in addressing letters and envelopes, 221, 230.
- United States* : when regarded as singular, 121.
- Unity : in the sentence, 153 ; in the paragraph, 166.
- Will* : rules for use of, 145.
- Which* : in relative clauses, 130 ; incorrectly used with *and*, 133.
- Who* : incorrectly used, 126 ; in relative clauses, 130.
- Would* : rule for use of, 145.



YA 04440

562410

UNIVERSITY OF CALIFORNIA LIBRARY

