THE PRINCIPLES OF RHETORIC

WITH

CONSTRUCTIVE AND CRITICAL WORK IN COMPOSITION

BY

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AUTHOR'S NOTE

"The art of instruction for the secondary school," it has been said, "may be summed up in one sentence: Inspire enthusiastic activity." It is not enough, however, to inspire such activity; provision for its proper exercise must be made.

The material that forms the basis of this book was collected in my own classes during a period of years, for the purpose of arousing and satisfying the pupil's interest and activity with reference to rhetoric and composition. Later, at the request of teachers, the material was put into the form of a book. That the book might meet general conditions in the classroom, it was submitted before its publication to able instructors and critics, teachers of English in a number of widely separated centres. Their suggestions were valuable, and are incorporated in the book as published.

Because many text-books already in use contain admirable presentations of rhetorical principles, with exercises on some of them and with lists of composition subjects, it is by no means unnecessary for the author of a new rhetoric to state what differentiates his work from other books on the same subject. Perhaps the most distinctive features of this rhetoric are the following: —

1. It is planned to meet a gradual increase of skill on the part of the pupil. As soon as he has gained knowledge from the working out of one composition problem, that knowledge is utilized in the solving of another. His study of Diction, for instance, is made to bear directly upon all subsequent exercises in composition.

2. It provides for the establishment of good habits. For example, not only is the subject of paragraph sequence taught, but, throughout the book, the writing of a sequence of paragraphs is repeatedly called for, and topics are given which in themselves form a sequence. In this way the thought of orderliness is kept in the pupil's mind, until he has acquired, with reference to paragraph sequence, not merely a definition, but a habit.

3. It recognizes the fact that knowledge which one cannot apply at will is not a part of one's actual equipment. Therefore, hardly a rhetorical fact is presented which is not utilized over and over again.

4. It groups composition subjects carefully, with reference to their especial adaptability to the particular problems with which they are associated. Moreover, it almost invariably offers a somewhat wide choice of subjects. Tasks are set, but the sense of freedom that is felt when a writer may take from a number of subjects what pleases him best, relieves their irksomeness.

5. It criticises from the standpoint of a fellow-worker intent upon results, not upon fault-finding.

6. It encourages self-reliance, since every writer must,

sooner or later, depend largely upon his own judgment and taste. No exercises are given to pupils until independent work may rightfully be demanded, until the principles on which the exercises are based have been explained, illustrated by means of quotations from good authors, and again illustrated through similar exercises worked out by other pupils in their own classrooms. A good deal of time and thought were expended upon the collection of the student material used under exercises. Simple, direct work often was preferred to what might be stronger and more dramatic, yet less safe to insert in a text-book. I believe this student material to be especially serviceable, aside from the fact that it gives opportunities for criticism and reconstruction. The very admiration that a pupil feels for Wordsworth or Browning, for Burke or Macaulay, makes him realize his own comparative impotence, with a consequent sense of discouragement; but let him hear what one of his peers — a boy like himself — has written, in an honest and more or less skilful way, and he is eager to try something of the same sort himself. The masterpieces are still before him as models.

7. The rhetoric offers opportunities for the application of rhetorical theory to complete pieces of literature — "Silas Marner" and "The Vision of Sir Launfal." It is often desirable during a recitation to have an entire class find an illustration of the truth of some statement. The story and the poem mentioned are valuable for such investigation. The rhetoric is complete in itself, however, and the use of the literature referred to is altogether optional.

Although many of the answers contained in the five chapters called "Answers to Pupils' Inquiries" were suggested by questions in my own classes, other matter has been inserted to make the chapters comprehensive enough to meet general needs.

The following pages represent not only my own work and thought, and my interest in the secondary school, but also the careful consideration and helpful contribution of many teachers and pupils. To all who have assisted me I am very grateful.

THE PRATT INSTITUTE,
BROOKLYN.

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THE PRINCIPLES OF RHETORIC

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INTRODUCTION

Language is the keenest expression of life.
BENJAMIN IDE WHEELER.

WHY is rhetoric valuable as a study? It tells what is known about the art of expression in language. It shows how one may learn to speak convincingly, and write with clearness and vigor. "All men stand in need of expression," says Emerson. "In love, in art, in politics, in labor, in games, we study to utter our secret. The man is only half himself, the other half is his expression [of himself]."

A knowledge of rhetoric increases the power to appreciate literary work and, as a consequence, adds to the enjoyment of literature; for essays, novels, plays, poems, live from age to age not only because they hold thoughts and feelings of deep interest to mankind, but also because they reveal those thoughts and feelings in a masterly way.

The study of rhetoric is, therefore, of practical value and has a direct bearing upon life and growth.

Rhetoric defined

The Century Dictionary thus defines rhetoric: "The art of discourse; the art of using language so as to influence others."

CHAPTER I

FOUR ESSENTIALS OF LITERARY WORK: UNITY, CLIMAX, PROPORTION, SEQUENCE

A Brief Preliminary Consideration of the Entire Composition with Reference to the Four Essentials

POEMS, stories, and other pieces of literature are written because their authors have some thought which they wish to share. Usually, the meaning, purpose, or message of a composition — its theme — may be stated in a sentence, or even more briefly. A writer keeps his theme in mind throughout the preparation of his work; it holds him to his purpose.

The theme of the composition

ILLUSTRATIONS

I. In its preface. Hawthorne reveals the theme of "The House of the Seven Gables." It is: The wrong-doing of one generation lives into another, becomes uncontrollable, and works nothing but mischief.

II. The theme of Thackeray's "Vanity Fair" is disclosed in his question: Which of us has his desire, or having it is satisfied?

III. "Silas Marner," George Eliot says, "sets — or is intended to set — in a strong light the remedial influences of pure natural human relations." The theme of the book, however, appears to be: Man reaps what he sows.

IV. Tennyson anticipates and answers criticism regarding oneness of theme in "The Princess" by calling it a medley. Moreover,

his prologue explains that the six collegians who tell the story "will say whatever comes"; that is, they will not consider unity. These very precautions, however, indicate that Tennyson will preserve the unity of his poem as a whole.

A well-constructed literary work has but one theme, and, as a consequence, has Unity (oneness).

The point of highest interest in a composition — especially in a story with a plot — is called the Climax.

ILLUSTRATIONS

I. In "The House of the Seven Gables," the climax is the Judge's death (Chapter xviii).

II. In Dickens's "A Tale of Two Cities," Sidney Carton's sacrifice (Book iii, Chapter xiii) is the climax.

III. In "Silas Marner," Eppie's choice of a father (Chapter xix) arouses the keenest interest. In the story of the trial by lot — a short story within the longer one last mentioned — the climax is, according to the author's own statement (Chapter xvi): The drawing of lots and its false testimony.

There are compositions without climax.

Proportion

The writer respects his climax and subordinates the rest of his material to it; that is, he has a sense of Proportion. In novels and romances there are germs for separate and complete short stories, but such minor themes are not overemphasized and elaborated. Their relative value is recognized; it is at least secondary to that of the climax.

ILLUSTRATIONS OF STORIES WITHIN STORIES

I. Wamba's sacrifice (Chapters xxv, xxvi) and Gurth's night of adventures (Chapters x, xi) in "Ivanhoe."

II. The legends of the Pyncheon family (Chapter i) and the flight of the brother and sister (Chapters xvi, xvii, xx) in "The House of the Seven Gables."

III. The hunt (Chapter iv), the New Year's journey (Chapter xii), the finding of the gold (Chapter xviii), and the following of the light (Chapter xii), in "Silas Marner."

When a work seems to grow naturally, one part leading up to the next, — preparing for it, heightening it, or contrasting with it, — the work is said to have Sequence. **Sequence**

ILLUSTRATIONS

I. Daniel Webster opens his first Bunker Hill oration by speaking of: (1) the deep impression that the day, the place, and the purpose of their assembling make upon his hearers and himself; (2) the propriety of the emotion that agitates them; (3) the personal emotion and interest that even reading about the discovery of the American continent arouses; (4) the deeper interest felt in the settlement of their country by colonists from England; (5) their supreme interest in the American Revolution. The sequence of Webster's thought is evident.

II. John Alden would receive less sympathy when he goes to woo Priscilla for the Captain of Plymouth, if Longfellow had not first described the friendship existing between the two men and had not declared that every sentence of John Alden's letters to England "began or closed with the name of Priscilla." As it is, the orderly development of the poem enables one to appreciate Alden's love for Priscilla contending with his friendship for the Captain.

III. Recalling "Silas Marner," one realizes that the sequence of its events was well planned. For example, in order to show the comparative worthlessness of his gold, it was necessary that Marner should lose it before the child came to him, so that the interest and affection formerly given to his heaps of coin might be transferred to her. It was equally necessary that he should again possess the money which had once satisfied him, before being asked to part with his foster child.

Unity, Climax, and Sequence with Reference to the Paragraph

MUCH that is true of the composition as a whole is true of its divisions, the paragraph and the sentence.

Unity in the paragraph

A composition has unity when it is concerned with only one main theme; a paragraph has unity when all its sentences are about one topic.

Statement of topic

Its topic is sometimes stated at the beginning of the paragraph, sometimes at the end; sometimes it is not stated at all, yet the reader infers what it must be, for every sentence helps to reveal it.

ILLUSTRATIONS

I. It has a most picturesque effect, also, to meet a train of muleteers in some mountain pass. First you hear the bells of the leading mules breaking with their simple melody the stillness of the airy height; or, perhaps, the voice of the muleteer admonishing some tardy or wandering animal, or chanting, at the full stretch of his lungs, some traditionary ballad. At length you see the mules slowly winding along the cragged defile, sometimes descending precipitous cliffs, so as to present themselves in full relief against the sky, sometimes toiling up the deep arid chasms below you. As they approach, you descry their gay decorations of worsted tufts, tassels, and saddlebags; while. as they pass by, the ever ready trabucho, slung behind their packs and saddles, gives a hint of the insecurity of the road.

WASHINGTON IRVING: "The Alhambra."

II. "Such are thy crimes," resumed the Bishop, with calm determination; "now hear the terms which, as a merciful Prince and a Christian Prelate, setting aside all personal offence, forgiving each peculiar injury, I condescend to offer. Fling down thy leading-staff; renounce thy command, unbind thy prisoners, restore thy spoil, dis-

tribute what else thou hast of goods to relieve these whom thou hast made orphans and widows, array thyself in sackcloth and ashes, take a palmer's staff in thy hand, and go barefooted on pilgrimage to Rome, and we will ourselves be intercessors for thee with the Imperial Chamber at Ratisbon for thy life, with our Holy Father the Pope for thy miserable soul."

SIR WALTER SCOTT: "Quentin Durward."

III. How many steps have I taken in vain! Thus it happened to Israel, for their sin; they were sent back again by way of the Red Sea; and I am made to tread those steps with sorrow which I might have trod with delight, had it not been for this sinful sleep. How far might I have been on my way by this time! I am made to tread those steps thrice over which I needed not to have trod but once; yea, now also I am like to be benighted, for the day is almost spent. Oh, that I had not slept!

JOHN BUNYAN: "Pilgrim's Progress."

IV. Not long after, as I rode near him, I heard him shouting to me. He was pointing towards a detached rocky hill that stood in the middle of the valley before us, and from behind it a long file of elk came out at full speed and entered an opening in the mountain. They had scarcely disappeared when whoops and exclamations came from fifty voices around me. The young men leaped from their horses, flung down their heavy buffalo robes, and ran at full speed towards the foot of the nearest mountain. Reynal also broke away at a gallop in the same direction. "Come on! come on!" he called to us. "Do you see that band of big-horn up yonder? If there's one of them, there's a hundred!"

FRANCIS PARKMAN: "Passage of the Mountain."

[The topic of the preceding paragraph is not stated. One infers it to be: The coming of the elk.]

The beginning of every paragraph should be indented. An indentation of an inch is not too much on foolscap paper.

Indentation of paragraph

EXERCISES[1]

I. Have the following paragraphs unity? Explain how you know that your answer is correct.

II. In 1, what sentence is very nearly a statement of the paragraph topic?

III. What is the climax of paragraph 3?

1. THE KITCHEN REPRESENTED NEATNESS AND INDUSTRY

It was a queer kitchen in one of the old Dutch farmhouses one sometimes sees near West Point. As I stepped into it, I seemed to be carried back to Holland. An effort had been made to keep it in its original state, and the low dark wainscoting, shining tiled floor, quaint diamond-paned windows, and the queer rows of windmill-painted delft ware on the shelves, looked just as they did when the first Dutch settlers brought them over and put them up two hundred and fifty years ago. Even the stove that had supplanted the wide fireplace looked almost in keeping with the rest, so well had it been scrubbed and polished by the bustling Dutch housewife. Through the low deep windows the sunlight poured in, scattered in a hundred bright flashes through the room from the shining tiles and the well-ordered rows of glistening pots and pans. Never was I more impressed by neatness, patient thrift, and industry.

[One need not be so poor in words as to need the repetition of *looked*. The article *the* might be omitted at least before *queer*, line 5, and possibly before *low*, line 11, and *shining* and *well-ordered*, lines 12 and 13, for useless words are harmful. *Did*, line 6, is incorrect. If completed, the expression would read, "did looked."[2] *Had* may be substituted for *did*.]

[1] All composition given for discussion under exercises — unless it is enclosed in quotation-marks — has been taken from the work of pupils in the classroom. The questions and suggestions that follow this student material afford opportunities for careful criticism and for a reconstruction of expressions that should be improved.

[2] See page 71.

2. What I Saw from Amy Robsart's Tower

Opposite me, on the other side of the castle, was the entrance through which Elizabeth and her courtiers had entered; below me, the gateway through which the soldiers of King Charles had poured in disorderly retreat, and slammed it in the face of Cromwell's men. Looking out from the castle, in the distance I could see the monastery, the stones of which were used by Cromwell's men for sharpening their swords; and on the other side fields and orchards stretched, until they faded into a blue, misty haze in the distance, broken only by the long white road that wound like a ribbon through the green fields.

["Slamming" should be substituted for *and slammed* in line 4, because the two actions mentioned are not of the same importance. The change suggested would make which action of lesser weight? The modifier, *in the distance*, line 5, should come after *see*, its principal, for the sake of clearness. *Misty* before *haze* and *in the distance* after it, line 8, are not needed, and are therefore harmful. The repetition of *fields*, line 10, might be happily avoided. *Meadows* might be used for *fields*. Substitute for *broken* a word that will better express the meaning.]

3. Would the Rope Break?

Such a slender, threadlike rope, and bearing such a heavy bag on the end! The thread strained hard, and almost parted. Then a sudden breeze made it sway dangerously as it lengthened downward. Once it caught on the hammock. Should I take the bag off? I waited with outstretched hand, to guide or to guard. On it came, reeled off from somewhere, mysteriously, steadily. Then it touched safe hard floor. Snap went the rope and away on the wind. The silken bag put forth eight tiny black feet at once, and scampered off.

IV. Write a paragraph on one of the following subjects or topics; let every sentence be about the topic chosen: —

1. The scene would have made an artist wish for his brush.
2. How to build a wood fire in a fireplace.
3. The river was gay with boats.
4. A strange animal of the past.

5. What I saw, heard, felt, smelled or tasted: —
   a. in the deep woods.
   b. on the cliff by the seashore.
   c. from my hammock.
   d. as I worked with the mowers.
   e. as I crossed the bridge.
   f. while I watched the stevedores on the dock.
   g. at the entrance to the cathedral.

[A paragraph is required about only one of the lettered subjects.]

6. The winter home of a common bird.
7. He crept upon his victim.
8. What I see from my window.
9. Will he be able to loosen the rope?
10. What I found in a bird's nest.
11. The ice bent, cracked, — !
12. Two ways were open, which would he choose?

Paragraph development

There are many ways of so developing a paragraph that its chief idea shall stand out. One may, for instance, first state that idea in a topic sentence (see I and II, pages 8 and 9) and then explain, illustrate, or prove what one has said. One may lead up to a summarizing sentence or one that gives point to the paragraph as a whole. Sometimes, the summary sentence is a topic sentence also (see IV, page 9). Whatever the method of development or arrangement may be, it should emphasize the main idea of the paragraph.

Some methods of paragraph development

Paragraphs are most frequently developed from an introductory or topic sentence or lead up to a concluding topic, or summary, sentence in the following ways: —

By the use of: (1) repetition (to define) and explanation; (2) particulars and details; (3) examples and proofs; (4) comparison and contrast; (5) cause and effect.

EXERCISES

I. Choose a second topic from the list under IV and write a paragraph about it. Decide upon a method of development for your paragraph. Paragraphs suggested by 1, 3, 8, may have topic sentences and develop by giving the details of the scenes. Paragraphs suggested by 7, 9, 11, should have climaxes, and the material in each should be so arranged as to give prominence to the climax and thus emphasize it. Paragraphs suggested by 2, 4, 6, 10, may have topic sentences and develop by means of explanations or extensions of the topic statements. A paragraph upon 12 might open with a topic sentence calling attention to the fact that two ways were available, develop by means of a contrast of those two ways, and conclude by stating which way was chosen.

[Note that neither 2 nor 3, page 11, has a topic sentence regularly developed, but that each groups its facts in an orderly way: 2, with reference to their location; 3, with reference to the relative time of their occurrence.]

II. Suggest the topic for a paragraph to come after 8, after 10, after 12, page 12. Consider sequence.

III. Write the topic for a paragraph to succeed 5 in the list of topics, page 12; write the succeeding paragraph itself; be sure that the paragraph observes unity and has a definite method of development. Write a third topic to succeed the second.

IV. Turn to Chapter i of "Silas Marner." The topic of the first paragraph is, The common distrust of linen-weavers in that far-off time when superstition clung easily around every person or thing at all unwonted; the topic of the second paragraph is, One of those linen-weavers. What is the topic of the third paragraph? What is the climax in the last paragraph of Chapter xii? How is that paragraph developed? What is the climax in the eleventh paragraph before the end of Chapter xix? What paragraph forms the climax of Chapter xix?

The paragraph as a unit and as a part of a larger whole

A paragraph considered by itself is a unit and more or less sharply distinct; a paragraph in the composition is but part of a whole and blends, as it were, with what precedes and with what follows, unless it is used to introduce a contrast or something of that nature.

The writer who has had much practice and has acquired skill often does without thought or effort what beginners take pains to do; it has become second nature for him to observe the principles upon which worthy expression in language depends. Good literary work meets the requirements of unity, climax, proportion, and sequence in each paragraph, as well as in the entire composition. A knowledge of rhetoric should enable one to enjoy not only the thought in literature, but also the way in which that thought is expressed.

A knowledge of rhetoric should add to enjoyment of literature

Unity and Sentence Limitation

Unity in the sentence

A sentence has unity when it has but one subject of thought. The grammatical subject of a sentence, however, and its rhetorical subject are not always identical. The subject about which both writer and reader think is the rhetorical subject of the sentence.

The grammatical and the rhetorical subject

EXAMPLES. — I. In the sentence "We gathered roses wet with dew," *we* is the subject of the predicate *gathered*, but the subject of which the reader thinks — the rhetorical subject — is, What we gathered.

II. In the sentence "They returned to Mervyn's tower, the apartment, or rather the prison, of the unfortunate Countess of Leicester," *they* is the grammatical subject, while the rhetorical subject is *Mervyn's tower*.

EXERCISES

I. Note the subject of thought — the rhetorical subject — in each of the following quoted sentences: —

1. "I can scarcely see of what shape the sword is, for now it shines like a straight beam of light, now, as he twists it, there is a flash in a half-circle, like a cimeter, and again the point alone gleams out and flashes, as if it would find its own way to the heart of a foe, with no hand to guide it."

Grammatical subject, *I;* subject about which one thinks, — rhetorical subject, — The sword.

2. "Hermas could see the bishop in his great chair, surrounded by the presbyters, the lofty desks on either side for the readers of the Scriptures, the communion table and the table of offerings in the middle of the church."

Grammatical subject, *Hermas;* rhetorical subject, What Hermas could see.

II. Discuss the following work. Does each sentence observe the law of unity? Give a reason for your answer.

1. Before me rose a thorny hedge, which it was impossible to climb over or crawl through, and I was thankful I had come upon it in daylight.

2. As I looked from my window, I could see, toward the end of the walk, a most beautiful hedge all pink with blossoms.

3. Skirting the road on the opposite side was a hedge of hawthorn, very compact and bristling with thorns.

4. The hedge into which I had chased the rabbit was a dense tangle of coarse vines bristling with short thorns.

5. The explorer told us how he felt when, through the darkness, he saw two bright piercing flashes from the jungle — the gleaming of a tiger's eyes.

6. The snow came driving down in long slant lines, wounding my eyes with its blinding darts, and almost shutting out my vision of old Kate's snowy shape, as she jogged valiantly onward to home and fodder.

III. Write one sentence about, The workroom; one about, A hail-storm; one about, A sheltering tree; one about, The end of the game. In each case be careful to write of only the subject given; every sentence will then have unity.

When a sentence *must* close

The fact that a sentence violates unity if it has more than one subject of thought, often enables a writer to decide when a new sentence is required. When the subject of thought changes, a new sentence becomes necessary.

EXERCISES

I. Write a paragraph about, The face I saw at the window.

II. Explain: —

1. How one may be sure that the paragraph written in response to I has unity.

2. How one may be sure that each sentence in the paragraph has unity.

III. Study the fourth and fifth paragraphs in Chapter iii of "Silas Marner." Name the subject of thought in each sentence.

It would be correct, though perhaps not desirable, to make two sentences of the following quoted sentence. The first sentence might end with *dream*, and the second begin with *The shoemaker asks*.

"He tells the shoemaker that he has had a beautiful dream, and the shoemaker asks him what it was, saying that it is the true business of a poet to have dreams and to tell them, so that everybody may know them."

[The subject of thought in the preceding sentence is, The conversation of the poet and the shoemaker. The subjects of thought of the same sentence divided are: 1. What the poet tells; 2. What the shoemaker says.]

The following quotation might be written as two sentences, the first ending with *flowers*, the second beginning with *the king*.

"There are shouts and cheers, and men with waving banners and women who scatter flowers; the king smiles upon his people and thanks them for their greeting."

[The subject of thought in the sentence quoted is, The greeting given and received. The subjects of thought of the divided sentence are: 1. What the people do; 2. What the king does.]

EXERCISES

I. Write 1 as four sentences; divide the single sentence 2 into three sentences.

1. "He lay quite still; he was fled away far beyond earshot of these blows and shoutings; he was sunk beneath seas of silence; and his name, which would once have caught his notice above the howling of a storm, had become an empty sound."

2. "The sloping galleries were crowded with all that was noble, great, wealthy, and beautiful; and the contrast of the various dresses of these dignified spectators rendered the view as gay as it was rich, while the interior and lower space, filled with the substantial burgesses and yeomen of merry England, in their more plain attire, formed a dark fringe, or border, around this circle of brilliant embroidery, relieving, and at the same time setting off, its splendor."

II. What is the subject of thought — the rhetorical subject — of 1 under I?

III. What is the rhetorical subject of each of the four sentences into which 1 may be divided?

IV. What is the rhetorical subject of 2 under I?

V. What is the rhetorical subject of each of the three sentences into which 2 may be divided?

Where a sentence ends depends somewhat upon the writer's purpose

It will be perceived that, while a single sentence should have but one subject of thought, several successive sentences may have about the same subject of thought. The author himself decides where his sentence shall end. He may, for example, write several short sentences, though each has the same, or nearly the same, subject of thought; or he may combine such expressions into one compound or complex sentence without violating unity, since all are about the same rhetorical subject.

EXERCISES

I. Write a paragraph on the following topic: Unity in the composition, the paragraph, and the sentence.

II. Does your paragraph written in response to I observe unity? Does each sentence of the paragraph observe unity? Give a reason for each answer.

III. Study the paragraph written in response to I; if you are able to make a different combination of its words into sentences and yet observe unity, rewrite the paragraph and make such a combination. Of the two correctly written paragraphs you will prefer that which the more nearly accomplishes your purpose, that which the more nearly conveys your thought and feeling.

Honesty a necessity in literary work

Do not try to write as this one or that one writes. Be honest. Express yourself. If you are now poor in thought and feeling, become richer in both. Utilize what you read and hear and see, but in meeting the requirements of exercises do your own independent thinking and feeling.

Sequence of Sentences

One sentence leads up to another

As one paragraph may suggest another, so one sentence may lead up to another; that is, there is sequence of sentences as there is sequence of paragraphs.

Illustrations

In the following illustrations, each succeeding sentence is suggested or anticipated by some important part of the preceding.

I. Suddenly . . . it was immediately absorbed in watching the bright living thing running toward it, yet never arriving. That bright living thing must be caught; and in an instant the child had slipped on all fours, and held out one little hand to catch the gleam. But the gleam would not be caught in that way, and now the head was held up to see where the cunning gleam came from. It came from a very bright place.

George Eliot: "Silas Marner."

II. They left the high-road by a well-remembered lane, and soon approached a mansion of dull-red brick, with a little weathercock-surmounted cupola on the roof. . . . It was a large house, but one of broken fortunes.

Charles Dickens: "A Christmas Carol."

III. Where there was a good path he seldom failed to choose it. But now he had only a choice among paths, every one of which seemed likely to lead to destruction. From one faction he could hope for no cordial support. The cordial support of the other faction he could retain only by becoming the most factious man in his kingdom.

Thomas Babington Macaulay: "History of England."

IV. Being one day in the church of St. Gudule, . . . Esmond saw kneeling at a side altar an officer . . . very deeply engaged in devotion. Something familiar in the figure and posture of the kneeling man struck Captain Esmond, even before he saw the officer's face. As he rose up, putting away into his pocket a little black breviary, such as priests use, Esmond beheld a countenance so like that of his friend and tutor of early days, Father Holt, that he broke out into an exclamation of astonishment, and advanced a step

toward the gentleman, who was making his way out of the church. The German officer, too, looked surprised when he saw Esmond, and his face, from being pale, grew suddenly red. By this mark of recognition the Englishman knew that he could not be mistaken, and, though the other did not stop, but, on the contrary, rather hastily walked away toward the door, Esmond pursued him and faced him once more as the officer, helping himself to holy water, turned mechanically toward the altar to bow to it ere he quitted the sacred edifice.

WILLIAM MAKEPEACE THACKERAY: "The History of Henry Esmond, Esq."

EXERCISES

I. Select the sentence that is harmful to sequence in the following paragraph: —

B—— had a thunder shower with considerable rain, and some sharp lightning and heavy thunder. In the suburbs more or less damage was done by the electricity. This helped to keep the mercury down to a fairly comfortable point all night.

II. Write a sequence of three paragraphs; use these topics: —

1. The lonely tower.
2. I decide to enter it.
3. Why I do not stay.

[The tower described may be an observatory, a storage place for gunpowder, the remains of a windmill, or part of a ruined building.]

III. Read the paragraphs written in response to II. If the sentences do not have sequence, so reconstruct the work that an important part of each sentence shall suggest the beginning for the succeeding — whenever such suggestion seems desirable.

IV. Find instances of skilful sentence sequence in the opening paragraph of "Silas Marner."

V. Define each of the following terms as used in rhetoric: unity, climax, proportion, sequence.

CHAPTER II

THE CONNECTING OF PARAGRAPHS, CHAPTERS, AND CANTOS: COHERENCE

Binding the parts of a work together

SKILFUL writers fit the parts of their work together ingeniously. Paragraphs are connected with nicety and in a variety of ways.

ILLUSTRATIONS

[Expressions giving sequence or connection to the paragraphs are underscored.]

Sequence and paragraph connection

I. The shrub here often attains the height of fifteen or twenty feet, and forms an almost impenetrable coppice, burdening the air with its fragrance.

In the utmost recesses of this coppice, not far from the eastern or more remote end of the island, Legrand had built himself a small hut, which he occupied when I first, by mere accident, made his acquaintance.

EDGAR ALLAN POE: "The Gold Bug."

[The repetition of the word *coppice*, with *this* to designate the coppice as that described in the preceding paragraph, makes a strong paragraph connection.]

II. Household rumors touch him not. Some faint murmur, indicative of life going on within the house, soothes him, while he knows not distinctly what it is. He is not to know anything, not to think of anything. Servants gliding up or down the distant staircase, treading as upon velvet, gently keep his ear awake so long as he troubles not himself further than with some feeble guess at their

errands. Exacter knowledge would be a burden to him; he can just endure the pressure of conjecture. He opens his eye faintly at the dull stroke of the muffled knocker, and closes it again without asking "Who was it?" He is flattered by a general notion that inquiries are making after him, but he cares not to know the name of the inquirer. In the general stillness and awful hush of the house, he lies in state and feels his sovereignty.

To be sick is to enjoy monarchial prerogatives. Compare the silent tread, and quiet ministry, almost by the eye only, with which he is served — with the careless demeanor, the unceremonious goings in and out (slapping of doors, or leaving them open) of the very same attendants, when he is getting a little better — and you will confess, that from the bed of sickness (throne let me rather call it) to the elbow-chair of convalescence, is a fall from dignity, amounting to a deposition.

How convalescence shrinks a man back to his pristine stature! Where is now the space, which he occupied so lately, in his own, in the family's eye?

CHARLES LAMB: "The Convalescent."

III. By the time I had made my arrangements and fed *Modestine*, the day was already beginning to decline. I buckled myself to the knees into my sack and made a hearty meal; and as soon as the sun went down, I pulled my cap over my eyes and fell asleep.

Night is a dead monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield. All night long he can hear Nature breathing deeply and freely; even as she takes her rest she turns and smiles; and there is one stirring hour unknown to those who dwell in houses, when a wakeful influence goes abroad over the sleeping hemisphere, and all the outdoor world are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of night. Cattle awake on the meadows; sheep break their fast on dewy hillsides, and change to a new lair among the ferns; and houseless men, who have lain down with

the fowls, open their dim eyes and behold the beauty of the night.

At what audible summons, at what gentle touch of Nature, are all these sleepers thus recalled in the same hour to life?

ROBERT LOUIS STEVENSON: "A Night among the Pines."

[The first paragraph ends with a reference to the coming on of night; the second paragraph begins by describing the passing of night *in the open world*. There is, then, a thought connection — the thought of night — between the two paragraphs. The second paragraph ends with an allusion to the one hour of wakeful influence before the dawn, and the third opens with an inquiry into the cause of that wakeful influence which recalls all the sleepers mentioned in the second paragraph, at the hour referred to in that paragraph, to life as therein described. The thought connection between the second and third paragraphs is that of the wakeful influence which brings all the outdoor world to their feet. Only the words that most noticeably indicate the paragraph connection are underlined.

Sequence of thought in I, II, III, is as evident as are the devices for connecting the paragraphs.

Note that the first sentence in each paragraph of II and the first sentence in the second paragraph of III give the paragraph topic. What is the method of development in the second paragraph of III?]

EXERCISES

I. A canto in poetry corresponds to a chapter in prose. Scott's "Marmion," Canto i, ends thus: — **Canto and chapter connection**

Then loudly rung the trumpet call,
Thunder'd the cannon from the wall,
And shook the Scottish shore;
Around the castle eddied slow,
Volumes of smoke as white as snow,
And hid its turrets hoar;
Till they roll'd forth upon the air,
And met the river breezes there,
Which gave again the prospect fair.

And the second canto, making a connection between the two, begins thus: —

> The breeze which swept away the smoke
> 'Round Norham Castle roll'd
> When all the loud artillery spoke,
> With lightning-flash and thunder-stroke,
> As Marmion left the hold,
> It curled not Tweed alone, that breeze,
> For far upon Northumbrian seas,
> It freshly blew and strong.

What is there in Canto ii that suggests Canto i?

II. Scott opens Chapter xxvi of "Quentin Durward" thus: —

The preceding chapter was designed as a retrospect which might enable the reader fully to understand the terms upon which the king of France and the Duke of Burgundy stood together, when the former . . . had adopted the extraordinary . . . resolution of committing his person to the faith of a fierce and exasperated enemy.

The second paragraph of the same chapter begins: —

On the following morning after the king's arrival, there was a general muster of the troops of the Duke of Burgundy.

In what ways has Scott given sequence to his work?

III. In "Silas Marner," Chapter i, *such a linen-weaver* makes a link between the first and second paragraphs. *And* is the connective word for the second and third paragraphs, but *the old echoes* makes another link. *Raveloe* binds the third and fourth paragraphs together; while *this* (vague fear) connects the fourth and fifth. What words serve to connect Chapter vii with Chapter vi?

IV. Find an illustration of interesting paragraph connection; use any English prose classic.

When conjunctions are required as connectives

If one paragraph or chapter is very closely connected in thought with another, no conjunction may be required to unite them. If the thought connection is slight, a conjunction is likely to prove useful.

ILLUSTRATION

The dogs were barking, cattle-bells jangling in the wooded pastures, and as the youth passed farmhouses, lights in the kitchen windows showed that the women were astir about breakfast. . . .

And the east bloomed broader. The dome of gold grew brighter, the faint clouds here and there flamed with a flush of red.

HAMLIN GARLAND: "Scenes from Western Life."

Contrast of paragraphs

Two successive paragraphs may be used to contrast one thing with another; or a paragraph may lead to an unexpected statement in its successor: that is, work may contain contrasts, although it has sequence.

ILLUSTRATION

The honey-bee's great ambition is to be rich, to lay up great stores, to possess the sweet of every flower that blooms. She is more than provident. Enough will not satisfy her; she must have all she can get by hook or by crook. She comes from the oldest country, Asia, and thrives best in the most fertile and long-settled lands.

Yet the fact remains that the honey-bee is essentially a wild creature, and never has been and cannot be thoroughly domesticated. Its proper home is the woods, and thither every new swarm counts on going; and thither many do go in spite of the care and watchfulness of the bee keeper. If the woods in any given locality are deficient in trees with suitable cavities, the bees resort to all sorts of makeshifts.

JOHN BURROUGHS: "An Idyl of the Honey-Bee."

EXERCISE

Write a sequence of three short paragraphs about one of the following groups of topics. Show, by means of care for unity, sequence, and paragraph connection, that you are gaining skill.

I. My Attempt to Light the Fire in the Woods.
   1. The place selected.
   2. My preparations.
   3. The interruption.

II. The Bravest Man I Know.
   1. Who he is.
   2. Where I met him.
   3. How he won my admiration for his bravery.

III. The Icy Storm.
   1. The damp snow turned to rain.
   2. The night grew colder.
   3. Next day, the sun was hardly so bright as the world glittering below it.

IV. How I Arranged my Room.
   1. The room itself.
   2. What I like best in it.
   3. How I contrived to utilize its advantages.

V. What We Brought Home on the Christmas Tree.
   1. We cut the tree on a hillside near the lake.
   2. The call for help.
   3. Using the tree as a sled, we draw our rescued, but exhausted, friend to his home.

In what ways did you connect your paragraphs? How did you develop each paragraph, or group its material?

Coherence

Coherence in literary work

A literary work has Coherence when the relation of one part to another is clearly shown. A proper care for sequence, connection, and arrangement gives coherence

to the sentence, the paragraph, and the entire composition. The necessity for sequence and paragraph connection, and ways of providing for them, have already been explained. To gain coherence in the sentence, modifiers should be so placed that there may be no doubt as to what they modify, conjunctions should be wisely chosen, and reference words should clearly relate to their antecedents. If possible, put modifiers next the words they modify.

Coherence in the sentence

Where to place modifiers

EXERCISES

I. In the following quoted sentence the clause beginning with *which* appears to modify *body*. What does it modify?

"This formidable baron was clad in a leathern doublet, fitted close to his body, which was frayed, and soiled with the stains of his armor."

II. Give coherence to the sentence quoted in I, by omitting *which was* and putting *frayed* before *leathern*.

III. Give coherence to the sentence quoted in I, by inserting *close-fitting* before *leathern* and omitting *fitted close to his body*.

IV. Reconstruct the following sentences so that they shall have coherence: —

1. "'Father,' said young Jerry, as they walked along, taking care to keep at arm's length and to have the stool well between them, 'what's a Resurrection-Man?'"

[*Taking* may now modify either *they* or *Jerry*.]

2. Loyal and true, Macduff gave up everything, left his wife and children, and fled to England, that he might there raise an army, return to Scotland, and take the tyrant Macbeth from the throne, willing to die and suffer all things for the country he loved.

[The expression beginning with *willing* modifies *Macduff*.]

Place for *only*

Only should usually come just before its principal.

EXAMPLES. — I. It is only three o'clock.
II. He studied only that he might win the scholarship.
III. It has been used for only a month.

Placing of restrictive phrases

The phrases *at least, at all events, at any rate, indeed, in truth, to be sure*, should be so placed that there may be no doubt as to what they restrict.

Use judgment in selecting words that connect or show relationship

Carefulness in the use of prepositions and conjunctions, of all words that connect or show relationship, is a necessity if one would have composition clear and satisfactory. *But*, for instance, does not do the work of *and; and* unites, *but* disjoins, introducing a contrast or an opposing idea or thought. *However* is lighter than *but* in effect, and is placed somewhat within the expression to which it belongs. One writes, for example, "There was, however, something in his presence unlike that of his neighbors."

Correlatives give coherence

Correlative words — connectives, adverbs, etc., used with reference to each other — are most useful in binding the parts of sentences together. They are such pairs of words as: *not only — but also; either — or; neither — nor; although — yet; both — and; on the one hand — on the other hand.*

The same part of speech required after *not only* and *but also*

Not only — but also and *not — but* should each be followed by the same part of speech: for instance, if an adjective follows the first correlative of either pair, an adjective should follow the second; if a preposition comes immediately after the first, a preposition should come immediately after the second.

EXAMPLES. — I. He is not only tall, but also strong.

II. They are distinguished, not only for their brilliancy, but also for their integrity.

The correlative for *as* in an affirmative comparison is *as*, in a negative comparison it is *so*.

The correlatives *as* — *as*, *so* — *as*

ILLUSTRATIONS

I. She was very pretty; as graceful as a bird, and graceful much in the same way; as pleasant about the house as a gleam of sunshine falling on the floor through a shadow of twinkling leaves, or as a ray of firelight that dances on the wall while evening is drawing nigh.

II. Half Dome is not so high as Cloud's Rest.

III. I would not hurry away from any pleasure — no, not even from so mild a one as this.

The list given below indicates the proper use of several sets of expressions more or less correlative.

different — from	though — yet
scarcely — when	when — then
seldom — or never	where — there
such — as	whether — or

ILLUSTRATIONS

I. My point of view is different from his.

II. We had scarcely passed through the gateway when the gong sounded.

III. They are seldom or never late.

IV. I should enjoy such a trip as you have planned.

V. Though the work is hard, yet it will not overtax him.

VI. When the signal strikes, then release the weight.

VII. Where the path ends, there you will find the ruins of the fort.

VIII. Whether they approve or disapprove, the explanation must be made.

Repetition of the article

When two or more adjectives have reference to the same noun, the article, if needed, should be used only before the first; but the article should be repeated if the reference is to two or more objects of the same name.

EXAMPLES. — I. He is a wise and brave man. II. He speaks to the wise and the brave man; they will heed his words.

Rarely should a word separate the infinitive from its sign *to*. A sign loses its significance if removed from that which it indicates.

Group in expression what is grouped in thought

Parts of like import

A sentence is the expression of a thought. If in orderly thought ideas form a group, they should be grouped in expression. Moreover, the same form of expression should be given to the parts of a sentence that are alike in their import.

ILLUSTRATIONS

I. In "Ivanhoe," Rowena pleads thus with Cedric to take under his protection Isaac of York's party: "The man is old and feeble," she said to her guardian, "the maiden young and beautiful, their friend sick and in peril of his life." Note that "old and feeble," "young and beautiful," "sick and in peril of his life," all are adjective expressions. Each of the three expressions performs the same sort of service in the sentence, and the similarity of service is marked by the similarity of form.

II. Of the following sentences those marked 1 *b*, 2 *b*, and 3 *b* are corrections of those marked 1 *a*, 2 *a*, 3 *a*: —

1 *a*. Following him stealthily, was a wolf, gray, lean, and he had a hungry look.

1 *b*. Following him stealthily, was a wolf, gray, lean, and hungry-looking.

2 *a*. He was a man of frugality, of independence, and honesty was one of his traits.

2 *b*. He was a man of frugality, independence, and honesty.

3 *a*. Women that neglect their homes and thieving men menace society.

3 *b*. Women that neglect their homes and men that steal, menace society.

4 *a*. She stepped softly forward, peered through an opening, and the glass in her hand was dropped.

4 *b*. She stepped softly forward, peered through an opening, and dropped the glass in her hand.

[In 4 *a* the change from the active to the passive voice was unnecessary and confusing.]

EXERCISE

Write a sequence of three short paragraphs about one of the following groups of topics. Be careful so to place modifiers — next their principals if possible — that there may be no doubt as to what they modify; a degree of coherence will thus be secured. The fact that the topics under each subject form a sequence will help to give coherence to the work as a whole.

I. Our Attic.
   1. The place itself.
   2. Its contents.
   3. One interesting relic we found.

II. My First Lesson in Swimming.
   1. The place.
   2. My instructor.
   3. What I accomplished.

III. A Mysterious Box.
   1. The weatherworn chest.
   2. Who first owned it.
   3. How it came into the possession of its present owner.

IV. The Scene I would Paint.
   1. The scene I should choose if I were to paint a picture.
   2. Why I should select it.
   3. What would be the most interesting feature (the climax) of my picture.

V. The Development of Silas Marner's Character.
   1. Under the influence of William Dane.
   2. Under the influence of the gold.
   3. Under the influence of Eppie.

VI. Some Contrasts in "Silas Marner."
   1. Priscilla and Nancy.
   2. The New Year's party and Molly's journey.
   3. Marner's two treasures: the gold and Eppie.

CHAPTER III

ANSWERS TO PUPILS' INQUIRIES — I

Punctuation

Usefulness of punctuation marks

PUNCTUATION marks are used for the purpose of having the meaning of what one writes swiftly and surely grasped. It is an easy matter to punctuate a well-constructed sentence. If its modifiers are placed next the expressions they modify and if each of its reference words may relate to but one thing, a sentence conveys its meaning with little aid from punctuation. On the other hand, the most careful punctuation may fail to overcome faults in construction. The following sentence means that the seceding citizens formed a separate community, but appears to mean that the main body of people formed that community; the misplaced relative clause obscures the thought, in spite of the comma after *people* : —

Necessity of coherence

A part of the citizens seceded from the main body of the people, who formed a separate community on the neighboring marshes.

How to punctuate a sentence both interrogative and exclamatory

Grammars explain that a question mark (?) is required at the end of an interrogative sentence, and an exclamation point (!) at the end of a sentence that expresses much emotion. Not all grammars state, however, how

a sentence that is both interrogative and exclamatory should be punctuated. One should not use the two marks. If the sentence is written chiefly to convey emotion, an exclamation point should be used; if to draw forth an answer is the main object of the sentence, an interrogation point should be the final mark. The sentence, "Oh, must I do it!" is both interrogative and exclamatory. Its writer chose to punctuate with the exclamation point, therefore feeling rather than inquiry is predominant.

The points of exclamation and interrogation within the sentence

The exclamation and the interrogation points are used within the sentence as well as at its end.

ILLUSTRATIONS

I. Is this, then, your experience of mankind? or is it because you find me with red hands that you presume such baseness?

II. "Oh! that flagon! that wicked flagon!" thought Rip.

[Note that *or* in I and *that* in II begin with small letters.]

The direct quotation

Quotation-marks (" ") are used to indicate a direct quotation. A direct quotation gives the exact words of the person quoted. An indirect quotation gives the substance of a person's speech, but not in his own language. Indirect quotations do not require quotation-marks.

The indirect quotation

ILLUSTRATIONS

I. (Direct quotation.) "I will not do it," said the captain. "I am as daring as any man, but I will not run such a risk."

II. (Indirect quotation.) The captain said that he would not do it, that he was as daring as any man, but that he would not run such a risk.

EXERCISES

I. Change the indirect quotation contained in the first quoted sentence on page 16, to the direct form; give a reason for any resulting change in punctuation.

II. Make the following direct quotations indirect; give a reason for each consequent change in punctuation: —

a. "'Ah! there are men in the world who can make wit out of anything!' said he to himself."

b. "'Good lad!' said Ser Francesco, rubbing his eyes, 'toss the biggest of them out of the way, and never mind the rest.'"

Titles of books

In referring to books, essays, etc., by their titles, one uses quotation-marks with the titles.

A distinction in the use of names

If one writes in a composition the name of a character in a play, that name should be underscored; but if the name designates a person in his actual life, it requires "no special badge for identification." [1]

EXAMPLE. — King Richard in Shakespeare's tragedy of "Richard the Third" represents Richard the Third of England.

Successive quoted paragraphs or stanzas

Usually when several successive paragraphs or stanzas are quoted, quotation-marks come before each, but are placed at the end of only the last. If a speech or conversation occurs in such quoted paragraphs, the punctuation must be in accordance with that fact.

Each kind of punctuation mark used within the sentence is of a peculiar nature, and each has its own set of duties.

[1] De Vinne's "The Practice of Typography: Correct Composition." (The Century Company.)

Use of the dash

The dash (—) shows a break in the thought or in the construction. Dashes sometimes take the place of marks of parenthesis (( )).

ILLUSTRATION OF THE USE OF THE DASH

"No music!" echoed my friend; "how, then, does the young lady —" He paused and colored; for, as he looked in the girl's face, he saw that she was blind. "I — I entreat your pardon," he stammered.

Use of the colon

The colon is used before a quotation, speech, or enumeration of particulars, when the quotation, speech, or enumeration is formally introduced. The colon is, then, the mark that suggests the coming of a part of the sentence for which evident preparation has been made.

ILLUSTRATIONS

I. Reverting again to my old note-book, I read this confession, which I still cannot retract: "I find that to me works of art do not give lasting enjoyment like those of nature. I grow tired of pictures — never of a butterfly."

II. The capital leading questions on which you must this day decide are these two: First, whether you ought to concede; and secondly, what your concession ought to be.

III. Mr. Lockhart has some forcible observations on this point: "It needs no effort of imagination," says he, "to conceive what the sensations of an isolated set of scholars . . . must have been in the presence of this big-boned, black-browed, brawny stranger."

The dash with the colon

A dash might be used after the colon in III. The dash placed after the colon gives emphasis to the force of the latter mark of punctuation.

Were II transposed, the colon would be used after the two particulars, thus: — Colon with enumeration coming first

First, whether you ought to concede; and secondly, what your concessions ought to be: these are the two capital leading questions on which you must this day decide.

In a long sentence, the place of transition from one construction to another or from one statement to another is marked by the colon.[1] Use of colon to mark a transition

ILLUSTRATIONS

I. I see the signs of the genial season everywhere: the smoke goes up from the garden rubbish heaps; the farmhouse door stands open and lets in the afternoon sun; the cow lows for her calf, or hides it in the woods; and in the morning the geese, sporting in the spring sun, answer the call of the wild flock steering northward above them.

II. He who receives a good turn should never forget it: he who does one should never remember it.

The point of transition in I is at the close of the introductory clause; all succeeding clauses have a common relation to the first clause and are, in effect, a list of particulars. In II, the colon marks a transition in thought — from what one should never forget to what one should never remember.

The semicolon is used for the following purposes: — The semicolon

I. To separate from one another members of a sentence that have a common dependence or relationship, unless those members be short and have no commas within them (as in I.) With members having a common dependence or relationship

[1] See foot-note, page 35.

With members closely related

II. To separate a statement from another that immediately follows and results from it, or explains it, or illustrates it, or repeats it, or is contrasted with it. If, however, the statements be brief or the comma is not used within them, they may be separated from each other by the comma instead of the semicolon.

ILLUSTRATIONS

Result

1. Again, with a swift transition of his terrors, the very silence of the place appeared a source of peril, and a thing to strike and freeze the passer-by; and he would step more boldly, and bustle aloud among the contents of the shop, and imitate, with elaborate bravado, the movements of a busy man at ease in his own house.

Explanation

2. Thus too, in some languages, is the state of health well denoted by a term expressing unity; when we feel ourselves as we wish to be, we say that we are *whole*.

Illustration

3. They were cheery little imps, who sucked up fragrance and pleasantness out of their surroundings, dreary as these looked; even as a flower can find its proper perfume in any soil where its seed happens to fall.

Repetition

4. Dante is the spokesman of the Middle Ages; the thought they lived by stands here in everlasting music.

Contrast

5. Son, son, I have borne thee in my arms when my limbs were tottering, and I have fed thee with the food that I was fainting for; yet I have ill performed a mother's part by thee.

With short sentences slightly connected

III. To separate several short sentences only slightly connected in meaning or in construction.

EXAMPLE. — The air was sweet with perfume; birds sang to each other from the coverts; the adjacent cascades played their steady, muffled music.

EXERCISE

To be completed: — "The year seventeen hundred and seventy-six was memorable: . . . " Complete the preceding

indicated sentence by citing a series of facts to support its opening statement. One might tell of several things that occurred in the year mentioned. The semicolon will be the mark to separate the statements from one another. Give a reason for its use. Give a reason for the use of the colon after the preliminary statement.

The comma is used to mark lesser pauses in the sentence: to set off (1) an introductory word, (2) an inverted phrase, (3) a participial phrase, (4) an explanatory clause, (5) a subordinate clause not restrictive, (6) a parenthetical expression, (7) the name of a person or thing addressed, (8) an appositive, (9) a long subject, (10) a quotation informally introduced, (11) a series of short expressions belonging to the same class and, if the expressions are modifiers, modifying one thing, etc. Examples illustrating the proper use of the comma in each of the eleven cases enumerated, are given below; the figures designating the illustrations correspond to those used in the enumeration.

ILLUSTRATIONS

1. Indeed, I had no intention of alarming you.
2. To suffer and to do, that was thy portion in this life.
3. We strolled a long way, loading ourselves with things that we thought curious.
4. The distant form separated itself from the trees, which partly hid its motions, and advanced toward the knight.
5. Man's best-directed effort accomplishes a kind of dream, while God is the sole worker of realities.
6. The fireplace, it should be noted, was built on the side of the room opposite to the windows.
7. My children, we are here face to face with a great mystery.

8. The iron-hearted Puritan, the relentless persecutor, the grasping and strong-willed man, was dead.

9. A shadowy conception of power that by much persuasion can be induced to refrain from inflicting harm, is the shape most easily taken by the sense of the Invisible in the minds of men who have always been pressed close by primitive wants.

10. "The man's head is turned," muttered the lime-burner to himself.

11. Heaped upon the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth cakes, and seething bowls of punch that made the chamber dim with their delicious steam.

Punctuation marks sometimes used for emphasis

Sometimes a punctuation mark not actually needed for clearness may be used to emphasize what comes after it, as in the following sentence: —

"He catches the sweet sentiments and passions, and throws them upon the canvas."

[The comma after *passions* is needed only for emphasis.]

Use of the hyphen

The hyphen (-) unites the parts of some compound words, and indicates the division of words into syllables.

Division of words

In writing, words are usually divided into syllables in accordance with their pronunciation.

When words should not be divided into syllables

Do not divide a proper noun. Avoid so dividing a word that a syllable of one letter will come at the beginning or at the end of a line. Such a syllable might be mistaken for a word.

EXAMPLE. — It flew a-
way over the tree-tops.

Use of the apostrophe

The apostrophe (') indicates the possessive case (but not of pronouns) or the omission of a letter or letters.

ILLUSTRATIONS

I. We turned down lanes bestrewn with bits of chips and little hillocks of sand, and went past gas-works, rope-walks, boat-builders' yards, riggers' lofts, smiths' forges, and a great litter of such places, until we came out upon the dull waste I had already seen at a distance.

II. "It's not convenient and it's not fair. If I were to stop half a crown for it, you'd think yourself ill-used, I'll be bound?"

III. Its fur was soft.

IV. The book is ours, the picture is yours, and the tapestry is theirs.

An abbreviation is marked by a period.

Abbreviations

EXERCISES

I. Give a reason for the use of each punctuation mark in the following quoted sentences: —

1. I could tell you of a case — but that is another story.

2. A more worldly consideration had, perhaps, an influence in drawing him thither; for New England offered advantages to men of unprosperous fortunes.

3. Theodore held the little fluttering thing in his hand; he curved his soft palm about its trembling body.

4. The thought was agreed to be a good one; they hired a furnace and turned goldsmiths.

5. "Eat, my friend, eat, my dear boy, don't despise our country cheer."

6. The old ocean-polished pebbles appeared, dull red, and gray, and green, and yellow.

7. And it was so all the way; thousands upon thousands massed upon their knees and stretching far down the distances, thick-sown with the faint yellow candle flames, like a field starred with golden flowers.

8. The spring is the morning sunlight, clear and determined; the autumn, the afternoon rays, pensive, lessening, golden.

9. He was thinking with double complacency of his supper: first, because it would be hot and savory; and secondly, because it would cost him nothing.

10. He played a game of skill, depending on the rules.

11. He who has much looked on at the childish satisfaction of other people in their hobbies, will regard his own with only a very ironical indulgence.

12. But these transparent natures are often deceptive in their depth; those pebbles at the bottom of the fountain are farther from us than we think.

13. All things living had hidden themselves; even the sparrows made no sound, and the rooks had long ago disappeared from sight.

14. The Eastern Cavalier, who remembered the strength and dexterity with which his antagonist had aimed, seemed to keep cautiously out of reach of the weapon.

15. She checked me, however, as I was about to depart from her — so frozen as I was — and added this: "Submission, self-denial, diligent work, are the preparations for a life begun with such a shadow on it."

16. He disengaged his lance from his saddle, seized it with the right hand, placed it in rest with its point half elevated, gathered up the reins in the left, waked his horse's mettle with the spur, and prepared to encounter the stranger with the calm self-confidence belonging to the victor in many contests.

17. So he had his way of life: he invited no comer to step across his door-sill, and he never strolled into the village to drink a pint at the Rainbow, or to gossip at the wheelwright's; he sought no man or woman save for the purposes of his calling; and it was soon clear to the Raveloe lasses that he would never urge one of them to accept him against her will.

II. Might the preceding sentence be so changed that the preliminary expression would come last and summarize? How should the sentence then be punctuated?

III. Write an original sentence in which you correctly use the colon and the semicolon. Explain how you know that your punctuation is correct.

CHAPTER IV

FORMS OF SENTENCES

The Loose, the Balanced, and the Periodic Sentence

A SENTENCE expresses a thought. Grammarians say, "An independent clause has a subject and a predicate; it might stand alone and *make complete sense*" — that is, convey a thought. Every independent clause, then, might have been a sentence. If one were asked why such a clause does not stand alone as complete in itself, one would probably say, "The writer preferred to combine it with other expressions." That would be true, but something more is true: the thought to be expressed mastered the writer. If he were honest and skilful, it led him to choose the form best suited to its free expression. The live thing in the sentence is the thought it holds; that live thing will shape the sentence, with the author's help.

Why independent clauses are not written as sentences

The thought shapes the sentence

There are rhetorical, as well as grammatical, forms for sentences. Three rhetorical forms are represented in the following quotations: —

I. The Tory, removed from the sunshine of the court, was as a camel in the snows of Lapland; the Whig, basking in the rays of royal favor, was as a reindeer in the sands of Arabia.

II. On the edge of a wood which approached to within a mile of the town of Ashby, surrounded on one side by the forest and fringed on the other by straggling oak-trees, was an extensive meadow.

III. Yes; there is a slight change — an improvement, I think, in the picture, though none in the likeness.

Balanced sentence

Periodic sentence

Loose sentence

The names for the types of sentences represented by I, II, III, are: Balanced, Periodic, Loose. I seems to weigh, or balance, one thing with another, and similar parts are given similar forms. II does not give up its meaning until the last word is read. III is the easy conversational sentence, so loose in its construction that it might have been stopped before its end and yet have expressed a thought.

Usefulness of each type

One is likely to use many loose sentences in conversation; the balanced form is especially helpful in comparisons or contrasts; and the periodic sentence rouses attention and holds it fast, not satisfying curiosity or interest until its close.

The two parts of the balanced sentence alike in form

The two parts of the balanced sentence are as nearly alike in form as possible; attention is thus concentrated upon the difference in their meaning. If one wished to bring out the fact that two books differed in color, one would make the color difference more quickly observed if one chose books alike in every other respect — in size, lettering, etc.

ILLUSTRATION

The following balanced sentence, selected from student work, is correct in form. Note that the construction of the second clause is almost word for word like that of the first: —

Here is the patriot, with upright bearing, walking with firm tread, courageously looking you straight in the eye, eager to do his

country and his Maker a service; and there the coward, with cringing mien, moving with halting footsteps, covertly avoiding a direct glance, anxious only to escape his responsibility to his country and his God.

EXERCISES

I. Select four of the following subjects of thought and write one sentence about each. Try to do justice to your own thought; remember that there is a form which suits it better than any other.

1. The two rival candidates.
2. The critical moment of the contest.
3. The wise man and the fool.
4. Intently we watched his progress.
5. Jack's apparently careless, but telling, rejoinder.
6. The two answers.
7. Her story was told in a breath.
8. The flight of the arrow.
9. The bearing of Rowena and that of Rebecca, during their imprisonment. (See Scott's "Ivanhoe.")
10. The coward and the hero entered.
11. Coriolanus at the time of his greatest victory, and later, when he yielded to his mother's supplications and spared Rome. (See "Plutarch's Lives" or Shakespeare's "Coriolanus.")
12. When I gave the alarm.
13. The hospitality extended by the Saxon Cedric to the Normans when they came to him for a night's lodging, contrasted with that shown by Prince John toward the Saxons when the prince entertained Cedric and Athelstane at his banquet after the Ashby tournament. (See Scott's "Ivanhoe.")

II. Define the rhetorical terms *loose*, *balanced*, *periodic*.

III. Classify the sentences written in response to the preceding requirement, as loose, balanced, or periodic. Give a reason for each classification.

A writer must become his own critic

A writer knows his purpose in each composition. He must become the judge of his own work. Every writer needs, therefore, continually to increase his knowledge and skill; he needs to become more and more artistic. If he does not do this he will probably feel that his work is inferior, but he will not be able to understand what makes it inferior; as a consequence, he will not improve and will become discouraged. In order to achieve, and to enjoy achievement, a writer must learn more and more about his craft.

Sentences with, and without, Introductory Expressions

Read the following sentences: —

I. Great branches drew themselves up fearfully. Mean and shapeless bushes whistled in the glades. The tall grass wriggled under the north wind like eels. The brambles twisted about like long arms. . . . Some dry weeds driven by the wind passed rapidly by, and appeared to flee with dismay before something that was following. The prospect was dismal.

VICTOR HUGO: "Les Misérables."

II. After a considerable interval, not hearing anything more, he turned round without making any noise, and, as he raised his eyes toward the door of his room, he saw a light through the keyhole.

VICTOR HUGO: "Les Misérables."

III. When the mortal mists were gathering fast upon you two, bishop and shepherd girl — when the pavilions of life were closing up their shadowy curtains about you — let us try, through the gigantic glooms, to decipher the flying features of your separate visions.

THOMAS DE QUINCEY: "Joan of Arc."

Usefulness of introductory expressions

Each sentence in I is made up of a direct statement, the subject coming near the beginning; while II and III have introductory expressions. The preliminary

expressions give the time of the event, or set the stage for action, or in some other way enable the reader to appreciate the conclusion of the sentence. Statements preceded by suitable introductory expressions, therefore, come to the reader after he has been put into the mood, or has been otherwise prepared, to receive them. Little effort is required to grasp the meaning of direct statements. News items often are direct in statement, because they should be easily understood even if very quickly read.

Value of direct statements

EXERCISES

I. Note the usefulness of direct statements in the following news item: —

"Much vital American history is written in the old overland routes. The patriotism which led Kansas to appropriate money to mark the Santa Fé trail is not merely local but national. The Appian Way in Italy and the Roman roads in England record the history of a great past; the early American trails led to the present powerful life of the West."

II. Note the effect of introductory expressions in the following sentences: —

1. When the clock in the steeple of the village church struck twelve, the watchman, going his rounds with measured pace, shivered and walked a trifle faster as he passed the shadowy graveyard.

2. Far out on the desert, we could see the creeping figure of a lion.

3. Coming alone across the fresh-ploughed fields, swinging his empty basket, and singing in his happy, hearty way, he thought of the welcome awaiting him in the little white cottage at the foot of the hill.

4. On the edge of the marsh, where the water lapped gently on the shore, stood a woman straining her ears for the sound of oars.

5. I lifted the cover and disclosed, nestling together for warmth deep in the straw, little woolly balls of white — old Tabby's latest children.

III. Write a news item for a school paper. Let your sentences be direct in statement.

IV. Write a sentence about one subject in each of the following groups; use introductory expressions to prepare for the conclusion of the sentence.

1. A solitary figure:
   a. On a street at midnight.
   b. On the deck of a ship.
   c. In the anchor watch.
   d. Knocking at a door.
2. The flash of the welcome light:
   a. From the headlight of the locomotive.
   b. From the window.
   c. From the wharf.

V. Write a sequence of paragraphs about one of the following groups, observe unity and provide for paragraph connection, and bring out the main idea of each paragraph (page 12).

1. My walk to school.
   Some things I pass on my way.
   The part of the walk I most enjoy.
2. Gathering the scattered wood.
   Building the fire.
   The scene disclosed by the flames.
3. Our playground in October.
   In midwinter.
   In the early springtime.
4. The lighthouse.
   Our inspection of it.
   The keeper of the light.
5. Where the story was told.
   The story-teller.
   The effect of his tale.
6. (See "Silas Marner.") The influence: —
   Of the squire upon his sons.
   Of Nancy upon Godfrey.
   Of the villagers upon Marner.

CHAPTER V

ANSWERS TO PUPILS' INQUIRIES — II

Punctuation — (*Continued*)

Omission of comma from apparent series

In "The hut has only two small dingy windows," a comma is not used after *two* or after *small*, because it is *small dingy windows* to which the word *two* has reference, not *windows* alone, and because it is *dingy windows*, not *windows* alone, to which *small* refers.

Use of comma with dash or parenthesis

One may know whether to use commas as well as dashes or marks of parenthesis to set off an explanatory expression, by noting whether or not a comma would be required if the sentence were written without that explanatory expression. If the comma would then be required, it is used before the dashes or after the parenthesis. If the comma would not be needed in the sentence provided the explanatory expression were omitted, it is not used before the dashes or after the parenthesis.

ILLUSTRATIONS

I. They were fast approaching (in a literal sense) the final stage of their long pilgrimage.

II. It is the idea of duration — of earthly immortality — that gives such a mysterious interest to our own portraits.

III. His gold-headed cane, too, — a serviceable staff of dark polished wood, — had similar traits, and, had it chosen to take a walk by itself, would have been recognized anywhere as a tolerably adequate representative of its master.

IV. He was clothed with scales like a fish (and they were his pride), he had wings like a dragon, and feet like a bear.

Punctuation of continuous conversation

In quoted continuous conversation, remarks or speeches by different persons may follow one another in the same paragraph, the end of each speech being indicated by a dash; or, as is usual and generally preferable, a new paragraph may mark the beginning of a new speech.

Punctuation of a broken quotation

When a quotation is broken by some explanatory, or other, expression, the part before the break and that after it are punctuated as though each were a quotation complete in itself.

EXAMPLE. — "It is farther on," said I; "but observe the white web-work which gleams from these cavern walls."

A quotation within a quotation

A quotation within a quotation is punctuated with single quotation-marks.

EXAMPLE. — "The lady's voice broke over them like silver rain. 'Let him who thought of the kind act give me the milk,' she said; so young Astorre on his knees handed her the horn cup, and through the cracks of his fingers watched her drink every drop."

A third quotation within a second, etc.

Were one to have a third quotation within the second, that third quotation would be indicated by a return to the double quotation-marks, a fourth would have the single marks again.

End of a quotation and the quotation within it

If a quotation and the quotation within it both end at the same place, both the double and the single marks come at the end.

EXAMPLE. — If any young man of letters reads this little sermon, I would say to him, "Bear Scott's words in your mind, and 'be good, my dear.'"

EXERCISE

Rewrite the sentence quoted above; enclose the entire sentence in quotation-marks because the sentence itself is quoted. Three sets of quotation-marks will be required, and marks to indicate the close of three quoted expressions will come at the end of the sentence.

Use of the apostrophe

An apostrophe (') is the sign of the possessive case, not of the plural number, except in such expressions as "The 7's and 8's amounted to 38," "His p's might be mistaken for his q's," "Their exercise contained &'s and other signs." In the examples given, the apostrophe is used for the sake of clearness.

How to indicate possession by persons

The apostrophe and *s* indicate, with a few exceptions, possession on the part of persons alone; such expressions as "the climate's influence," "this barn's protecting eaves," are to be avoided. *Whose* also indicates possession on the part of a person or persons; therefore, "a willow whose stems were light-colored" would be better expressed by either of the following: "a willow, the stems of which were light-colored"; "a willow with light-colored stems."

Possessive form in some idioms and time expressions

The possessive form (*'s*) is occasionally found in idioms and is used in some expressions denoting time.

EXAMPLE. — Without an hour's delay.

The plural of compound words

The sign of the plural is usually added to the main part of a compound word, but it is affixed to the end of

such words as *cupful*, *armful* when but one *cup*, *arm*, etc., is referred to.

EXAMPLES. — *Work-bag, work-bags; handful, handfuls.*

Compound adjectives

The hyphens in the expression "black-and-white terrier" show that the dog is neither altogether black nor altogether white, but both black and white.

Abbreviated ordinals

Abbreviations of the ordinal numbers are best written in this way: 1st, 2d, 3d, 4th, etc.

Capitalization

Use of capitals

A capital letter is used for the first word of a sentence; for the first word of each line of poetry; for the pronoun *I* and the word *O*; for the first word of a direct quotation introduced as such; for a name of the Deity and for personal pronouns referring to Him; for Bible used in the sense of *the* Bible, not *a* bible; for a proper noun or adjective; for a day of the week; for a month of the year (but not for the seasons); for a personal title used with the name of the person to whom it is applied; for the names of organizations.

Capitalization of titles

To a degree, a writer must depend upon his judgment in capitalizing the title of his composition. By means of capitals, attention should be drawn to the most significant words. This is, however, a good general rule: Capitalize all words in the title of a composition except articles, particles (prepositions and conjunctions), the demonstratives *this*, *that*, *these*, *those*, auxiliary verbs,

the relative pronouns, and personal pronouns in the possessive case.[1]

When to capitalize *north*, *south*, *east*, and *west*

The words, *north*, *south*, *east*, *west*, begin with capitals when they denote locality; with small letters when they denote direction, or points of the compass.

EXERCISES

I. Why is no comma used after *beautiful* in the sentence, "The general rode a beautiful white horse"?

II. Should commas be inserted before the dashes in 1? in 2? Give reasons for your answers.

1. Then, whispering one to another that it was late — that the moon was almost down — that the August night was growing chill — they hurried homewards.

2. Early the next morning he climbed to the roof of the house — that was not forbidden — and beheld his friend.

[Should a comma be used after the parenthesis in 3? in 4? Give reasons for your answers.]

3. She left them kneeling here, said they, went towards the peach garden, stayed by a certain tree (which they pointed out) plucked a peach from the very top of it, then walked over the brow of the hill.

4. His eyes glowed (I say literally *glowed*) when he spoke with feeling or interest.

III. Write the nominative plural and the possessive singular of each of the following words: —

child	mosquito	leaf
woman	sheep	church

IV. Write the plural of each of the following compound words: —

mother-in-law	lady's-slipper	looking-glass	lap-joint
mind-reader	spoonful	ring-bolt	shovelful

[1] Espenshade's "Composition and Rhetoric," pages 334, 335. (D. C. Heath & Company.)

V. (See page 51.) Correct the following sentences: —

1. We came to an oak, whose great boughs sheltered us from the storm.

2. The grain was piled to the wagon's top.

VI. Why do *north*, *south*, *east*, and *west* begin with capitals in 1? Why do they begin with small letters in 2?

1. The North, the South, the East, and the West sent relief to the sufferers.

2. He looked toward the north, the south, the east, and the west, but saw no reënforcements.

CHAPTER VI

DESCRIPTION: POINT OF VIEW, SCALE, SELECTION AND ARRANGEMENT OF DETAILS

Definition of *describe*

If one recalls a novel, drama, or narrative poem among the classics, one realizes that, aside from its story, the work gives pleasure because of its descriptions. To describe is to portray in language.

Language as a means of expression

Benjamin Ide Wheeler says, "Language is art's[1] most supple, most familiar clay." A painter attempting adequately to illustrate any but the simplest and briefest piece of literature would need a lifetime in which to do it. How long would it take him to paint "the deluge of summer" referred to in "The Vision of Sir Launfal"?[2] All the glisten, the stir, the groping upward of grass and flowers, the thrilling flush of life, the green of the meadow, the gold of the sun, home-giving leaf and blade and bough, warm shade, clear skies, drifting clouds, — anything and everything that the fulness of summer has come to mean for us, — would no more than represent that one expression, "deluge of summer." Moreover, it would be impossible to illustrate

[1] The word *art* here represents the artist himself, therefore the possessive form *art's* is correct. See page 51.

[2] Part I, Prelude.

the manner in which Christ's words fell from his lips: —

> His words were shed softer than leaves from the pine.

Sculptor, painter, musician, cannot express more with their materials than the honest, patient, and gifted writer can express with his.

Choose characteristic details

Those who describe in language trust a good deal to the imagination of others.[1] A picture made by the sun — a photograph — reproduces an object line for line; a writer's description will contain only what is most characteristic of that which is described, — what, perhaps, distinguishes it from others of its kind. After an author has furnished its characteristic features, he may safely trust the rest of his picture to the reader's imagination. In describing, it is important to choose details wisely and to select such words as will accurately and vividly convey one's meaning.

Select words wisely

ILLUSTRATIONS

I. I found it [the pillar] to be a spout marching directly with the wind: and I can think of nothing I can compare it to better than the trunk of an elephant, which it resembled. . . . It was extended to a great length, and swept the ground as it went, leaving a mark behind. DANIEL DEFOE: "The Storm."

II. [The following characteristic sounds — "voices of the wild things of the prairie" — are enumerated as a contrast to the domestic sounds and the rustling of trees and grass likely to be heard in other places.]

The whistle of gophers, the faint wailing, fluttering cry of the fall-

[1] Chapter v of Philip Gilbert Hamerton's "Thoughts on Art" considers this subject in an interesting way.

ing plover the whir of the swift-winged prairie pigeon, or the quack of a lonely duck came through the shimmering air.

HAMLIN GARLAND: "A Dakota Prairie."

III. Elaine Goodale writes of the columbine

"Skirting the rocks of the forest edge
With a running flame from ledge to ledge."

IV. He was dressed in a canvas jacket, and a pair of such very stiff trousers that they would have stood quite as well alone without any legs in them. And you couldn't so properly have said he wore a hat, as that he was covered in a-top, like an old building, with something pitchy. CHARLES DICKENS: "David Copperfield."

V. He sits on a branch of yon blossoming bush,
This madcap cousin of robin and thrush,
And sings without ceasing the whole morning long;
Now wild, now tender, the wayward song
That flows from his soft, gray, fluttering throat;
But often he stops in his sweetest note,
And shaking a flower from the blossoming bough,
Drawls out, "Mi-eu, mi-ow!"

EDITH M. THOMAS: "The Cat-Bird."

VI. Prepared as he was to see an inauspicious and ill-looking person, the ugliness of Anthony Foster considerably exceeded what Tressilian had anticipated. He was of middle stature, built strongly, but so clumsily as to border on deformity, and to give all his motions the ungainly awkwardness of a left-legged and left-handed man. His hair . . . escaped in sable negligence from under a furred bonnet, and hung in elf-locks, which seemed strangers to the comb, over his rugged brows and around his very singular and unprepossessing countenance. His keen dark eyes were deep set beneath broad and shaggy eyebrows, and, as they were usually bent on the ground, seemed as if they were themselves ashamed of the expression natural to them, and were desirous to conceal it from the observation of men. . . . The features which corresponded with these eyes and this form were irregular and marked, so as to be indelibly fixed on the mind of him who had once seen them. . . . He raised

his eyes as he entered the room and fixed a keenly penetrating glance upon his two visitors, then cast them down, as if counting his steps, while he advanced slowly into the middle of the room.

— Sir Walter Scott: "Kenilworth."

[Note in VI the method of development, the enumeration of the causes of the man's ugliness.]

EXERCISES

I. Suggest other characteristic details for 1, 2, 3.

1. Details that might be useful in describing a coming storm: —

Cold wind; huddled cattle; blackening air; the white under side of fluttering poplar leaves; intense stillness; abandoned plough; flight for shelter; perhaps a little girl darting from the house to rescue a doll.

2. Material for a description of a very cold day: —

The color of the atmosphere is like gray steel; the sun seems farther off than usual, although it does not lack brightness; the ground is as hard as a brick pavement and everything snaps and cracks at the least touch; the breath from our nostrils shoots out upon the frosty air like the puffs of a locomotive, but without so much noise; the gate squeaks and our shoes create a good deal of friction on the board stoop.

3. Details that might be utilized in the description of a midsummer day: —

Unclouded sun, not a flutter among the leaves, the sharp z-z-z of the cicada, the slow passing of an occasional team, Rover lying in a trough of water, birds with open bills and drooping wings, a barefooted girl with pail.

II. Make a list of characteristic details for a descriptive paragraph on one of the following subjects: —

1. A Morning in April.
2. A Person of Interest to Me.
3. Just after the Commencement Reception.

In describing an object, as in painting it, one must have a point of view. The writer, however, may move from time to time, provided he takes his reader along with him, or he may depict a changing scene.

The point of view; it may change

ILLUSTRATIONS

I. Come then, worthy reader and comrade, follow my footsteps into this vestibule, ornamented with rich tracery, which opens into the Hall of Ambassadors. We will not enter the hall, however, but turn to this small door opening into the wall. Have a care! here are steep winding steps and but scanty light; yet up this narrow, obscure, and spiral staircase, the proud monarchs of Granada and their queens have often ascended to the battlements to watch the approach of invading armies.

At length we have reached the terraced roof, and may take breath for a moment, while we cast a general eye over the splendid panorama of city and country; of rocky mountain, verdant valley, and fertile plain, of castle, cathedral, Moorish towers, and Gothic domes, crumbling ruins, and blooming groves.

WASHINGTON IRVING: "The Alhambra."

II. James Russell Lowell's "Summer Storm" illustrates how a scene may change as the minutes go by; the poem depicts the beginning, progress, and ending of a storm, and is a panorama rather than a single description. In the opening description the air is still,

> "On the wide marsh the purple-blossomed grasses
> Soak up the sunshine; sleeps the brimming tide,"

but a great cloud climbs up the west and

> "Suddenly all the sky is hid
> As with the shutting of a lid,
> One by one great drops are falling
> Doubtful and slow,
> Down the pane they are crookedly crawling,
> And the wind breathes low."

Then

> "Leaps the wind on the sleepy marsh,
> And tramples the grass with terrified feet,
> The startled river turns leaden and harsh,
> You can hear the quick heart of the tempest beat."

The height of the storm, the final outburst, and the succeeding "total lull" are the concluding descriptions of the series.

Scale of description; how affected

The point of view affects the size of objects as they appear in a description. One may look at a house, for example, from a hill, or from the avenue that leads to it. In the first case the house will seem smaller than in the second, and fewer details will be observable. The opening sentences of "Sights from a Steeple"[1] thus announces the point of view: —

> So! I have climbed high, and my reward is small. Here I stand, with wearied knees, earth, indeed, at a dizzy depth below, but heaven far, far beyond me still.

To account for the fact that objects on the street below are described as of life size, Hawthorne is careful to state that the observer looks through a pocket spy-glass.

Give comprehensive view first

It is often desirable to give, first, a comprehensive view of the entire object and then proceed to the consideration of its details. The last sentence of I, page 59, represents such a view. The method of first attending to the scene as a whole is familiar to every one who has looked upon an extensive landscape; for, when he first saw it, his eye naturally swept in the entire view, and

[1] "Twice-Told Tales."

afterward singled out, and more carefully observed, its details.

Methods of arrangement

The details chosen need arrangement. If one were describing a room, details might be grouped according to their situation, those in the same corner, for instance, being grouped together; or according to the impression made, those having an enlivening influence and those detracting from the general cheerfulness of the place forming separate groups; or according to their effect.

[The statements made in the two preceding paragraphs suggest methods of paragraph development in descriptions.]

ILLUSTRATIONS

I. The second paragraph of "Sights from a Steeple" thus groups details: —

In three parts of the visible circle, I discern cultivated fields, villages, white country seats, the waving lines of rivulets, little placid lakes, and here and there a rising ground, that would fain be termed a hill. On the fourth side is the sea, stretching away toward a viewless boundary, blue and calm, except where the passing anger of a shadow flits across its surface, and is gone. Hitherward a broad inlet penetrates far into the land; on the verge of the harbor, formed by its extremity, is a town; and over it am I, a watchman, all unheeding and unheeded.

In the first sentence of II and the first sentence of III a more or less comprehensive view is taken: in the succeeding sentences a few details are given and are grouped in a somewhat orderly way.

II. The old mansion was a low, venerable building, occupying a considerable space of ground, which was surrounded by a deep moat. The approach and drawbridge were defended by an octagonal tower of ancient brickwork, but so clothed with ivy and other creepers that it was difficult to discover of what materials it was constructed. The angles of this tower were each decorated with a turret. . . . One of these turrets was square and occupied as a clock-house.

SIR WALTER SCOTT: "Kenilworth."

III. It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray. . . . The tray was kept from tumbling down by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a tea-pot that were grouped around the book. On the walls there were some common colored pictures. . . . Over the little mantel-shelf was a picture of the *Sarah Jane* lugger, . . . with a real little wooden stern stuck on it. . . . There were some books in the beams of the ceiling . . . and some lockers and boxes and conveniencies of that sort, which served for seats.

CHARLES DICKENS: "David Copperfield."

Description often incidental

IV. Each of the following narrative paragraphs contains incidental description; it not only tells what happened but also makes a picture: —

1. Then they came forward to the bow . . . and informed themselves of the names of each of the fortressed islands as they passed. . . . They made sure of the air of soft repose that hung about each, of that exquisite military neatness which distinguishes them, of the green, thick turf covering the escarpments, of the great guns loafing on the crests of the ramparts and looking out over the water sleepily, of the sentries pacing slowly up and down with their gleaming muskets. WILLIAM DEAN HOWELLS: "A Day's Pleasure."

2. At a particularly bad spot, where a ledge of barely submerged rocks jutted out into the river, Hans cast off the rope, and, while Thornton poled the boat out into the stream, ran down the bank with the end in his hand to snub the boat when it had cleared the ledge. This it did, and was flying down-stream in a current as swift as a mill-race, when Hans checked it with the rope and checked too suddenly. The boat flirted over and snubbed in to the bank bottom up, while Thornton, flung sheer out of it, was carried down-stream toward the worst part of the rapids, a stretch of wild water in which no swimmer could live. From below came the fatal roaring where the wild current went wilder and was sent in shreds and spray by the rocks which thrust through like the teeth of an enormous comb.

JACK LONDON: "The Call of the Wild."

In description, as in other kinds of composition, the character of the work is determined by its purpose. For example, one might write about a neglected child so as to arouse horror, or pity, or a desire actively to relieve its needs.

Character of a description determined by its purpose

EXERCISES

I. Consider the following work with reference to description:—

1. (An attempt has been made to describe part of a narrow creek, with its animal life. The point of view is very near the creek.)

A grasshopper floats slowly past on a birch leaf, and the muddy water seems alive with pollywogs, which wriggle up and down like so many elevators. Whenever one of them comes to the surface a big old frog perched on a lily-pad not far away says, with a grunt, "Going down!" A mud-turtle sticks its little black head up and takes a view of the world, only to sink back out of sight as an ugly water-snake glides past and disappears in the mass of reeds opposite. I involuntarily start when a kingfisher dives with a splash and then rises with a poor little minnow in its claws and flies away to feed its family on the tidbit. Then all is dead silence as before, except for an occasional splash as a mud-turtle falls off its log. The stillness seems only intensified by these few sudden sounds that break in on the quiet.

[Would you omit the first *little*? Give a reason for your answer.]

2. (The point of view is the doorway.)

I stepped to the doorway and glanced into a large room that lay at right angles to the hall I had just left. I was silent, for something seemed to tell me that here a tragedy had been enacted: the air was musty, as if the room had been shut up for a long time; the old oak furnishings looked gloomy and forbidding; the bed-curtains, of a faded red, seemed to quiver and sway, as if inviting me to enter, to draw them and see what awful secret they guarded; on a table at my left, I could faintly discover a large gold locket covered with dust. The one beam of sunlight that entered the door glittered on some-

thing in a distant corner; it looked like a bright eye glaring at me, and I longed to enter and see what it really was, but I dared not.

[Is *really* the proper word here? Find the exact meaning of *really*. Account for the punctuation of the second sentence.]

3. (A description given incidentally.)

"To be sure there is nothing attractive about the house. There are no shade trees to be found, no vines over the porch, and the paint is of a dull grayish color. It really is not a very interesting house, as you say. But, George, look there! Where do you find a watermelon patch like that? Think of the days and weeks of labor represented there, and look at this fence. It is plain to be sure, but it is a good substantial one; answers the purpose better than any of your flimsy ones.

"Now we'll take a peep at the inside. My! but it's clean, isn't it? If my grandmother were here, I think she would say she would just as soon eat from the floor as she would from the table, a remark she used to make after she had finished cleaning on Saturdays. In all probability, five minutes later, we boys would be relieving our shoes of their burden of mud on her floor, to grandmother's dismay. These folks must be mighty neat and thrifty people; not the sort that spend their last cent for trinkets and clothes just to keep up appearances.

"Well, here comes my train; I hear the whistle up at the turnpike. I shall have to run to get it. Remember me to the folks, and tell them I'll be on hand next week for that grand watermelon carnival."

[Refer to the first paragraph of 3. Is *really*, in the third sentence, the proper word? Give a reason for your answer.

Refer to the second paragraph of 3. How might the excessive use of *she* in the third sentence be avoided? Does the third sentence violate unity? Give a reason for your answer. Substitute a simpler and more direct expression for *relieving our shoes of their burden of mud.* Why should not *mighty* as a modifier of *neat* be criticised? Give a reason for your answer.

Refer to the third paragraph. Why should not the use of

the colloquial expression *the folks* be criticised? Is *it*, in the second sentence, sufficiently definite in its reference? Why should not *grand* as a modifier of *watermelon* be criticised? Give reasons for your last two answers.

Quotation-marks for the successive paragraphs of 3 are used correctly, at the beginning of each paragraph, but at the end of only the last.]

NOTE. — The use of "the ones" as an antecedent, or of "the one," when a pronoun will express the meaning, is not sanctioned.

EXAMPLES. — I. "This book is the one that I thought of buying" should be written, "This is the book that I thought of buying."

II. "These gloves are the ones you were looking for" should be changed to some such expression as, "These are the gloves you were looking for."

Why should not the use of *ones* in the last sentence of the first paragraph of 3 be criticised?

II. Write a descriptive paragraph; use one of the following topics. First, be sure of your purpose. If writing of 1, do you wish to gain an appropriation for the enlargement or grading of the school yard? Do you wish the reader to enjoy a game? Second, choose your point of view; this will determine the apparent size of the objects described. Are you at the gate or on the encircling wall? Third, remember that in description the development of the paragraph is often by means of details, and decide to group details with reference to locality, to effect, or to anything else that may become a guide to arrangement. Fourth, use only characteristic details; your purpose will help you to decide what details are characteristic. Write of things as they actually are. Remember that a description *may* be interesting, but *must* be accurate.

State to yourself your purpose

Choose a point of view

Group details

Use characteristic details

1. The school yard.
2. An hour at the Zoo.

3. The captain on whose ship I like to sail.
4. The ledges.
5. Our amateur fireworks.
6. The worn-out boat.
7. A place where ferns grow.
8. Where I like to fish.
9. My work-bench.
10. On the mountain top.
11. The clam digger.
12. What I found.
13. A bird I often watch.

A definite subject desirable

Make the subject that you choose definite, in accordance with your own experience; name the mountain, designate the ledges, the part of the Zoo visited, some feature of the fireworks, the place where the object alluded to in 12 was found. A definite subject is likely to lead to definite work.

CHAPTER VII

ANSWERS TO PUPILS' INQUIRIES — III

The Proper Use of Some Words and Clauses

Oh is an exclamation; *O* is followed by the name of some thing or person addressed. One would write, for example, "Oh, what a dark, ugly place!" and, — **O and *oh***

"O earth, thou hast not any wind that blows which is not music."

In is used to denote rest; *into*, to denote motion. One steps into the house. Pictures hang on the walls in the house. ***In* and *into***

Hence, *whence*, *hither*, *thither*, *whither*, are adverbs of motion; *here*, *there*, *where* (adverbs of rest) are not their equivalents. **Adverbs of rest, of motion**

EXAMPLES. — I. Who knows whither the clouds have fled?
II. Whence came he?

Farther has reference to distance; *further*, to quantity or degree. One travels farther, but studies further. ***Farther* and *further***

Like is used as an adjective or adverb with *to* understood, not as a conjunction in the sense of *as*. "He is like (to) me" and "He struggled like (to) a madman" are correct. "He does like (as) I do" is incorrect. **The proper use of *like***

Can and *may*

Strictly speaking, *can* denotes power or capability, while *may* denotes possibility or permission.

EXAMPLES. — I. He may do it, if you think it best that he should.
II. He can do it, for he has great strength.
III. He can see; his eyesight is good.
IV. He may see us if he turns round.

Sit, set, lie, lay, rise, raise

Set, *lay*, and *raise* are transitive verbs and take objects; *sit*, *lie*, and *rise* are intransitive and do not have objects.

EXAMPLES. — I. One sits down, but sets dishes down.
II. He lays the book aside and lies down.
III. She rises from her chair and raises the jar from the shelf.

"He lay down" is correct, because *lay* in this case is not a part of the verb "to lay," but is the past of "to lie."

In reading, one occasionally comes across an expression like "I sit me down." The expression — though not suitable in everyday speech — is correct, because the pronoun following the verb is reflexive merely.

A misuse of *and*

In the sentence, "His employer is to try and soften the man's anger," "to" should be substituted for *and*, because the employer is to do one thing (try to soften the man's anger), not to do two different things — not to try and to soften. One often hears the expression, "I will come and see you," when the speaker means, "I will come to see you."

A misuse of the adverb

In the following sentence, the adjective "safe" modifying *they* should be substituted for the adverb *safely* modifying *are:* "In a moment more they are safely on

the ground." The meaning is, that they, safe, are on the ground.

A misuse of *quite*

Transposition will show that *quite* is not used properly in, "He made quite a gift to the library." "He made a quite gift" brings to notice the fact that *quite*, an adverb, has been used to modify a noun. One might say, "He made a considerable gift, etc.," substituting the adjective "considerable" for the adverb *quite*.

A misuse of *that*

That has no proper office in the expression, "In the early part of the day that the gold was returned." The word is incorrectly used. "On which" should be substituted for *that*.

A misuse of *as*

"The yacht is the same as I saw yesterday," is incorrect; "that" should be substituted for *as*, since the clause "that (not *as*) I saw yesterday" — as well as the adjective *same* — modifies the word "yacht" understood.

Use reference words carefully

If a person is referred to in a sentence as *he*, it is well not to designate him by *one* in the same sentence; neither should *you* be substituted for *one* under similar conditions. The following sentence needs correction:—

One cannot see the chimes as he glances at the steeple.

Avoid the use of a participle for which no principal is provided

"Having studied all day, I made him lay aside his book," is not correctly constructed, because the introductory participial phrase is not intended to modify *I*. No principal is provided for *having studied*. There are several ways of correcting this sentence; for example:—

1. Having studied all day, he was made to lay aside his book.
[In 1, the phrase *having studied* correctly modifies *he*.]
2. After he had studied all day, I made him lay aside his book.

Introductory participial phrase

If a participial phrase is used at the beginning of a sentence, its participle belongs to the subject of the sentence.

A book title not plural

It is correct to say, "'The Canterbury Tales' was written by Chaucer," because the title as a singular title, not the word *Tales*, is the subject of *was*.

The number of a collective noun

It is correct to say, (1) "There is a hundred pounds in the box," or (2) "There is five dollars in my pocket-book," if the reference is to the quantity in bulk or to the mere amount; but were there in the box a hundred bags of sugar, flour, or other material, — each bag containing a pound, — it would be necessary to use a plural verb in 1. A plural verb would be required in 2 if there were five dollar-bills or coins in the pocket-book. The sense in which it is used determines whether a collective noun should be treated as singular or as plural.

The singular subject not affected by a plural noun in a modifier

Do not consider a singular subject plural because a modifier containing a plural noun comes between that subject and its predicate.

EXAMPLES. — I. The sentence "He with his generals sit in conference" is incorrect. The subject is *he* alone and requires a singular verb. Were *with* changed to *and*, the plural form of the verb would be required.

II. "Those kind of trees are likely to thrive in our soil" is incorrect. For the plural forms *those* and *are* the singular *that* and *is* should be substituted, because the singular noun *kind* — not the plural *trees* — is the principal of *that* and the subject of *is*. Correctly expressed the sentence becomes: "That kind of tree is likely to thrive in our soil," or "Trees of that kind are likely to thrive in our soil."

Supply only what has been expressed

One may supply for a sentence only what has been expressed in it. For example, in the sentence "And so they collected a good deal more than they should," there is no verb but *collected.* To supply that verb for the auxiliary *should* is obviously improper. The word "have," or the words "have collected," "have gathered," or a similar expression, should round out the quoted sentence.

The comparative degree

The comparative degree sets one thing over against another; it excludes one of the things — or sets of things — compared from the other.

EXAMPLE. — Paul is stronger than any other athlete in the village.

If one should say, "Paul is stronger than any athlete in the village," failing to exclude Paul from the group of athletes with which he is meant to be compared, one would declare him to be stronger than himself. The superlative degree, however, includes all the things compared.

The superlative degree

EXAMPLE. — Harold is the tallest of the brothers.

All the boys, not excepting Harold, are included in the group under consideration.

Restrictive relative clause

The restrictive relative clause is needed to make clear the identity of its noun, and does not require a comma before it.

EXAMPLE. — The flowers that he brought are in the green bowl.

Should one ask, "What are in the green bowl?" the answer must be, "The flowers that he brought." Such

a relative clause, required to make clear the identity of its noun, is called restrictive.

Explanatory relative clause

The explanatory relative clause gives some information about its noun.

EXAMPLE. — The ambassador's rose-bushes, which were sent to him from France, bear deep pink and very fragrant flowers.

One knows what rose-bushes are meant without the help of the relative clause; they are the ambassador's. This relative clause does not restrict the meaning of its noun, but explains it; it gives the information that the rose-bushes were sent from France to the ambassador. Such a relative clause is called explanatory. It should be set off by commas.

EXERCISES

I. Supply *in* or *into* as required : —

1. We went —— the florist's to learn the name of a rare plant —— his window.
2. The pictures are —— the next room.
3. The official jumped —— the carriage.

II. Substitute adverbs of motion for *where from* and *to what place* (see page 67) : —

He asked where they came from and to what place they would go.

III. Supply parts of the verb *lie* or *lay* as required : —

1. —— your head on this pillow when you —— down.
2. The dog —— stretched out in front of the fire; —— your hand on his head.

IV. Supply *sit* or *set* as required : —

1. —— down beside me; —— your parcel here.
2. Did you ask me to —— very still? —— me the example.

V. Supply parts of the verb *raise* or *rise* as required : —

1. —— the curtain and see whether the sun is ——.
2. —— quickly ; now —— your eyes and tell me what you see.

VI. Supply *like* or *as* as required (see page 67) : —

1. His handwriting is —— his brother's.
2. She sings —— a bird sings.

VII. Correct the following sentence (see page 69) : —

The night that we started, the fire broke out.

VIII. Supply *as* or *that* as required : —

This is the same engraving —— I saw at the first exhibition.

IX. Correct the following sentence (see page 69) : —

If one will be careful, he can cross the ropelike bridge in safety ; but if you make one false step, down one goes.

X. Supply *is* or *are* as required : —

"Gulliver's Travels" —— written by Dean Swift.

XI. Correct the following sentences (see pages 69, 70, 71) : —

1. Having heard him singing, his voice was recognized.
2. Failing six times, I excused him from making a seventh attempt.
3. The teacher with the entire class are going to the play.
4. Those kind of fish are from the Columbia River.
5. This box contains as much as your two.
6. Flies are as troublesome as the mosquito.
7. He is older than any man in his town.
8. This flower is sweeter than any.

XII. Supply the relative as required, and punctuate the sentences : —

1. The boy —— ran past the window a minute ago has fallen.
2. Ned —— ran past the window has fallen.
3. He —— wins may laugh.
4. Your guest —— has won again may laugh.

CHAPTER VIII

DICTION: THE CHOICE OF WORDS

Precision and Good Use

Know words

ENOUGH has already been done with description to make one sure that composition demands, with reference to words: a rich vocabulary, exact knowledge of meanings, and a sense of fitness; it demands, in short, many words and considerable knowledge about them.

Choose words wisely

In order that a sentence may carry *the* thought, not merely *a* thought, each of its words must be wisely chosen.

Precision

Use words with exactness

A word should express neither more nor less than is required. One may not take words from one's vocabulary haphazard. There is a difference, for example, between *mountain* and *hill*, between *hill* and *knoll*, between *robber* and *kidnapper*. Rhetoricians call this carefulness regarding the exact use of words Precision or Exactness.

Good Use

Use reputable words

But something more than precision of language is necessary; words should belong to the reputable accepted vocabulary of the day. Therefore: —

I. Slang is to be avoided. **Avoid slang**

II. Provincialisms — expressions peculiar to a locality — are excluded from the vocabulary of the best authors, unless such expressions are used to represent the conversation of provincial people, or for some other equally legitimate purpose. **Avoid provincialisms**

III. Technical words are employed only when they are actually needed. They necessarily occur in textbooks, lectures to students, etc. **Avoid technical terms**

IV. As a rule, expressions from a foreign language are not desirable; not every one understands them. But foreign expressions that have become adopted into the national vocabulary are not prohibited; one would not hesitate to use the word *débutante*, for example, because it is useful and is known even to those who are not familiar with French. **Avoid the use of foreign words**

V. For prose, do not draw upon the poetic vocabulary; the use of words like *save*, *erst*, *erewhile*, *methinks*, *begirt*, should be avoided. **For prose, avoid poetic words**

VI. Idiomatic expressions — expressions so peculiar to the language that they cannot be satisfactorily translated into another — are especially valued. It is often difficult, or impossible, to account for the construction of idioms. They are, however, natural and forceful. **Idiomatic expressions valuable**

ILLUSTRATIONS

1. Titinius *made to him* on the spur.
2. The superintendent *called* him *to account*.
3. Do not *take* my words *amiss*.
4. *Pay attention* to the lecturer.

5. And now, methinks, I *have a mind* to it.
6. They *are bent upon* doing it.
7. Society *paid* its *court* to her.
8. The captive *was put to death.*
9. Will you *take a walk* with me?
10. He *was above doing* the necessary work.
11. He *is of age.*
12. The *diet did* not *agree with* him.
13. *By dint of* ceaseless labor, they succeeded.
14. *Away with you!*
15. The thief *made off* with the basket.
16. He says that he *had as lief* do it.
17. It *will go hard* with us.
18. How *did* you *come by* it?
19. They at once *set about* it.
20. He could *make nothing of* it.

The double possessive is idiomatic. EXAMPLE. — He is a friend of Joseph's.

Use suitable words

VII. Words should be suitable. Their fitness is to be considered. The clothing of a commonplace thought in superfine speech ("fine writing") is offensive. One occasionally comes upon something of this kind: "The residents of the rural community assembled in the edifice provided for municipal use." The thought in the last sentence might be fittingly expressed thus: The villagers met in the town hall.

Seek fitness, not over-ornamentation

Worn-out expressions

VIII. If a writer is true to himself he will think out his own expressions; he will not use current expressions, like those italicized in 1, 2, and 3, simply because they are at hand and he is lazy.

1. Weariness was *a thing of the past.*
2. He rose *in all his grandeur and sublimity.*
3. Success *crowned his labors.*

A way to acquire a vocabulary

The study of etymology,[1] — the derivation and history of words, — even the habit of looking in the dictionary for the meaning, derivation, and history of words, will help to give one a varied vocabulary and knowledge that will make it useful.

Only necessary words are useful

It is well to remember that no superfluous words should be tolerated. Grammar asks of a modifier, "Are you provided for? Where is the word you modify?" Rhetoric inquires, "How are you helping to convey the thought?" Grammar is satisfied if the word may be parsed; rhetoric casts it from the sentence unless it is useful as a vehicle for the thought.

EXERCISE

(Refer to the dictionary.) Distinguish between: *act* and *action; actual* and *real; aggravate* and *provoke; anxious* and *eager; apparent* and *evident; aware* and *conscious; beside* and *besides; between* and *among; contemptible* and *contemptuous; council* and *counsel; due* and *owing; effect* and *affect; emigrate* and *immigrate; exceptional* and *exceptionable; flee* and *fly; full* and *crowded; genuine* and *authentic; home* and *house; leave* and *depart; less* and *fewer; likely* and *apt; likely* and *liable; needful* and *needy; observance* and *observation; oral* and *verbal; position* and *situation; practicable* and *practical; principle* and *principal; propose* and *purpose* (the verb); *reach* and *arrive; relation* and *relative; stop* and *stay; transpire* and *happen; vocation* and *avocation; wish* and *want.*

[1] See "Words and their Ways," by James Bradstreet Greenough and George Lyman Kittredge. (The Macmillan Company.)

Specific Words

Give thought to work

In meeting the following requirements, do only so much as you can accomplish in your best manner. One sentence carefully thought out will be worth more than much hurried, careless work.

EXERCISES

I. It is easy to repeat such verbs as *go*, *move*, *do*, *run*, and not take pains to indicate more definite action. Choose specific — definitive — words to describe : —

1. How a swallow, a hawk, a tumbler pigeon, an eagle, a kite, an arrow, went through the air.
2. How a youth, an aged woman, a child, went up a stairway.

II. Note the specific verbs underlined in the following paragraph : —

An old man tottered along the shore, behind him his little grandson dug his bare toes into the sand, and far ahead a huge Newfoundland dog bounded through the marsh grass. Ragged bits of blackened seaweed scampered elflike before the wind.

III. Choose a specific word to tell how each of the following objects moved : a mouse, a bough, a shadow, a cloud, a cat.

IV. Find specific verbs in the following sentences : —

1. The swallow skimmed swiftly over the grass-tops, wheeled in an instant, and then flashed backward and forward in flat graceful spirals; the eye could hardly follow the sharp wings that whirred by.
2. The kite plunged and reared, and then fell flat upon the ground in a snarl of tail and tether; but the boy tried again, and his great paper flyer caught the breeze and soared up, up toward the sky, where it floated and hung easily, as if it had found its element.

V. Note the definiteness of the word *fanned* in the following lines from William Cullen Bryant's "To a Waterfowl": —

"All day thy wings have fanned,
At that far height, the cold thin atmosphere."

Imitative Words

Words that carry their sense in their sound

Words that convey something of their meaning in their sound are called Imitative, or Onomatopoetic, words.

EXAMPLES. — *Hiss, clash, buzz, whirl, hum, tinkle.*

ILLUSTRATIONS

I. The following paragraph, by Henry Van Dyke, contains imitative words, such as *teetered, cowering, palpitating.*

"As I stepped out from a thicket on to the shingly bank of a river, a spotted sandpiper teetered along before me, followed by three young ones. Frightened at first, the mother flew out a few feet over the water. But the piperlings could not fly, having no feathers; and they crept under a crooked log. I rolled the log over very gently and took one of the cowering creatures into my hand — a tiny, palpitating scrap of life, covered with soft gray down, and peeping shrilly, like a liliputian chicken. And now the mother was transformed. Her fear was changed into fury. She was a bully, a fighter, an Amazon in feathers. She flew at me with loud cries, dashing herself into my face. I was a tyrant, a robber, a kidnapper, and she called heaven to witness that she would never give up her offspring without a struggle. Then she changed her tactics and appealed to my baser passions. She fell to the ground and fluttered around me as if her wing were broken. 'Look!' she seemed to say, 'I am bigger than that poor little baby. If you must eat something, eat me. My wing is lame. I can't fly. You can easily catch me. Let that little bird go!' and so I did."

II. In his poem "The Humble-Bee," Emerson writes of the "burly dozing humble-bee," calls him "zigzag steerer," describes his tone as "drowsy" and his bass as "mellow, breezy."

EXERCISES

I. Find imitative words in the following part of a descriptive paragraph: —

EARLY EVENING IN THE MEADOW

A robin flits across the opening, calling "More rain!" In the lowland on the right tinkles a cow-bell, and I hear the sucking of the mud, as the cattle turn away after their evening draught. From the rushes comes the harsh croaking of frogs, supplanted by an occasional "kerchug!" as the elderly gentlemen exchange compliments in regard to the whiteness of their waistcoats. Then the warm, moist nose of Old Bess touching my hand reminds me that it is time to go home.

II. Find specific and imitative words in the following sentences: —

1. The most beautiful thing I have seen at sea . . . is the trail of a shoal of fish through the phosphorescent water. It is like a flight of silver rockets or the streaming of northern lights through that silent nether heaven. I thought nothing could go beyond that rustling star-foam which was churned up by our ship's bows or those eddies and disks of dreamy flame that rose and wandered out of sight behind us.

JAMES RUSSELL LOWELL: "Leaves from My Journal at Sea."

2. It is the great red dragon that is born of the little red eggs we call sparks, with his hundred blowing manes, and his thousand lashing red tails, and his multitudinous red eyes glaring at every crack and key-hole, and his countless red tongues lapping the beams he is going to crunch presently, and his hot breath warping the panels and cracking the glass and making old timber sweat that had forgotten it was ever alive with sap.

OLIVER WENDELL HOLMES: "The Professor at the Breakfast Table."

3. And then wait yet for one hour, while the east again becomes purple, and the heaving mountains, rolling against it in darkness like waves of a wild sea, are drowned one by one in the glory of its

burning; watch the white glaciers blaze in their winding paths about the mountains, like mighty serpents with scales of fire; watch the columnar peaks of solitary snow, kindling downward, chasm by chasm, each in itself a new morning. . . .

JOHN RUSKIN: "Modern Painters."

III. Find specific and imitative words in "Silas Marner," in the third paragraph of Chapter x.

IV. Write one descriptive sentence about each of the following subjects of thought; use imitative words whenever it is possible and desirable to do so. A word is desirable when it is useful.

1. The beehive.
2. The throng made way for the rescuer.
3. Our schoolroom during recess time.
4. The cave.
5. How I saddled the horse.
6. The stroke that won the game.
7. How the water comes round the bend.

V. Write a sequence of three paragraphs on one of the following groups of topics; remember to choose specific and imitative words whenever they are useful: —

1. The church on our square.
   Its chimes.
   When I enjoy them most.
2. The dining-room, or the waiting-room at the station, or a part of a main thoroughfare: —
   a. In the early morning.
   b. At noon.
   c. At night.

[The first paragraph of 1 might open with a general statement regarding the appearance of the church, and be developed by means of particulars; the second might state that the church has chimes, and be developed by means of a description of them; the third might tell when you enjoy them most, and be developed by an enumeration of the reasons for special enjoyment at the time mentioned.]

Epithets

The epithet

Note in the sentences under illustrations the most descriptive (the underlined) adjectives. Such adjectives are called Epithets.

ILLUSTRATIONS

I. Far ran the naked moon across
The houseless ocean's heaving field.
II. She uttered a half-fantastic prayer.
III. The peaky islet shifted shapes.
IV. A confusion of clouds let the sunlight fall in misty lines.

An epithet is very descriptive

An epithet is a characteristic adjective; it is so descriptive of its noun that, often, the noun requires no other explanatory term.

EXERCISES

I. The following italicized words from Milton were selected by pupils to illustrate the term *epithet*. Do you approve each choice? Give a reason for your answer.

nibbling flocks	*checkered* shade
twilight groves	*dewy-feathered* sleep
smooth-sliding Mincius (a stream)	*destined* urn
moist vows	*mellowing* year
laureate hearse	*honeyed* thigh (of a bee)
rocking winds	*low-browed* rocks
iron tears	*laboring* clouds

II. Find at least one epithet in I, page 79.

III. Discuss the following attempts to gain vigor by a careful choice of words:

1. We had now reached the edge of the marsh, through which the little river sluggishly flowed. Upon its unruffled surface floated pond-lilies, the color of their dark leaves blending with that of the

blackish water beneath them. A gentle splash broke the peaceful stillness of the swamp, as a frog that had been sunning itself on a tuft of wire-grass in midstream leaped into the muddy water. Occasionally the rushes on the opposite bank swayed and trembled, as some wild bird broke cover and fluttered to the woods beyond.

[The mention of the specific flower, animal, and grass gives the reader definiteness of impression; it enables him to make a picture in his mind.]

2. As I walked along the railroad track the sand sifted into my shoes; my hands puffed up with the heat, my face felt drawn and shrivelled. I climbed over a wall in search of a brook or well of water, but found instead a peach orchard. The owner gave me a large, ripe, mellow peach. The skin popped as I bit into it — so tightly was it crowded by the flesh. I really drank the peach, and the cooling juice, trickling down my throat, relieved its tension. I turned the skin inside out, and with reluctance threw the stone away.

[What specific or imitative words are in the last paragraph? Distinguish between *really* and *actually*. Has the writer been precise in choosing *really?* What, in your opinion, is the proper modifier for *drank?* Are commas properly used in the third sentence? Give a reason for your answer.]

3. A breeze swept through the forest, bringing the chestnut burrs to the ground. I sprang up to open one and find the fat, brown, silken nut.

[Substitute a word more descriptive than *bringing*.]

IV. Select three from the following subjects and write a sentence or a paragraph about each. Remember that clearness and exactness are of more importance than picturesqueness is, but use specific words, also epithets and imitative words, whenever such expressions prove helpful. Be sure that the sentences or paragraphs have unity.

1. Going down the toboggan slide.
2. The rain on the roof.
3. Popping the corn.

4. In the chimney-corner while a storm rages outside.
5. Blazing our way through the forest.
6. A face peered out from the dusty (or frosty) window.
7. The boats are off for the race.
8. The organ grinder.
9. The tramp.
10. An odd corner of our town.
11. The path across the meadow.
12. When the candy boiled over.

V. Find epithets in "Silas Marner," Chapter x.

VI. Write a sequence of paragraphs about one of the following groups: —

1. The Contest of the Season.
   a. The signal for the beginning of the contest.
   b. How the critical point was brought about.
   c. The finish.
2. My Apple-Tree.
   a. In midwinter.
   b. Late in May.
   c. In October.
3. The Place that Attracts Me Most.
   a. Why it draws me.
   b. What I should do if I were in it now
   c. Would I stay in it forever?
4. The most Difficult Decision of My Life.
   a. Why I had to make it.
   b. My decision.
   c. The result.

VII. Distinguish the synonyms in each of the following groups from one another.

Synonym **defined**

[A synonym is one of two or more words which have very nearly the same general signification, yet are sufficiently different in meaning to need to be distinguished from one another.]

Abundance, plenty; adversary, antagonist, enemy; allow, permit; argue, debate, dispute; blunder, error, mistake; conceal, hide, secrete; convince, persuade; costly, precious, valuable; custom, habit; customs, tariff, tax; empty, vacant; evidence, proof, testimony; honest, sincere, true; journey, voyage; knowledge, wisdom; law, rule.

VIII. Write the antonym for each word in the following list. [An antonym is a word of opposite meaning, a counter term. Examples: *cheap, dear; foe, friend; waste, save.*]

Antonym defined

Courage, dwarf, gay, height, hope, idle, import, narrow, shun, shy, straight, sullen.

IX. Write four words that have lately been added to your vocabulary. Give the meaning and derivation of each word.

A word is ours only when it expresses our experience or life, whether actual or imagined. He who never has sown seed on good ground and reaped the subsequent rich harvest, or scattered it on rocky soil and looked in vain for the abundance that rewards the cultivator of fertile land, will hardly appreciate the parable of the sower. But he who has planted seeds and watered and shaded vines, gets the full meaning of the parable; his experience interprets it.

When a word actually becomes a part of one's vocabulary

Holmes, in "The Professor at the Breakfast Table" (II), writes thus about words: —

"I tell you what, Sir, there are a thousand lives, aye, sometimes a million, go to get a new word into a language that is worth speaking. We know what language means too well here . . . to play tricks with it. We never make a new word till we have made a new thing or a new thought, Sir!"

In reading English classics, note new words and become acquainted with them.

A second way of adding to one's vocabulary

CHAPTER IX

FIGURES OF SPEECH (TROPES[1])

Simile, Metaphor, Personification, Apostrophe, Hyperbole

Figure of speech defined

An expression that is not literal and that brings out one's meaning with remarkable clearness or vividness, is called a Figure of Speech.

EXERCISE

Note the deviations from literal expression in the following sentences: —

1. Every wave had a white cap on.
2. The timbers groaned.
3. The tree-tops whispered to him.
4. The ice was like glass.
5. They melted my heart with their pathetic stories.
6. When my neighbor becomes enraged, I hear a Niagara of abuse.
7. After my Thanksgiving dinner, I was as full as a hayloft packed tight and trodden down hard.
8. The turkey seemed to be mountain high.
9. My cat's eyes are emeralds.
10. Her hair was as soft as silk and as yellow as flax.
11. Trees nodded and the brook laughed.
12. The wind's breath was chilly.
13. The sun's rays fell through the pines like fine threads of gold.

[1] *Trope* is from the Greek *tropos*, meaning a turning; it signifies, the turning of a word from its ordinary meaning to furnish a name for some new idea.

14. The room was a furnace.
15. Nature had spread a green carpet there.
16. The east wind howled through the narrow valley and called the dry leaves to follow him.

Figures are of different kinds

One discovers that the figures of speech in the numbered sentences are of different kinds.

In 4, ice is said to resemble glass, and the word of comparison, *like*, is expressed; in 10, hair is compared to silk for softness and to flax for color, and the word of comparison, *as*, is found; in 13, rays are likened to threads of gold, and again there is a word of comparison, *like*. These three deviations from literal expression are of one sort; each compares two things that have some resemblance, and expresses the word of comparison. The name of this figure of speech is Simile. A simile likens one thing to another and contains some word or words expressive of likeness.

Simile defined

In 5, a heart is assumed to be something that can be melted; in 9, the cat's eyes are spoken of as though they were emeralds; in 14, a room is called a furnace; and in 15, grass is represented as a carpet: in each of these four cases a thing is said to be something that it is not. Resemblance exists, and, because of that resemblance, what belongs to one of the two things compared is attributed to the other. The resemblance is not formally expressed, as in the simile, by means of a word of comparison. This figure of speech is called Metaphor. A Metaphor refers to something as if it actually were another thing which it somewhat resembles.

Metaphor defined

What the resemblance in the simile and the metaphor should be

Both the simile and the metaphor are founded upon resemblance. Their comparisons should not be far-fetched: yet they should not compare two objects of the same class; as, for example, two men, two cliffs, two trees. Surprise adds to the pleasure a figure gives, surprise at the discovery of a likeness one had not thought of but at once recognizes.

ILLUSTRATIONS OF THE SIMILE AND THE METAPHOR

I. He laughed a pitiful mawkish laugh, like the sound of rinsing a bottle.

II. He was as hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster.

III. I was physician enough to know, that unless the wounds of his bleeding honor were stanched, the days of his life must be few.

IV. Ay, but the wind of prophecy hath chopped about, and sits now in another corner.

V. With his face and whole person squeezed close up to his master, and his bare feet propped on the hind axle-bar of the droshky, he looked like a little leaf or worm which had clung by chance to the gigantic carcass before him.

VI. "And now, Sir Cedric," he said, "my ears are chiming vespers with the strength of your good wine."

VII. There were great round pot-bellied baskets of chestnuts shaped like the waistcoats of jolly old gentlemen.

In 1, 2, 3, 11, 12, 15, 16, page 86, one finds waves, timbers, tree-tops, trees, brook, wind, nature, and east wind spoken of as if they were human and could do what persons can do; that is, one finds Personification. Personification represents inanimate things as having life and action, or represents a

***Personification* defined**

lower form of life as having the qualities of a higher form.

Apostrophe defined

If one speaks to the dead as if they were living, or to the absent as if they were present, or to what is inanimate as if it were animate, he uses the figure Apostrophe. Not infrequently what is apostrophized is personified also. Each of the following quotations contains an apostrophe; where, if at all, is the apostrophe accompanied by personification? I is from "The Courtship of Miles Standish," II, from "Julius Cæsar," and III, from Milton's "Comus."

What is apostrophized often is personified

ILLUSTRATIONS

I. "Here I remain," he exclaimed, as he looked at the heavens above him,
"Yonder snow-white cloud, that floats in the ether above me.
Seems like a hand that is pointing and beckoning over the ocean.
Float, O hand of cloud, and vanish away in the ether.
Roll thyself up like a fist, to threaten and daunt me."

II. *Titinius.* — Cassius is no more. O setting sun!
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set.

III. And envious darkness, ere they could return,
Had stole them from me; else, O thievish Night,
Why should'st thou, but for some felonious end,
In thy dark lantern thus close up the stars?

Hyperbole defined

In 6, 7, 8, page 86, the truth is overstated in order that it may be realized. This figure of speech is Hyperbole. Hyperbole is intentional exaggeration for the purpose of making the truth evident.

EXERCISES

I. Classify each figure of speech in the following extracts selected by pupils, as simile, metaphor, personification, apostrophe, or hyperbole : —

1. Bats hung in the corners, like dusty grey bags.

2. One could hardly help fancying that it [the building] must have run there when it was a young house, playing at hide-and-seek with other houses, and have forgotten the way out again.

3. Befriend me, Night, best patroness of grief!

4. So they sat sorrowful in assembly, and he stood up weeping like a fountain of dark water that from a beetling cliff poureth down its black stream.

5. To them the doors gave way
Groaning, and in the vestal entry shrieked
The virgin marble under iron heels.

6. Their roots ran this way and that, slippery to the feet and looking like disinterred bones.

7. There were Norfolk Biffins, squab and swarthy, setting off the yellow of the oranges and lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in paper bags and eaten after dinner.

8. Thou sure and firm-set earth,
Hear not my steps, which way they walk.

9. I saw their chief, tall as a rock of ice, his spear the blasted fir, his shield the rising moon; he sat on the shore like a cloud of mist on the hill.

10. I am the Vine, ye are the branches.

11. A plague upon the weeds! Every day, when I walk in my own little literary garden-plot, I spy some, and should like to have a spud and root them out.

12. Sometimes he climbed up to the window and watched for hours the smoke curling from an endless wilderness of chimney-pots.

13. Such is the strength with which population shoots in that part of the world [the American colonies] that, state the numbers as high as we will, whilst the dispute continues, the exaggeration ends; whilst we are discussing any given magnitude, they are grown to it.

14. All round the coast the languid air did swoon,
Breathing like one that hath a weary dream.

15. As the mountains are round about Jerusalem, so the Lord is round about his people from henceforth even forever.

16. And through the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

17. Even as when the tribe of thronging bees issue from some hollow rock, ever in fresh procession, and fly clustering among the flowers of spring, and some on this hand and some on that fly thick; even so from ships and huts before the low beach marched forth their many tribes by companies, to the place of assembly.

II. Are the following figures from "Silas Marner" useful? One should be able fully to imagine the suggested comparisons and to do so with satisfaction. Is it satisfactory or pleasing to think of a yoke breeding hate? to imagine scenes hung on a thread? to picture Godfrey drawn by Nancy's silken rope? Give a reason for each answer.

1. The yoke a man creates for himself by wrong-doing will breed hate in the kindliest nature.

2. There was one main thread of painful experience in Nancy's married life, and on it hung certain deeply felt scenes, which were the oftenest revived in retrospect.

3. Instead of keeping fast hold of the strong silken rope by which Nancy would have drawn him safe to the green banks where it was easy to step firmly, he had let himself be dragged back into mud and slime, in which it was useless to struggle.

Most of the figures considered call up images

With the exception of the apostrophe, the figures of speech thus far considered call up images; they show one thing, or a part of it, under the guise of something else.

Avoid: —

Cautions

I. The mingling of figurative and literal expressions.

EXAMPLE. — Beside him sleeps the warrior's bow, and it is made of wood that is very elastic.

II. Using metaphors that call up incongruous images.

EXAMPLE. — The waves tumbled in like race-horses, churning themselves to foam.

Use figures only when they contribute to clearness or force, or in some other way help to accomplish a purpose.

EXERCISE

Consider the following work with reference to its use of figures. Classify the figures of speech. Note specific and imitative words.

I. This was a dinner to be remembered! The table groaned under the weight of the good things upon it, and at one end was the huge turkey covered with a forest of parsley. When the table had been cleared and every one was so expectant that he could hardly sit still, the kitchen door opened and in walked the butler, bearing a plum pudding, such a pudding! It was so large that he could hardly lift it, and blazed away like a fiery comet that left a train of savory odor behind. Last of all came the wassail bowl, with its bobbing apples and hot spicy smell, filling the room with an odor which cannot be described, but which I would go miles for and which poets sing about.

[Would it be an improvement to write the last clause thus: "but for which I would go miles and about which poets sing"? There is likely to be a difference of opinion on this point. The suggested clauses are more formal than the original. Is the paragraph formal?]

II. THE OLD APPLE-TREE

The tree, a runaway from the near-by orchard, stood a few rods nearer the house than the other trees in the fruit lot.

After a wet, clogging snow-storm, the lone apple-tree bore plentiful fruit, pure, sparkling white masses on every branch. The wrinkled limbs protested querulously against the heavy load every time the wind bellowed through the wood, beseeching him to cast off the load, saying: "Don't you see how rheumatism has shrunken

me? Throw off this dampness, or I shall be more deformed. Why, I am twisted like twenty serpents now!"

In early spring, when the first green snakes began to squirm out to bask in the sun's friendly warmth, a faint green veil appeared over the tree. Soon this lovely mist was of a deeper color, and then the tender leaves pointed out their blades of shining green. Dots of white and pink pushed through the foliage, and the tree was a rosy sunset cloud blown from the west to our farm.

The vision of the twisted branches and sturdy trunk of the old apple-tree is as happy a one as is the recollection of his kindred to one far from home.

[Would it be well to omit *near-by* from the first sentence? Give a reason for your answer. *Near-by* is an expression peculiar to the United States — colloquial. Would it be an improvement to substitute in the first sentence "any other" for *the other trees?* Give a reason for your answer. Would not "its" be a more definite word than *the* with which to begin the third sentence? Would "precious" be preferable to *happy* in the last sentence? Give a reason for your answer. If "precious" be accepted, omit *a one* in the same sentence and put "to me" in its place. The suggested sentence is less awkward than the original; *a one* has been eliminated and unnecessary repetition avoided.]

Figurative language natural

The use of figures of speech is natural. All classes resort to them to make the meaning of what they say or write strikingly clear. The villagers in "Silas Marner" (see Chapter vi) frequently use figurative language. The author of the book knew their habits; she had lived among such people and represented them faithfully.

The simile and the metaphor are perhaps especially serviceable. One is continually noting similarities and differences; some resemblances and contrasts are evident, others are more hidden.

EXERCISE

Write a descriptive paragraph about one of the following topics; use a simile, a metaphor, or personification to help convey your meaning: —

1. A moving shadow — on the grass, or on the curtain at the window.
2. Some outdoor object after a heavy fall of clinging snow.
3. The Christmas tree: as I saw it on Christmas Eve, and as I saw it afterward in March, cast into a vacant lot.
4. Humming-birds that visit our honeysuckle.
5. The sun looks out through a rift in the clouds.
6. Skimming over the ice.
7. The swimming pool, or The swimming tank.
8. A walk over dry leaves, or pine-needles, or crusted snow.
9. What one of my pets looks like.

CHAPTER X

TWO KINDS OF DESCRIPTIVE WRITING

Interest grows with knowledge

THE knowledge of words and of figures of speech acquired in the preceding chapters should give interest to fresh work in description.

Subjective and objective description

A description may represent fact alone or may embody both fact and feeling. Dryden says of Shakespeare,[1] "When he describes anything, you more than see it, you feel it too." The term *subjective* designates descriptive writing that conveys feeling as well as fact, while *objective* designates that which records fact alone.

Objective and *Subjective* defined

What is objective deals with objects or facts; what is subjective, with states of mind or feeling.

ILLUSTRATIONS

The first of the following descriptions deals with facts alone. Contrast it with 3, page 80, into which Ruskin has put his own supreme delight; with the following II, which portrays what a traveller going along the way described would feel; and with III, page 96, which represents the boy's horror.

I. Look up and down this side of the glacier. It is considerably riven, but as we advance the crevasses will diminish, and we shall find very few of them at the other side. Note this for future use. The ice is at first dirty; but the dirt soon disappears, and you

[1] "An Essay on Dramatic Poetry."

come upon the clean crisp surface of the glacier. You have already noticed that the clean ice is white, and that from a distance it resembles snow rather than ice. . . *Within* the glacier the ice is transparent. JOHN TYNDALL: "Passage to the Montanvert."

II. You fare along, on some narrow roadway, through stony labyrinths; huge rock-mountains hanging over your head on this hand, and under your feet on that; the roar of mountain cataracts, horror of bottomless chasms; — the very winds and echoes howling on you in an almost preternatural manner. Towering rock-barriers rise sky-high before you and behind you, and around you; intricate the outgate! The roadway is narrow; footing none of the best. Sharp turns there are, where it will behoove you to mind your paces; one false step and you will need no second; in the gloomy jaws of the abyss you vanish, and the spectral winds howl requiem. Somewhat better are the suspension bridges, made of bamboo and leather, though they swing like see-saws: men are stationed with lassos, to gin you dexterously, and fish you up from the torrent, if you trip there. THOMAS CARLYLE: "Dr. Francia."

III. . . . And so, . . . I came to an opening in the bushes, where a great black pool lay in front of me, whitened with snow (as I thought) at the sides, till I saw it was only foam-froth.

And the look of this black pit was enough to stop one from diving into it, even on a hot summer's day, with sunshine on the water; I mean, if the sun ever shone there. As it was, I shuddered and drew back; not alone at the pool itself, and the black air there was about it, but also at the whirling manner, and wisping of white threads upon it in stripy circles round and round, and the centre still as jet. R. D. BLACKMORE: "Lorna Doone."

EXERCISES

I. Consider the following work: —

1. *a*. A DESCRIPTION OF THE WAY TO MY ROCK

(Written to convey fact rather than feeling.)

Follow the north road from the station until a group of pine-trees is found on the left. Two of the trees have been blazed. Turn into

the left-hand road. You will soon see a cottage with a huge rock behind it. Climb to the top of this rock, scramble halfway down its face, sink into the natural chair that you cannot miss, and dream until hunger brings you back to everyday life.

b. Description of the Rock as a Place for Revery

(Intended to show feeling for the place.)

The rock on the hillside is a place for rest and dreams. A worn part of it — where the Indians that once lived on the hill continually leaned as they watched from this, their lookout — makes a comfortable niche for the back. The shadow of the rock gives shelter from intense light. Within easy reach of my hand are the bayberry and sweet-fern, while the entire hill is soft with green grasses.

My eyes never tire of looking over the far reaches of sea. Slow-moving ships carry me to distant lands. I join many a gay party as little sail-boats glide by. My life takes the motion of the passing craft. Everything seems so idle, so care-free.

But the water becomes once more a vacant stretch of blue. The lapping on the shore, the little gurgling brooks that run among stones to the sea, close my eyes. My castles in Spain grow more splendid, and I reach my heart's desire.

[*So* is not a synonym of *very;* it should not be used as an intensive word. The last sentence of the second paragraph would be stronger if the intensive words were omitted. Note that paragraph 1 *b* opens with a topic sentence and develops by means of an enumeration of reasons. How do paragraphs 2 and 3 develop?

2. The Driftwood Fire

(Description embodying fact and feeling.)

What was the subtle fragrance that greeted us as we crossed the threshold — a fragrance that seemed to carry one away to far-off lands in the mysterious East, to the rose gardens of Hafiz and the spicy shores of Araby the Blest? It was not the odor of carnations, though I caught the gleam of a great glass bowl on the table by the window, filled with the rich red blossoms, black-red in the gathering gloom; nor was it the odor of incense curling up with the wreathing

smoke-thread from the joss-stick burning before the little bronze Buddha on the mantel. No, it was something more than these, — behind them, back of them, yet dominating them.

What was it? It was the fire of driftwood burning on the hearth. Scents of pine and cedar from the woods of Maine; spicy smells of cloves and nutmeg and cinnamon stored through long voyages in the holds of vessels long since shipwrecked; salt sea smells from the great deep; tropical odors from far Cathay, — all these rose from their driftwood coffins at the touch of the fire spirit, and lived again in the warm twilight.

[The first paragraph opens with an inquiry suggesting the paragraph topic, and develops by answering that inquiry in a negative way. How is the second paragraph developed? Define *subtle* and *subtile*.]

3. Nevin's "Ophelia"

(A description intended to hold something of the writer's feeling for the music.)

It starts in E minor, and before it has proceeded many bars it has made you see Ophelia. Tired with hanging garlands on the pendent boughs of the trees, she is sitting on one of the gnarled trunks that stretch across the brook. Her face is still beautiful, but coldly so; for the light of reason has faded from it and it is like that of a statue — cold, soulless, immobile. As she sits, she stretches out her hand and from the nerveless fingers the blossoms drop and strew the waters of the brook. Nevin caught these blossoms as they fell, he caught the expression of the vacant face and the thoughts that wandered idly to and fro, always seeking something, never reaching it. But suddenly something passes over her! The veil of madness seems swept away — and you have a page of marvellous major chords that lift you up with them, up, up, until — but now they begin to modulate; you feel that the veil has not been torn away, only lifted, it falls slowly again until, with a deeper feeling of sadness and dejection than you have known before, you feel yourself sinking back into the dreary monotone; the flowers that she had begun to hold firmly, even joyfully, drop once more, unheeded, from Ophelia's fingers. There is a pause, and then it seems as if the wailing of women mingled with the sound of waters. It grows

fainter and fainter and finally dies away; but one deep muffled tone, like a bell tolling for the dead, completes the story — and the piece.

[Would not *I* be more fearless than *you*, lines 2, 12, etc.? A writer is likely to be more careful in his statements when he acknowledges that thoughts and feelings are his than when he hides behind *you* or *we*. What is the exact meaning of *reaching?* Study the seventh sentence with reference to unity. Should it be reconstructed? Give a reason for your answer to the preceding question. In the last sentence of 3, does *it* stand for *wailing* or for *sound?* Give coherence to the sentence by using a noun instead of *it*. Is the repetition of *feel* necessary? Whenever such repetition is not desirable, find a substitute for *feel*.]

II. So write a paragraph about one of the subjects in the following list that any one seeking the place referred to will be able to recognize it from your description; write a second paragraph in such a way that the reader will be tempted to go to the spot. In the first paragraph, facts will be enumerated; in the second there must be feeling, making him who reads desire to visit the place described. In the first exercise details will probably be grouped according to locality; in the second, according to the effect they have. In writing the description, remember that specific and imitative words and epithets may give strength and swiftness to the work; and that figures of speech, if natural and appropriate, will add to its life.

Utilize knowledge of words and of figures of speech

1. The place I choose for reading or for study.
2. Where I wish to build my house.
3. The course over which I like to sail.
4. A corner of our schoolroom.
5. Where I go for my day-dreams.
6. The room in which our club meets.
7. The best place for our tennis court.
8. A nook in the park.
9. My favorite tree.
10. The hillside on which violets grow.

CHAPTER XI

STORIES TOLD AS METAPHORS

The Allegory

Allegory defined

A STORY in the form of a metaphor,[1] told to convey a truth or lesson, and worked out in detail, is called an Allegory. The allegory tells of one thing under the image of another; while writing or reading about the image, however, one is actually thinking of the unmentioned object it represents. Though one reads in the following illustration about a person named Old Age, one thinks about old age itself.

The object and its image

ILLUSTRATION

THE ALLEGORY OF OLD AGE

Old Age, this is Mr. Professor; Mr. Professor, this is Old Age.

Old Age. — Mr. Professor, I hope to see you well. I have known you for some time, though I think you did not know me. Shall we walk down the street together?

Professor (drawing back a little). — We can talk more quietly, perhaps, in my study. Will you tell me how it is you seem to be acquainted with everybody you are introduced to, though he evidently considers you an entire stranger?

Old Age. — I make it a rule never to force myself upon a person's recognition until I have known him at least *five years*.

[1] See page 87.

Professor. — Do you mean to say that you have known me so long as that?

Old Age. — I do. I left my card on you longer ago than that, but I am afraid you never read it; yet I see you have it with you.

Professor. — Where?

Old Age. — There, between your eyebrows, — three straight lines running up and down; all the probate courts know that token, — "Old Age, his mark." Put your forefinger on the inner end of one eyebrow, and your middle finger on the inner end of the other eyebrow; now separate the fingers, and you will smooth out my sign-manual; that's the way you used to look before I left my card on you.

Professor. — What message do people generally send back when you first call on them?

Old Age. — *Not at home.* Then I leave a card and go. Next year I call; get the same answer; leave another card. So for five or six, — sometimes ten years or more. At last, if they don't let me in, I break in through the front door or the windows.

We talked together in this way some time. Then Old Age said again, — Come, let us walk down the street together, and offered me a cane, an eye-glass, a tippet, and a pair of overshoes. — No, much obliged to you, said I. I don't want those things, and I had a little rather talk with you here, privately, in my study. So I dressed myself up in a jaunty way and walked out alone; — got a fall, caught a cold, was laid up with a lumbago, and had time to think over this whole matter.

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

The Fable

Fable defined

A short allegory about imaginary persons or beings, animals, or inanimate things that speak and act like human beings, is a Fable. The fable points a moral.

EXAMPLES. — I. Emerson's "Fable" — "The Mountain and the Squirrel" — is familiar to most high-school pupils.

II. The most famous of the old fables are those by Æsop.

The Parable

Parable defined

A short allegory that teaches some moral or spiritual truth is a Parable.

EXAMPLES. — I. "The Minister's Black Veil" in Hawthorne's "Twice-Told Tales."

II. The parables of the Bible. In the thirteenth chapter of St. Matthew are a good many parables. The meaning of three of them is unfolded in the same chapter.

The parable need not narrate facts

What the parable teaches is true, but what it narrates need not actually have happened.

EXERCISES

I. Study the following allegory; explain its meaning in a written paragraph.

IN TIME'S SWING

Father Time, your footsteps go
Lightly as the falling snow.
In your swing, I'm sitting, see!
Push me softly; one, two, three,
Twelve times only. Like a sheet
Spreads the snow beneath my feet:
Singing merrily, let me swing
Out of winter into spring!

Swing me out, and swing me in!
Trees are bare but birds begin
Twittering to the peeping leaves
On the bough beneath the eaves.
Look! one lilac-bud I saw!
Icy hillsides feel the thaw:
April chased off March to-day;
Now I catch a glimpse of May.

Oh, the smell of sprouting grass!
In a blur the violets pass:
Whispering from the wild-wood come
Mayflowers' breath, and insects' hum;
Roses carpeting the ground;
Orioles warbling all around:
Swing me low, and swing me high,
To the warm clouds of July!

Slower now, for at my side
White pond-lilies open wide:
Underneath the pine's tall spire
Cardinal blossoms burn like fire.
They are gone; the goldenrod
Flashes from the dark-green sod.
Crickets in the grass I hear;
Asters light the fading year.

Slower still! October weaves
Rainbows of the forest leaves.
Gentians fringed, like eyes of blue,
Glimmer out of sleety dew.
Winds through withered sedges hiss:
Meadow-green I sadly miss.
Oh, 'tis snowing; swing me fast,
While December shivers past.

Frosty-bearded Father Time,
Stop your footfall on the rime!
Hard your push, your hand is rough;
You have swung me long enough.
"Nay, no stopping," say you? Well,
Some of your best stories tell,
While you swing me — gently, do! —
From the Old Year to the New.

LUCY LARCOM.

II. Consider and discuss the following fables and allegories: —

1. THE MOTH AND THE BEE: A FABLE

The Bee shook himself and then settled down under a huge leaf to enjoy a night's rest after a hard day's work of honey gathering.

Soon a Moth fluttered to his side and regarded the Bee for a minute with great contempt.

"You are a foolish fellow," exclaimed the Moth, "you work so hard all day that you must sleep all night. Night is the time for fun; come and dance with me round that glowing ball yonder. It looks warm and bright, and friendly."

The Bee said nothing, but shook his head and closed his eyes again.

The Moth flew toward the flame. "Why are bees so foolish?" thought he.

In a few minutes the Bee opened one eye and saw, feebly fluttering on the ground, the singed Moth.

MORALS. — Idleness gets its own reward.

"Things are seldom what they seem."

[The possessive form ('s) generally indicates possession by persons (see page 51). Give a reason for its use with *night* and *day* in the first sentence of 1.]

2. A FABLE WITH A MORAL

Once upon a time a Large, Fat, Sleek Cat was taking a stroll, when he met his Brother, who was looking very thin and dilapidated.

"Good day," said his Brother.

"Good day," answered the Fat Cat, "you are looking very badly."

"And you are looking very well."

"You see," said the Fat Cat, "you hated the Joneses and scratched them whenever they came near; I hated the Joneses, but I purred whenever they touched me. They feed me and starve you."

MORAL. — It is better not to let people know when you hate them.

[With the preceding fable came this note: "I fear my moral is no better than the saying, 'Honesty is the best policy.'"]

3. The Sparrow and the Bluebird: A Fable

One day a Little Sparrow, hopping from limb to limb of an old apple-tree, saw a Beautiful Bluebird perch on a limb near by. The Sparrow said, "Why have you so much more beautiful plumage than I?" The Bluebird answered, "It is because I am more careful of my feathers as I hunt for my food over the wide meadow." The Sparrow, taking this as a piece of good advice, immediately began to separate his feathers from one another with his bill, but, though he tried long, he accomplished nothing; for his feathers could not be made to shine like the Bluebird's.

Moral. — You waste time trying to be different from what you were meant to be.

[Would it be correct to begin a new paragraph at the fourth sentence? Give a reason for your answer. Suggest a way to avoid the unnecessary repetition in the first sentence.]

4. Faith and Credulity: An Allegory

One fine day while Faith and Credulity were out for a walk, arm in arm, they came across a young fellow, who, upon seeing them, ran to meet them and said, "I am blind; will you not help me along by giving me some money?"

To this Faith answered, "But you are not blind. You glanced over your shoulder at us, and then turned and ran to where we were, and stopped when you got to us."

The fellow replied, "I only heard you and came in the direction of the sound. Oh, give me just a little!"

Still Faith would not believe that he was blind; but Credulity did, and even after the beggar had eagerly stretched out his hand and grabbed the money that Credulity offered him, he said: "Poor fellow, it must be terrible to be blind. You say that there is a God, who cares for all those in trouble; if there were such a God, would he not have pity upon this poor fellow and restore his sight? I do not believe that there is any God."

As Credulity finished these words, he turned to where Faith had been standing, but Faith was nowhere to be found; he had fled at the first words of this unbeliever, unable to listen to such blasphemy.

III. Write a fable. The following sayings (morals) suggest stories : —

1. Who does not sow, shall not reap.
2. Experience is the best teacher.
3. Haste makes waste.
4. He that looks for trouble may find it.
5. He laughs who wins.
6. He laughs best who laughs last.
7. He that despairs in the darkest hour cannot make use of the dawn.
8. Do not cross bridges until you get to them.

IV. Write an allegory. October might be depicted as a busy, hale fellow, shaking down nuts, reddening cranberries, painting forests and marshes, warning country folk, by means of his frosts, to make ready for a more forbidding visitor, Winter.

V. Find the dialogue that is allegorical in Chapter x of "Silas Marner."

CHAPTER XII

ANSWERS TO PUPILS' INQUIRIES — IV: THE FUTURE TENSE, THE HISTORIC PRESENT TENSE, SEQUENCE OF TENSES

The Future Tense

The Simple Future and the Future of Volition

Two inflections

THERE is a growing carelessness in the use of the future tense. Learn the two inflections given below. The plural forms correspond to those of the singular.

SIMPLE FUTURE	FUTURE OF VOLITION
I shall	I will
you will	you shall
he will	he shall

When to use each future

The simple future is used when things are merely going to happen, as in I, II, III; the future of volition, when the speaker means to control the situation, as in IV, V, VI.

EXAMPLES. — I. I shall (am going to) do my shopping this morning; the weather is fine and I have the necessary leisure.

II. You will not (are not going to) miss the train; fifteen minutes is time enough to allow.

III. He will (is going to) need steady training; he is not yet in condition to play with the team.

IV. I will do my shopping; that you forbid me makes no difference.

V. You shall go with your sister; it is not safe for her to be unattended.

VI. It is not easy to restrain him, but he shall stay indoors this afternoon.

EXERCISE

Write the correct auxiliary for each blank space: —

1. I —— go to the exposition; my aunt has invited me to accompany her and my father has said that I may be her escort.

2. He —— be glad, some day, that he completed his school course; for the years will prove its value.

3. I —— accomplish what I have undertaken; I am determined to, no matter how persistently you and circumstances oppose me.

4. That dog —— be rescued, even if I have to lose a day's work to get him out of his dangerous situation.

5. He —— succeed; he has integrity, pluck, intelligence, and perseverance.

6. You —— not do that; I forbid you even to attempt doing it.

The Future in Questions

In questions, the speaker does not mean to control

In questions with the future, the speaker seems to transfer any power of management to the person interrogated. If *will* is expected in the answer to one's inquiry, one says amiably: Will he do it? Will you go? etc. If *shall* be expected in the answer, one says: Shall he go? Shall you try to move it? etc. In questions of the first person, however, *shall* is almost invariably used,[1] for the speaker is not assuming authority.

[1] If an affirmative statement of the first person has been made, an inquiry that follows, and seems quoted from, that statement is expressed with *will*. Example. — We will agree. Will we not?

EXERCISE

Write the correct auxiliary for each blank space in the following sentences: —

1. *Question.* —— you go with me? *Answer.* Yes, I will.
2. *Q.* —— you be at home to-morrow? *Ans.* I shall be.
3. *Q.* —— he get home to-night? *Ans.* He will.
4. *Q.* —— the decorators begin work? *Ans.* They shall.
5. —— we start at ten o'clock?
6. —— I be ready at one o'clock?

The Future in Indirect Discourse

When subjects of clauses represent different persons or things

The use of the future in indirect discourse is similar to its use in direct discourse (pages 107 and 108), provided the subject of the principal clause and that of the noun clause represent different persons or things. Such indirect discourse is almost direct.

ILLUSTRATION

"The coach says that our team will win the race."

[In the preceding sentence, *coach* is the subject of the principal clause and *team* of the subordinate clause. The subjects of the two clauses represent different things; therefore, the same future (the simple future) is required that would be needed were the sentence written with direct discourse, thus, "The coach says, 'Our team will win the race.'"]

When subjects of clauses represent the same person or thing

When in indirect discourse the subject of the principal clause and that of the noun clause represent the same person or thing, a different future is required from that which would be used were the discourse direct.

ILLUSTRATION

"The coach promises that he will soon have the team in good condition for the race."

[In the preceding sentence, *coach* and *he*, the subjects of the

clauses, represent the same person; therefore, the future (the simple future) is not what would be used were its indirect form changed to the direct. Changed to direct discourse, the sentence would read, "The coach promises, 'I will (future of volition) soon have the team in good condition for the race.'"]

EXERCISE

Write the correct auxiliary for each blank space in the following sentences: —

I. The director promises that the orchestra —— render the selection you asked for. (The two subjects represent different things.)

II. The workmen declare that they —— not finish their job. (The same person is represented by the subject of each clause.)

The Future in Dependent Clauses not Discourse

Other subordinate clauses with the future

Clauses which are introduced by the conjunction *that* (expressed or understood), and which are not discourse, require the same auxiliary for the future tense that would be used if the clauses were independent sentences.

EXAMPLES. — I. I fear that he will not come. (Clause as sentence: He will not come.)

II. I think that you will be late. (Clause as sentence: You will be late.)

In all subordinate clauses not introduced by *that*, *shall* is used in the simple future for all persons, *will* in the future of volition, for all persons.

EXAMPLES. — I. When he shall appoint the day, we shall assemble.

II. If you will join us, we will go.

The Future Used in Giving Directions

The future in giving orders

Having regard for the feelings of a person in an inferior situation, one may use the future in this way:

"You will see that coffee is served at ten." One need not say, "You shall see that coffee is served." The first use of the future takes acquiescence for granted, the second is a command.

Should and Would

Should and *would* (the past tenses of *shall* and *will*, in form) are treated like *shall* and *will* when — often in indirect discourse — they express futurity from the standpoint of past time. **Should and would as futures**

EXAMPLES. — I. (Pure future.) The guest felt that he would be glad to stay longer.

II. (Conditional future.) If he had agreed with us, our plans would have been carried out.

Should, though a milder expression than *ought*, sometimes conveys about the same meaning. *Should* may also be used to soften what would otherwise be a more or less emphatic assertion. **Other uses of *should* and *would***

EXAMPLES. — I. He should (ought to) tell you.

II. I should hardly be willing to uphold that statement.

Would may denote a habit, or may express determination, in the past.

EXAMPLES. — I. He would do his work, every day, in the early morning.

II. Although we protested, they would return.

EXERCISE

Insert *would* or *should*, as required, in these sentences: —

1. She feared that she —— be late.
2. How —— you like to go with us?

3. They thought that he —— (ought to) go.
4. I said that I —— be ready to join the party.
5. I felt that it —— rain.
6. If I had seen her I —— have told her.

The Historic Present Tense [1]

Suppose you were to describe for your classmates some race at one of the Olympic games in the year 776 B.C. For you, and for the other members of your class, the scene of the contest would at first be far distant, the event would seem remote. It would be natural to use the past tense in your description. But take your listeners to Greece, re-create for them the Greek surroundings, make them walk through the streets side by side with eager throngs hurrying to the games, seat them in the stadium, interest them in the runners. Then, as the race begins, induce your listeners to choose one of the youths for their favorite, and, as the contest in speed continues, let them realize that a slight thing will turn the scale either way for their champion, whose set face and straining muscles show the effort he makes. Where are you and your classmates now, in America or in Greece? At what period of time are you living, in the twentieth century or in 776 B.C.? Could you be satisfied to say at this crisis "He faltered"? It would be absurd to do that. He *is* for you. He is before your eyes. He falters now at this minute. You naturally and correctly use the present tense to describe a

When correctly used

[1] Some of the best teachers and writers discourage the use of the historic present tense.

past event, *because you have made that event a present one for your listeners.*

Soon, in spite of his momentary faltering, your runner wins and receives the laurel. The strain is over, your emotion subsides, you breathe a sigh of relief and sink back — to find yourself no longer in the stadium at Greece, but in your own classroom. If you continue your narration, you will return to the past tense, for no longer are Greece and the runner so absorbing you that you live in that foreign land and time. The use of the historic present tense continues *only so long as the emotion and interest of the writer and reader, or hearer, demand it.*

How long the use may continue

In coming exercises, opportunity will be given for practice in the use of the historic present tense.

Sequence of Tenses

"She wished last fall to have entered college" is incorrect. The error in the preceding sentence is owing to the writer's failure to realize that the wishing was done in the fall. In the fall, she wished to enter, not to have entered. "I should have liked to have gone to the theatre yesterday" should read, "I should have liked to go to the theatre yesterday." Yesterday — the time when the desire was felt — the desire was to go, not to have gone. "I had hoped that he would have lectured" is a misstatement, because one hopes for what has not yet come; *have* should be omitted, since hope has nothing to do with the past. The sentence should read:

The time represented by principal verb or verbs determines the subordinate tenses

"I had hoped that he would lecture." In each of the cases cited, no fault would have been committed had the writer lived in imagination at the time of his principal tense. There need be no trouble about the sequence of tenses if one will live for a moment in the time indicated by the principal tense, whether that time is to-day, to-morrow, or a century ago. Subordinate tenses are written correctly if the time represented by the principal verb or verbs is kept in mind.

EXERCISE

Correct the following sentences; give a reason for each correction: —

1. The girls would have liked to have sung in the chorus.
2. I shall be glad to accept your invitation for Tuesday afternoon. [When writing the acceptance one is glad or one will be glad?]
3. To-day, he will be twenty years old.
4. Last Friday, I meant to have sent that box away.
5. He wished that he might have heard the concert.
6. I thought the man would have fallen.

CHAPTER XIII

THE QUALITIES OF STYLE

When asked the secret of his style, Hawthorne replied, that it was the result of a great deal of practice and that it came from the desire to tell the simple truth as honestly and as vividly as he could.[1]

Honesty helps to form one's style

Original composition is the expression of one's self — not any other self — in words; therefore, a writer that takes pains to be honest will gradually and naturally develop a way of writing characteristic of himself, will come into the possession of his own style, or manner of expression. Every writer, however, has to consider these general qualities of style: clearness, rapidity, emphasis, smoothness, force, and life.

Qualities of style

Clearness

Clearness always essential

Clearness is the quality of style that is always essential. A sentence, a paragraph, or a longer composition cannot be appreciated and enjoyed unless its thought is comprehended. A writer or speaker should so express himself that he cannot be misunderstood.

Since clearness is essential in all writing, it has been

[1] Bliss Perry's "The Centenary of Hawthorne." *The Atlantic Monthly*, August, 1904.

necessary to refer to it repeatedly in the preceding pages; as a consequence, its presentation in this place as one of the qualities of style must be in the nature of a review.

Ways of Gaining Clearness

Know what you think

Think clearly, use words exactly (page 74), and thus avoid vagueness of expression.

Observe unity

Observe unity. Have a definite thought for each sentence, a definite topic for each paragraph, and a definite theme for each entire composition.

EXERCISES

I. Define unity as applied to the sentence (page 14), the paragraph (page 8), the entire composition (page 6).

II. State topics for three successive paragraphs about one of the following themes: —

1. What Happened at the Street Watering-Trough.
2. What Most Interested Me in the Printing-Office of a Daily Newspaper.
3. The Abandoned Mill.
4. How I Came upon the Gypsies.
5. An Hour in a Factory.
6. Building and Launching the Big Raft.
7. Gathering Walnuts.
8. A Legend of our Neighborhood.
9. Racing with the Storm.

III. Write a paragraph about the first topic given in answer to requirement II. State the subject of thought in each sentence of the paragraph.

Arrangement and relationship

Words should be carefully arranged as well as wisely selected, and the relationship of one word to another should be evident (page 28).

Give a similar form to expressions of similar import (page 30). **Similar expressions**

EXERCISES

I. Make a list of the similar expressions in 1 and in 2.

1. It was the completest and most desirable bedroom ever seen: with a little window where the rudder used to go through; a little looking-glass just the right height for me, nailed against the wall and framed with oyster shells; a little bed which there was just room enough to get into, and a nosegay of seaweed in a blue mug on the table.

2. If you think of glory in the field; of wisdom in the cabinet; of the purest patriotism; of the highest integrity, public and private; of morals without a stain; of religious feelings without intolerance, and without extravagance, — the august figure of Washington presents itself as the personation of all these ideas.

II. Give a similar form (the infinitive) to expressions in the following quotation that are alike in significance and note the consequent gain in clearness. The expressions to be changed are underscored.

"What is it to be a gentleman? Is it to have lofty aims, leading a pure life, keeping your honor virgin; to have the esteem of your fellow-citizens, and the love of your fireside; bearing good fortune meekly; suffering evil with constancy; and through evil or good to maintain truth always?"

Whenever it is possible to do so, put modifiers next the words they modify (page 27). **Place for modifiers**

Be sure that reference words — especially personal, relative, and demonstrative pronouns — have antecedents. Make the antecedent prominent. An antecedent is not prominent if it is in the possessive case. **Provide antecedents**

Be careful about the use of *he* and *one* in the same sentence (page 69). **Use of *he* and *one***

Principals for participles

Express a principal for a participle. The subject of the sentence is the principal for an introductory participial phrase (page 69).

Use connectives carefully

Use judgment in selecting words that connect or show relationship (pages 28 and 29).

Pairs of correlative words

When using the correlatives *either — or*, or *neither — nor*, or *both — and*, remember to place *either*, *nor*, or *both* immediately before the first of the two expressions connected by the conjunctions *or*, *nor*, or *and*. (Refer to page 28.)

Avoid the use of ambiguous expressions

When a word is ambiguous, — that is, when it may have more than one meaning, — either use it so skilfully that it can convey only the meaning you intend, or avoid its use.

EXAMPLE. — "He had a certain skill" may mean "He had a kind of skill" or "He had an assured skill."

[Substitute for *certain* a word of less doubtful meaning.]

Express all that is needed

Use no superfluous words, but omit from the sentence nothing that is required for the clear expression of its thought (page 71).

EXERCISES

I. Review the pages referred to in the parentheses on pages 117 and 118.

II. Rewrite the following sentences; improve them by placing the underscored modifiers next their principals.

1. Prudence is necessary to overcome obstacles as well as courage.

2. There was a black barge not far off, with an iron funnel sticking out of it for a chimney and smoking very cosily, or some other kind of superannuated boat.

3. I afterwards found that a heap of these lobsters, crabs, and crawfish were usually to be found in a little wooden house where the pots and kettles were kept, in a state of wonderful conglomeration with one another, and never leaving off pinching whatever they laid hold of.

4. Speak for the principles of peace and love, not against.

III. Reconstruct 1 and 2; make the pronoun references evident.

1. Parliament should not impose taxes on the Colonies, but should give them what they ask for, not something they think is better for them.

2. He told his friend that, if he did not feel better in half an hour, he should send for a doctor.

Make the antecedent of *who*, in 3, more prominent.

3. We meet at Mr. Brown's house, who is our president.

Reconstruct 4; express an antecedent for the last *it*.

4. Macbeth also planned, but if it had not been for Lady Macbeth he probably would not have carried it out.

IV. Supply the proper correlative as required. (Refer to page 29.)

1. As virtue is its own reward —— vice is its own punishment.
2. It was beautifully clean inside, and as tidy —— possible.
3. Scarcely had he gone from the room —— I discovered the testimonial he so much needed.
4. This picture is quite different —— that.
5. Do not spend more time —— is required.
6. Seldom if —— have we had such a storm.
7. They were neither hospitable —— courteous.
8. It is such a sky —— one sees in the tropics.

V. Write an original sentence in which the correlatives *not only, but also* are used correctly. (Refer to page 28.)

VI. Reconstruct the following sentence; eliminate *ones*: —

The obedient states will be taxed heavily and disobedient ones will not be affected.

Need of a vocabulary and knowledge of the construction of sentences

To write so that one's meaning cannot be misunderstood requires knowledge of words and of the construction of sentences. Therefore, when the study of rhetoric is taken up, one finds the dictionary and the grammar becoming more interesting and useful than they have been before.

Chapter XV considers the gaining of clearness by means of plans and outlines.

Rapidity

How to gain rapidity

It is often necessary to refer to details, yet desirable to pass over them quickly; it is often necessary to give preliminary matter, yet desirable to move rapidly onward to a main point. In such cases, there are several ways of giving lightness and swiftness (rapidity) to one's composition. One may use: —

Epithets are useful

I. Epithets (page 82) whenever they may be satisfactorily substituted for longer expressions. In "Lycidas" Milton writes of "mitred locks," of "the gadding vine," of "joyous leaves." One less skilful might have used longer expressions: "locks on which the mitre was placed," "the vine running hither and thither without purpose," "leaves fluttering as with joy."

Choose general terms

II. General, comprehensive terms, rather than particular, specific expressions (page 78). The former

include more than the latter do, and are, as a consequence, more rapid.

EXAMPLE. — "In boyhood, through youth, and during his prime, he had been upright." A more rapid statement would be: During his entire life he had been upright.

Seek lighter substitutes for relative clauses

III. Substitutes for heavy relative clauses. Sometimes a participial or adverbial phrase may be used instead of a relative clause; sometimes an appositive may take its place.

EXAMPLES. — I. "We stand on the place on which the patriot stood" might be made more rapid in this way: We stand where the patriot stood.

II. "The youngest man, who is third in rank, is said to be the bravest" might be expressed thus: The youngest man, the third in rank, is said to be the bravest.

III. To gain rapidity in the sentence, "The gale which raged around us made our situation dangerous," *raging* might be substituted for *which raged.*

Placing of subordinate clauses

A subordinate clause is most rapidly passed over if it be within the sentence, for at the beginning or end of the sentence it becomes prominent and is not swiftly read.

EXAMPLE. — In the sentence, "He may, if he is industrious, succeed in winning his diploma," the subordinate clause is lightly passed over. Were it in a more conspicuous place, — at the beginning or end of the sentence, — there would be a loss in rapidity.

[Test the statement just made. Read the quoted sentence aloud; then read it with its subordinate clause transposed.]

Omission of connectives

The omission of connectives gives both force and rapidity.

EXAMPLES. — I. One stick, pointed, makes him a spear; two sticks rubbed together make him a fire; fifty sticks tied together make him a house.

II. Eleven men of England a breastwork charged in vain;
Eleven men of England lie stripped and gashed and slain.

Because in II no connective for the two clauses is expressed, the action represented by the first clause seems very swiftly followed by its result described in the second. Connectives are used after *stripped* and *gashed* because it is desirable to give the reader time to get the details of the picture.

EXERCISES

I. Reconstruct the following sentences; try to gain rapidity. Use adjectives for the subordinate clauses in 1 and 3, an appositive for the relative clause in 2, and participial expressions for the relative clauses in 5. Condense *covered with grass* in 4.

1. He saw in the thicket a bird, the color of which was bright yellow.

2. The general, who was a man of action, ordered his troops to a second attack.

3. The wood was covered with underbrush that was thick and matted.

4. They travelled slowly along a steep, narrow byway covered with grass.

5. Jack, who was riding toward his sister, saw the danger that threatened her.

II. Discuss the following work with reference to the rapidity of its expressions: —

1. A crash in the thicket; a whir of wings; the bark of a gun; a dark mass of feathers fluttering to the ground: the first quail of the season, gentlemen.

[Should the preceding sentence be criticised because it has no predicate expressed? Give a reason for your answer. Give a reason for the use of the colon and the semicolons in 1.]

2. Escape of a Prisoner

The last bar breaks, the prisoner slips through and dashes off to the forest. Over stumps and rocks he goes. A bullet whizzes by; he knows he is pursued and quickens his pace. He hears shouts. Faster and faster he races; the voices grow louder. Surely he will reach the camp? They are gaining. He rushes onward; of what use to be a swift runner if he cannot escape? The camp must be near. He stumbles, falls, regains his feet and races on again. They are almost upon him. One minute more — and he is safe! He strains every nerve and reaches the camp, where, among his friends, he is safe.

[The last sentence should be the climax of the paragraph. Is it? Try omitting the last sentence. Does the paragraph then have a worthy climax? Is *he is safe* needed in the last sentence?]

III. Write a paragraph about one of the following topics; utilize what has been learned about the quality of style called rapidity: —

1. The directions given to his clerk by a manager called away hurriedly.
2. The runaway locomotive.
3. The whirlwind.
4. Coasting on a bicycle.
5. A description of an object passed too swiftly for its details to be observed.

IV. Write a one-minute speech in defence of something dear to you.

Emphasis

How to make ideas prominent

Emphasis is a matter of arrangement. Expressions become noticeable, and therefore emphatic, when they are not in their natural order.

How to emphasize adjective or adverb

As a rule, adjectives and adverbs are emphatic if placed after the words they modify.

Examples. — I. She was a child, bright, sweet, winning.

II. He turned the pages rapidly.

To emphasize subject or predicate

The inverted sentence order emphasizes subject or predicate.

EXAMPLES. — I. Next appeared the chariot of the conqueror.

II. Rushed they to right and left.

[Note that in I the subject, rather than the predicate, becomes emphatic; while in II the predicate, rather than the subject, receives the emphasis. Whether subject or predicate is emphasized depends somewhat upon the relative importance of what each expresses. In I, for instance, the chariot claims attention, while in II the rushing movement is especially significant.]

To emphasize a subordinate clause

Subordinate clauses are emphatic if they come at the end of the sentence; that is a prominent position for them to occupy. The most conspicuous parts of the sentence are the beginning and the end.

EXAMPLE. — He passed much of his time in his gardens, which he had stored with the rarest plants.

Climax an emphatic arrangement

A series of expressions in which each member of the series is more important than the preceding, has a gathering emphasis that culminates with the last of the series. Such an arrangement, illustrated in the following example, is called a climax.

EXAMPLES. — I. Sir, the venerable age of this great man, his merited rank, his superior eloquence, his splendid qualities, his eminent services . . . will not suffer me to censure any part of his conduct.

II. Each ounce of dross costs its ounce of gold;
For a cap and bells our lives we pay.
Bubbles we buy with a whole soul's tasking.

To emphasize the thought

The thought in a sentence is emphasized if the sentence be periodic in form (page 44), because the reader's interest in the thought grows throughout the sentence.

EXERCISES

I. Is the desired emphasis gained in each of the following sentences? Give a reason for each answer.

1. Adjective emphasized: Robert Louis Stevenson said he was incapable of the art epistolary.

2. Adverb emphasized: Innocently Simple Simon stood before the pieman.

[Note that the adverb in 2 is emphatic because put before the subject. Such an arrangement is not usual.]

3. Adjectives emphasized: She flashed a look reproachful, hurt, almost accusing.

4. Adverbs emphasized: Away sped the champion, swiftly, buoyantly, straight across the field.

5. Subject and subordinate clause emphasized: Down, down went the bucket, its iron bands clanging as it bounded from side to side.

6. Predicate emphasized: Humiliated, crushed, was he.

II. Write sentences in which are emphasized: (1) an adjective; (2) an adverb; (3) a subordinate clause; (4) a subject; (5) a predicate; (6) the thought conveyed by the sentence.

What type of sentence is needed to fulfil the requirement of II, 6?

III. Write a sentence in natural order, about the lights of a city seen from a train or from a window, or about the lights of a village viewed from a hilltop. So reconstruct your sentence that its subject will be emphasized.

IV. Write a short paragraph about "What I think of when I see the Stars and Stripes"; have at least one of the sentences in natural order with an adjective or an adverbial modifier. Rewrite the sentence just referred to; so change it that the adjective or adverbial modifier will become emphatic.

V. Write a descriptive sentence about an object; use modifiers arranged as a climax.

Smoothness

How to detect what is not smooth

If work be read aloud, the trained or sensitive ear will detect expressions that are not smooth. Since each writer must become his own critic, a good ear is as necessary to the writer as it is to the musician.

Kinds of repetition to be avoided

Too frequent or too regular a repetition of sound becomes wearisome.

ILLUSTRATIONS

I. These men usually used their sharpness at the expense of the poor farmers.

II. Hot work there was then for Robin and his men.

III. And he curbed his steed to a stately step as he entered the town.

IV. These sounds soon soothed my ears.

V. Judiciously show a dog his natural prey, if you wish him to bring it down one day.

VI. I took one blissful mouthful.

VII. Nancy, wishing no help from him, jumped from her horse and repaired to the dressing-room, where she prepared for the evening entertainment.

How to obtain smoothness if it be lacking

The substitution of synonyms (page 84) or changes in construction will probably enable one to give smoothness to sentences like those quoted above.

EXERCISES

Refer to the preceding illustrations.

I. Rewrite I; avoid the use of so many *s's* and of *usually* before *used*.

II. Rewrite I, III, IV; reduce the number of hissing sounds.

III. Reconstruct II, V, VII; overcome the too regular repetition of sound in the underscored words.

IV. Rewrite VI; avoid the unnecessary repetition of the syllable *ful*. There is a violation of precision (page 74) in VI. What is it? Correct VI.

V. Is the following from "Macbeth" smooth? Give a reason for your answer.

. . . and catch
With his surcease, success.

Avoid harsh combinations of letters

Combinations of letters that form harsh or displeasing sounds are to be avoided, provided smoothness is the main object sought. If one were considering the first sentence in this paragraph with reference to smoothness alone, one would criticise the use of "harsh sounds," because of the *s* following the *sh*. One would not, however, criticise the following line, though the repetition of *s* and *th* makes the passage difficult to read aloud: —

Smoothness not always desirable

"Nor lose the wrestling thews that throw the world."[1]

The line seems to express the effort of a wrestler, as it was meant to do.[2]

Avoid a too regular recurrence of accent

Accents should not recur too regularly, as in II and III, page 126.

The succeeding paragraph is monotonous because of the regular recurrence of the conditional clause: —

The great door of the house opened wide before her, as if the whole future must have room to enter; old Rodney, the house servant, stood within, as if he had been watching for succor. In the spacious hall the portraits looked proud and serene, as if they were still capable of all hospitalities save that of speech.

[1] Tennyson's "The Princess," Part VII.

[2] "The Expressive Power of English Sounds," by Albert H. Tolman.

Especially pleasing sounds

Liquid consonants and broad vowel sounds are especially pleasing to the ear. There are many in the following lines: —

> Lying robed in snowy white
> That loosely flew to left and right —
> The leaves upon her falling light —
> Thro' the noises of the night
> She floated down to Camelot.
> And as the boat-head wound along
> The willowy hills and fields among,
> They heard her singing her last song,
> The Lady of Shalott.[1]

EXERCISES

I. Find a smooth and musical passage in Irving's description of the organ in Westminster Abbey ("The Sketch Book"), in the last two pages of De Quincey's "Joan of Arc," in Tennyson's "The Passing of Arthur" or "Launcelot and Elaine" ("Idylls of the King"), in Chapters ii, xi, or xii of "Silas Marner," in "The Vision of Sir Launfal," or in some other English classic.

II. Consider the following paragraph with reference to its smoothness: —

All was quiet, as the slowly gliding stream bore us gently on its mirrorlike surface. The current flowed smoothly round the mossy points of land, thickly wooded. Great willow trees hung their long silvery leaves over the clear cool water.

[Would the preceding sentence gain in smoothness if *the* were omitted before *mossy?*]

III. Write briefly — from one to three paragraphs — about one of the following subjects. Read your work aloud, to test it for smoothness.

[1] Tennyson's "The Lady of Shalott."

1. The Stealing on of Twilight.
2. My Disturbance was Quieted when I Felt my Father's Hand Clasp mine Reassuringly.
3. How the Mist Disappears.
4. A Selection from Mendelssohn's "Songs without Words."
5. An Hour during the Last of the Summer.

[One might write of an afternoon in a garden, on a city square, in a boat, on a balcony, or in the woods.]

6. A Calm Night.

Force

The word *force* as used in rhetoric means energy and strength.

Force and rapidity

That condensing of phrases and clauses which gives rapidity to written work gives force also.

Removal of modifiers

An unmodified noun retains its full meaning, being unrestricted, unlimited. To call one a woman is to give her all the attributes of womanhood; to call one a brave woman or a good woman is to ascribe to her only a single attribute of womanhood, that of bravery or of goodness. Modifiers are often necessary, however.

Modifiers often needed

EXERCISE

In the following quoted sentence is it desirable to omit *pretty* before *stagger?* Give a reason for your answer.

"Presently she slipped from his knee and began to toddle about, but with a pretty stagger that made Silas jump up and follow her."

How to give force to a contrast

When two expressions are contrasted, force may be gained if no connective is used between them. Nothing then intervenes to lessen the sharpness of the contrast.

[Antonyms (page 85) may help to bring out a contrast.]

EXERCISE

From the following quoted sentence *but* might be omitted. Would the omission of that word add force to the contrast?

The gold had asked that he should sit weaving longer and longer, deafened and blinded more and more to all things except the monotony of his loom and the repetition of his web; but Eppie called him away from his weaving, and made him think all its pauses a holiday, reawakening his senses with her fresh life, even to the old winter flies that came crawling forth in the early spring sunshine, and warming him into joy because *she* had joy.

Abrupt forcefulness

When mere abrupt force — not necessarily a contrast — is sought, connectives should be omitted if they are not needed for clearness. The omission of connectives from the following stanza of "The Vision of Sir Launfal" gives cumulative force to the enumeration: —

Earth gets its price for what Earth gives us;
The beggar is taxed for a corner to die in,
The priest hath his fee who comes and shrives us,
We bargain for the graves we lie in;
At the devil's booth are all things sold,
Each ounce of dross costs its ounce of gold;
For a cap and bells our lives we pay,
Bubbles we buy with a whole soul's tasking:
'Tis heaven alone that is given away,
'Tis only God may be had for the asking;
No price is set on the lavish summer;
June may be had by the poorest comer.

Value of plain words

Plain words are likely to be forceful. The ideas which they convey are readily grasped by most readers.

Value of specific words

Specific words (page 78) give force to an impression; they enable reader or hearer to gain definite ideas.

Specific words will be found especially useful if one wishes to reproduce a scene or an event.

EXAMPLE. — The general terms *animal*, *ate*, and *vegetables* in the expression, "The animals ate vegetables," give only a general notion of what was done; but the specific terms *rabbits*, *nibbled*, and *lettuce leaves* in the sentence, "The rabbits nibbled lettuce leaves," make a picture.

EXERCISES

Change each of the following general statements into one more specific. Name the constellation referred to in 1, and use a verb that expresses some special kind of brightness; designate the craft, the birds, the men, the sounds mentioned in 2, 3, 4, and 5, and find more specific predicates for them; substitute for *trees*, *place*, and *neighborhood*, in 3, 4, and 5, words that are more definite.

1. The constellation looked bright.
2. The craft began to move.
3. Birds flew among the trees.
4. Men went from place to place.
5. Sounds were heard in the neighborhood.

Epithets forceful

Epithets (page 82) add to force as well as to rapidity.

EXERCISES

I. Write a paragraph about one of the subjects in the following list. If possible, so alter the subject you choose that it will be definite and will accord with your own experience.

1. Our Victory.
2. Our Defeat.
3. We Free our Companions.
4. What the Flood Swept Down.
5. My Fall.
6. How the Herd Stampeded.

7. Our Snowball Fight.
8. The Crew Pulled against Tide and Wind.
9. How the Rider Caught the Runaway.
10. The Announcement of the Election Returns.
11. Pulling in the Big Fish.

II. Revise the paragraph written in response to I; improve it, if possible, with regard to rapidity and force. Give a reason for each change made in the revision.

Life

The vital quality of style

Life is the vital quality of style. It is a man's conviction and feeling permeating his work. Although rules cannot give life, they may aid those who seek to acquire it.

Figures of speech useful

Figures of speech (page 86) give vividness and life, because they bring out one's meaning with remarkable, sometimes with startling, clearness.

Useful classes of words

Imitative words, specific words, and epithets add life to expression.

Historical allusions

Historical allusions do much in little space. They call to the reader's mind what might otherwise require a paragraph, a page, or even several pages for its expression.

ILLUSTRATION

In "The Talisman" Scott writes: "Trust me that Italian spiders' webs will never bind this unshorn Samson of the Isle." By means of the two words, *unshorn Samson*, Scott utilizes the Biblical story with which his reader is familiar and thus quickly gives him a vivid idea of King Richard's strength — as great as that of the man who tore a lion asunder and bore off on his shoulders the gates of the city of Gaza.

Direct discourse

By using direct discourse (page 34) one gains something from the speaker's own personality. Trivial remarks, however, do not deserve the prominence that direct discourse would give them, unless they are part of a conversation.

Active forms

The active forms of verbs are livelier than the passive.

Historic present

The historic present tense (pages 112 and 113) is a means of increasing life.

The following illustrative paragraphs differ greatly from one another, but all have life. In the excerpts from Dr. Johnson's letter, his wounded dignity has found adequate expression. The writer's interest in what he depicts is evident in each of the other extracts.

ILLUSTRATIONS

I. Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity, not to confess obligations when no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

SAMUEL JOHNSON: "Letter to the Earl of Chesterfield."

II. Out flew the many-folded lash in his hand; over the backs of the startled steeds it writhed and hissed and hissed and writhed again and again; and though it fell not, there were both sting and menace in its quick report; and as the man passed thus from quiet to resistless action, his face suffused, his eyes gleaming, along the reins he seemed to flash his will, and instantly, not one, but the four as one, answered with a leap that landed them alongside the Roman's car.

LEW WALLACE: "Ben Hur."

III. There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, *crackling*, as it is well called: the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance, with the adhesive oleaginous — O, call it not fat! but an indefinable sweetness growing up to it, the tender blossoming of fat, fat cropped in the bud, taken in the shoot, in the first innocence, the cream and quintessence of the child-pig's yet pure food — the lean, no lean, but a kind of animal manna — or, rather, fat and lean (if it must be so) so blended and running into each other that both together make but one ambrosian result, or common substance.

CHARLES LAMB: "A Dissertation on Roast Pig."

IV. I saw him [an eagle] bend his eye down upon me, and I could hear the low hum of his plumage, as if the web of every quill in his great wings vibrated in his strong, level flight.

JOHN BURROUGHS: "An Idyl of the Honey-Bee."

V. What ineffaceable red streak, flickering so sad in the memory, is that of this poor column of red Swiss,[1] breaking itself in the confusion of opinions, dispersing into blackness and death! Honor to you, brave men; honorable pity, through long times! Not martyrs were ye, — and yet almost more. He was no King of yours, this Louis, and he forsook you like a king of shreds and patches: ye were but sold to him for some poor sixpence a day; yet would ye work for your wages, keep your plighted word. The work now was

[1] At the beginning of the French Revolution, the mob attacked the Tuileries, which was bravely defended by the Swiss guards. Eight hundred of these hired soldiers — all who had not received the king's orders to cease firing — were massacred by the rabble.

to die, and ye did it. Honor to you, O Kinsmen. — Let the traveller, as he passes through Lucerne, turn aside to look a little at their monumental Lion; not for Thorwaldsen's sake alone.[1] Hewn out of living rock, the figure rests there, by the still Lake-waters, in lullaby of distant-tinkling *ranz-des-vaches*,[2] the granite mountains dumbly keeping watch all round, — and, though inanimate, speaks.

THOMAS CARLYLE: "The French Revolution."

VI. O my Athens — Sparta love thee? Did Sparta respond?
Every face of her leered in a furrow of envy, mistrust,
Malice, — each eye of her gave me its glitter of gratified hate!
Gravely they turned to take counsel, to cast for excuses. I stood
Quivering, — the limbs of me fretting as fire frets, an inch from dry wood:
"Persia has come, Athens asks aid, and still they debate?"

ROBERT BROWNING: "Pheidippides."

EXERCISES

I. Discuss the following work with reference to its possession of life: —

1. THE HIGH WIND

There is a slight breeze stirring by noon. Later, it greatly increases in volume, driving before it a cloud of dust and a whirl of leaves. Here and there are miniature whirlwinds.

Many a prank it plays on its course. It hurries down the street. "Hats off, gentlemen! Here is a good chance for exercise." What! a lady, too? Surely that is not right, to ask a lady to take off her hat so quickly when it is pinned on securely with two pins. "Open those blinds — that house needs the sunlight. Slam those doors back and forth; people like a racket."

[1] Thorwaldsen has commemorated the fall of the faithful Swiss soldiers in his colossal sculpture cut in the face of the rock at Lucerne: a dying lion transfixed by a broken lance protects the royal lilies of France with his paw. — MONTGOMERY'S "French History."

[2] Melody of Swiss mountaineers.

Then onward the breeze rushes round a corner, in search of fresh sport.

[How, if at all, has life been given to 1? Would the substitution of "this breeze" for *it* at the beginning of the second paragraph give sequence and paragraph connection? Would *force* be preferable to *volume*, in the second sentence? Give a reason for your last answer.]

2. A Description of the coming of Duncan to Macbeth's Castle

A faint trumpet blast echoes and dies away among the blue hills to the westward, and the old watcher in the turret peers through the slit in the masonry and catches the glint of spear points and the flashes of red, as the setting sun plays on the swinging shields. The glittering line moves out slowly from behind a stunted growth of northern pines, and a single crow, roused by the clattering procession, rises from the trees with a hollow "Caw! Caw!" and flaps heavily toward the castle. The chains from the drawbridge creak piercingly as it sinks into place, and the walls are alive with color. The brilliant cavalcade, with Duncan at its head, swings into a trot and approaches in a cloud of white dust. Red, blue, amber, gold, glittering steel, creaking leather, streaming plumes, flapping pennons; then cheer after cheer from the castle walls as they halt, clanking, in front of the drawbridge. The sun sinks and from every tower is unfurled the standard of the Scottish king!

[*The* is used ten times in the first sentence. *The* might be changed to *a* before *slit;* it might be omitted before *flashes* and *swinging*, without materially altering the meaning. Would the changes suggested in the preceding sentence help to gain smoothness, rapidity, or any other quality of style? *And* occurs very frequently. Might it be omitted from the third sentence with a semicolon used in its place? Suggest any slight change in construction which would make the use of *and* in some other sentence of the exercise unnecessary. In the sentence before the last do you find a predicate? Is *they* sufficiently definite as a reference word, or is a noun required? Consider the exercise with reference to paragraphing.

If you prefer more than the single paragraph, into how many paragraphs would you divide the work, and what would be the topics ?]

II. In "Silas Marner," Chapter xvi, find : —

1. An example of life gained by means of a figure of speech. Quote and classify the figure.

2. An example of life gained by the use of imitative words. Quote the expression and designate the words.

III. Write about one of the following subjects ; try to give life to your work : —

1. A Scene that has Impressed Itself upon my Memory.
2. What I should be Least Willing to Part With from my Experience and Why I should not Like to be Deprived of It.
3. A Character in Fiction that Seems Actually to Live.
4. A Ride on a Swinging Birch.
5. The Jury's Decision.
6. A Day when Nature Seemed Hostile.
7. Good-by and Welcome. (A farewell and a greeting ; people, time, and place to be chosen by the writer.)
8. An Auction.
9. When the Ocean Liner Sails.
10. My Thoughts and Imaginings about my Fellow-traveller.
11. The Friendly House.
12. The Camp, at Midnight, Noon, or Sunrise.

The subjects given above are general and intended to be merely suggestive. Change the subject you choose into one more definite, in accordance with your own knowledge, reading, or experience ; for one can not have life in writing without first having genuine feeling and strong conviction to express.

IV. In doing the work required under III, how did you endeavor to acquire life?

V. What quality of style is necessary in all writing?

CHAPTER XIV

NARRATION

Definition

NARRATION is the telling of a sequence of actual or imagined events, making a story.

The story with, and without, a plot

Stories are of different sorts: for example, "Gulliver's Travels" and "Robinson Crusoe" have no plot, yet are steadily interesting as they unfold daily experiences; while "A Tale of Two Cities," "The House of the Seven Gables," "Silas Marner," and "The Vision of Sir Launfal" — a story in verse — have a point of supreme interest, a climax. (See page 6.)

Each of the following paragraphs gives material for a story with a climax; the list that succeeds the paragraphs furnishes the titles of other incidents which might be made into stories with climaxes.

EXERCISES

I. Select from the paragraphs, or from the list, the incident that pleases you most.

II. Learn all that you can about the chosen incident.

1. Different tribes of Greece were to unite in festal games at Corinth. Ibykus, a singer, was to take part in the contests. On the way to the meeting-place he was murdered in a pine-grove. No human being saw the deed, but Ibykus called upon a flock of cranes, flying overhead, to betray his assassins. The murder was discovered,

but not the murderer. His countrymen grieved for Ibykus. Soon people gathered for the contests in the amphitheatre, a circular structure, open to the sky and seating thirty thousand people. One after another the prizes were awarded. At last it was announced that a representation of the Furies by a chorus of fifty performers would conclude the programme. The Furies appeared, — with pale faces and with writhing serpents instead of hair, — and circled round the theatre, chanting: "Well for him who, free from crimes, keeps his soul pure as a child's, for him we dare not approach, avenging; but woe to him that did secretly the dreadful deed of murder. We follow his footsteps night and day. If he thinks to escape by flight, we take wings and ensnare his fugitive feet. We pursue him to the very shades, and not even there will we let him go free." The Furies vanished into the background. A flock of cranes flew over the open theatre. They darkened the sky. A voice from the highest seats cried: "See there, Timotheus! Behold the cranes of Ibykus!" The cry betrayed the guilty. Some one exclaimed that the man who uttered the words and the companion to whom he spoke them should be seized. The men were taken, tried, and condemned.

2. When William of Normandy came to England to fight for the English throne, he fell as he was stepping out of his boat. His superstitious followers believed this to be a bad omen, but William changed their fears, by exclaiming that he had England in both hands.

3. During the Hundred Years' War England laid siege to Calais, a rich little town on the seacoast of France. The English knew that Calais was the very door which would give them admission to France. Accordingly, Edward III, after many victories, laid siege to the town. The people were brave and endured the siege for a year, until by starvation and illness they were driven to surrender. But Edward was angry because they had so long held out against him, and decided to punish them still further. He sent them the message that he would not raise the siege until six of the richest burghers appeared before him with halters around their necks, and bearing the keys of the city. A meeting was called and six volunteered to go, St. Pierre being the first to offer. When, barefooted and with

the halters around their necks, they appeared before the king to deliver the keys, he would have had them put to death at once, had not Queen Philippa, touched by the sad sight, pleaded for, and obtained, their deliverance.

List of Incidents

1. Balboa's arrival in America, or
2. Balboa's death. (Fiske's "Discovery of America.")
3. The Oregon "to the front" from around the Cape.
4. Walter Raleigh spreads his cloak before Queen Elizabeth. (The English histories.)
5. How Blondel found King Richard. (Chambers's Encyclopædia. Myers's "General History.")
6. King Alfred and the cakes. (Montgomery's "History of England.")
7. Charlemagne and the lazy princes. (Guizot's "History of France.")
8. The meeting of the three kings on the Field of the Cloth of Gold. (Guizot's "History of England," Vol. II, p. 137. Guizot's "History of France," Vol. IV, p. 41. Montgomery's "History of England.")
9. Frederick Barbarossa and the ravens. (Chambers's Encyclopædia. Morris's "Historical Tales.")
10. The opening of the dykes during the siege of Leyden. (Motley's "Rise of the Dutch Republic," Vol. II.)
11. The Story of Arion. (Bulfinch's "Mythology.")

The Bible contains material for the following: —

1. The discovery of Joseph to his brethren.
2. The finding of Moses.
3. The burning bush.
4. Samson's riddle.
5. The death of Samson.
6. The handwriting on the wall.
7. David pours out the water brought from the spring.
8. The destruction of Pharaoh's host.

Where to find other incidents

Greek and Roman histories tell of many interesting occurrences, such as the giving of earth and water to the Persian envoys, the saving of Rome by the geese, the escape of Hippias from assassination, the lashing of the Hellespont by order of Xerxes. Incidents may be found in Frank Stockton's "Stories of New Jersey," Edward Eggleston's "First Book in American History," Miss Yonge's "A Book of Golden Deeds," and Marguerite Bouvet's "Tales of an Old Château." It is desirable, however, to use an event that has been merely outlined; it is less difficult then to retell it as a story *in one's own way*.

Prefer incidents that have not been elaborated

Every composition should have its purpose

In studying description, it was discovered that the character of the work was determined by its purpose. Every composition should have its purpose. Consider the incident selected in response to I, page 138. Why should it be told? Other things happened which passed into oblivion; this event, though minor, was chronicled because it is significant. If the incident be "Walter Raleigh spreads his cloak before Queen Elizabeth," it may illustrate the value of an alert mind.

EXERCISE

Unity in the entire composition and in its divisions

State in one sentence, if possible, what the incident selected in response to I, page 138, means to you. The statement made will express your theme (page 5). If no other theme be introduced, the work will have unity; for, as has been said, oneness of thought in the sentence, oneness of topic in the paragraph, and oneness of theme in the entire composition insure unity.

Know the theme, and if possible the title, before beginning a story

In story-telling it is helpful not only to know one's theme, but also to have thought out a suitable title. The appropriate title may not, however, reveal itself at first; but the theme should be clear to the writer before he begins his work.

EXERCISE

Discuss the following statements of incident, theme, and title. If you are familiar with the incidents referred to, suggest other themes and titles.

I. Incident. — The saving of John Smith's life by Pocahontas.
Theme. — And a little child shall lead them.
Title. — In the Nick of Time.

II. Incident. — Walter Raleigh spreads his cloak before Queen Elizabeth.[1]
Theme. — Grace and a quick wit are powerful arrows in the quiver of a statesman.
Title. — The Magic Carpet.

III. Incident. — Walter Raleigh spreads his cloak before Queen Elizabeth.
Theme. — Great oaks from little acorns grow.
Title. — How a Cloak Helped to Make a Man Famous.

IV. Incident. — The finding of King Richard by Blondel.
Theme. — Faithfulness, however handicapped, will make a way.
Title. — The Second Stanza.

V. Incident. — An incident during the besieging of Calais by Edward III.
Theme. — Greater love hath no man than to lay down his life for his brother.
Title. — The Six.

VI. Incident. — The opening of the dykes.
Theme. — The patriotic Dutch would rather give their country to the sea than to the enemy.
Title. — Why the Sea was Let In.

VII. Incident. — An incident of the siege of Leyden.
Theme. — A trust must be kept whatever the cost.
Title. — The Heroism of Van der Werff.

[1] Sir Walter Scott, in Chapter xv of "Kenilworth," tells in a spirited way the story of Walter Raleigh and his cloak.

VIII. Incident. — The Children's Crusade.
Theme. — Whoso shall offend one of these little ones which believe in Me, it were better for him that a millstone were hanged about his neck and that he were drowned in the depths of the sea.
Title. — The Children of Disappointment.

IX. Incident. — How the Tarpeian Rock came by its name.
Theme. — Traitors are despised even by those whom they help.
Title. — The Name of the Rock.

X. Incident. — The warning given by the geese at Rome.
Theme. — Though man sleep, his gods are to be reckoned with.
Title. — The Gods Watch.

XI. Incident. — The finding of Moses.
Theme. — The hidden kindness and sympathy of a proud heart may be brought to light by the wants of a little child.
Title. — A Child Alone on a River.

XII. Incident. — The finding of Moses.
Theme. — Nothing is risked when you leave in the Lord's hands what you cannot do yourself.
Title. — The Coming of the Princess.

XIII. Incident. — The finding of Moses.
Theme. — All things work together for good.
Title. — The Cry of the Child.

Honesty gives original results

[Although the three compositions on the finding of Moses treated of the same incident, yet, as each writer selected the particular phase of the subject that most appealed to him, his results were quite his own. The two compositions about Raleigh also were very unlike, because one writer considered the value of quick wit and the other the effect that a trifling act may have upon one's future.]

Know the climax

In attempting to make a story, if a writer has found his material and has stated to himself his purpose, he has

accomplished a good deal. The next step to take, provided his story has a plot, is to decide what is its point of greatest interest; that point will, of course, be the climax. The climax of a work need not be at its end; it should not, however, come so far from the close of a composition that what follows it becomes uninteresting.

Where the climax may come

Other material and the climax

The climax of a story is the author's guide in selecting material. He will use only what helps his climax. In "Silas Marner," the climax — Eppie's choice of Marner — is emphasized by the facts that Godfrey, years before, had the opportunity to claim Eppie as a baby, but refused it, and that Marner has his sorely lamented gold — the treasure which once filled his life — restored, before he is confronted with the possible loss of Eppie. (See page 7.)

EXERCISES

I. Decide what shall be the climax of your story.

[The work required in the rest of these exercises is to be done only in outline. Similar work prepared by other students is represented on pages 145, 146, and 147.]

II. Make a list of the material collected for your story.

III. Study your list of material with reference to its climax; reject what does not in any way bear upon the climax.

IV. So arrange the material retained that the work will have an order, a sequence. This may be done without rewriting, by merely numbering each bit of material to indicate the proper order.

V. Be sure that your climax is emphasized, that other things are subordinated to it. Then the work will have proportion.

[Although the subordinate material should be clear, yet it should be so ingeniously treated — perhaps concisely or swiftly — that it claims only the attention it ought to have.] **Consider subordinate material**

VI. If your outline has too few details, elaborate it as the outline on pages 145 and 146 was elaborated.

OUTLINES (See I, page 144)

I. Incident. — The finding of Moses.
Theme. — Helplessness always appeals to the heart of the "eternal feminine."
Title. — At Daybreak.
1. The Egyptians' oppression of the Israelites.
2. The new Pharaoh had forgotten Joseph.
3. The cruel command.
4. When the child was born to Amram and Jochebed there was not perfect happiness in the home.
5. Miriam and Aaron; their age and character.
6. The making of the basket.
7. Launching the basket.
8. Miriam's vigil.
9. The beauty of the scene; the river; the palace.
10. Why the Princess was there.
11. Her maids.
12. The sighting of the basket.
13. The landing of the basket. **Climax**
14. The adoption.
15. The naming of the child.
16. Miriam approaches.
17. She informs her mother of the great happiness.

I. Description of the law and the king. **The outline more in detail**
II. What went on in and about the child's home.
1. The home where the child was born.
2. Before light, the rushes are gathered.
3. The basket: of mud inside and coated with tar.
4. The procession to the river.
5. The launching of the little bark.

III. The beautiful palace.
  1. Why the Princess was dwelling there.
  2. The part of the palace seen from the river.

IV. The fate of the basket.
  1. The little basket on its journey.
  2. Miriam's lookout.
  3. What day it was.
  4. The Princess approaches.
  5. Why she chose that spot for bathing.
  6. The sighting of the basket.
    a. It was stranded in the rushes.
    b. A maid approaches the basket.
  7. The landing.
  8. The Princess uncovers the basket.
  9. The child cries.
  10. The Princess names the child Moses (*Mo* = water, *uses* = saved).
  11. Miriam approaches and speaks to the Princess about a nurse.

V. What follows the incident at the river.
  1. The hut, with the mother weeping.
  2. The father; the son.
  3. Miriam rushes in.
  4. Happiness.
  5. The mother goes.

II. Incident.[1] — The coming of William the Conqueror to England.
Theme. — How a clear head and a steady purpose influenced England's history.
Title. — A Spur and a Silken Thread.

A final outline given in detail

I. William's ship crossing the English Channel.
  1. The day.
  2. The ship.
  3. Duke William.

II. Down in the hold Robert Baldwin, Englishman, is telling the sailors stories about superstitions.

[1] The historical account has been somewhat altered.

1. Brief description of : —
   a. The hold.
   b. The sailors there.
   c. Baldwin himself.

III. A later scene in Baldwin's room.
1. Baldwin and Sir Richard Harthburt plotting against William.
2. The plot.

IV. Night before William lands.
1. Description of scenes on ship.
2. Harthburt and Baldwin laying their snare of silken thread in the bow of the small boat that is to carry William to shore.

V. William embarking for shore.
1. Slight controversy as to whether he shall wear his spurs or not.
   a. Lanfranc warns him not to put them on.
   b. Baldwin finally persuades him to wear them.
2. Embarkation.
   a. William stands in the bow of the boat eager to jump off the minute the boat touches shore.
   b. Lanfranc again warns William of treachery.
   c. William jumps, becomes entangled in the snare of thread, and falls sprawling upon the English beach.

VI. Sequel.
1. Exclamations of horror from sailors, made superstitious by Baldwin.
2. Quick recovery of William.
3. His changing of the interpretation of his accident.

What stories may do

Many stories keep readers in suspense until the climax; hint at developments; and have a good deal of movement. They so carefully regard the climax that, when it comes, the reader may perceive the reason for all the rest of the work, perceive that descriptions,

conversations, etc., all have helped to make the climax possible and interesting.

Illustrations of Suggestions in Stories

I. In the first chapter of "The House of the Seven Gables," Hawthorne openly alludes to the ancestors of his characters as sowing "the acorns of a more enduring growth, which may darkly overshadow their posterity"; he thus leads one to expect tragedy in his romance.

II. Toward the end of Chapter vi in "A Tale of Two Cities," a chief character says, "I have sometimes sat alone here of an evening, listening, until I have made the echoes out to be the echoes of all the footsteps that are coming by and by into our lives." The main part of the chapter ends with this inquiry: "Shall we ever see such a night again together?" Dickens (in a separate detached paragraph that closes the chapter) answers: "Perhaps. Perhaps see the great crowd of people, with its rush and roar, bearing down upon them, too." After finishing the story, one realizes that in this chapter Carton's sacrifice also is foreshadowed.

III. The last sentence of the first paragraph in Chapter xiv of "Silas Marner" hints at important developments to come; so does the following sentence from the preceding chapter: "He remembered that last look at his unhappy, hated wife so well that at the end of sixteen years every line in the worn face was present to him when he told the full story of this night."

When the story begins

The real story does not always begin with the first word of a narrative. A story begins when something occurs that starts a train of consequences. If one has ever set off a string of firecrackers by means of a slow match, one has had a homely illustration of the statement just made. Nothing happened in the experiment until the first firecracker was ignited; then a train of consequences followed.

EXERCISES

Read the following very brief stories. Discuss their strong and their weak features. Suggest improvements. Note that the work is somewhat vigorous for these reasons: —

I. The writers do not have unnecessary introductions. **Avoid needless preliminary statements**

[De Quincey begins his "Joan of Arc" with the inquiry, "What is to be thought of her?" That question fastens the reader's attention at once upon the consideration of Joan of Arc, and makes him an active judge.]

II. They have been willing to reject everything that did not actually help them to carry out their purpose. **What to use**

III. They let their characters speak for themselves.

IV. They utilize the historic present tense if they are sure that it is desirable to do so. **Utilize direct discourse and the historic present**

V. They endeavor to make the environment — the landscape, furnishings, costumes, speech — fit the time and the place. **Create a suitable background**

VI. They try to use only such words as help to convey their meaning, and to repeat words only when there is a reason for the repetition. **Be careful of diction**

[The narrative paragraph often has no regular method of development. It may merely group its facts in an orderly way. (See page 12.)]

1. Damon and Pythias

Before Dionysius, tyrant of Syracuse, a prisoner waited for judgment — Pythias, the Pythagorean, wrongly accused of treason. From the proud ruler's lips came the sentence — his punishment, death! Now did the waiting throng look to see him shrink or tremble? Calm, dignified, manly, he asked only for a short delay, for time to arrange his affairs. "Where is the security for thy return?" asked the scornful Dionysius. "I have a friend," replied Pythias, "who will pledge his life for mine." Bold statement! But

forth from the crowd, to confirm his words, stepped the noble Damon, and eagerly claimed the right to take Pythias's place. A parting hand-clasp, a few brief words, and Pythias was gone, leaving Damon a prisoner in his stead, pitied and scoffed at by the townspeople. "He is a fool," said they, "for the other will never return."

Now the swift-winged hours flew and the days, though bringing no word from the absent; till at last the end drew near, and Damon, trusting still in his friend's honor, prepared to pay the penalty. "He will yet be here; or, if he comes not, it is the winds and waves that have kept him." Such was his loyal answer to all insinuations of treachery.

And now but a few brief moments remain: a silent multitude waits to see the end of this madman's folly. The axe is ready, the headsman begins to bind his victim, when lo! a flying speck in the distance, a thick cloud of whirling dust, a clatter of hoofs, and a horseman, flecked with foam, dashes into view. Now the reckless rider has reached the market-place, and gasping, "Still in time, thank heaven!" throws himself into Damon's outstretched arms.

Ah, love too great for words! From the eyes of each his soul looked out, and if to Damon this public proof of his friend's honor was dear indeed, how glad was the noble Pythias to welcome death, his comrade safe. "Ah, Pythias, now must thou die!" and Damon's eyes, before alight with the thought of his coming sacrifice, filled with tears. But, "Not so!" cried a voice — the voice of Dionysius. "Live, loyal hearts! live on to teach us the lesson of true friendship."

2. Bruce and the Spider

A weary, travel-stained wanderer, his clothes torn to tatters by brambles and crags, his eyes heavy from loss of sleep, his courage gone because of baffled hopes and ambitions, — such was the king. To him the deserted hut of a Highland shepherd seemed a sweet haven. Exhausted, he flung himself down and slept heavily on the pile of heather in a dark corner of the humble dwelling.

Morning light creeps in, and slowly he awakens, turning his eyes to the unfamiliar surroundings, in a daze. Then it all comes over him, the weight of his burden; and he sinks back, weary with the thought of war.

A tiny spider spins its filmy web in patience. His haggard eyes watch its persistent repetition of the attempt to span the distance from beam to beam. Idle, weary thoughts cease. His entire interest is centred on the little insect. Will it win this time? No, not yet. Six times it fails, but at length success crowns its labors and its fairy bridge swings lightly in the faint breeze.

O little spider, the fate of the Scottish people depended on your airy thread. Bruce has conquered himself, and this is the crisis of the war. The English are already banished.

[*Sweet haven*, lines 4 and 5, *humble dwelling*, line 6, and *success crowns its labors*, in the third paragraph, are not the writer's own expressions. They have been used so often, and by so many, that they have become hackneyed. Find for them simple, strong substitutes. Is the historic present tense correctly used in this composition?]

The following very brief narrative is inserted because it has a swift movement that is pleasing.

3. The Cry of the Child

Softly the wind sighed in the rushes, gently the waters flowed; together they hushed the child to sleep. Was it pity for the mother forced to put him there?

She, forced by Pharaoh's commands, had hidden the child in her home, but she could keep him there no longer; so the cradle boat was built, and lovingly the child was laid therein. . . .

Dancing, laughing, and making as merry as any party of schoolgirls, the Princess and her maids came down to the water to bathe. The Princess, seeing the ark floating among the rushes, commanded her maids to bring it to her.

All were filled with wonder; what would it contain! Eagerly they crowded round to see. Lo! when they raised the top, there lay a little child.

"'Tis one of the Hebrew children, a boy!"

"I am Pharaoh's daughter, I can do what I will."

Should she keep it or give it up to be killed? The child, frightened by the strange faces, cried. Compassion filled the Princess. "I will keep it!" she cried.

Thou hast spoken well, sweet Princess, for great is the work he will perform; he shall lead God's chosen people from their bondage.

[*Was it pity*, line 2, is hardly clear: "Did they do it in pity" is preferable. The repetition of *forced*, line 4, of *there*, line 5, and of *cried*, line 18, is not necessary. The word *child* is used repeatedly, but, like *Princess*, it has the effect of a proper name and its repetition is not displeasing.

A note from the writer of 3 says: "I have spent much time trying to tell the incident and follow the outline. I have failed. This is the best I have been able to do." Answer the following questions suggested by the quoted note: —

a. Why are outlines made?

b. Should an outline be adhered to merely because it has been made out?

c. What, if anything, would be a sufficient reason for a change in one's original plan?]

4. A Gladiatorial Contest[1]

We were brothers, we two, and gladiators, and were to meet in deadly combat for the amusement of the populace, that day. We lay in our dungeon waiting for the guard to come for us. Echoing fearfully through the gloomy passages came the cries of the wild beasts, furious with hunger. I shuddered; and my brother said, with a laugh, "'Twere good to die a gladiator; what think'st thou?"

He was tall and strong, my brother, but I had thrown him in many a friendly wrestle, when we were boys at home. Oh, yes! we were well matched, and the guards had known this when they took us from our home in far-distant Thrace.

But this was not the time to talk of home, for there lay the death-giving net, the trident, the glittering javelin, and the armor.

"The gods might relent and save us at the last," said my brother. My heart leaped, but, "We have burnt no sacrifice," said I, "and the thought is folly."

[1] Gladiatorial contests were freely indulged in until the reign of Honorius, when Telemachus, a Christian priest, rushed into the arena and stopped a combat.

Suddenly the trumpets blared, and the sound rolled round the great walls and died away in the dungeons under the gates. Then I knew that the hour had come. We were led out, my brother and I, into the arena. The hum of a million voices beat the air, and tier upon tier around us rose the multitude, dazzling in the whiteness of their holiday raiment. My eyes turned to the Emperor, haughtily magnificent, and I hated him, for he waited with languid interest to see me die. My brother smiled grimly, as cheer upon cheer burst from the spectators. They were impatient for their sport. I thought again of some chance of escape; perhaps the Emperor might relent, for we were brothers; but the trumpets blared again, and we forgot ourselves, and blind rage seized us. We went mad, I think; I grasped the net, and my brother circled cunningly round me with the javelin.

The vast crowds are still now, and I see only the glitter of my brother's javelin, now here, now there, but nearer and nearer. He is gathering for the spring now: insensibly, I brace myself; there is a rush, a shock, a clash of steel, the net flies through the air, and he lies at my feet, writhing in its folds. The people whirl their bravos at us, but it is not over yet. The Emperor! Is it thumbs up or thumbs down? I cannot raise my eyes. Must I kill him?

O ye gods, the royal hand is turning. Ah! the thumb goes down! As in a dream, I lift my trident; I hear a voice, weak with anguish, "O my brother!" and then — but what is this? a rush of feet, a hand grasping my descending arm! Telemachus, the priest, has saved me.

[In the first two sentences of the sixth paragraph *now* occurs four times. Is the repetition necessary? Where is the historic present found? Is it correctly used? Note the provisions for paragraph connection.]

The following paragraphs are an introduction to the story of the Boston Tea Party: —

5. A Tea Party

Why have men gathered at the corners of the streets and around the stores to talk so earnestly? There is to be a party to-night, but

no invitations are sent out. No gold-laced coats nor stiff cravats will be worn; there will be no dancing, no music, and no feasting.

What then is the cause of such excitement? You are curious about this party where there are no gayeties to attract? We will join one of the groups and learn more concerning it.

[In what way, or ways, are the preceding introductory paragraphs likely to be serviceable to the story that is to be told?]

EXERCISES

I. Write the story you have planned.

II. Because the incident taken from history has furnished your plot or climax, thought may be concentrated upon the way in which the story is told. Read over the work done in response to I, to see whether the knowledge that has been gained of diction, figures of speech, and qualities of style enables you to improve it. Make any possible improvements.

III. Write a brief biographical sketch.

Anecdote **defined.**

An Anecdote is a very short story that has but a single point. The point of an anecdote should be quickly made.

EXAMPLE. — James, Duke of York, afterward the gloomy and bigoted James II of England, while driving one day through Eastcheap on his way from one respectable part of London to another, met his elder brother, King Charles II, with some disreputable associates, coming out of a tavern. Charles gave James an undignified and mocking salutation. James ordered his coach to stop, rebuked his brother for frequenting resorts so questionable and being in company so villanous, and warned Charles of the danger from assassination to which he exposed his royal person. Charles listened good-humoredly until the probability of assassination was suggested. Then he exclaimed, "No, no, Jamie, they will never harm me. They know that if they killed me they would have you for king!"

This keen retort summed up the political situation in England.

Forms of narration

Novels, short stories, biographies, accounts of travels, and histories are the most important forms of narration.

CHAPTER XV

THE COMPOSITION: INTRODUCTION, CONCLUSION, SUMMARIES, TRANSITIONS, OUTLINE

Usefulness of a plan

MANY compositions require careful planning. First, the writer should decide why he writes, what he wishes to effect by his piece of work. His purpose being quite clear to himself, the next thing is to achieve it. Some way will be the swiftest and best. When he finds that way, the most difficult part of his work is accomplished. Therefore, it is economical — as well as wise — to consider, to plan, and to make an outline.

Statement of purpose or theme

In a work of considerable length — though not in a story and not always in a composition that is brief — it is natural to begin by stating one's purpose or theme. Then writer and reader can go along together, following the defined path toward an acknowledged goal. Such a preliminary statement is called an introduction.

The introduction

ILLUSTRATIONS

I. I believe, ladies and gentlemen, that my first duty this evening is to ask your pardon for the ambiguity of title under which the subject of my lecture ["Of Kings' Treasuries"] has been announced. . . . For indeed I am not going to talk of kings, known as regnant, nor of treasuries, understood to contain wealth; but of quite another order of royalty and material of riches than those usually acknowl-

edged. And I had even intended to ask your attention for a little while on trust, and (as sometimes one contrives in taking a friend to see a favorite piece of scenery) to hide what I wanted most to show, with such imperfect cunning as I might, until we had unexpectedly reached the best point of view by winding paths. . . . But as I have heard it said, by men practised in public address, that hearers are never so much fatigued as by the endeavor to follow a speaker who gives them no clew to his purpose, I will take the slight mask off at once and tell you plainly that I want to speak to you about the treasures hidden in books; and about the way we find them, and the way we lose them.

JOHN RUSKIN: "Of Kings' Treasuries."

II. Review the opening lines of Virgil's "Æneid" (1) and of Milton's "Paradise Lost" (2).

1. I sing of arms, and of the man who first
Came from the coasts of Troy to Italy
And the Lavinian shores, exiled by fate.

2. Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat, —
Sing, Heavenly Muse.

EXERCISE

Write the introductory sentence or paragraph for a composition on one of the subjects in the following list. Let the sentence or paragraph reveal the purpose of your composition. The introduction for 1 may show whether you believe the landmark should be preserved or destroyed, and may lead to an enumeration and consideration of the reasons for your opinion. The introduction for 2 will, perhaps, make known what phase of the subject is to be treated; possibly it is the wisdom of having such tests uniform or the desirability of abolishing them

altogether. The preliminary paragraph for 6 will, very likely, define the term *highways* and declare that the condition of the roads (or some other matter of importance) will be reviewed. For 3, 4, and 5, the introduction may state that only a few points are to be considered, and may tell what those points are.

1. The Preservation of the Old Landmark.
2. College Entrance Examinations.
3. My Visit to the Pottery Works.
4. The Aquarium.
5. What I should Like to Become.
6. Our Highways.

Even though writer and reader start together for the same destination, one or the other — probably both — may become confused, may lose the way, unless devices are employed to mark out the path, and to give opportunities for a glance backward as well as forward. Such devices are summaries, and transition sentences and paragraphs.

The summary

A summary reviews; it states, more or less rapidly, what has been done.

The transition sentence and paragraph

When a writer or speaker advances from one to another of the large divisions of his work, it often becomes desirable, if not actually necessary, to indicate, by means of a transition paragraph, the step he is to take. More often, in connecting the minor divisions of his composition, the transition sentence is required.

Clearness and coherence in the long composition

Summaries, and transition paragraphs and sentences, assist in giving clearness and coherence to long compositions.

ILLUSTRATIONS

I (Summary and transition)

If, then, the removal of the causes of this spirit of American liberty be, for the greater part, or rather entirely, impracticable; if the ideas of criminal process be inapplicable, or if applicable are in the highest degree inexpedient, what way yet remains? No way is open but the third and last — to comply with the American spirit as necessary; or, if you please, to submit to it as a necessary evil.

EDMUND BURKE: "Conciliation with the Colonies."

II (Transition)

Most of the remarks which we have hitherto made on the public character of Milton, apply to him only as one of a large body. We shall proceed to notice some of the peculiarities which distinguished him from his contemporaries. And, for that purpose, it is necessary to take a short survey of the parties into which the political world was at that time divided.

THOMAS BABINGTON MACAULAY: "Essay on Milton."

III. The second chapter of "Silas Marner" contains two summaries close together. The eighth paragraph summarizes the results of Marner's solitary life at Raveloe; the tenth paragraph summarizes them again, more fully and more eloquently. After the two summaries, comes this transitional paragraph, which prepares the reader for Chapter iii: —

"But about the Christmas of that fifteenth year a second great change came over Marner's life, and his history became blent, in a singular manner, with the life of his neighbors."

Chapter iii describes how Marner's life became blent with that of his neighbors.

EXERCISE

Select from an English classic a paragraph that is both summarizing and transitional, or find such a paragraph in "Silas Marner," Chapter xiv.

The conclusion

A very important part of the composition is its close, called its conclusion. In the conclusion, it is often desirable to summarize what has been done in the entire work (as in the first part of II and the first part of III under the following illustrations), to restate one's purpose and emphasize the fact that it has been accomplished, to make an application of what has been shown to be true (as in III), or to appeal to one's readers or hearers (as in I), — in short, to do whatever will vitalize the writing as a whole.

ILLUSTRATIONS

I. The following paragraph is the conclusion of Ruskin's "Of Kings' Treasuries." Its introduction was given on pages 155 and 156.

"I could shape for you other plans; . . . but this book plan is the easiest and needfullest, and would prove a considerable tonic to what we call our British Constitution. . . . You have got its corn laws repealed for it; try if you cannot get corn laws established for it, dealing in a better bread; — bread made of that old enchanted Arabian grain, the Sesame, which opens doors; — doors, not of robbers', but of Kings', Treasuries."

II. These, then, were the two prime characteristics which sum up the tendencies of Burke's age: an enormous development of industry, and the first germs of a substitution of the government of a whole people by itself for the exploded and tottering system of government by privileged orders. The seeds thus sown have come up with unequal rapidity, yet their maturity will not improbably be contemporaneous. The organization of Labor and the overthrow of Privilege are tasks which we may expect to see perfected at the same time, because most of the conditions that lie about the root of the one are also at the foundation of the other. When we can grapple with the moral confusion that reigns in one field, the obstacles in the other will no longer discourage or baffle us.

JOHN MORLEY: "Edmund Burke."

III. If then the power of speech is a gift as great as any that can be named: if the origin of language is by many philosophers even considered to be nothing short of divine; if by means of words the secrets of the heart are brought to light, pain of soul is relieved, hidden grief is carried off, sympathy conveyed, counsel imparted, experience recorded, and wisdom perpetuated; if by great authors the many are drawn up into unity, national character is fixed, a people speaks, the past and the future, the East and the West, are brought into communication with each other, — it will not answer to make light of Literature or to neglect its study; rather we may be sure that, in proportion as we master it in any language and imbibe its spirit, we shall ourselves become in our own measure the ministers of like benefits to others . . . who are united to us by social ties and are within the sphere of our personal influence.

CARDINAL NEWMAN: "Lectures on University Subjects."

EXERCISES

I. State what constitutes the introduction of Washington Irving's "The Stage-Coach" in "The Sketch-Book," and what forms the conclusion of Webster's first Bunker Hill oration, or give the introduction and the conclusion of two of these essays: —

1. *The Spectator*, Number 108.
2. Carlyle's "Essay on Burns."
3. Macaulay's "Essay on Milton."
4. Macaulay's "Essay on Addison."

II. Discuss the following outlines: —

1. A SKETCH OF HEPZIBAH

("The House of the Seven Gables")

I. Introduction.

II. Hepzibah as she is seen by the world.

1. Inferences regarding her character from her appearance and from one of her habits.

a. Her scowl, her stiffness, her unbending aspect.

b. Her habit of keeping aloof from her fellow-men.

III. Hepzibah as she actually is at heart.
  1. Tender-hearted and capable of much self-sacrifice.
    a. Her love and care for Clifford.
    b. Her love for Phœbe.
  2. Distant and reserved only with those she is afraid will pity her.
    a. Her friendship with Uncle Venner.

IV. Conclusion.

[The introduction and the conclusion for this outline might have been thus indicated: —

Introduction: Purpose stated: to show the apparent and the real Hepzibah.

Conclusion: The difficulty I find in seeing any humor in this portrayal of a most pathetic personality; my failure to share Hawthorne's feeling when he thus writes of Hepzibah opening the shop: "Heaven help our poor old Hepzibah, and forgive us for taking a ludicrous view of her position! As her rigid and rusty frame goes down upon its hands and knees, in quest of the absconding marbles, we positively feel so much the more inclined to shed tears of sympathy, from the very fact that we must needs turn aside and laugh at her."

Note that under 2 but one subdivision (*a*) is given. In an outline, there should be no *a* without a *b* to succeed it. In this case, the *a* may be incorporated with the 2, thus: —

2. Distant and reserved only with those she is afraid will pity her, as is shown by her friendship for Uncle Venner.]

2. Alice Pyncheon

("The House of the Seven Gables")

I. Her environment.
  1. Crude.
  2. Distasteful to her.
    a. She had been educated in Europe.
    b. She loved beauty.

II. Her desired surroundings.
  1. Flowers.
  2. Music.
  3. All other things refined and delicate.

III. Character.
  1. Pure, dignified, and maidenly.
    a. Safeguards from moral harm.
  2. Influential. When she was sad: —
    a. Her flowers drooped.
    b. Her harpsichord became melancholy.
  3. Her great fault, haughty pride.

IV. Her influence on Maule.
  1. Attracted him by: —
    a. Her culture.
    b. Her refinement.
    c. Her beauty.
  2. Angered him by: —
    a. Her pride.
    b. Her dislike for him.
  3. Caused him to try to break her will.
    a. His success, making him triumphant.
    b. The result, making him remorseful.

V. Her influence on posterity.
  1. Her old surroundings seemed haunted by her.
  2. The harpsichord played dolefully when death came to the house.
  3. Her flowers bloomed in full when great joy came to the house.

[What error is there in arrangement or in the use of figures or letters in this second outline?]

3. Doctor Manette

("A Tale of Two Cities")

I. In Paris. In the garret; shows his shattered mind, the result of long imprisonment.

II. In London. A new man.
  1. His life before Lucie's marriage.
    a. Shows his affection.
    b. Shows his knowledge.

2. Trouble at the time of Lucie's marriage and his recovery from the trouble.
   a. Shows his sensibility.
   b. Shows his skill in handling his own case.

III. In Paris again.
   1. In La Force.
   2. His influence among the populace.
   3. His victory.
   4. The reaction.
   5. The flight.

IV. Conclusion: The question, "What makes Dr. Manette an interesting character?" and its answer.

[In outlines, similar divisions are given similar forms of expression. Therefore, 1 under III should become, "His experience in La Force," to correspond in form with 2, 3, 4, 5.]

4. History the Primary Study

Introduction:

The welfare of the people depends directly upon their government.

I. The best government is a democracy.
   1. Athenian Greece.
   2. Republican Rome.
   3. England.
   4. The United States.

II. An enduring republic must be a good one.
   1. Mexico and the United States.
   2. The Central and South American Republics.

III. The quality of a republic depends on its people.
   1. The people must understand the laws and functions of government.
      a. The only way to understand the laws and functions of government is through the study of history.

IV. History is the study that includes all others.

Conclusion: History is the heart of all education.

[What error is there in arrangement or in the use of figures or letter in this last outline?]

III. Make the outline for a composition on one of the following subjects: —

1. An Incident in my Life which would Make a Good Story.
2. The Most Interesting Person I have Known.
3. My Favorite Character in History.
4. Where I Like to be during a Storm.
5. The Walk I Most Enjoy.
6. The Reading of Godfrey's Will at the Rainbow.

[In "Silas Marner," Chapter xx, Nancy says, "You won't make it known, then, about Eppie's being your daughter?" and Godfrey answers, "I shall put it in my will."]

Abstract **defined**

An abstract gives the essential parts of some larger composition, but is not, necessarily, an outline.

EXERCISE

Write a paragraph that shall be an abstract of some speech with which you are familiar, or of one of the De Coverley Papers.

CHAPTER XVI

ANSWERS TO PUPILS' INQUIRIES — V

Letters

THE following model gives a suitable heading, address, and closing for a friendly letter. The proper indentation for the first and that for succeeding paragraphs are indicated. Note that the first word of the opening paragraph comes a little to the left of the end of the address — the salutation — and that succeeding paragraphs begin at the regular paragraph margin.

How to indent paragraphs

94 EUCLID AVENUE, CLEVELAND, OHIO,
January 23, 1906.

Heading, address, and closing for a friendly letter

MY DEAR KATHARINE:

We thank you most warmly----------

Yesterday, in the afternoon,----------

Faithfully yours,

AGNES G. COMSTOCK.

It is correct to arrange a note like this: —

94 Euclid Avenue,
Cleveland, Ohio.

My dear Katharine,

Yours sincerely,

Agnes G. Comstock.

January 23, 1906.

When to write out the date

The date may be written out when it is placed at the end of a somewhat formal friendly letter; as, January the twenty-third, nineteen hundred and six.

Different ways of closing a letter

A writer need not be confined to one or two ways of subscribing himself. Yours cordially, Gratefully yours, Yours faithfully, Yours with sincere regard, and many other expressions may be appropriate.

Punctuation of heading and superscription

Authorities[1] on the subject of letter-writing sanction the omission of punctuation marks (except the period after an abbreviation) from the heading of a letter and from its superscription. For example:

94 Euclid Ave.
Cleveland Ohio

[1] See F. B. Callaway: "Studies for Letters," Chapter vi.

STAMP

Miss Agnes Comstock
94 Euclid Ave.
Cleveland
Ohio

If the superscription is punctuated, the marks are used as indicated below: —

STAMP

Miss Sarah Carey,
52 Revere St.,
Marlboro,
New York.

What a friendly letter requires

In a friendly letter, one not only tells what will be of interest to one's correspondent, but also asks about him and his life.[1]

[1] In "Studies for Letters" are many charming selections from the correspondence of well-known men and women. (See footnote, page 166.)

EXERCISE

Meet one of the following requirements: —

I. As guest at a mutual friend's, write a letter to a schoolmate.

II. From a foreign city that you both have wished to visit, write to a cousin at home.

III. Write to a brother or sister who has been ill and has gone away from home to recuperate. Let your letter cheer and entertain.

Arrangement of a business letter

A letter of business is more formal than one of friendship, and may be thus arranged: —

500 PINE ST., SYRACUSE, N.Y.,
Feb. 5, 1902.

MR. ROBERT S. GREEN,
23 Lovejoy St.,
Cambridge, Ohio.

MY DEAR SIR:

Please send me circulars describing your new flour-sifters. If they prove to be what I think they are, I shall wish to carry a line of them.

Very truly yours,

AMBROSE FERNALD.

Subscriptions for business letters

Other ways of subscribing oneself in a business letter are: Respectfully yours, Yours most truly, Your obedient servant, Yours with respect.

Had the letter of Ambrose Fernald been addressed to a business house instead of to one man, it might have opened thus: —

500 PINE ST., SYRACUSE, N.Y.,
February 5, 1902.

Form of address when writing to a business house

MESSRS. ROBERT S. GREEN & CO.,
23 Lovejoy St.,
Cambridge, Ohio.

GENTLEMEN: —

Gentlemen, being somewhat more formal, is often preferable to *Dear Sirs* as a form of address.

EXERCISE

Write the reply to Mr. Fernald.

[Remember that a business letter should be so legible that it is easily read, and should be clearly and concisely expressed.]

When to use *Sir* alone

When writing on business to an official of high rank, one uses *Sir* alone, in the address, not *Dear Sir*.

The use of *Madam*

Dear Madam is the proper impersonal form of address for either a married or an unmarried woman; *Miss* is not used thus, impersonally.

Ways of writing a woman's signature

When writing to a stranger, a woman may, to avoid misunderstanding, sign herself thus: (Mrs.) or (Miss) Mary B. Munroe. A married woman often signs both her own given name and that of her husband, in this way: —

Sincerely yours,

MARY B. MUNROE.

Address,
MRS. SILAS A. MUNROE.

She does this because, while it is proper for her to sign her own name, it is proper for her correspondent to address her by her husband's name, if he be living.

How to enclose postage-stamps

If a postage-stamp is enclosed in a letter, it is well not to make it adhere, but, in a convenient place on the paper, to cut two slits a little longer than the width of the stamp and about a sixteenth of an inch apart, and slip the stamp under the band thus formed. Sheets of postage-stamps have an edge of waste paper with adhesive matter like that on the postage-stamps. By attaching merely this adhesive edge, postage-stamps may be properly enclosed in a business letter.

The following are suitable forms for notes of various kinds: —

I

A resignation from a club

10 Fourth Place,
January 28, 1903.

Mrs. Charles H. Goodale,
Secretary of the Lowell Club.

My dear Mrs. Goodale:

It is a disappointment to me that I cannot retain my membership in the Lowell Club after February first.

Regretting that I must send my resignation, I am

Sincerely yours,

Martha Sudbury.

[The names of city and state are omitted from the heading of I, because both the writer of the letter and its recipient live in the same city.]

II

An acknowledgment of a gift

62 Wilding Street,
Galesburg, New York.

My dear Miss Stowe,

The beautiful picture came this morning. I wonder whether you know that I have been to see it repeatedly this winter and have hoped that some one of my friends would purchase it, that it might not be lost to me. To own it myself is rare good fortune, for which I thank you.

Though I prize my picture highly, I value the note that came with it even more.

Sincerely yours,

Katharine Held.

Saturday, February the seventeenth.

III

A note of introduction

203 Hawes Street,
Winchester, Iowa.

My dear Mr. Hammond:

My young friend, Mr. Estabrook, will present this note to you. Perhaps you will remember that Mr. Estabrook's mother was most kind to our sons while they were in Washington last winter.

Mr. Estabrook is to study in New York and will gratefully receive any information that you are able to give him regarding instructors. A word from you may save him from some serious mistake.

Whatever you do for my friend, I shall appreciate.

Sincerely yours,

Henry Jackson.

September 25, 1904.

Superscription for note of introduction [1]

The superscription on the envelope of the preceding may be: —

MR. CHARLES HAMMOND

Introducing Mr. Estabrook

IV

A note of congratulation

256 BROADWAY, NEW YORK CITY,
April 10, 1904.

DEAR COUSIN HAL:

Aren't you a fortunate boy! I am glad that you are to have so much pleasure. A summer in Norway will be a delightful experience and you earned it by last year's splendid record. I hope that all the winds will blow from the right quarter, and that you will enjoy the trip even more than you anticipate.

We expect to be in the city next week, and shall, of course, visit your father's office. Are we likely to find you there?

Affectionately yours,
RICHARD SUTHERLAND.

[1] To introduce friends in a social way, one may write on the back of one's visiting-card, thus:

Introducing
Miss Edith Long
of Worcester
to
Miss Mary Field,
Smith College,
Northampton.

A note of sympathy

It is quite impossible to furnish a model for a note of sympathy. Its arrangement may be like that of II, but what is said must be so entirely the writer's own that no one else can dictate it. Nothing but genuine feeling makes a note of sympathy acceptable.

EXERCISES

I. Write a note to a friend in acknowledgment of a birthday gift.

II. Write an informal note to an ex-member of your class, inviting him, or her, to a class "spread."

III. Write an informal acceptance of an invitation to the "spread" referred to in II.

IV. Write a resignation from a Shakespeare Club.

V. Write a note introducing one friend to another.

Formal Notes

Few formal notes of invitation required

Visiting and at-home cards are so often utilized to take the place of notes of invitation that one is not likely to write many of the latter. Formal invitations are usually engraved and change somewhat, from year to year, in wording and arrangement. If for any reason one had to write a formal note of invitation, it might be somewhat like the following: —

Dinner invitation

Mr. and Mrs. Aiken
request the pleasure of Mr. Seymour's company
at dinner
on Thursday, March the tenth, at
eight o'clock.
506 Huron Avenue.

Invitation for a reception

You are invited to attend the
Annual Reception of the Radford Club
at the residence of Miss Clarke
55 Arlington Street
on the evening of February the fourteenth.
The favor of an answer is requested.

Request for an answer

R. s. v. p., the abbreviation of a French expression meaning "please reply," was formerly used a good deal. Now, however, an English equivalent like that in the preceding form is preferred.

[Note that commas are omitted from the reception invitation, — the separation made by the lines being considered sufficient, — but are used in the invitation that follows. There is no fixed rule for such forms. It is, however, always correct so to express and punctuate an invitation that it cannot be misinterpreted.]

Form of invitation suitable for a visiting-card

Mrs. John Bryce,
Wednesday, June the tenth,
four to six.
Music. 112 Emery Place.

A regret

A formal note of regret and one of acceptance are given below: [1] —

Miss White regrets that a previous engagement prevents her acceptance of Mrs. Forrest's kind invitation for Monday, June the twentieth.

212 Washington Avenue,
June the eighth.

[1] In such formal notes, the date should always be written out. Figures may be used only for the street number.

An acceptance

Miss White accepts with pleasure and with thanks Mrs. Forrest's invitation for Monday next.

212 Washington Avenue,
June the thirteenth.

The form for a reply

The kind of invitation received indicates the proper form for the reply: a formal invitation suggests a formal reply; an informal note requires an informal answer.

Caution

The sign *&* should not be substituted within the body of a letter for the conjunction *and*.

Prompt replies necessary

While a friendly letter should be answered within a reasonable length of time, an invitation, a business note, or a note asking for information, requires an immediate reply.

CHAPTER XVII

THE STUDY OF POEMS

Why poems are written

A POEM carries some revelation of truth from the poet to other men. Emerson says, that

> "The gods talk in the breath of the woods,
> They talk in the shaken pine,
> And fill the long reach of the old seashore
> With dialogue divine;"

and that the poet who overhears one of their words becomes the master of men, because of what he has thus learned.

The truth revealed to a poet is too valuable to be kept to himself. He tells it, possibly in a somewhat mysterious way. Sometimes, those who read his verses cannot at first interpret them; not, perhaps, because the writer is vague or careless, but because they have not the experience or the imagination that would enable them to understand what he says. "He is a seer," writes Carlyle of the poet; "a gift of vision has been given him. Has life no meanings for him which another cannot equally decipher, then he is no poet."

EXERCISES

I. Discuss the following work. The pupils who wrote 1 and 2 tried to show the truth conveyed by the poems; the writers

of 3 and 4 attempted a little more than that. What has been done in 3 and in 4 ?

1. ALADDIN

When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend or a toy,
But I had Aladdin's lamp;
When I could not sleep for the cold,
I had fire enough in my brain,
And builded, with roofs of gold,
My beautiful castles in Spain.

Since then I have toiled day and night,
I have money and power good store,
But I'd give all my lamps of silver bright
For the one that is mine no more:
Take, Fortune, whatever you choose,
You give and may snatch again;
I have nothing 'twould pain me to lose,
For I own no more castles in Spain.

JAMES RUSSELL LOWELL.

I realize, as I read this poem, the power and scope of the faculty called fancy or imagination. The poet gives me this realization by contrasting the actual condition of things in the life of the boy with the purely ideal condition that the boy's fancy creates. Four times the poet speaks of this God-given power, imagination, and makes us feel how utterly useless our accomplishments and material possessions are, if in the getting of them we have lost that priceless treasure. We almost envy the beggarly boy in his damp cellar, friendless and alone, but cheered and comforted by his wonderful lamp, which could surround him with riches and place him among the luxuries of a castle in Spain ! For the simply rich man, we feel pity. His lot is sad compared with that of the beggar boy.

This poem recalls to my mind Lowell's "The Heritage" and Whittier's "The Barefoot Boy," where the simple pleasures of youth dominated by fancy compare so favorably with the gains of the rich man. I am also reminded of the great joy that came to little Sara Crewe in her cold attic, from this wonderful gift of fancy.

2. My Bees: An Allegory[1]

This allegory describes the care expended upon a hive of bees, and the subsequent failure to secure good results.

The hive is placed close by a field of fragrant flowers. It is expected that the inmates will feast upon the sweet blossoms and lay up a good supply of honey. The place chosen for the hive is in the shade of a pine-grove; thus, thoughtful care for the comfort of the bees is indicated.

At the time of harvest the owner goes to gather his honey, but he finds, upon opening the hive, that the bees have swarmed to another place; there is no honey.

On the lookout for some trace of his wayward bees, he follows one of them which has loitered behind, and discovers the truants and the stolen honey. But another disappointment comes. The bees have fed on rank, bitter herbs, and the honey is not sweet.

This allegory parallels the representations of the Hebrew prophet, who, voicing Jehovah's thoughts, says: "My people have committed two evils; they have forsaken Me, the Fountain of Living Water, and have hewed out for themselves cisterns — broken cisterns that can hold no water." In this denunciation the prophet charges the people with having committed two sins: they have forsaken Jehovah, and they have lived degenerate lives. The latter fact is represented by the leaky cisterns of drainage water.

[1] Helen Hunt Jackson (H. H.).

3. The Story of Ung [1]

In the very fact that the criticism of some men is blind, consists the difference between them and the genius they criticise, — that difference which measures them as little and him as great. This is the truth brought out in Kipling's "Story of Ung."

Ung is an artist whose images and pictures are recognized by his fellow-tribesmen as true to life. Yet suddenly it occurs to these same men that it cannot be the truth that Ung portrays, since he has not done as they have done: slept with the aurochs, watched where the mastodon roam, followed the sabre-tooth home. How can he know about such things? He must be cheating them.

But the father of Ung, to whom the artist goes in discouragement, points out to him, that if these men who doubt him could themselves see as he sees, they would do as he has done and his genius would be as naught. It is their very blindness that makes him great. Because they can only see while he can perceive, come their praise, their gifts, even their scoffs, in acknowledgment of his clearer vision. These truths are brought out very significantly in the lines: —

> "'If they could see as thou see'st they would do what thou hast done,
> And each man would make him a picture, and what would become of my son?'"

And again, decisively, in the last words of the father: —

> "'Son that can see so clearly, rejoice that thy tribe is blind.'"

After hearing his father's words, Ung goes to work again, "blessing his tribe for their blindness." At last he understands that the lack in the nature of another man may work

[1] Rudyard Kipling.

for the good of his neighbor, if the neighbor can supply that lack.

Ung's true love of his art is well shown in the first stanza, when he whistles and sings gayly as he fashions the snow-image, and again when "out of the love that he bore them" he scribes upon bone the animals he knows.

That his art was really great we may see by the pleased attitude of his tribe, who came in their hundreds to scan his work,

> "Handled it, smelt it, and grunted, 'Verily, this is a man!
> Thus do we carry our lances, thus is a war-belt slung.
> Ay, it is even as we are. Glory and honor to Ung!'"

and from the fact that they came again, all the workers of the Northland and the common people, peering and pushing and still. Their doubt, their very accusations, prove that Ung was a master. His work was great enough to disagree over. Had it not approached the truth, it would not have been worth the questioning.

The argument of Ung's father is convincing, not only from his comprehension of the situation from a philosophical standpoint, but also from his setting forth of the material side of the matter; so that Ung, remembering the presents on which he lives, is led to look down at his deerskins with their broad shell-tasselled bands, to draw the mittens from his naked hands, and recollect the hard life in which he was never fitted to take part. That little mention of the praise no gift can buy and the suggestion that the presents shall be returned, are subtle.

Kipling's "Once" at the very start gains attention; and the italicized words, "*Read ye the story of Ung!*" draw one onward.

The stanza already quoted, in which the tribe come to see the image of snow, is the one that I like best. In the verse that begins

"Thou hast not stood to the aurochs, where the red snow reeks of the fight,"

there is a hint of Ung's power beyond that of the men around him, which makes one feel how far-reaching was the light by which he saw.

The description of the "Mountainous mammoth, hairy, abhorrent, alone," is graphic; as is also that of the common people,

"Men of the berg-battered beaches, men of the boulder-hatched hill."

[Do you like the father's appeal to Ung's selfishness? Reconstruct the first sentence in the paragraph before the last so that the use of "the one" (page 65) will be avoided.]

4. Opportunity

This I beheld, or dreamed it in a dream: —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and man yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge, and thought,
"Had I a sword of keener steel —
That blue blade that the king's son bears, — but this
Blunt thing!" — He snapt and flung it from his hand,
And, lowering, crept away and left the field.
Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle shout
Lifted afresh, he hewed his enemy down,
And saved a great cause that heroic day.

Edward Rowland Sill.

The truth

The truth conveyed by Sill's poem "Opportunity," is, Not upon the equipment for doing depends the gaining of some-

thing desirable, but upon the ability to see an opportunity and the spirit to take advantage of it, be the equipment ever so poor.

How told

The truth is given through the story, in which the spirit of the coward, who excuses his cowardice by the lack of a suitable weapon and then slinks away, is contrasted with that of the prince, who seizes the weapon broken and cast aside by the coward, and uses it toward the saving of a great cause.

Why told as it is

The meaning is given in this way because a concrete presentation of a truth is more forcible than one that is abstract.

How the author gains and holds interest

The story is both interesting and dramatic. The opening line secures interest by promising something of the writer's personal experience, in reality or in a dream. The intimation that it may have been a dream satisfies the doubter, who always asks, "Was it true?" The *cloud of dust along a plain* makes one ready to believe that the fight was a furious one. Because of the writer's careful choice of words, one hears the angry voices of the men and the resounding of swords and shields. The character of the craven is suggested as, *thinking*, — instead of acting, — "he hung along the battle edge" and as he

". . . lowering, crept away and left the field."

Keener steel, blue blade, blunt thing, snapt and flung, are forcible expressions.

Two types of men represented

The craven stands for the man who always *could* do some great thing if he were only as well equipped as his successful neighbor is, for the man who "never has a chance"; while the prince stands for the man who does not wait for chance, but makes the best of his circumstances with what he has at hand. The one selfishly or lazily ignores his opportunity; the other improves, or, if necessary, makes his opportunity.

II. (Refer to the poem on page 181.)

1. What words — adjectives and verbs — help to reveal the character of the prince?

2. Make a list of the specific verbs used.

[Note the use of direct discourse in the poem.]

III. Study the following poem: —

YUSSOUF

A stranger came one night to Yussouf's tent,
  Saying, "Behold one outcast and in dread,
Against whose life the bow of power is bent,
  Who flies, and hath not where to lay his head;
I come to thee for shelter and for food,
To Yussouf, called through all our tribes 'The Good.'"

"This tent is mine," said Yussouf, "but no more
  Than it is God's; come in, and be at peace;
Freely shalt thou partake of all my store
  As I of His who buildeth over these
Our tents His glorious roof of night and day,
And at whose door none ever yet heard Nay."

So Yussouf entertained his guest that night,
  And, waking him ere day, said: "Here is gold,
My swiftest horse is saddled for thy flight,
  Depart before the prying day grow bold."
As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.

That inward light the stranger's face made grand,
  Which shines from all self-conquest; kneeling low,
He bowed his forehead upon Yussouf's hand,
  Sobbing: "O Sheik, I cannot leave thee so;
I will repay thee; all this thou hast done
Unto that Ibrahim who slew thy son!"

"Take thrice the gold," said Yussouf, "for with thee
  Into the desert, never to return,
My one black thought shall ride away from me;

First-born, for whom by day and night I yearn,
Balanced and just are all of God's decrees;
Thou art avenged, my first-born, sleep in peace!"

JAMES RUSSELL LOWELL.

IV. (Refer to "Yussouf.")

1. Make a list of the six expressions descriptive of the man that seeks shelter and food.

2. Why does the outcast come to Yussouf rather than to another?

3. The tent of Yussouf is builded within what other tent? His hospitality is modelled upon what other?

[Yussouf's words in the second stanza are like those of the bishop in "Les Misérables"[1] when the convict comes to his door: "You need not tell me who you are. This is not my house; it is the house of Christ. . . . You are suffering; you are hungry and thirsty; be welcome. And do not thank me; do not tell me that I take you into my house. This is the home of no man except him who needs an asylum. I tell you, who are a traveller, that you are more at home here than I am."]

4. Quote the lines in the first stanza which make one realize how much the words "and be at peace" mean to the stranger.

5. After wakening his guest (third stanza), does Yussouf do for him more or less than he has been asked to do?

6. What is the meaning of the last two lines of the third stanza?

7. How is it that the confession of Ibrahim repays the Sheik? What does it give to him? What does it take away from him?

8. What has been Yussouf's "one black thought"? Why will it ride away with the stranger?

9. What expressions in the last stanza show how dear the slain son is to his father?

[1] Victor Hugo.

10. Distinguish between *revenged* and *avenged* in meaning.

11. Had Yussouf known when the stranger first came that he was the slayer of his son, might he have sought revenge? How is the son now avenged?

[Yussouf himself — probably by his habit of doing good deeds, as well as by his hospitality to the outcast — unwittingly prepared the means that should rid him of his one evil thought and give him resignation, that should also nobly avenge his son and enable him to "sleep in peace."]

12. What truth does the poem impart?

13. Note the simplicity and directness of the entire poem.

14. Find an epithet (page 82) and a simile (page 87) in the third stanza.

15. What does the relative clause in the second line of the fourth stanza modify?

V. Discuss the following paragraph, written about the lines that precede it.

1. "THE VISION OF SIR LAUNFAL" (Part II, Lines 240–249)

> There was never a leaf on bush or tree,
> The bare boughs rattled shudderingly;
> The river was numb and could not speak,
> For the weaver Winter its shroud had spun;
> A single crow on the tree-top bleak
> From his shining feathers shed off the cold sun.
> Again it was morning, but shrunk and cold,
> As if her veins were sapless and old,
> And she rose up decrepitly
> For a last dim look at earth and sea.

This is a picture of winter in its most desolate aspect. The winter is represented as a weaver, covered with a shroud of snow woven by itself. Calling the snow a shroud rather than a mantle or covering shows the difference between the

brightness of the snow sometimes, when each crystal glistens in the sun, and the dreariness of it that morning, when even the crow's feathers "shed off the cold sun." The personification of morning as an old decrepit woman, peering dimly at earth and sea, is such a contrast to the joyousness and sunshine with which morning is usually represented that one sees how gray everything looked. When I read this stanza I can feel the frozen earth under my feet, and hear the "Caw! Caw!" of the crows as they slowly rise from the ground.

[Note the movement of the boughs, the condition of the once lively, voluble river, the solitariness of the bird, the kind of look that the shrunk, cold morning gives to earth and sea. In Part I of the same poem,

"The crows flapped over by twos and threes,"

and

". . . the very leaves seemed to sing on the trees."

Is the statement in the second sentence of the student paragraph true? To what does *its* in the fourth line of the quoted stanza refer, to *Winter* or to *river?*]

VI. Select a few lines from a poem — from an English classic that you have studied. Prefer a part that is a unit, complete in itself. Study the lines, then write a paragraph about the meaning that you find in them and about what you especially enjoy in the thought or manner of expression (style). Lines 80–93, 109–127, 211–224, 258–272, 334–347, in "The Vision of Sir Launfal" are units in themselves.

VII. Select one of the four following poems or one of those indicated in the appended list. Memorize the lines and think about them.

1. OPPORTUNITY

. . . A path I sought
Through wall of rock. No human fingers wrought
The golden gates which opened, sudden, still,

And wide. My fear was hushed by my delight.
Surpassing fair the lands; my path lay plain;
Alas! so spellbound, feasting on the sight,
I paused, that I but reached the threshold bright,
When, swinging swift, the golden gates again
Were rocky walls, by which I wept in vain!

HELEN HUNT JACKSON.

2. THE ARROW AND THE SONG

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

Long, long afterward in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

HENRY WADSWORTH LONGFELLOW.

3. ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich and like a lily in bloom,
An Angel writing in a book of gold: —
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou? — the Vision raised its head,
And with a look made of all sweet accord,

Answer'd, "The names of those who love the Lord."
"And is mine one?" asked Abou. "Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The Angel wrote and vanished. The next night
It came again with a great awakening light,
And showed the names whom love of God had bless'd,
And lo! Ben Adhem's name led all the rest.

LEIGH HUNT.

4. THE REFORMER

Before the monstrous wrong he sits him down —
One man against a stone-walled city of sin.
For centuries those walls have been abuilding;
Smooth porphyry, they slope, and coldly glass
The flying storm and wheeling sun. No chink
Or crevice lets the thinnest arrow in.
He fights alone, and from the cloudy ramparts
A thousand evil faces gibe and jeer him.
Let him lie down and die; what is the right
And where the justice in a world like this!
But, by and by, earth shakes herself, impatient;
And down, in one great roar of ruin, crash
Watch-tower and citadel and battlements.
When the red dust has cleared, the lonely soldier
Stands with strange thoughts beneath the friendly stars.

EDWARD ROWLAND SILL.

List of poems, from which one may be chosen for memorizing: —

James Russell Lowell's
- The Shepherd of King Admetus.
- A Contrast.
- Mahmoud, the Image Breaker.

Helen Hunt Jackson's (H. H.)
- The Spinner.
- The Message.

Carlyle's
To-day.

Kipling's
L'Envoi.
Recessional.

Edward Rowland Sill's
Dare You ?
A Fool's Prayer.

Sidney Lanier's
Souls and Raindrops.
A Ballad of Trees and the Master.

Longfellow's
Daylight and Moonlight.

Browning's
An Incident of the French Camp.

Bryant's
To a Waterfowl.

VIII. Write about the poem that was memorized in response to VII. Let your work contain answers to these questions : —

1. *a*. What is the truth imparted? *b*. How many times and in what ways is it told?

2. *a*. How does the author take care that the truth which his poem conveys shall not be missed? *b*. What skilful means does he employ to secure and hold his reader's interest and sympathy?

3. *a*. What single words or other expressions please you especially? *b*. Why do you enjoy them?

4. Does the author give glimpses of his own personality? He may show himself to be a lover of color, of music, of action.

[From his poems alone one would know that Milton was a musician, a supporter of liberty, a student of the classics.]

If you answer question 4 affirmatively, quote from the poem to show the truth of your statement.

CHAPTER XVIII

POETRY: KINDS OF POETRY; VERSIFICATION

In the preceding chapter, an opportunity was given to consider a few poems, chiefly with reference to the thought conveyed by them. The poems were not classified, however, or studied with regard to their form. In order to classify a poem and designate its form, one must understand the different kinds of poetry and versification.

Poetry

a. What Poetry Is

The definition of poetry

It is difficult to tell just what poetry is, but two definitions are given below. I is from a dictionary,[1] II is from a poet.[2]

I. Poetry is that one of the fine arts which addresses itself to the feelings and the imagination, by the instrumentality of musical and moving words.

II. Poetry is the record of the best and happiest moments of the happiest and best minds.

To understand what poetry is, one must read, and learn to know intimately, the works of great poets.

[1] The Century Dictionary. [2] Shelley: "A Defense of Poetry."

b. What Poetry Does for the Reader

"The reading of poetry is, in my judgment," says Henry Van Dyke, "one of the very finest instruments for the opening of the mind, the enlarging of the imagination, and the development of the character. . . . It reveals many of the secret spiritual forces which have made our history. We cannot understand the age of Elizabeth, of the Puritans, of Queen Anne, of Victoria, without knowing Shakespeare, and Milton, and Pope, and Tennyson, and Browning."[1]

The relation of poetry to history

Kinds of Poetry

Poems are — chiefly — Lyric, Narrative, and Dramatic; there are also many Didactic and Satirical poems.

Poems classified

The Lyric gives the thoughts and feelings of the poet himself. The earliest poetry of this sort was sung to the accompaniment of the lyre, a musical instrument resembling the harp. Songs are pure lyrics. As the quality of thoughtfulness increases, the poem becomes less songlike. It has been well said that the burden of the lyric is "I feel," not "I think."[2]

The lyric

A lyrical poem that progresses in an orderly, not in a tumultuous, way and that has a definite, dignified theme is called an Ode. Examples of very thoughtful

Ode defined

[1] "Some Remarks on the Study of English Verse," *The Atlantic Monthly*, October, 1903.

[2] Charles F. Johnson: "Forms of English Poetry." (The American Book Company.)

odes are Wordsworth's "On Intimations of Immortality" and Lowell's "Commemoration Ode." Shelley's "Ode to the West Wind" is more lyrical, more impassioned and songlike.

EXERCISE

I. Read aloud the following lyrics.

1. What one of the poems least reveals the writer's emotions?
2. What poem holds the most feeling?

I. Boot and Saddle

Boot, saddle, to horse, and away!
Rescue my castle before the hot day
Brightens to blue from its silvery gray,
CHORUS. — *Boot, saddle, to horse, and away!*

Ride past the suburbs, asleep as you'd say;
Many's the friend there, will listen and pray
"God's luck to gallants that strike up the lay —
CHORUS. — *Boot, saddle, to horse, and away!*"

Forty miles off, like a roebuck at bay,
Flouts castle Brancepeth the Roundheads' array:
Who laughs, "Good fellows ere this, by my fay,
CHORUS. — *Boot, saddle, to horse, and away!*"

Who? My wife Gertrude; that, honest and gay,
Laughs when you talk of surrendering, "Nay!
I've better counsellors; what counsel they?
CHORUS. — *Boot, saddle, to horse, and away!*"

ROBERT BROWNING: "Cavalier Tunes."

II. A Sea Dirge

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,

But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them — Ding-dong bell.

SHAKESPEARE: "The Tempest."

III. The Solitary Reaper

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
Oh, listen! for the Vale profound
Is overflowing with the sound.

No nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;

I saw her singing at her work,
And o'er the sickle bending; —
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

WILLIAM WORDSWORTH.

IV. A SONG OF THE FUTURE

Sail fast, sail fast,
Ark of my hopes, Ark of my dreams;
Sweep lordly o'er the drownèd Past,
Fly glittering through the sun's strange beams;
Sail fast, sail fast.
Breaths of new buds from off some drying lea
With news about the Future scent the sea:
My brain is beating like the heart of Haste:
I'll loose me a bird upon this Present waste;
Go, trembling song,
And stay not long; oh, stay not long:
Thou'rt only a gray and sober dove,
But thine eye is faith and thy wing is love.

SIDNEY LANIER.

The narrative poem defined

The Narrative Poem tells a story in verse. Romances, epics, and ballads, as well as tales and pastoral poems, are narrative.

The romance defined

The Romance tells a fictitious story of marvellous or supernatural incidents derived from history or legend. It deals largely with what is fanciful and might be impossible in actual life.

The epic defined

The Epic recites at length a series of great events or the heroic deeds of men. The events may be super-

naturally guided, but the story is much in accordance with the occurrences of real life.

A Ballad is likely to be short and dramatic, with some dialogue; it usually expresses strong feeling, often in an abrupt manner. Many ballads are lyrical.

The ballad defined

EXAMPLES OF THE ROMANCE, EPIC, TALE, AND PASTORAL. — Almost every high-school student has read something from Tennyson's "Idylls of the King" and a translation of Homer's "Iliad"; the former is a kind of romance and the latter, an epic. Longfellow's "Tales of a Wayside Inn" also is familiar. Wordsworth's "Michael" is one of the finest pastorals.

EXERCISE

I. Read one or more of the following ballads: —

1. Henry Wadsworth Longfellow's "The Skeleton in Armor."
2. John Greenleaf Whittier's "Skipper Ireson's Ride."
3. Thomas Babington Macaulay's "Battle of Ivry."
4. Sir Walter Scott's "Alice Brand," from Canto iv of "The Lady of the Lake."
5. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner."

II. Answer the following questions regarding the ballad read in response to I.

1. Is it very lyrical in character? Give a reason for your answer.
2. Has it dialogue?
3. Is it dramatic? Give a reason for your answer.

Both the Elegy and the Threnody are poems of lamentation in memory of the dead. They are usually lyrical in character. The threnody is concerned with an individual; the elegy, with a group or with mankind in general.

EXAMPLES. — I. Gray's "Elegy in a Country Churchyard."
II. (Threnodies.) Tennyson's "In Memoriam," and Milton's "Lycidas."
["Lycidas" has much of the lyrical element.]

The dramatic poem defined

In a Dramatic Poem, human beings enact a story; their conversations and deeds give that story movement, climax, and a consummation. Such poems are often intended, or are fitted, for presentation on the stage. A Drama is a dramatic poem and may be classed as a Tragedy, a Comedy, or a Farce. A tragedy represents its chief personage as struggling against superior power only to succumb. The conflict is a worthy one, however; the spectator (the reader) follows it with sympathetic interest, is able to imagine himself in the same place and under the same conditions, acting similarly, suffering as inevitably. The effect of the tragedy should be ennobling.

The tragedy defined

The comedy defined

In comedy, the story enacted is lighter, the climax is not a catastrophe. One sees faults and follies — perhaps one's own — ridiculed, and may profit by the friendly warning. Comedy, with a smile, holds the mirror up to shortcomings or to vices; tragedy sternly shows the stroke of a Nemesis, which might have fallen upon the spectator (the reader) had he been the chief personage in the acted story.

Comedy and tragedy contrasted

The farce defined

The farce is lighter than the comedy and is intended merely to amuse. It is generally very short, represents situations not likely to occur in actual life, and introduces characters with exaggerated traits.

EXAMPLES. — I. (Tragedy.) Shakespeare's "King Lear."
II. (Comedy.) Oliver Goldsmith's "She Stoops to Conquer."
III. (Farce.) William Dean Howells's "The Mouse-Trap."

Didactic poetry

Didactic Poetry aims to give direct instruction in lyrical form.

EXAMPLE. — One of the worthiest poems of this class is Bryant's "Thanatopsis."

The Satire exposes and ridicules folly and vice, and thus indirectly shows the value of wisdom and virtue.

EXAMPLE. — Lowell's "The Biglow Papers."

EXERCISE

Define the following words: —

epic	threnody	dramatic
romance	lyric	tragedy
idyll	narrative	comedy
ballad	didactic	farce
elegy	satire	

Define *tale* and *pastoral*, also, as applied to poetry.

Versification

The form of a poem gives pleasure in itself

Poetry gives the reader enjoyment because of its rhyme, because of the pleasing arrangement of its accented and unaccented syllables with reference to one another, because of the rhythm or "beat" of its lines. The mere form and movement of a poem, then, deserve consideration, as well as the thought and the emotion they convey.

How a line of verse is measured

A line of poetry — a verse — is made up of feet; its feet are composed of syllables. The line

Ănd shōw | ŭs thĭngs | thăt sēers | ănd sā | gĕs sāw |

What gives a line of poetry its name

has five feet of two syllables each, the first syllable unaccented, the second accented. According to the number of feet, lines are monometer (of one measure), dimeter (of two measures), trimeter (of three measures), tetrameter, pentameter, hexameter, etc.[1] According to the number, kind, and arrangement of its syllables, a foot is an iambus (ŭntōld), a trochee (sādlў), an anapest (ŭnăwāres), a dactyl (rāpĭdlў), a spondee (mūrmūr), an amphibrach (rĕmōrsefŭl), or an amphimacer (āftĕrmāth). The amphimacer is seldom used.

ILLUSTRATIONS

1. Līke ă | glōw-wŏrm | gōldĕn |
Trochaic trimeter.

2. Nŏt ă wōrd | tŏ ĕach ōth|ĕr wĕ kēpt | thĕ grĕat pāce |
Nĕck bў nēck | strīde bў strīde | nĕvĕr chāng|ĭng ŏur plāce ; |
Anapestic tetrameter.

3. Sŏ āll | dăy lōng | thĕ nōise | ŏf bāt|tlĕ rōll'd |
Iambic pentameter.

Mixed and pure verse defined

Lines made up of feet of the same kind are called pure; lines that have two or more kinds of feet are called mixed.

EXERCISE

In "The Vision of Sir Launfal" (Part I, Prelude) or in another English classic, find a line of mixed verse and a line of pure verse.

Lines of poetry

Lines are generally made up of four, five, or six feet. Long lines of seven or eight feet are not much used,

[1] These words are derived from the names of the Greek numerals and another Greek word (*metron*) meaning measure.

and most lines of one foot or of two feet occur in the lighter poetry or as refrains.

The cæsura defined

In a line of five or six feet, the meaning usually requires at some point a moment's pause on the part of the reader. This pause is called the cæsura, and is marked thus ‖. Sometimes two cæsuras occur in a line. In reading the following from Browning's "Saul," one marks two cæsuras in each of the first two lines: —

And I paused, ‖ held my breath in such silence, ‖ and listened apart;
And the tent shook, ‖ for mighty Saul shuddered; ‖ and sparkles 'gan dart
From the jewels that woke in his turban ‖ at once with a start
All its lordly male-sapphires, ‖ and rubies courageous at heart.

EXERCISES

I. Add at least six other examples to each of the following groups except that under 7. Add one example to the last group.

1. *Iambuses:* fŏrsāke, cŏmpēte, ĕndūre, fŏresēē, rĕvīēw, rĕcēīve.
2. *Trochees:* twēntў, fūrnăce, glādnĕss, mūsĭc, qūĭcklў, sōbĕr.
3. *Anapests:* tămbŏūrīne, ŭndĕrlīe, vŏlŭntēēr, ŭnbĕlīēf, ĭntĕrvēne.
4. *Dactyls:* lāzĭlў, wātĕrfăll, nēīghbŏrho͝od, ĭntĭmăte, nūmbĕrlĕss, qūarrĕlsŏme.
5. *Spondees:* hērō, bo͝okshēlves, blūebēll, mūrmūr, dōwnfāll, bōn-bōn, sūnshīne.
6. *Amphibrachs:* rĕvēngefŭl, ŏmĭssĭŏn, străightfōrwărd, sŭccēssfŭl, ŭnbo͝ūndĕd, ŭndo͝ubtĕd.
7. *Amphimacers:* āmphĭbrāch, Laūncĕlōt, pōrcŭpīne.

[The work required in the following exercises represents, not an attempt to write poetry, but an effort to gain some knowledge of the forms of verse.

It is usually desirable to have accents fall on syllables that would naturally be accented.]

II. Write one line or more representing iambic pentameter verse; your subject may be, The movement of leaves.

III. Write one line or more representing trochaic tetrameter verse; your subject may be, The rush of a stream.

IV. Write one line or more representing anapestic tetrameter verse; your subject may be, The dancers, The flight of a butterfly, A whirl of snowflakes, or Vines blown by the wind.

V. Write one line or more representing dactylic trimeter verse; your subject may be, A race of horses, leaves, or boats.

Scansion

How to scan poetry

To scan poetry is to read it so that its metre and rhythm become evident; to give a good deal of stress to the accented syllables, to glide over the unaccented, and clearly to indicate the cæsura, if it be needed.

EXERCISE

Mark, classify, and scan the following lines; indicate where, if at all, the cæsural pause is required.

1. I speak for each no-tonguèd tree
That, spring by spring, doth nobler be,
And dumbly and most wistfully
His mighty prayerful arms outspreads
Above men's oft-unheeding heads,
And his big blessing downward sheds.

SIDNEY LANIER: "The Symphony."

2. Men whose lives glided on like rivers that water the woodlands,
Darkened by shadows of earth, but reflecting an image of heaven.

HENRY WADSWORTH LONGFELLOW: "Evangeline."

3. Merrily, merrily shall I live now,
Under the blossom that hangs on the bough.

WILLIAM SHAKESPEARE: "The Tempest."

4. Warm noon brims full the valley's cup,
The aspen's leaves are scarce astir,
Only the little mill sends up
Its busy, never-ceasing burr.
JAMES RUSSELL LOWELL: "Beaver Brook."

5. Yet now my heart leaps, O beloved! God's child with his dew
On thy gracious gold hair, and those lilies still living and blue
Just broken to twine round thy harp-strings, as if no wild heat
Were now raging to torture the desert!
ROBERT BROWNING: "Saul."

6. Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs forever
By the island in the river
Flowing down to Camelot.
ALFRED TENNYSON: "The Lady of Shalott."

7. A Sensitive Plant in a garden grew,
And the young winds fed it with silver dew,
And it opened its fanlike leaves to the light,
And closed them beneath the kisses of night.
SHELLEY: "The Sensitive Plant."

Poems that have rhythm but not a regular metre

The metre of the lines under the preceding exercise is pretty regular and the lines are easily classified. A good deal of lyric poetry, however, it is difficult or impossible to scan. One must detect the number of beats in the line and read in accordance with the musical rhythm.

ILLUSTRATIONS

1. That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frā Pandolf's hands
Worked busily a day, and there she stands.
ROBERT BROWNING: "My Last Duchess."

II. As a twig trembles, which a bird
Lights on to sing, then leaves unbent,
So is my memory thrilled and stirred;
I only know she came and went.
JAMES RUSSELL LOWELL: "She Came and Went."

[Both I and II may be read with two beats to the line. In I, there is a pause after *Duchess*, *alive*, *now*, and *day*, as well as at the end of each line. In II, the pauses come after each line and after *trembles*, *sing*, *memory*, and *know*.]

EXERCISE

From "The Vision of Sir Launfal" (Part I, Prelude), or from another English classic, select, scan, and classify at least two varieties of verse.

Rhyme

Rhyme defined: kinds of rhyme

The endings of lines in modern poetry may be marked by similar sounds, called rhymes; these may be single, double, or trisyllabic. The single rhyme requires the last accented vowel in the rhyming words to be the same, also the succeeding consonant or consonants, if there be any. The double rhyme is like the single, except that an unaccented syllable — the same in each of the rhyming words — follows that which is accented.

EXERCISE

Find both single and double rhymes in an English classic. Such rhymes occur in the fourth and fifth stanzas of "The Vision of Sir Launfal."

Trisyllabic rhyme defined

The trisyllabic rhyme has one accented syllable and two unaccented syllables.

EXAMPLE. — "Lover of loneliness and wandering,
Of upcast eye, and tender pondering."

Sometimes one of the rhyming words is within the line, as in lines 1, 3, 5, and 7 in the following quotation. Such rhymes are called internal or leonine: — **The rhyming of two parts of a line**

I bind the sun's throne with a burning zone,
And the moon's with a girdle of pearl:
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam proof, I hang like a roof,
The mountains its columns be.

PERCY BYSSHE SHELLEY: "The Cloud."

Alliteration

Alliteration rather than rhyme marked the line in early English poetry; that is, at least two accented syllables — one in each of the two sections of the line — began with the same vowel or consonant sound. There are traces of this alliteration in modern English verse when an initial consonant is repeated at short intervals. Alliteration in modern verse is defined thus: the repetition of the same letter or sound at the beginning of two or more words in close or immediate succession. ***Alliteration* defined**

EXAMPLE. — With *bl*asts that *bl*ow the poplar white.

There may be alliteration by means of internal consonants, as there are internal rhymes.[1]

EXAMPLE. — The *m*oan of doves in i*mme*mori*al* el*m*s
And *murmur*ing of i*nnume*ra*bl*e *b*ees.

[1] See Corson's "Primer of English Verse." (Ginn and Company.)

EXERCISE

Find alliteration in an English classic. It occurs in lines 4, 7, 84, 114, 128, 138, and elsewhere in "The Vision of Sir Launfal."

The Stanza

The stanza **defined**

A stanza is a minor division of a poem; it consists of lines having a definite arrangement. Scott's "Marmion," for example, a story in verse, is divided into cantos, and each canto is made up of stanzas, as a prose story has chapters and paragraphs. Stanzas are usually from three to nine lines in length; not often do they exceed nine lines. Note the variety of stanzas with reference to length in "The Vision of Sir Launfal."

The length of stanzas

Varieties of the stanza

The triplet is a stanza of three lines; the quatrain, of four. Two consecutive rhyming lines make a couplet, but are not usually called a stanza.

EXERCISES

I. Write a quatrain with alternate single rhymes; that is, have the first line rhyme with the third and the second with the fourth. Utilize, if you can, the work done in answer to the requirement of II, III, IV, or V, page 200.

II. Scan the quatrain written in response to requirement I, and give it its name.

Blank Verse

Blank verse **defined**

Iambic pentameter English verse without rhyme is called Blank Verse. High-school pupils are familiar with at least one of Shakespeare's plays and have, therefore, read blank verse.

EXERCISES

I. Construct about five lines of blank verse, in order that you may become familiar with its form; characterize a person or describe a scene or a deed.

II. Define each of the following terms: —

rhyme	anapest	hexameter
rhythm	dactyl	cæsura
verse	spondee	scansion
foot (in poetry)	amphibrach	stanza
metre	amphimacer	couplet
versification	monometer	quatrain
trochee	dimeter	alliteration
iambus	trimeter	
	tetrameter	
	pentameter	

The Sonnet

The sonnet defined

The English Sonnet is a poem of fourteen iambic pentameter lines presenting a single thought, and is lyrical in character. It consists of two groups of lines: the major group — the first eight lines — made up of two quatrains and called the octave or octette, and the minor group — the last six lines — called the sextette. The most approved rhyming arrangements for the sonnet are indicated in the illustrations given below. There are, however, many deviations from these arrangements.

Illustrations

I. The Sonnet

What is a sonnet? 'Tis the pearly shell (*a*)
That murmurs of the far-off murmuring sea; (*b*)
A precious jewel carved most curiously; (*b*)

It is a little picture painted weli. (*a*)
What is a sonnet? 'Tis the tear that fell (*a*)
From a great poet's hidden ecstasy; (*b*)
A two-edged sword, a star, a song — ah me! (*b*)
Sometimes a heavy-tolling funeral bell. (*a*)
This was the flame that shook with Dante's breath; (*c*)
The solemn organ whereon Milton played, (*d*)
And the clear glass where Shakespeare's shadow falls: (*e*)
A sea this is — beware who ventureth! (*c*)
For like a fiord the narrow floor is laid (*d*)
Mid-ocean deep to the sheer mountain walls. (*e*)

RICHARD WATSON GILDER.

[The preceding illustration follows the rhyming arrangement of the Italian sonnet, which was the model for the first English poems of this class.]

II. THE PROSPECT

Methinks we do as fretful children do, (*a*)
Leaning their faces on the window-pane (*b*)
To sigh the glass dim with their own breath's stain (*b*)
And shut the sky and landscape from their view: (*a*)
And thus, alas, since God the Maker drew (*a*)
A mystic separation 'twixt those twain, (*b*)
The life beyond us and our souls in pain, (*b*)
We miss the prospect which we are called unto (*a*)
By grief we are fools to use. Be still and strong, (*c*)
O man, my brother! hold thy sobbing breath, (*d*)
And keep thy soul's large window pure from wrong (*c*)
That so, as life's appointment issueth, (*d*)
Thy vision may be clear to watch along (*c*)
The sunset consummation-lights of death. (*d*)

ELIZABETH BARRETT BROWNING.

[Note that the sentence

"We miss the prospect which we are called unto
By grief we are fools to use"

begins in the octette and runs into the sextette, thus holding the two parts of the sonnet firmly together; there can be no break be-

tween the two. Formerly such a binding together of parts was considered essential.]

III. Milton

Milton! thou shouldst be living at this hour; (*a*)
England hath need of thee: she is a fen (*b*)
Of stagnant waters: altar, sword, and pen, (*b*)
Fireside, the heroic wealth of hall and bower, (*a*)
Have forfeited their ancient English dower (*a*)
Of inward happiness. We are selfish men; (*b*)
Oh, raise us up, return to us again; (*b*)
And give us manners, virtue, freedom, power. (*a*)
Thy soul was like a star and dwelt apart; (*c*)
Thou hadst a voice whose sound was like the sea; (*d*)
Pure as the naked heavens, majestic, free, (*d*)
So didst thou travel on life's common way (*e*)
In cheerful godliness; and yet thy heart (*c*)
The lowliest duties on herself did lay. (*e*)

William Wordsworth.

EXERCISES

I. Commit to memory one of the preceding illustrative sonnets or one of those named in the following list: —

1. Milton's "On his Blindness."
2. Ben Jonson's "On Shakespeare."
3. Keats's "Written in Burns's Cottage."

II. What one of the three quoted sonnets is the most lyrical? Give a reason for your answer.

III. Add others to the following sonnet themes suggested by pupils. Remember that the sonnet presents the result of its author's reflection or meditation.

1. Those who toil while the world sleeps.
2. My everyday inspirer.
3. Frost forming on a window-pane.
4. The face that became beautiful.

5. The stokers on the Oregon during her passage round the Cape at the time of the Spanish-American War.

6. What we cannot forget. (The best and highest things that we respond to.)

7. To a boy (Raphael) singing from door to door.

In considering types of sentences (page 43), it was found that the thought to be expressed had much to do with determining the form a sentence should have. The form of a poem, also, is influenced by the thought it is to convey; for thought, "passionate and alive, like the spirit of a plant or animal," becomes its own architect and fashions its own shape.

CHAPTER XIX

ARRANGEMENTS OF WORDS SOMETIMES CLASSED AS FIGURES OF SPEECH

Antithesis

Antithesis defined

ANTITHESIS heightens the effect of contrasted ideas, by setting close together the corresponding words, phrases, clauses, sentences, or paragraphs that express those ideas.

ILLUSTRATIONS

I. Look like the innocent flower
But be the serpent under't.

II. His subjects began to love his memory as heartily as they had hated his person.

EXERCISES

I. What ideas are contrasted in I of the preceding illustrations? what in II? What antonyms (page 85) occur in II?

[Note that the arrangement of words in each sentence adds to the effect of the contrast.]

II. What type of sentence — loose, balanced, or periodic (page 44) — is likely to be most used in antithesis? Give a reason for your answer.

Climax and Anticlimax

Anticlimax defined

The term *climax* was explained and illustrated under "Emphasis," page 124. The anticlimax consists of a series of expressions, each weaker or less important

than the preceding. The descent made in the anticlimax is often ludicrous in its effect.

EXAMPLE. — (Anticlimax.) What calamities had resulted from his attempt! — bereavement, a quarrel with his friend, — and an attack of the gout! In his opinion, the affliction last mentioned was the most to be deplored.

EXERCISES

I. Write a sentence containing a series of adjectives arranged as a climax. Choose one of the following subjects of thought: —

1. The creek as the melting snow began to feed it.
2. How the crowd gathered.
3. The entrance hall of school from the time of its opening until school begins.

II. By means of an anticlimax, express a shallow man's feeling for his child, his personal safety, and his bank account.

Irony

Irony defined

Irony ridicules while appearing to praise. It expresses, as far as words are concerned, the opposite of what is meant.

ILLUSTRATIONS

I. You have done well and like a gentleman
And like a Prince: you have our thanks for all:
And you look well, too, in your woman's dress:
Well have you done and like a gentleman.

II. In the interview between Godfrey Cass and his brother — "Silas Marner," Chapter iii — are many ironical expressions.

The voice an interpreter of ironical expressions

When properly read aloud, irony is interpreted by the voice. When ironical expressions are written, they are liable to be misunderstood.

Interrogation

Are answers expected to the following questions asked by Burke in his "Conciliation with the Colonies"? **Rhetorical Questions**

I. Is it true that no case can exist in which it is proper for the sovereign to accede to the desire of his discontented subjects? Is there anything peculiar in this case to make a rule for itself? Is all authority of course lost when it is not pushed to the extreme? Is it a certain maxim that the fewer causes of dissatisfaction are left by Government, the more the subject will be inclined to resist and rebel?

II. Will not this, Sir, very soon teach the provinces to make no distinctions on their part? Will it not teach them that the Government against which a claim of liberty is tantamount to high treason, is a Government to which submission is equivalent to slavery?

Such interrogations as those quoted above are (as in I, interrogation without *not*,) actual denials, and (as in II, interrogation with *not*,) actual assertions. They are put in the form of questions that they may be especially forceful. **When interrogations deny; when they assert**

Exclamation

Exclamation conveys thought more vividly than ordinary literal expression could give it. Carlyle writes of Burns: "And so kind and warm a soul; so full of inborn riches, of love to all living and lifeless things! . . . A true Poet-Soul, for it needs but to be struck, and the sound it yields will be music!" Declarative sentences would express Carlyle's thought less vigorously. **Use of exclamation**

Exclamation is properly used only when the feeling to be conveyed is strong enough to warrant it. **Caution**

EXERCISES

I. Classify each of the following selections as an example of antithesis, climax, irony, interrogation, or exclamation: —

1. "They valued a prayer or a ceremony, not on account of the comfort it conveyed to themselves, but on account of the vexation which it gave to the Roundheads."

2. "We had a limb cut off; but we preserved the body. We lost our colonies; but we kept our constitution."

3. "Perhaps a more smooth and accommodating spirit of freedom in them would be more acceptable to us. Perhaps ideas of liberty might be desired more reconcilable with an arbitrary and boundless authority. Perhaps we might wish the colonies to be persuaded that their liberty is more secure when held in trust for them by us (as their guardians through a perpetual minority) than with any part of it in their own hands."

4. "An admirable feat of strategy! What a general, this Prince Carl!"

5. "Is it not the same virtue which does everything for us here in England? Do you imagine, then, that it is the Land Tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline?"

6. "The Royalists themselves confessed that, in every department of honest industry, the discarded warriors prospered beyond other men; that none was charged with any theft or robbery; that none was heard to ask an alms; and that, if a baker, a mason, or a wagoner attracted notice by his diligence and sobriety, he was in all probability one of Oliver's old soldiers."

7. "A situation which I will not miscall, which I dare not name; which I hardly know how to comprehend in the terms of any description."

8. "Is a politic act the worse for being a generous one? Is no concession proper but that which is made from your want of right to keep what you grant? Or does it lessen the grace or dignity of relaxing in the exercise of an odious claim, because you have your

evidence-room full of titles and your magazines stuffed with arms to enforce them ?

II. Which group of interrogations under I asserts? which denies?

III. Find antonyms (page 85) in 1 and 2.

IV. Note the antithetical expressions and the antonyms in the following : —

It was the best of times, it was the worst of times ; it was the age of wisdom, it was the age of foolishness ; it was the epoch of belief, it was the epoch of incredulity ; it was the season of Light, it was the season of Darkness ; it was the Spring of hope, it was the Winter of despair ; we had everything before us, we had nothing before us. CHARLES DICKENS: "A Tale of Two Cities."

CHAPTER XX

EXPOSITION

Exposition Distinguished from Pure Description

Exposition a kind of description

THERE is a kind of descriptive writing that is called exposition. Of the following illustrations, the first is a piece of pure description, the second is an example of exposition; the first tells of a particular Puritan, — "the Puritan Captain," — the second treats of Puritans in general.

ILLUSTRATIONS

I. Short of stature he was, but strongly built and athletic,
Broad in the shoulders, deep-chested, with muscles and sinews of iron;
Brown as a nut was his face, but his russet beard was already
Flaked with patches of snow, as hedges sometimes in November.

LONGFELLOW: "The Courtship of Miles Standish."

II. We would speak first of the Puritans, the most remarkable body of men, perhaps, which the world has ever produced. The odious and ridiculous parts of their character lie on the surface. . . . The ostentatious simplicity of their dress, their sour aspect, their nasal twang, their stiff posture, their long graces, their Hebrew names, the Scriptural phrases which they introduced on every occasion, their contempt of human learning, their detestation of polite amusements, were indeed fair game for the laughers. But it is not from the laughers alone that the philosophy of history is to be learnt. . . .

Those who roused the people to resistance, who directed their

measures through a long series of eventful years, who formed, out of the most unpromising materials, the finest army that Europe had ever seen, who trampled down King, Church, and Aristocracy, who . . . made the name of England terrible to every nation on the face of the earth, were no vulgar fanatics. . . .

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging, in general terms, an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. . . . Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with Him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from Him on whom their own eyes were constantly fixed. . . . On the rich and the eloquent, on nobles and priests, they looked down with contempt; for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles by the right of an earlier creation and priests by the imposition of a mightier hand. . . .

Thus the Puritan was made up of two different men, the one all self-abasement, penitence, gratitude, passion, the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his King.

MACAULAY: "Essay on Milton."

It is evident that exposition has to do with the class rather than with the individual.

Exposition deals with general terms

EXERCISE

Consider each of the following paragraphs and classify it under description or exposition. Give a reason for each classification.

[It will be an easy matter to classify the paragraph after it has been determined, either that it treats of a class or a type — or that it pictures something individual.]

1. *a.* Our cat is black except for a spot of white on the tip of her nose and her long white whiskers, which stand out on both sides of her mouth. She sits contented in front of the kitchen fire, waiting for the mice that frequent a hole there.

b. The cat belongs to the tiger family; the likeness is shown in its bright eyes, light tread, and expression of face. It inherits all these characteristics, but since it has been domesticated it has lost some of its fierceness and strength of body. Its domestic life has made it more dependent on people than on itself.

2. *a.* It stood all alone on the top of a steep hill, an old spruce-tree, black, gaunt, defiant, its clean-cut sides outlined against the gray of the deepening twilight.

b. Do you mean to tell me you don't know what a spruce-tree is? It is an evergreen, very much like a fir; but its needles are more bristly and grow all around the tips of the branches. Next time you come upon what you call a fir, look closely and see if it isn't a spruce.

3. Woodpeckers

Woodpeckers are birds resident in all parts of our country both in summer and in winter. Look for them in orchards, among tangles of wild grapevine, and in patches of low wild berries. Wherever there are boring *larvæ*, beetles, ants, and fruits of poison-ivy, dogwood, or cherry, these birds may be found.

Woodpeckers are creeping birds, like the nuthatches, brown creepers, and kinglets, but these do not impress one as "having been thrown at a log and stuck there," as do the downy peckers of wood. The nuthatches are most liable to be confused with woodpeckers: their peculiar mode of locomotion, however, will at once distinguish them; they persist in standing on their heads all the way down the sides of their well-stocked refrigerators. A still surer sign of the identity of the woodpecker is the way he sits upon his tail, using it as a brace.

This artisan bird is very heavy. He has a straight chisel bill, sharp-pointed tail-feathers, short legs, and wide flapping wings. He

is gayly dressed; his coloring is always brilliant and inclined to be gaudy. Usually he shows much clear black and white, with dashes of scarlet or yellow about the head. Sometimes the colors are solid, as in the red-headed woodpecker; sometimes, in spots and stripes, as in the downy and hairy; but there is always a contrast, never any blending of hues.

[Is it possible to discover from the next to the last sentence of the second paragraph to what *their*, *them*, and *they* refer? So reconstruct the sentence that it shall have coherence. Classify the figure of speech in the same sentence. Give a reason for the use of the commas in the third sentence of the first paragraph. Observe that *however* in the second paragraph is not an introductory word. (See page 28.)]

4. A Trolley-car

A trolley-car is a huge yellow beetle, with a long horn like a fish-pole projecting from his back. By means of this pole he is able to move along, fast or slow, as he wishes. Whenever he moves, he utters a groaning sound. He travels on certain well-defined paths, and whenever he meets an unhappy mortal, he crushes him in his tracks. He has two wings, one fore and one aft, but, strange to say, he does not use them for the purposes of locomotion. Along his sides are openings, which afford a view of his interior.

At night, as he prowls along seeking whom he may devour, his one large eye throws out a stream of fire far in advance, and lightning plays about his feet. Thunder proceeds out of his mouth.

If you ever meet him, you will know him. Take my advice and let him alone. He is a dangerous animal.

[Substitute something more simple and direct for the worn-out expressions *unhappy mortal*, line 5, and *seeking whom he may devour*, line 9. Why is there no comma in the first line between *huge* and *yellow*?]

5. Friendship

Unlike Love, Friendship walks with both feet on the ground; it does not idealize, but sees face to face, clearly and rationally. Friendship does not look for roses merely; it expects to find thorns. Love

cries out to Reason to guard and guide lest Love lose its way, but Friendship holds the hand of Charity close, and dares not loose its hold, for it has need of Charity even unto the end.

[In the last sentence, *Love* is repeated for the sake of clearness. Would the use of direct discourse give equal clearness? With direct discourse the sentence would read: Love cries out to Reason, "Guard and guide, lest I lose my way!" Would the sentence gain or lose life by the use of direct discourse as indicated? Give a reason for your answer. In these exercises, which of the paragraphs given for discussion are allegorical?]

Description used for the Purpose of Exposition

A person may be described for the purpose of revealing one or more of his characteristics. In that case, his features, bearing, conversation, and acts are portrayed, not primarily that they may pass before the reader as a picture, but that they may indicate or expound a part of his character. One may describe a scene for the purpose of showing its influence rather than for the sake of reproducing the scene itself. Such descriptive writing as that just referred to is classed as exposition.

ILLUSTRATIONS

I. The speaker . . . was one of those figures for whom all the world instinctively makes way, as it would for a battering-ram. He was not much above the middle height, but the impression of enormous force which was conveyed by his capacious chest and brawny arms bared to the shoulder was deepened by the keen sense and quiet resolution expressed in his glance and in every furrow of his cheek and brow. GEORGE ELIOT: "Romola."

II. A vague and indescribable awe was creeping over me. . . . Everything began to be affected by the working of my mind. The whispering of the wind among the citron-trees beneath my window

had something sinister. . . . The groves presented a gulf of shadows; the thickets, indistinct and ghastly shapes. I was glad to close the window, but my chamber itself became infected. There was a slight rustling noise overhead; a bat suddenly emerged from a broken panel of the ceiling, flitting about the room and athwart my solitary lamp; and as the fateful bird almost flouted my face with his noiseless wing, the grotesque faces carved in high relief in the cedar ceiling, whence he had emerged, seemed to mop and mow at me.

WASHINGTON IRVING: "The Mysterious Chambers" ("The Alhambra").

The purpose of exposition

The preceding explanations and exercises of this chapter should have made it evident that the purpose of exposition is different from that of description in general. The purpose of description is to portray, to picture; the purpose of exposition is to explain, to show the exact meaning of the subject under consideration.

EXERCISES

I. Write two paragraphs; let the first be a description, the second, an exposition. Subjects may be chosen from the following list: —

1. The House in which I like to visit.	Houses.
2. My Plum-Tree.	Trees.
3. The Rose on my Desk.	The American Beauty Rose.
4. My Brother's Owl.	Owls.
5. Where we play Tennis.	Tennis Courts.

II. George Eliot, in Chapter x of "Silas Marner," writes of "Poor Dolly's exposition of her simple Raveloe theology." Find in Part ii, Chapter xvi, more of Dolly's exposition.

III. What exposition occurs in stanza iv, prelude to Part i; stanza vi, Part i; and stanza viii, Part ii, of "The Vision of Sir Launfal"?

IV. In Act iv, Scene i, of "The Merchant of Venice," Shylock says: —

> "You know the law, your exposition
> Hath been most sound."

What is the subject of the exposition to which he refers?

A Method of Exposition

The method of exposition pursued in the following paragraphs is often desirable. The writer first classes the wolf among animals and shows his resemblance to the dog, an animal with which we are well acquainted. She then excludes him from the group "dog," and gives the characteristics that mark him a wolf.

Wolves

Of all animals, wolves are among the wildest, wariest, and most widely removed from human associations. Their range encircles the world in the Arctic Zone and extends southward into the tropics.

Think of a large, long-legged, bare-boned dog, having a long tail that hangs over its haunches instead of being curled upward, and you have a fairly good picture of the typical wolf. Yet it may be distinguished from the dog by its lank body, its sloping forehead, and oblique eyes. While the natural voice of the wolf is a loud howl, it may learn to bark if confined with dogs — in fact it exhibits all the characteristics of a domesticated dog if tamed when young. It has been said that these two animals so closely resemble each other that naturalists have been known to mistake them.

Very powerful, with strong and formidably armed jaws, wolves are everywhere destructive and consequently are universally detested. They run with great speed and in the chase show as much cunning as the fox, while in mental qualities they equal this animal in every respect.

They roam over wide areas, often suddenly appearing where none have been seen for years, and as quickly vanishing; but this does

not seem strange when we realize that these wild beasts often cover from twenty-five to forty miles in a single night. In the neighborhood of dwellings they appear only after twilight, but in secluded places they are on the hunt all day.

Wolves eat any sort of flesh, irrespective of its kind or condition, and, when pressed by hunger, eat vegetables and even moss.

[Would it be well to substitute "one for the other" for *them* in the last sentence of the second paragraph? Would you substitute a different word for *mistake* in the same paragraph? Express a principal for *this* in the fourth paragraph. Note that the second paragraph is developed by means of comparison and contrast. Such a method is often employed in the expository paragraph.]

Definition in Exposition

Definition useful

One good way to explain is to define. It is often both natural and useful to begin exposition with a definition.

ILLUSTRATIONS

1. First, then, of the distinction between the classes who work and the classes who play. Of course we must agree upon a definition of these terms, — *work* and *play*, — before going farther. Now, roughly, . . . play is an exertion of body or mind made to please ourselves and with no determined end; and work is a thing done because it ought to be done, and with a determined end. You play, as you call it, at cricket, for instance. That is as hard work as anything else; but it amuses you, and it has no result but the amusement. If it were done as an ordered form of exercise, for health's sake, it would become work directly. So, in like manner, whatever we do to please ourselves and only for the sake of the pleasure, not for an ultimate object, is play, the pleasing thing, not the useful thing. Play may be useful in a secondary sense (nothing is, indeed, more useful or necessary); but the use of it depends on its being spontaneous.

JOHN RUSKIN: "Work."

[Distinguish *directly* from *immediately* with reference to meaning.]

II. Chapter xi of St. Paul's Epistle to the Hebrews expounds the meaning of faith. The opening sentence is a definition, a brief exposition in itself: "Faith is the substance of things hoped for, the evidence of things not seen."

What a definition should be

A definition should include all that is typical, and exclude all that is not typical, of what is defined. It should, moreover, be concise and expressed in words that are sure to be understood. "An octagon is a plane figure having eight sides" fulfils the requirements of a good definition. It first classes the octagon with plane figures, thus, very briefly, excluding it from everything but plane figures and giving a good deal of exact information about it; it next distinguishes it from other plane figures, by mentioning the fact that it has eight sides.

A definition should not make use of the word that is to be defined (or of any other word from the same root), for the purpose of explaining that word. For example, the statement "Working is doing work" does not make clear the meaning of *working:* it is little better than a repetition; it neither defines nor explains.

EXERCISE

In a written paragraph, define the words *description* and *exposition*, as applied to rhetoric.

Exposition in Answer to "What?" and "How?"

One uses exposition when one answers such questions as: What is flax? What is a cloud? and when one tells how to weave, how to weld, or describes any other process.

EXERCISES

I. Consider the following expositions, explanations of how to do things: —

1. How to Bind Magazine Articles at Home

I save magazine articles on several subjects, — such as geography, geology, history, and art, — and, when I have collected several on one subject, I bind them together. Perhaps you would like to utilize my plan.

Obtain sheets of rough neutral or soft-colored paper, and get a stationer to cut it into sheets the dimensions of which are seven inches wide by ten inches long. This size will cover any magazine article except from such periodicals as *Science*. Use a particular color for each subject, — blue, for instance, for geography, — and then it may be known at a glance what set of articles is wished for reference.

Place the articles together. Now it will be noticed that the pages do not follow in the right order, being from different sources; therefore, renumber them in lead pencil. Sometimes a page of utterly foreign matter will have to be included in order to get the conclusion of the desired subject. Plan to have two of these pages containing irrelevant matter come together, and stick their edges with paste. Be sure not to use mucilage, as it is stiff when dry and is very likely to discolor.

Select a covering paper. Rule a decorative border of ink lines carefully planned, and, if an appropriate picture or printed word pertaining to the subject can be found, paste it on the cover. Print the title.

Punch holes in the cover at points two inches from each top edge, and one-half inch from the back. Now lay aside the front cover; it might become disfigured in the following work. Punch all the magazine articles; use the back cover as a guide. Keep the outside edges together. This will make ragged pieces of paper showing out of the back of the binder, but your long shears, or, better, an obliging printer, will trim these unsightly places.

Fasten articles and covers together with brass snaps; use longer fastenings than are actually necessary, so that succeeding articles may be added as they are found.

An index, inserted at the back and giving subject rather than title, is of great usefulness.

[Is the repetition of *several* in the first paragraph necessary? For what does *it* in the first sentence of the second paragraph stand? for *sheets* or for *paper?* So rewrite the first sentence of the second paragraph that it shall have coherence. Should commas be used with the dashes in the third sentence of the second paragraph? (See page 49). Give a reason for your answer. So reconstruct the second sentence of the third paragraph that it shall have unity. In the sentence last referred to, where should the participial phrase be placed? In the third sentence of the third paragraph, *included* and *conclusion* detract from the smoothness of the sentence, because the accented syllable in each has the same sound and is prominent. Find a substitute for one of the words.]

2. How to Peel an Onion

The principal thing in peeling an onion is to remove its outer covering in such a manner as to save yourself from tears.

With this end in view, fill a dish with clear water and procure a small paring-knife. With the onion in one hand and the knife in the other, you are ready. Plunge the onion under the water, cut a slice from the top and another from the root end, then tear the tough skin off until only the smooth white bulb remains in your hand. You may laugh and chat as you work.

[In the first sentence, *the principal thing* is a vague expression. Something more definite — "an important object," for instance — might be substituted.]

3. How some Persons Pick Fruit

In some parts of Japan, where the climate is moist and even, bamboos and persimmon-trees thrive. A persimmon-tree grew in our yard, and I have often tasted of its ripe fruits. Our Japanese servants enjoyed them, and one of them would often get the fruits in the way I am going to describe.

As our persimmon-tree was not by any means a small one, he would first hunt for a bamboo pole of the required length, which he thought was strong enough for his purpose. Then, with an axe, he would split one end of the pole as nearly in the middle as possible, taking care not to split it too far, as bamboo splits fairly easily. He then opened the split and inserted into the opening, at right angles with the length of the pole, a small stick that was a little longer than the diameter of the bamboo pole, taking care that the stick protruded a little from both sides of the opening. Then the split was kept open and he had a Y-shape, but the horns of the Y were very short and close together.

His implement prepared, he would select a persimmon, would raise the pole with the split end uppermost, and firmly catch, in the split of the bamboo pole, the stem on which the persimmon hung. He would then turn the pole on its axis, thus twisting and breaking off the stem caught in the split. Next, he would carefully lower the pole with the persimmon hanging from the split, and take his reward by tasting the fruit.

[In the last sentence of the first paragraph, are both the first and the second *them* clear as reference words ? Rewrite the sentence; avoid the unnecessary repetition of *them*. The word *split* is used a good many times in the second and third paragraphs. Does the writer repeat the word carelessly or intentionally ? Give a reason for your answer. Find a substitute for *split* whenever another word will serve the purpose. Give a reason for the use of each comma in the first and second sentences of the second paragraph.]

4. Pressing Seaweed

My process of pressing seaweed is very simple. I select a spray that I wish to keep, and bring out the few things I need for the work, to the cool, yet not too breezy, back porch. All I need are a basin of clear water, a camel's-hair brush, and some stiff white note-paper. I put the seaweed into the basin, and when it has spread out all its strands, I slip the paper under it, then, tipping it gently for the water to run off, I lift paper and weed out. With my little brush I smooth out the tiny fronds in the shape and position I wish

them to lie in; and lastly, I take the paper with the seaweed on it and place it in the sun to dry.

[Is *process*, line 1, or *method* the proper word? Substitute for *things* in the second sentence a more definite word. Give a reason for the use of the commas in the third sentence. Why is there no comma after *stiff?* In the fourth sentence, is it clear to what the last *it* refers? So reconstruct the fourth sentence that you give it coherence by using a noun instead of the last *it*. Would it be correct to begin a new paragraph with *I select* and another with *I put?* Give a reason for each of your answers.]

Clearness and accuracy essential in exposition

II. Try to explain one of the following simple and familiar processes so clearly and accurately that any one utilizing your exposition will attain a satisfactory result: —

1. Sharpening a lead pencil.
2. Sewing on a button.
3. Putting up a swing.
4. Paring an apple.
5. Blowing a bubble.
6. Hanging a picture.
7. Tying a "four-in-hand."
8. Saddling a horse.
9. Lacing a shoe.
10. Trimming a lamp.
11. Making a flower-bed.
12. Climbing a ladder.
13. Sending up a kite.
14. Covering a book.
15. Making an envelope.
16. Planting a tree.

What the Writing of an Exposition Requires

Selection of material

A writer's purpose is his guide in the selection of material. For narration, as has been seen, he chooses with reference to his climax; for description, he selects characteristic details, those which distinguish the object described from other objects; for exposition, he uses such material as helps to explain, unfold, or expound his subject.

Language

In exposition, one's language should be plain and simple; one should never be vague, since the purpose of exposition is to make a meaning clear.

Comparisons and contrasts are likely to prove useful in exposition. If one should choose the subject "Charity," one might compare Sir Launfal's two gifts to the leper, contrasting the first gift, the uncharitable, with the second, the charitable; and thus might bring out the vital difference between charity and its opposite.

Comparisons and contrasts

Naturally, the simile and the metaphor are likely to be serviceable in calling attention to resemblances.

Simile and metaphor

An example often helps in expounding an idea. In the exposition of faith, Chapter xi of the Epistle to the Hebrews, more than a dozen examples of what constitutes faith are given. Paragraph development by means of examples is frequently found in exposition.

Examples

In writing any other than a very brief exposition, an outline is not merely desirable but necessary (see page 160, 11, 1, an outline for the exposition of a character); the topics should have sequence and be well connected; the transitions from one part of the work to another should be carefully made; and a summary should be given whenever it will help the reader by affording him a view of ground previously covered. One should remember that the beginning of the composition and the end are important parts, the end being most conspicuous.

EXERCISES

I. Write, as skilfully as possible, a brief description and a brief exposition. Choose a subject for each from the following list. Make an outline. Remember that description pictures, exposition explains, or unfolds a meaning.

1. Friendship.
2. Our Friendship.
3. The Friendship of Damon and Pythias.
4. Knights.
5. The Most Knightlike Man I Know.
6. Sir Launcelot, the Knight. (See Tennyson's "The Idylls of the King.")
7. Sir Launfal, the Knight. (See Lowell's "The Vision of Sir Launfal.")
8. Charity.

   [Consult Chapter xiii of First Corinthians. In that exposition St. Paul explains that charity is essential, tells what it is, what it is not, what it does not do, what it does, and what is its rank with reference to the other two great spiritual gifts, faith and hope.]
9. The Charity of my Neighbor.
10. My Mother's Charity.
11. The Charity of the Ancient Mariner. (See Coleridge's "The Ancient Mariner.")
12. The Charity of Dolly Winthrop. (See "Silas Marner.")
13. My Landlord.
14. Mr. Snell, the Landlord of the Rainbow. (See "Silas Marner.")
15. Landlords.
16. Loyalty.
17. The Loyalty of a Member of our Club.
18. The Loyalty of a Hero.
19. The Loyalty of Miss Pross to Lucie. (See Dickens's "A Tale of Two Cities.")

II. Write an editorial paragraph for a school paper. Show that the school needs a library or other gift. Good newspapers furnish models.

[The brief editorial brings to notice some event of the day and comments upon it concisely and pointedly.]

Description and narration in exposition

Exposition makes use of description and narration. Description is used at the beginning of the second paragraph of "Wolves" (page 220), and narration occurs in the expository paragraph at the opening of Chapter i, "Silas Marner."

EXERCISE

As has been said, exposition utilizes description and narration; indeed, one usually finds the several kinds of composition aiding one another. The following selections are, however, easily classified as chiefly narrative, descriptive, or expository. Make the classifications and give a reason for each of them.

1. The sea remembers nothing. It is feline. It licks your feet, — its huge flanks purr very pleasantly for you; but it will crack your bones and eat you, for all that, and wipe the crimsoned foam from its jaws as if nothing had happened. The mountains give their lost children berries and water; the sea mocks their thirst and lets them die. The mountains have a grand, stupid, lovable tranquillity; the sea has a fascinating, treacherous intelligence. The mountains lie about like huge ruminants, their broad backs awful to look upon, but safe to handle. The sea smooths its silver scales until you cannot see their joints, — but their shining is that of a snake's belly, after all. . . . In deep suggestiveness I find as great a difference. The mountains dwarf mankind and foreshorten the procession of its long generations. The sea drowns out humanity and time; it has no sympathy with either; for it belongs to eternity, and of that it sings its monotonous song forever and ever.

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

[Classify the figures of speech in the preceding quotation. Does Holmes write of a special sea and a special mountain or of the sea and the mountains in general?]

2. "Do you hear me call? Come here!" cried Sikes. The animal came up from the very force of habit; but as Sikes stooped

to attach the handkerchief to his throat, he uttered a low growl and started back.

"Come back!" said the robber, stamping on the ground.

The dog wagged his tail but moved not. Sikes made a running noose and called him again.

The dog advanced, retreated, paused an instant, turned, and scoured away at his hardest speed.

The man whistled again and again, and sat down and waited in the expectation that he would return. But no dog appeared, and at length he resumed his journey.

CHARLES DICKENS: "Oliver Twist."

3. The third qualification of an epic poem is its greatness. The anger of Achilles was of such consequence that it embroiled the kings of Greece, destroyed the heroes of Asia, and engaged all the gods in factions. The settlement of Æneas in Italy produced the Cæsars, and gave birth to the Roman empire. Milton's subject was still greater than either of the former; it does not determine the fate of single persons or nations, but of a whole species. The united powers of hell are joined together for the destruction of mankind, which they effected in part, and would have completed, had not Omnipotence Itself interposed. The principal actors are man in his greatest perfection, and woman in her highest beauty. Their enemies are the fallen angels; the Messiah is their friend, and the Almighty their protector. In short, everything that is great in the whole circle of being, whether within the verge of nature or out of it, has a proper part assigned it in this admirable poem.

JOSEPH ADDISON: "The Action of Paradise Lost."

[Note the development of the paragraph in 3 by means of specific examples.]

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

Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall;
And, for the winter fireside meet,
Between the andirons, straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And close at hand the basket stood,
With nuts from brown October's wood.

JOHN GREENLEAF WHITTIER: "Snow-Bound."

5. *Revenge* is a kinde of Wilde Justice; which the more Mans Nature runs to, the more ought Law to weed it out. For as for the first Wrong, it doth but offend the Law, but the *Revenge* of that wrong, putteth the Law out of Office. Certainly, in taking *Revenge*, A Man is but even with his Enemy; But in passing it over, he is Superior: For it is a Prince's part to Pardon. . . . That which is past, is gone, and Irrevocable; And wise Men have enough to doe, with things present, and to come: Therefore, they doe but trifle with themselves, that labor in past matters. . . . The most Tolerable Sort of *Revenge*, is for those wrongs which there is no Law to remedy: But then, let a man take heed, the *Revenge* be such, as there is no law to punish. . . . This is certaine; That a Man that studieth *Revenge*, keepes his owne Wounds greene, which otherwise would heale, and doe well.

FRANCIS BACON: "Of Revenge" (published 1625).

6. Now I further saw that betwixt them and the gate was a river, but there was no bridge to go over, and the river was very deep. At the sight, therefore, of this river, the pilgrims were much stunned; but the men that went with them said, "You must go through, or you cannot come at the gate."

The pilgrims then began to inquire if there was no other way to the gate? To which they answered, "Yes; but there hath not any,

save two, to wit, Enoch and Elijah, been permitted to tread that path since the foundation of the world, nor shall until the last trumpet shall sound." Then the pilgrims — especially Christian — began to despond in their minds, and looked this way and that; but no way could be found by them by which they could escape the river. Then they asked the men if the waters were all of a depth? They said, "No;" yet they could not help them in that case: "for," said they, "you shall find it deeper or shallower, as you believe in the King of the place." JOHN BUNYAN: "Pilgrim's Progress."

7. Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-towered mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazel wood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.
ALFRED TENNYSON: "Enoch Arden."

[Find an epithet in 7. Define *barrows* and *down*.]

8. But a classic is properly a book which maintains itself by virtue of that happy coalescence of matter and style, that innate and exquisite sympathy between the thought that gives life and the form that consents to every mood of grace and dignity, which can be simple without being vulgar, elevated without being distant, and which is something neither ancient nor modern, always new, and incapable of growing old. JAMES RUSSELL LOWELL: "Essay on Spenser."

9. The poets are called creators, because with their magical words they bring forth to our eyesight the abundant images and beauties of creation. They put them there, if the reader pleases; and so are literally creators. But whether put there or discovered, whether created or invented (for invention means nothing but finding out), there they are. . . . Between the tree of a country clown and the tree of a Milton or Spenser, what a difference in point of productiveness! Between the plodding of a sexton through a churchyard and the

walk of a Gray,[1] what a difference! What a difference between the Bermudas of a shipbuilder and the Bermoothes of Shakespeare,[2] the isle

"Full of noises,
Sounds, and sweet airs, that give delight and hurt not;"

the isle of elves and fairies, that chased the tide to and fro on the seashore; of coral-bones and the knell of sea nymphs; of spirits dancing on the sands, and singing amidst the hushes of the wind; of Caliban, whose brute nature enchantment had made poetical; of Ariel, who lay in cowslip bells, and rode upon the bat; of Miranda, who wept when she saw Ferdinand work so hard, and begged him to let her help. . . . Such are the discoveries which the poets make for us; worlds to which that of Columbus was but a handful of brute matter. LEIGH HUNT: "On the Realities of Imagination."

Where to look for exposition

Lectures, orations, essays, — whether critical, instructive, or conversational, — editorials, book reviews (see Appendix), and text-books contain a good deal of exposition.

[1] See Gray's "Elegy in a Country Churchyard."
[2] See Shakespeare's "The Tempest."

CHAPTER XXI

ARGUMENTATION[1]

What Argumentation Is

Argumentation defined

WHILE exposition makes clear one's meaning, it does not, necessarily, lead others to adopt the ideas one unfolds or explains. To convince another, Argumentation is used; for argumentation is the process of making another believe what the speaker or writer believes. Exposition is employed to reveal a meaning; argumentation, to establish a truth. In defining and in reciting, exposition is repeatedly employed; in class discussions, arguments are presented and the principles of argumentation are used.

Argument defined

An Argument is a reason offered as proof or disproof of an assertion (called a Proposition). Arguments are made for the purpose of convincing others.

EXAMPLE. — Burke gives the following reasons, arguments, to prove that force is "a feeble instrument" for preserving America: —

I. First, Sir, permit me to observe that the use of force alone is but temporary.

II. My next objection is its uncertainty.

III. A further objection to force is that you impair the object by your very endeavor to preserve it.

[1] MacEwan's "Essentials of Argumentation" (D. C. Heath and Company) and Baker's "Principles of Argumentation" (Ginn and Company) are useful for reference.

IV. Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies.[1]

EXERCISE

Discuss the following argumentative paragraphs. They were written as preparation for more formal work. Make a list of the arguments advanced in 1 and in 2; add others which occur to you.

Proposition: Psyche's child Aglaia is the heroine of "The Princess."

1. Is Psyche's child the heroine of "The Princess"? Some hold that this is the case, but according to most theories a heroine is the centre of interest round which other things revolve — all relating to her, or in some way intensifying her characteristics. It is true that Psyche's child has a prominent place in the poem, and is continually referred to; but that does not make her the heroine, for each time that she is spoken of, some mention of the Princess is sure to follow, and the child is thus made the signpost to the presence of the Princess. It is the Princess of whom the beautiful descriptions are given and it is the Princess around whom the fine web of the story is spun. At the very beginning, the Princess is definitely placed in her position of heroine by the words,

> "*Take Lilia then for heroine*, clamored he,
> *And make her some great Princess*, six feet high,
> Grand, epic, homicidal, and be you the Prince to win her."

[What is the strongest argument in the preceding paragraph? Give a reason for your answer.]

2. Who is the heroine of "The Princess"? Psyche's child, I think. Whenever the story nears a crisis, the child makes its appearance. We see it at Ida's feet, when she sits on her throne of judgment. In the height of her anger it cries, and her wrath is checked. When Ida sings her song of triumph from the battlements, the child is in her arms; she carries it with her to the scene

[1] "Conciliation with the Colonies."

of the fight. Through it, Cyril pleads Psyche's cause with Ida, and by its influence the heart of the Princess is at last softened.

The songs also make one think the child is the heroine. In the first, the sight of the little grave is the signal for reconciliation; the second is a cradle song; while in another, when all else fails, her boy's face brings to a mother the relief of tears.

"O fatal babe," says Mr. Dawson, in an introduction to "The Princess," "more fatal to the hopes of woman than the doomful horse to the proud towers of Ilion; for through thee the walls of pride are breached, and all the conquering affections flock in."

Proof: the Value of Evidence

A writer's purpose his guide

Purpose, to prove

Evidence necessary for proof

In argumentation, as in the three other kinds of composition, the writer's purpose is his guide in the selection of material. The purpose of argumentation is to prove something; hence, he who argues chooses what is valuable as proof. Evidence must be collected to prove a point; mere assertion is likely to have no value. One's own opinion, for example, is worth little, unless one is a recognized authority on the subject under discussion; but statistics, the affirmation of an expert having intimate knowledge of the matter under consideration, or other equally reliable testimony may be accepted as evidence tending to establish the truth or falsity of a proposition.

EXERCISES

I. Which of the two following paragraphs is the more valuable as evidence? Give a reason for your answer.

1. "Were a congress of physicians or sanitary surgeons to be questioned," says an authority, "they would doubtless reply that were it not for a periodic pause as often as one day in seven, the

vital forces of a modern nation would be perceptibly diminished before a single generation had run by."

2. Theodore Roosevelt stated recently that, as a result of honest enforcement, the work of the magistrates who sat on Monday in the city courts for the trial of offenders was decreased by one-half. Dr. Crafts finds, from carefully prepared data, that where Sunday-closing laws do not exist or are not enforced, far more crimes are committed on Sunday than on any other day of the week; while he has also found, that where such laws do exist and are even moderately enforced, there are fewer crimes on Sunday than on other days.

II. Do the work asked for in 1 and 2 and in one other of the following requirements: —

1. The following lines are about Horatius, the Roman patriot, as he swims the broad Tiber with thirty thousand foes on the bank behind him. What do you infer from the stanza regarding the character of Sextus, — a Roman, yet an enemy of Rome, — and that of Lars Porsena, a leader of the Etruscans seeking to attack Rome? Upon what evidence do you base your conclusions?

"Curse on him!" quoth false Sextus;
"Will not the villain drown?
But for this stay, ere close of day
We should have sacked the town!"
"Heaven help him!" quoth Lars Porsena,
"And bring him safe to shore;
For such a gallant feat of arms
Was never seen before."[1]

2. From the asides of Trebonius and Brutus infer something regarding the character of each man. From what evidence do you draw your inferences?

Cæsar. What, Trebonius!
I have an hour's talk in store for you.
Remember that you call on me to-day:
Be near me, that I may remember you.

[1] Macaulay's "Lays of Ancient Rome."

Trebonius. Cæsar, I will: — (*Aside*) and so near will I be,
That your best friends shall wish I had been further.
Cæsar. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.
Brutus (*Aside*). That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon![1]

3. Make a list of Lowell's reasons for saying: —

"Earth gets its price for what earth gives us."[2]

The reasons that Lowell gives constitute evidence tending to prove his assertion.

4. Collect evidence from "Silas Marner" to help support either of the following statements: —

a. Seed brings forth a crop after its kind.
b. Where your treasure is, there will your heart be.

[Remember that a few specific instances that accord with a general statement do not establish that statement.]

5. Toward the end of Chapter vii, "Silas Marner," George Eliot says: "There was a hot debate upon this." Write a paragraph in which you present argumentatively the side of Mr. Dowlas or that of Mr. Macey.

The Proposition: Exposition in Argumentation

Proposition defined

The statement to be proved or disproved is called the Proposition. The proposition should have the form of a statement, not that of an inquiry.

Make clear the meaning of the proposition

It is useless to argue a proposition until its meaning is clear to both writer and reader — or to speaker and hearer; frequently, therefore, it is natural to open

[1] Shakespeare's "Julius Cæsar," Act ii, Scene ii.
[2] "The Vision of Sir Launfal," Part i, Prelude. See page 130.

one's argument with an expository paragraph that defines and explains the terms used in the proposition.[1]

Argument often opens with exposition

EXERCISES

I. What proposition is contained in the following sentence and what evidence is advanced to prove the proposition?

"Mankind in the aggregate is always wiser than any single man, because its experience is derived from a larger range of observation and experience, and because the springs that feed it drain a wider region both of time and space."

II. Write not more than three paragraphs about one proposition in the following list. Try to make the work brief, but clear, strong, and convincing. Select a subject about which you actually believe and feel something.

Remember: —

1. That the purpose of argumentation is to prove something.
2. That one must collect evidence to establish proof.
3. That a knowledge of exposition should help one to define and explain.

[A method of development frequently used in the argumentative paragraph is: statement of proposition in a topic sentence; presentation of arguments to establish the truth of the proposition; restatement of proposition as a conclusion.]

[1] The Harvard-Princeton debaters, in their contest of March 28, 1905, thus defined their proposition: —

Resolved, That the free elective system is the best available plan for the undergraduate course of study.

It is understood that

1. The Free Elective System is one based on the principle that each student should select for himself all his studies throughout his college course.
2. The Free Elective System, thus defined, exists even when a minor part of the studies of the freshman year is prescribed.

List of Propositions

1. Animals afford reliable weather signs.

2. The work of helping the world forward does not wait to be done by perfect men.

3. (Refer to "The Sir Roger De Coverley Papers.")

   a. The abuses of Sir Roger's day are the abuses of our own time.

   b. The title *knight* is a fitting one for Sir Roger.

[A method of paragraph development: First, by means of exposition, make clear the meaning of *knight;* then show the kind of character possessed by Sir Roger ; finally, draw a conclusion.]

4. Universal history is the history of great men and their work.

5. The qualifications for the right of suffrage in the United States should be —

[Complete the preceding proposition in accordance with your own belief.]

6. The history of the apple-tree is connected with that of man.

7. (Refer to Tennyson's "The Princess.")

Ida's apparent obstinacy originated in generosity.

8. An important lesson to be learned in life is the art of economizing time.

9. (Refer to De Quincey's "Joan of Arc.")

   a. The use of a good many French words in De Quincey's "Joan of Arc" is allowable.

   b. De Quincey keeps his reader's thought on Joan of Arc herself rather than on her deeds.

10. Vivisection should be prohibited by law.

11. (Refer to "Silas Marner.")

   a. The villagers of Raveloe were superstitious.

[First, define *superstitious*.]

   b. Dunsey's so-called luck was, in truth, ill-luck.

[If the terms used in *b* be defined and explained, little more will remain to be done.]

   c. The visit to Lantern Yard is distracting and harmful to the unity of the story.

   d. The visit to Lantern Yard helps to preserve the unity of the book.

The Value of Illustration and Example

EXERCISES

I. Find in "Silas Marner," "The Vision of Sir Launfal," or elsewhere, an illustration or example in support of one of the following statements: —

1. "Reverent love has a politeness of its own."
2. "No disposition is a security from evil wishes to a man whose happiness hangs on duplicity."
3. "The gift without the giver is bare."

II. Write a paragraph to show the truth of 1, 2, or 3, under I. Utilize the illustration found in answer to requirement I.

Illustration not necessarily proof

The preceding exercise called for the finding of an illustration to support a statement. It is necessary to realize that one such example, though it be helpful as an illustration, may not prove anything in itself; it may even be an exception. Moreover, if an instance is used as proof, the conditions it represents should have resulted in such a way as to support what one desires to prove. Furthermore, the result of its conditions should be less likely to aid in the establishment of one's point than the result of the conditions represented in the argument itself.

The kind of illustration to choose

EXAMPLE. — Or what man is there of you, whom if his son asks bread, will he give him a stone?

Or if he ask a fish, will he give him a serpent?

If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask Him?

[The less promising set of conditions described in the example — the human — result in good: the more promising but otherwise similar set — the divine — may therefore be trusted.]

The Value of Analogy

Analogy defined

The word Analogy means likeness. One may reason from analogy; that is, one may infer, from the likenesses known in two or more things, that some other likeness exists. But inference is not argument. To get argument from analogy (similarity), the sets of happenings one uses, as well as the conditions in which they take place, must be alike.

Analogy seldom furnishes argument

ILLUSTRATIONS

I. Because to-day you are stung by a bee, as your fingers close over it in attempting to pluck a flower, do not argue that, whenever you attempt to pluck that flower, you will be stung by a bee. A bee is not always on, or near, the flower. (Conditions unlike.)

II. Toward the end of Chapter vi, "Silas Marner," George Eliot says: "The landlord's analogical argument was not well received by the farrier." The preceding paragraph of the chapter contains the analogical argument: Because the landlord's wife cannot smell cheese, some persons cannot see ghosts! (Conditions and happenings unlike.)

Analogy useful in exposition

Though seldom useful as argument, analogy may be valuable in making a meaning clear.

EXAMPLE.—Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

ALFRED TENNYSON: "The Princess," Part iv.

Particular Instances as Proof

The use of particular instances as proof

A number of particular instances may be brought forward to prove a general statement. For example, if one were to see grain in the fields bending westward, and

the lower clouds floating in the same direction; if one were to moisten a finger, hold it up, and feel the air blow on the part toward the east; if one were to see the surface of a pond ruffled from the east and all weathercocks pointing in that direction, one might reason from these particulars and make the statement: The wind blows from the east.

Cite a sufficient number of particulars

One should not induce too much from a particular or a set of particulars. In order to establish proof, one must, usually, give numerous or very convincing examples, so that one's statement is safely supported. For instance, a weathercock might be out of order, and from it alone one could not rightfully draw the conclusion that the wind blew from a given direction; grain might bend westward because the prevailing wind had been from the east, though the wind at the time mentioned might come from some other quarter; but from all the facts enumerated in the preceding paragraph, one might, with confidence, draw the conclusion: The wind blows from the east.

EXERCISES

Choose either I or II.

I. Make a list of particulars to support 1, or 2, or 6, page 240 (List of Propositions).

II. Make a list of particulars from "The Vision of Sir Launfal," Part i, Prelude, to support each of the statements: —

1. Then [in June], if ever, come perfect days.
2. Not only around our infancy
   Doth heaven with all its splendors lie.

Utilization of a True General Statement

A way to prove a particular

One may sometimes prove that a particular instance should be classed under a general statement known to be true. Refer to the method of treatment suggested for the third subject on page 240. First, the writer considers what qualities the knight in genéral possesses; then he shows that Sir Roger does, or does not, have those qualities; finally, he draws the conclusion that has become obvious.

EXERCISE

Write a paragraph that tends to prove or disprove one of the following statements. Note the suggestions for paragraph development.

I. A law for the protection of the health of a community is consistent with liberty.

[First, make a general statement — assumed to be true — showing what a thing consistent with liberty must be or must have; then show that a law for the protection of health does, or does not, meet the described requirements; finally, draw the conclusion.]

II. Inaction on the part of America at the beginning of the war between Spain and Cuba would not have been detrimental to her in effect or in opinion.

[First, assume the following general statement to be true: "Great and acknowledged force is not impaired, either in effect or in opinion, by an unwillingness to exert itself"; next, prove that America ranks with the great and acknowledged forces among nations; finally, draw the conclusion that will have become evident.]

III. It is incumbent upon —— to observe the conditions of the treaty of ——.

[Fill the blanks to suit yourself; write of that treaty about which you know the most. Make use of the general statement: "A treaty is the promise of peoples."]

IV. The two hostile factions in our basketball club must become reconciled, or the club will cease to exist.

[Make use of the general statement: "A house divided against itself cannot stand."]

The Value of Concrete Instances in Argumentation

Concrete instances as proof

A single concrete instance that violates a general statement furnishes evidence against it and is, therefore, useful in disproving the statement. Socrates, in his often-quoted discussion with Euthydemus, convinced the latter of the falseness of his conception of justice, not by arguing at length against the definition of Euthydemus, but by bringing up one or two cases of evident injustice which fell within the definition and one or two obviously just cases that fell without the definition.

Debating [1]

Debate defined

A debate is somewhat formal work in argumentation. It gives arguments on both sides of a question.

Refutation or rebuttal

In a debate, each side not only presents direct proof, but seeks to disprove — refute, or rebut — what the other side advances as proof.

Illustration

Fisher Ames, in his speech on "The British Treaty," anticipated and refuted opposition in the following paragraph: —

It is vain to offer as an excuse, that public men are not to be reproached for the evils that may happen to ensue from their meas-

[1] Mac Ewan's "Essentials of Argumentation" (D. C. Heath and Company) and Alden's "The Art of Debate" (Henry Holt and Company) are useful for reference.

ures. This is very true where the evils are unforeseen or inevitable. Those I have depicted are not unforeseen; they are so far from inevitable that we are going to bring them into being by our vote. We choose the consequences, and become as justly answerable for them as for the measures that we know will produce them.

[Note the paragraph development: in his first sentence, Mr. Ames states an excuse that may be offered by his opponents and then refutes that excuse.]

EXERCISE

(Refer to the following quoted paragraph.)

I. What argument is it that Burke foresees may be used against him?

II. How does Burke refute the argument that he anticipates?

"Sir, I can perceive by their manner that some gentlemen object to the latitude of this description, because in the Southern Colonies the Church of England forms a large body and has a regular establishment. It is certainly true. There is, however, a circumstance attending these colonies which, in my opinion, fully counterbalances this difference and makes the spirit of liberty still more high and haughty than in those to the northward. It is, that in Virginia and the Carolinas they have a vast multitude of slaves. Where this is the case in any part of the world, those who are free are by far the most proud and jealous of their freedom."

The Question (Proposition)

Question should be debatable

For debate, a proposition should be chosen regarding the truth of which reasonable men may differ. Such a question gives each side a fair chance in the argument.

Question should be declarative

The statement of the question to be debated should, preferably, be declarative in form, and should not offer alternatives.

EXERCISES

I. State the following proposition declaratively: Is the United States right in trying to preserve the integrity of China?

II. From the following proposition, make one that will be declarative and will not offer alternatives: Should manual training be introduced into all high schools or should those schools devote themselves merely to the meeting of college requirements?

Duties of the Individual Debater

Three important duties

The individual debater must, first of all, know what he is to do. He should be sure of three things: (1) what the proposition to be debated means; (2) what his side is to prove, if possible, and what his opponents will try to establish; (3) what his own part in the work is.

General responsibility of the two parties to the debate

If his side upholds the affirmative of the question, it must prove the truth of the proposition, for usually the responsibility of proving — the "burden of proof" — rests with the affirmative. If he and his associates represent the negative side of the question, their chief duty is to break down the evidence of the affirmative, though they may also advance arguments to support their own position. His own especial duty is to know all that he can about both sides of the question, understand just what part of the team work he is to do, make a careful plan (called a brief[1]) for his guidance, and have convincing evidence to support each of his points.

Special duty of the individual debater

The debater should study his proposition, discover

[1] Lamont's edition of Burke's "Conciliation with the Colonies" (Ginn and Company) contains an admirable brief in its introduction, pages lvii–lxiv.

Suggestions to the individual

what truth most needs proving, and try to prove that. He should ascertain, by investigating the question, what is the strongest evidence for the other side, and be ready to refute that. He should work confidently, but should overrate, rather than underrate, his opponents and their opportunities.

The Time for Refutation

It is impossible to state, in general, when refutation should be made. A debater must use his judgment. If his opponents evidently have scored a point with audience and judges, it may be well to refute that point at the earliest opportunity. The final speaker for each side usually gives a somewhat comprehensive rebuttal.

The formal rebuttal

Value of Persuasion

Use persuasion as well as argument

The debater seeks not only to win belief, but also to affect the hearts of his hearers, and perhaps rouse them to action. Therefore, his arguments should be so presented that those who listen will be moved by his own conviction and feeling. A direct appeal to the emotions may sometimes be made, especially as a climax and conclusion.

ILLUSTRATION

And now, Mr. President, . . . let us devote ourselves to those great objects that are fit for our consideration and our action; let us raise our conceptions to the magnitude and the importance of the duties that devolve upon us; let our comprehension be as broad as the country for which we act, our aspirations as high as its certain destiny; let us not be pigmies in a case that calls for men. Never did there devolve on any generation of men higher trusts than now devolve upon us, for the preservation of this Constitution and the

harmony and peace of all who are destined to live under it. Let us make our generation one of the strongest and brightest links in that golden chain which is destined, I fondly believe, to grapple the people of all the States to this Constitution for ages to come. We have a great, popular, constitutional government, guarded by law and by judicature, and defended by the affections of the whole people. No monarchical throne presses these States together, no iron chain of military power encircles them; they live and stand under a government popular in its form, representative in its character, founded upon principles of equality, and so constructed, we hope, as to last forever. DANIEL WEBSTER: "The Constitution and the Union."

To gain practice in making an appeal and to acquire power in persuading, it is well frequently to choose but a single point for presentation, and so treat it that whoever hears it not only will be convinced, but will be roused to sympathy and consequent action.

Caution

Remember that real conviction and feeling, simply but strongly expressed, appeal to one's hearers, while "fine writing" (page 76, VII) may not even gain attention.

EXERCISE

Write the final argumentative paragraph for a composition on one of the following subjects; make an appeal, seek to persuade your hearers: —

I. The desirability of obtaining a suitable home where groups of children from the city tenements may have a summer outing.

II. Let the boys and girls have the freedom of the village common, of the city park, or of the lake.

III. Our Alma Mater.

[Consider III to be a toast. Write only the closing paragraph of a response to the toast; make that paragraph an appeal to the loyalty of your fellow-graduates. Seek by your appeal to rouse

interest that will lead to the building of a gymnasium or assembly-hall, or to the raising of an endowment fund.]

IV. Take some action to prevent the extermination of our woodlands.

V. Insist that the law against the use of soft coal in our city be enforced.

The Speech

Thorough preparation and an outline, or brief, better than a speech committed to memory

Although his work should be carefully planned, the successful debater is not too rigid. If he depends altogether upon a written speech that he has committed to memory, he may, as the debate develops, find himself unable to meet the requirements of the changing situation. His opponents are always to be reckoned with, and they do unexpected things. If, however, the debater has gained much information from observation, discussion, books, and thought; has an outline in his mind, from which he has constructed and delivered to himself many a speech; and has a realization that conciseness is necessary, that he has little time and should use it to advantage, — then he is likely to do his best.

Style in the debate

Plain words and a clear construction are essential in debating. If, however, a writer is in earnest and feels what he says, his work is likely to have life. Eloquence is not a matter of mere words, but of words vibrating with the thought they carry.

Judging the Debate

The outcome of the debate

The duty of the judges is not to decide whether the proposition is true or false, not to decide whether they

themselves agree with one side or the other, but to determine which side has made the better argument.

Classroom Debates

Value of formal work in debating

A class is a debating society; in a classroom, questions are always being propounded for explanation (exposition) and discussion (argument). Informal class discussions will gain much in ease, dignity, and force, if some formal work in debating be undertaken.

EXERCISES

I. Discuss the following work: —

1. *Proposition.* — For the welfare of the country, the United States should end the present coal strike[1] by compelling immediate arbitration.

a. An Introductory Paragraph

We of the affirmative wish to prove to you that a settlement of the present coal strike should be made compulsory. My colleagues will show that the strike is so great a detriment to the miners themselves, to the operators, and to the general public that it has become a national disaster and should be met by legislative action. I will open the debate by giving a brief account of the work at the mines, the hours, the pay, the employees, and the demands of the strikers.

b. On the Preceding Proposition

Honorable Judges and Classmates: It is my endeavor to show: first, that compulsory arbitration of this strike by the United States is impossible; and second, that, were it possible, under the existing conditions it is so impracticable as to be useless.

The government could not settle this strike by compulsory arbitration, because there is no national compulsory arbitration law, and

[1] The strike of 1903–1904 in the Pennsylvania coal fields.

any such law passed now could apply only to future strikes, for, if it were applied to this strike, it would be an *ex post facto* law, such as the Constitution forbids Congress to pass. This one fact is enough to decide the question. But even if this were not true, the government would have no right to interfere, because it is in the power of the state of Pennsylvania to end the trouble. My colleague has described three different ways by which the Pennsylvania legislature could end the deadlock. None of them has been tried. Until the state of Pennsylvania has exhausted its last resource, the national government has no right to step in; for, however desirable to the country at large interference might be, the entire business is under the jurisdiction of the state of Pennsylvania, and remains so until the national government is appealed to by that state government.

[The speakers quoted in 1 and 2 follow one method: they take the audience into their confidence by outlining their plan. While it is often desirable to do this, it is not always necessary. One might prefer to surprise his audience.]

2. A paragraph of appeal.

Finally, mothers, I appeal to you. In July and August, when the sun scorches the city, when you take your own children to wind-blown fields and shore, will you not remember the children of the city streets? Their joyless lives are rendered yet more intolerable by sun-baked brick walls and impure air. Your mite may mean life to one or more of them. Will you not help them? "Inasmuch as ye have done it unto the least of these, My little ones, ye have done it unto Me."

II. Note the carefulness with which every assertion in the following quotations, whether serious or humorous, is upheld by evidence: —

Proposition
Proof
Evidence

a 1. In all these external respects his case was . . . very far from the hardest. Poverty, incessant drudgery, and much worse evils, it has often been the lot of Poets and wise men to strive with, and their glory to conquer. Locke was banished as a traitor; and wrote his "Essay on the Human Understanding" sheltering himself in a Dutch garret. Was Milton rich or at his ease when he

composed "Paradise Lost"? Not only low, but fallen from a height: not only poor, but impoverished; in darkness and with dangers compassed round, he sang his immortal song, and found fit audience, though few. Did not Cervantes finish his work, a maimed soldier and in prison? Nay, was not the "Araucana," which Spain acknowledges as its Epic, written without even the aid of paper; on scraps of leather, as the stout fighter and voyager snatched any moment from that wild warfare? **Evidence** **Evidence**

2. Still, we do not think that the blame of Burns's failure lies chiefly with the world. The world, it seems to us, treated him with more rather than with less kindness than it usually shows to such men. It has ever, we fear, shown but small favor to its Teachers: hunger and nakedness, perils and revilings, the prison, the cross, the poison-chalice have, in most times and countries, been the market-price it has offered for Wisdom, the welcome with which it has greeted those who have come to enlighten and purify. Homer and Socrates, and the Christian Apostles, belong to old days; but the world's Martyrology was not completed with these. Roger Bacon and Galileo languish in priestly dungeons; Tasso pines in the cell of a madhouse; Camoens dies begging on the streets of Lisbon. So neglected, so "persecuted they the Prophets," not in Judea only, but in all places where men have been. We reckon that every poet of Burns's order is, or should be, a prophet and teacher to his age; that he has no right to expect great kindness from it, but rather is bound to do it great kindness; that Burns, in particular, experienced fully the usual proportion of the world's goodness; and that the blame of his failure, as we have said, lies not chiefly with the world. **Proposition** **Proof** **Evidence** **Evidence** **Evidence** **Conclusion, containing restatement of the proposition**

3. Let it not be objected that he did little. He did much, if we consider where and how. If the work performed was small, we must remember that he had his very materials to discover; for the metal he worked in lay hid under the desert moor, where no eye but his had guessed its existence; and we may almost say, that with his own hand he had to construct the tools for fashioning it. For he found himself in deepest obscurity, without help, without instruction, without model; or with models only of the meanest sort. **Proposition** **Proof** **Evidence** **Proof** **Evidence**

THOMAS CARLYLE: "Essay on Burns."

[On pages 107 and 108, of Anderson's "A Study of English Words" (The American Book Company), is an illustration of Carlyle's use of synonyms as a basis for argument, and of Matthew Arnold's careful choice of words in argument.]

Proposition — *b* 1. There is a mother-idea in each particular kind of tree, which, if well marked, is probably embodied in the poetry of every
Proof — language. Take the oak, for instance, and we find it always standing as a type of strength and endurance. I wonder if you ever thought of the single mark of supremacy which distinguishes this
Evidence — tree from those around it? The others shirk the work of resisting gravity; the oak defies it. It chooses the horizontal direction for
Evidence — its limbs, so that their whole weight may tell, — and then stretches them out fifty or sixty feet, so that the strain may be mighty enough to be worth resisting. You will find, that, in passing from the extreme downward droop of the branches of the weeping-willow to the extreme upward inclination of those of the poplar, they sweep
Evidence — nearly half a circle. At 90° the oak stops short; to slant upward another degree would mark infirmity of purpose; to bend downward, weakness of organization.

Proposition — 2. People that make puns are like wanton boys that put coppers on the railroad tracks. They amuse themselves and other
Proof — children, but their little trick may upset a freight train of conversation for the sake of a battered witticism. . . .

Evidence — The great moralist says: "To trifle with the vocabulary which is the vehicle of social intercourse is to tamper with the currency of human intelligence. He who would violate the sanctities of his mother tongue would invade the recesses of the paternal till without remorse, and repeat the banquet of Saturn without an indigestion."

Evidence — And, once more, listen to the historian: "The Puritans hated puns. The Bishops were notoriously addicted to them. The Lords Temporal carried them to the verge of license. Majesty itself must have its Royal quibble. 'Ye be burly, my Lord of Burleigh,' said Queen Elizabeth, 'but ye shall make less stir in our realm than my Lord of Leicester.' . . . Sir Philip Sidney, with his last breath, reproached the soldier who brought him water for wasting a casque full upon a dying man. . . . The fatal habit became universal. The language was corrupted. The infection spread to the national

conscience. Political double-dealings naturally grew out of verbal double meanings. The teeth of the new dragon were sown by the Cadmus, who introduced the alphabet of equivocation. What was levity in the time of the Tudors, grew to regicide and revolution in the age of the Stuarts."

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

c. The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differed from the picture-writing of Mexico. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent than on what they remotely suggest. However strange, however grotesque, may be the appearance which Dante undertakes to describe, he never shrinks from describing it. He gives us the shape, the color, the sound, the smell, the taste; he counts the numbers; he measures the size. His similes are the illustrations of a traveler. . . .

Proposition **Proof** **Evidence**

The English poet has never thought of taking the measure of Satan. He gives us merely a vague idea of vast bulk. In one passage, the fiend lies stretched out huge in length, floating many a rood, equal in size to the earth-born enemies of Jove, or to the sea-monster which the mariner mistakes for an island. When he addresses himself to battle against the guardian angels, he stands like Teneriffe or Atlas — reaches the sky. . . .

Evidence

THOMAS BABINGTON MACAULAY: "Essay on Milton."

[A reference to Macaulay's "Essay on Milton" will show that its author devotes at least two pages to the giving of evidence in support of the proposition quoted above.]

III. Does each of the following comparisons furnish a basis for argument or for inference (page 242)? Give a reason for your answer. Does the preceding material of *a* prove its concluding statement? Do the second and third sentences of *b* furnish proof for the statements that precede and follow them?

a. Did you never, in walking in the fields, come across a large flat stone, which had lain, nobody knows how long, just where you

found it, with the grass forming a little hedge, as it were, all round it, close to its edges, — and have you not, in obedience to a kind of feeling that told you it had been lying there long enough, insinuated your stick or your foot or your fingers under its edge and turned it over as a housewife turns a cake, when she says to herself, "It's done brown enough by this time"? What an odd revelation, and what an unforeseen and unpleasant surprise to a small community, the very existence of which you had not suspected, until the sudden dismay and scattering among its members produced by your turning the old stone over! Blades of grass flattened down, colorless, matted together, as if they had been bleached and ironed; hideous crawling creatures, some of them coleopterous or horny-shelled, — turtle-bugs one wants to call them, some of them softer, but cunningly spread out and compressed like Lepine watches; black glossy crickets, with their long filaments sticking out like the whips of four-horse stage coaches; motionless, slug-like creatures, young larvæ, perhaps more horrible in their pulpy stillness than even in the infernal wriggle of maturity! But no sooner is the stone turned and the wholesome light of day let in upon this compressed and blinded community of creeping things, than all of them which enjoy the luxury of legs — and some of them have a good many — rush round wildly, butting each other and everything in their way, and end in a general stampede for underground retreats from the region poisoned by sunshine. *Next year* you will find the grass growing tall and green where the stone lay; the ground-bird builds her nest where the beetle had his hole; the dandelion and the buttercup are growing there, and the broad fans of insect-angels open and shut over their golden disks, as the rhythmic waves of blissful consciousness pulsate through their glorified being. . . .

There is meaning in each of those images, — the butterfly as well as the others. The stone is ancient error. The grass is human nature borne down and bleached of all its color by it. The shapes which are found beneath are the crafty beings that thrive in darkness, and the weaker organisms kept helpless by it. He who turns the stone over is whosoever puts the staff of truth to the old lying incubus, no matter whether he do it with a serious face or a laughing one. The next year stands for the coming time. Then shall

the nature which had lain blanched and broken rise in its full stature and native hues in the sunshine. Then shall God's minstrels build their nests in the hearts of a newborn humanity. Then shall beauty — Divinity taking outlines and color — light upon the souls of men as the butterfly, image of the beatified spirit rising from the dust, soars from the shell that held a poor grub, which would never have found wings had not the stone been lifted.

You never need think you can turn over any old falsehood without a terrible squirming and scattering of the horrid little population that dwells under it.

OLIVER WENDELL HOLMES: "The Autocrat of the Breakfast Table."

b. There is only one cure for the evils which newly acquired freedom produces: and that cure is freedom. When a prisoner first leaves his cell he cannot bear the light of day: he is unable to discriminate colors, or recognize faces. But the remedy is, not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage. But let them gaze on, and they will soon be able to bear it.

THOMAS BABINGTON MACAULAY: "Essay on Milton."

IV. Write out the clergyman's argument in defence of the *Spectator* in "A Meeting of the Club" (*The Sir Roger De Coverley Papers*). Utilize the anecdote that Addison tells, or substitute another.

[Although anecdotes prove nothing, yet, if appropriate and well told, they emphasize points that have been made.]

V. Arrange for a class debate. Most libraries contain Matson's "References for Literary Workers," "Briefs for Debates," and other useful material. It is well to study speeches, like those collected in "Representative American Orations"[1] and "Representative British Orations,"[1] to analyze them, and to classify their parts, as the parts of the quotations on pages 252, 253, 254, 255, are classified.

[1] G. P. Putnam's Sons.

One of the following propositions suggested by pupils may prove interesting to debate: —

Resolved: —

1. That city sidewalks should be taken care of by the city rather than by householders.

2. That a charge account at a store leads to extravagance in the average household.

3. That colleges should not require entrance examinations.

4. That novels should not be put into circulation through public libraries until two years after their publication.

5. That abstinence from meat as food is necessary to promote health and right living.

6. That the influence of great poets is deeper and more abiding than that of successful generals.

7. That students who have not obtained in their studies an average of eighty out of one hundred per cent should be excluded from high-school athletic teams.

8. That in founding libraries Mr. Carnegie made a better use of his money for philanthropic purposes than he would have made had he founded hospitals.

9. That the degeneracy and decay of nations is owing solely to war.

The debater needs rhetorical knowledge

As has been seen, exposition continually comes to the aid of argumentation; indeed, a debater needs to know all that rhetoric can teach. He should understand clearness, that he may successfully use definition and statement; rapidity, that he may give details swiftly and make the most of his time; force and life, that he may render the strong points of his argument effective. A knowledge of narration should enable him to tell an anecdote to advantage; while skill in description should bring vividly before his hearers what he himself sees.

But it is not argumentation alone that utilizes other processes of composition. Narration, description, exposition, argumentation, each makes demands upon the others; while all require an intimate knowledge of words, of figures of speech, of the forms of sentences. **General interdependence**

Rhetorical knowledge is of little use, however, unless the man that possesses it thinks and feels, and honestly expresses what he thinks and feels. **Mere rhetorical knowledge inadequate**

Language! The blood of the soul, Sir!

OLIVER WENDELL HOLMES.

APPENDIX

THE CORRELATION OF ENGLISH AND LIBRARY WORK

A CHIEF aim of an English course in the secondary school is to give the pupil power; not merely ability to meet daily requirements in the classroom, but to deal with problems involving the consultation of books. Such power, it is safe to say, can be given only by making a student self-reliant and by introducing him to original sources of information. The Library is one of those sources, and it is the purpose of this appendix to tell, in the briefest manner, how it has helped the study of English in a secondary school.[1]

The course planned was intended: —

1. To familiarize the student with the Library, its arrangement, and the keys to its intelligent use.

2. To teach what may be learned about a book by means of external evidence.

3. To show the value and use of the most important indexes and reference books.

4. To provide practice in getting together material on some subject.

[1] The Pratt Institute High School of Brooklyn.

The lessons were: —

1. A talk about the Library: its collections, the arrangement and contents of the several rooms, the catalogues, Poole's and the Cumulative Indexes.

2. The assignment of problems that would take the student to the catalogue. Representative problems are: —

Does the Library contain other works by the author of "Evelina"? Has it a life of her?

How many works of Baron de la Motte Fouqué has the Library in translation?

Find two recent books on Roman literature.

3. A talk on the parts of a book: what may be learned from the title-page, the copyright date, the preface; how to use a table of contents and an index. A comparison was made of two books as well as of different editions of a book.

4. The consideration of reference books, encyclopædias, and biographical dictionaries. A book was assigned to each student, who was to look up its author in reference books, and ascertain what experience or knowledge he had acquired that would qualify him to write on his subject. The student reviewed the book in a written report.

5. The compilation of a reading list, in connection with work in American history. The list formed the basis for an essay on a topic assigned by the instructor in history.

Results of the teaching are indicated below. It has seemed desirable to select papers that present the work most concisely.

REFERENCES FOUND TO GIVE MATERIAL FOR AN ESSAY ON "THE STAMP ACT IN ENGLAND AND AMERICA"

Aiken, 1816	Annals of the Reign of George III. V. 1, pp. 39–47.	942 — 228
Bancroft, 1885	History of the United States. V. 3, pp. 55–58.	973 — 1
Bryant & Gay, 1882 . .	History of the United States. V. 3, pp. 338–350.	973 — 2/3
Fisher, 1902	True history of the American revolution. pp. 54–78.	973.3 — 74
Fiske, 1902	The American Revolution. V. 1, pp. 19–32.	R 973.3 — 42
Gentleman's Magazine, 1766	Defence of Colonies. V. 36, pp. 5–155.	50 — 102
Gentleman's Magazine, 1765	Proceedings in America on Stamp Act. V. 35, pp. 474.	50 — 102
Hart, 1898	American history told by contemporaries. V. 2, pp. 394–412.	973 — 119
Lecky, 1883	England in the Eighteenth Century. V. 3, pp. 346–370.	942 — 85
Mahon, 1858	History of England. V. 5, pp. 85–130.	942 — 128
Wilson, 1902	History of the American people. V. 2, pp. 132–156.	973 — 136[1]

Book Review. — "The Silent South," by G. W. Cable. — This book is an argument for civil equality between the negro and the white man. It follows up the same author's "Freedman's Case in Equity," with which it is bound, and, although nearly twenty years old, is invaluable to one who is making a study of the negro race question. "The Freedman's Case in Equity," though still useful, has not its original worth, in that the negro's condition has greatly improved since it was written. "The Silent South" is a study of

[1] The figures in this column represent call numbers in the Pratt Institute Library.

causes rather than of resulting conditions, although there is a clear statement of those conditions.

The book shows that the fallacy of considering civil equality identical with social equality is responsible for the chief arguments against civil equality between the two races; that "race instinct," if there is such a thing, can have nothing to do with a question of civil rights; that the Southerner's prejudice against the negro is nothing but the feeling of superiority caused by the negro's two hundred years of slavery; and that the negro has proved himself deserving of his rights. Mr. Cable reveals also the utter emptiness of the excuses given for depriving the negro of his civil rights, while making it clear that the negro can obtain privileges only by earning them.

The book acquires some value from the fact that it is written by a man who has lived much of his life in one of the most Southern of the Southern States, Louisiana, and has made a thorough and practical study of his subject.

A Comparison of Books. — "Gondola Days" and "Venetian Life." — "Gondola Days" is a description of the Venice of to-day. The author says in his preface that it is not an attempt to review the splendors of the Venice of the past, and he does not consider them to any great extent. The work is in the first person, as if by a traveller visiting Venice, and gives a description, both accurate and spirited, of the life and manners of the Venetians as seen by an outsider. Incidents are woven in from the writer's experience, making the reading most enjoyable. The author takes one with him. One can see the gondola race and hear the shouts of the gondoliers and their friends.

The book as a whole is a description of the outside life of the Venetians, and penetrates but little into their homes and home life. It tells of the festivals, of the market-place, the gondoliers, life in the streets, night in Venice, and other subjects of similar character.

"Venetian Life," on the other hand, while written in the first person, as is "Gondola Days," is more exact, and affords a deeper insight into the homes and lives of the people. It describes housekeeping, love-making, baptisms, and the traits and characters of the Venetians. It is much more of an historical book than "Gondola Days"; it contains a history of Venetian commerce, of

memorable places, of art, of operas and theatres, of churches and paintings.

"Gondola Days" is an account by a person visiting Venice for a short time. "Venetian Life" does what its title indicates; that is, it gives a full description of life in Venice. It goes down into the Ghetto and pictures the Jews. It contains a description of the outside life of the Venetians; it tells of their holidays, society, and dinners.

While F. Hopkinson Smith's "Gondola Days" makes enjoyable reading, W. D. Howells's "Venetian Life" is a much better all-round description of Venetian life.

The lessons on judging a book by means of external evidence are so generally useful that an outline of them by the Library Director[1] is inserted below.

HOW TO GET INFORMATION ABOUT A BOOK, AS AN AID IN SELECTION

I. Facts to be obtained from the catalogue card: —

(*a*) Authorship, if known. This is the first consideration.

(*b*) Title. This often shows the scope of the book; *e.g.* a "History of Europe in the Fifteenth Century" is useless if one is looking for the Thirty Years' War.

(*c*) Number of volumes. This may warn the student against taking out an exhaustive work when a brief sketch is needed.

(*d*) Number of pages. Also an indication of the size of the work and of its probable exhaustiveness.

(*e*) Illustrations, if any, indicated by *il.*; portraits by *por.*; tables by *tab.*; the presence of maps also stated, if there are any. Often an illustrated work is preferable to one without illustrations. Of good histories of the same period, one with the best maps would be preferred.

(*f*) Place of publication. Sometimes to be considered. A history of the United States published in London would

[1] Miss Mary W. Plummer.

perhaps present a point of view different from that of one published in New York. In these days of international copyright, however, the place of publication is less significant than it was formerly.

(*g*) Date of publication and copyright date. This is very significant. In science, electricity, engineering, etc., it is, next to the authorship, the most important thing to notice in selecting a book. The copyright date, which indicates the actual age of the book, is always given on the catalogue card if it differs from the title-page date by more than a year.

(*h*) Series note. The fact that a book belongs to a series having a high standard of excellence (*e.g.* American Statesmen), is a recommendation.

II. Information to be obtained by examining the book itself: —

(*a*) Title-page. The title may be fuller here than on the catalogue card. More information about an author is often given, such as the titles of his other works, his official position, etc.

Publisher. The name of a reputable firm is usually an indication that the book has merit.

(*b*) Dedication. If to a well-known man, and by permission, this is a slight clew to value.

(*c*) Preface. The author often sets forth his aim in writing, tells his point of view, states what ground is covered by his work, etc.

(*d*) Table of contents. This often shows at a glance the scope of the book, the subdivisions of the subject ; sometimes it gives a résumé of the points made.

(*e*) Index. The fact that a book has, or has not, an index, will often decide for or against its use in a given case.

(*f*) Bibliographical references, foot-notes, and appendices. These enable one to determine on what authority an author has based his statements.

Having decided from external evidence that the book is on one's subject; not too long or too short for one's purpose; that it is illustrated or that it has maps, if the subject demands them; that it is recent or contemporaneous; published by a good firm; indexed, and based on good authorities, — next, one should look up the author himself, if that be necessary, to find: —

> With what institutions of learning, if any, he is connected; if the author of a book of travel, whether he has visited the country described; if of biography, what access he had to original papers, etc.; if of science, what his standing among scientists is, whether he is an investigator, or a compiler, etc.; in short, one should learn what his qualifications are for dealing with his subject, and what work he has done before.

If comparing two books, decide which has the most important points in its favor.

If a pupil merely realizes that books, not one book alone, may open for him on almost any subject, he is likely to be saved from some mistakes and, what is perhaps of more importance, from narrow-mindedness. If, in addition to this realization, he has acquired "the art of selection," he finds a university wherever a good library exists.

INDEX

[Arabic numerals without the parenthesis refer to pages. Roman and Arabic numerals within the parenthesis refer to subdivisions on the page. *Ex.* represents *exercise* or *exercises*, and *ill.*, *illustration* or *illustrations*. *Rem.* stands for *remark* and designates material within brackets under exercises and illustrations.]