

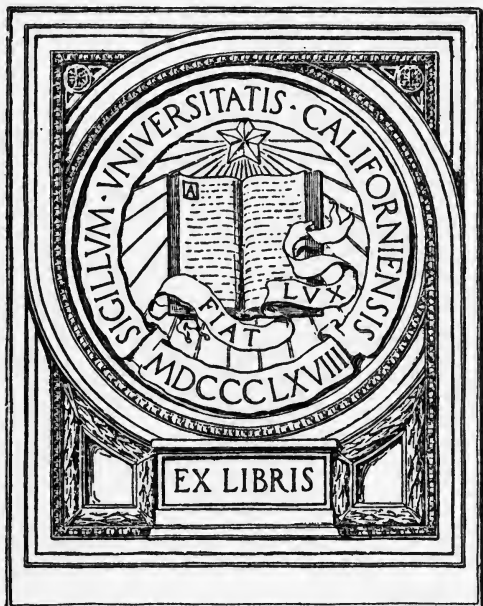
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SENTENCES AND THINKING

A PRACTICE BOOK IN SENTENCE MAKING

BY

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PREFACE

Sentences and Thinking is a textbook for the first term of Freshman English. Although it could be used as a review of fundamentals at the end of the high school course, it is designed primarily for the college freshman, who can scarcely be said to have mastered fundamentals in composition, but who nevertheless tends to regard himself as sufficiently acquainted with unity, coherence, and emphasis. It is true that the large rhetorics are also designed for the college freshman; but too often they are obsessed with the sacred need of comprehensiveness, or adhere to the language and modes of thought of the old mechanical rhetoric. The authors of this little book, instead of seeking comprehensiveness, have sought absolute essentials; instead of following tradition blindly, have worked out a new approach to Freshman rhetoric — the substance being old, of course, but the mode of presentation, it is hoped, fresh and attractive because it is philosophical in a simple way. When the freshman comes to college, he is prepared to exchange his excellent high school conviction “that authority is the soundest basis of belief” for the equally excellent college conviction that blind faith is “the one unpardonable sin” and independent inquiry into the nature of things the prerequisite to all progress. We have asked the freshman, not to master “rules,” but to think out the reasons behind the rules in terms of the psychology of the human mind.

Chapter I, “Sentences and Punctuation,” deals with the appalling blunders in sentence construction that abound

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during the first month of the course. Chapter II, "Sentences and Thinking," the core of the book, is a connected, constructive account of the principles of subordination, parallelism, emphasis, etc. A third chapter, on "Summary Sentences," offers material for training in the construction of sentences through a special kind of paragraph analysis. Finally, "A List of Common Errors" will enable the instructor, if he so desires, to use the book, not in addition to the usual rhetoric during the first few months of the course, but in place of it throughout the year.

CONTENTS

I. SENTENCES AND PUNCTUATION

1. What the Sentence is	I
2. The Skeleton of the Sentence	2
3. Phrases and Clauses	5
4. The Cardinal Error in Sentence Structure	8
5. Misuse of Conjunctions	12
6. Punctuation	15

II. SENTENCES AND THINKING

1. Subordination	27
2. Parallelism	37
3. Emphasis	45
4. Economy	56
5. Vagueness	61

III. SUMMARY SENTENCES 76

IV. A LIST OF COMMON ERRORS 92

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SENTENCES AND THINKING

CHAPTER I

SENTENCES AND PUNCTUATION

1. What the sentence is. The sentence, as the thought-unit, is the starting-point for the study of composition. It should be regarded, at the outset, not as the result of a mechanical manipulation of grammatical elements, but as an organism, an organic whole, reproducing in words a thought in the mind, as a photograph reproduces a scene. It is always our first concern to see the thought clearly, to get it clearly focused in our minds; to this everything else is secondary, — the “grammar,” the “parts of speech,” the “syntax” that are so often the bugbear of the student because they are approached wrongly. In the discussion that follows, we shall look first to the thought.

What is a sentence? It is a group of words expressing a *complete thought*.¹ It must omit nothing that is essential to the completeness of the thought; and on the other hand, it must admit nothing that is not essential to the thought. It must be a unit, no less, no more. There are consequently two fundamental tests for the unity of a sentence:

Test I: Does it express a complete thought? In an examination paper a student wrote: “Milton thought that man should be humble, obedient, and thankful toward God. Observing and obeying his laws.” Did the student really suppose that the last group of words, “Observing

¹ It begins with a capital letter and is followed by a period — this distinguishes it from an independent clause (see pp. 5-6).

2 SENTENCES AND PUNCTUATION

and obeying his laws," constituted a sentence? It is manifestly incomplete; it is less than a unit.

Test II: Does it contain foreign matter — does it go beyond completeness and give us matter quite unnecessary for the expression of the thought? Consider this sentence: "At last, on the 4th of August, 1914, England declared war on Germany, where I spent six weeks some years ago." We do not mind learning from the writer that he spent six weeks in Germany, but at this moment the information is decidedly out of place, because it distracts from the main idea; it violates the unity of the sentence.

What we want, then, is the whole truth and nothing but the truth; the whole thought and nothing but the thought.

EXERCISE I

Point out the violation of unity in the following sentences and indicate whether the lack of unity is due to incompleteness or to overcompleteness. Apply the two tests given above.

1. He works hard and keeps regular hours. While his brother is a worthless spendthrift.
2. The peasants wear curiously-shaped flat caps, and grow huge crops of buckwheat.
3. In his youth he read widely among the best books. Thereby increasing both his reading and his speaking vocabulary.
4. Chaucer, the first English artist in poetry, ushered in the modern period of English literature, and had a beard the color of wheat straw.
5. The wagons were loaded heavily, and the new road was not completed.

2. The skeleton of the sentence. Grammatically considered, every sentence consists of a subject — something

named — and a predicate — something asserted as true of the thing named. Or we may say that every sentence contains a subject and a verb. A *verb* should be carefully distinguished from a *verbal noun* (infinitive or gerund) or a *verbal adjective* (participle). A verbal noun or adjective is a noun or an adjective derived from a verb. Its function in the sentence is that of a noun or an adjective; it names something or it describes or limits something named. This difference in use is illustrated in the following sentences:

The National Highway *runs* through the center of our town.

Running is good exercise.

To *run* three miles at a stretch requires good lungs.

In the first sentence *runs* is a verb; it makes an assertion concerning the subject. In the other sentences *running* and (*to*) *run* are verbal nouns. Although they are derived from the verb *run*, they are used just as simple nouns, *baseball*, *tennis*, for example, would be used in these sentences.

Running water is purer than stagnant water.

In this sentence *running* is a verbal adjective. It is used in the sentence in precisely the same way that the simple adjective *stagnant* is used.

We may say, then, that a verb asserts an action concerning the subject, whereas a verbal noun or adjective names something or describes it. In the following sentences verbals are incorrectly used as verbs:

There I enjoyed myself very much. Visiting all the theaters and seeing all the exhibits.

One reason I like this book is that it is written in very simple language. Therefore making it very easy to read.

"I think I'll lie down a minute," he said. Forthwith springing up and flinging himself on the sofa near the window.

He tried to write his letters with great care. To make them neat and presentable in appearance.

4 SENTENCES AND PUNCTUATION

In this year, although each retaining its former powers, Austria and Hungary agreed to establish a common administration.

Every sentence, then, whether short or long, whether simple or complex, must contain a subject and a verb. These are the essential elements of the sentence — the backbone, the skeleton, of every sentence. Either subject or verb, or both, may be qualified or modified by the addition of other words; but no matter how much may be added to the skeleton of the sentence the skeleton itself remains the same.

EXERCISE II

Point out the skeleton (the simple subject and verb) of the following sentences:

1. All summer the trip had been discussed.
2. Accompanied by a friend, I visited the Exposition grounds.
3. Have you spoken to him about our plan?
4. Not a drop of rain had yet fallen.
5. Are you going now?
6. Of the assistants, he alone slept in the house.
7. She took up the pencil without moving the book.
8. What time did he say that he would come back?
9. And in the innocence of childhood she believed him.
10. There are many reasons for my answer.
11. The words were interrupted by the sound of groans beyond the door leading to the bedrooms.
12. The change from the customary spot and the necessary occasion of such an act — from the dressing hour in a bedroom to a time of traveling out-of-doors — lent a novelty to the idle deed.
13. Through a spur of this ridge, from the Downs to the castle, the old home of the family, ran a dusty and rocky road.
14. I, James Woods, President of Walker College, by virtue

of the authority vested in me by the Faculty and Trustees of this institution, am authorized to confer the following degrees.

15. The girl on the summit of the load sat motionless, surrounded by tables and chairs with their legs upward, backed by an oak settle, and ornamented in front by pots of geraniums, myrtles, and cactuses, together with a caged canary, — all probably from the windows of the house just vacated.

3. Phrases and clauses. There are certain groups of words which are sometimes used as the equivalents of nouns, verbs, adjectives, adverbs, etc. and which are often confused with sentences. These word groups are called *phrases* and *clauses*.

A group of logically connected words not containing a subject and a predicate is called a *phrase*. Since the phrase does not contain both of the necessary elements of a complete thought, it should never, of course, be used as a substitute for the sentence. A phrase is often the equivalent of one of the elements of a sentence, of subject or of predicate, but is never the equivalent of both.

A group of words containing both a subject and a predicate and forming part of a sentence is a *clause*. It is obvious that a clause expresses an idea more nearly complete than the idea conveyed by a phrase. Since the clause contains both subject and verb, it might be supposed that it expresses a complete idea, a thought-unit. What, then, distinguishes the clause from the sentence? The sentence expresses a *complete* thought, the clause only a *part* of a complete thought.

Clauses are classed as dependent or as independent according to the relation of the thought of the clause to the complete thought of the sentence in which the clause stands. If the clause expresses a thought which is not

6 SENTENCES AND PUNCTUATION

perfectly clear and definite in itself, but which depends upon the thought of the rest of the sentence, it is called a *dependent clause*. A dependent clause is meaningless when it is taken by itself. The clauses "What I said," "Until the road was cleared," "That he has made a mistake" convey no complete idea; they depend for their meaning upon the rest of the sentence in which they occur:

He did not hear *what I said*.

We waited patiently *until the road was cleared*.

That he has made a mistake is perfectly obvious.

These dependent clauses resemble phrases (1) because the idea expressed is not complete in itself, and (2) because the grammatical construction of both is that of a single word: direct object, adverb, subject of verb, etc.

An *independent clause* is a group of words containing a subject and a verb and capable of standing alone as a simple sentence. "The heavens declare the glory of God, and the firmament showeth his handiwork." Each of these clauses makes a clear and definite statement, and if written alone, each would express a complete thought. The use of the comma and the conjunction *and*, however, makes a compound sentence of the two clauses. The thought unit of this sentence, then, is composed of two equal and logically related parts, each of which could stand alone as a complete sentence. Whether such a group of words is a sentence or an independent clause depends entirely upon the way it is used. If it stands alone, it is a sentence; if it is used as a part of a larger unit of thought, it is an independent clause.

Test: If we wish to pick out the independent clauses in a given sentence, we examine each clause to find out whether it could be written as a separate and complete sentence. If the clause can be so written, it is independent.

EXERCISE III

A. Point out the dependent and the independent clauses in the following sentences:

1. I saw him, but he did not see me.
2. James was there, Jonathan was there, but Henry was not there.
3. When night falls, the lake seems twice as wide.
4. The lake seems twice as wide when night falls.
5. Little men endure little men; but great men aim at a solitary grandeur.
6. The wild goose is more of a cosmopolite than we; he breaks his fast in Canada, takes a luncheon in Ohio, and plumes himself for the night in a Southern bayou.
7. He intended to be gone a year, but returned at the end of two months, harshly criticizing his folly in leaving home.
8. When we try to pick out anything by itself, we find it hitched to everything else in the universe.
9. As he reflected upon the matter now, scowling at the picture on the wall, he remembered his first trip to her home.
10. But some thoughtful person, who had seen him walking across one of his fields, might have regarded him in another light.
11. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.
12. The British worker might or might not be convinced of Henry George's contention that the power of the landlord to extort rent was the cause of increasing or continuing poverty in the midst of increasing wealth; he was in any case likely to be strongly moved by the contention that poverty increased side by side with wealth, that it increased because the increasing wealth was more and more unequally dis-

tributed, and that the evil arose from human law and not from inevitable forces of nature.

B. Compose three sentences consisting of two or more independent clauses. Compose three consisting of combinations of dependent and independent clauses.

4. The cardinal error in sentence structure. The unpardonable sin in English composition is ignorance of what a sentence is. The student who displays this ignorance does more than confess himself untaught and unlearned — he brands himself as illiterate. Until he masters this elementary conception, he can never hope to write effective, or even decent, sentences. Ignorance of what a sentence is may show itself in two common forms:

a. Comma-for-period. The so-called “comma fault” or “illiterate comma” is the writing of two or more sentences as if they were one — the use of a comma where a period is needed.¹

Wrong: He said he would come, when others would invent excuses he keeps his word.

These are manifestly two separate sentences, and should, of course, be followed by periods, not commas:

Right: He said he would come. When others would invent excuses he keeps his word.

EXERCISE IV

Correct the “comma fault” in the following sentences:

I. I had now come in sight of the house, I decided to wait no longer.

¹ Frequently the semicolon may be used instead of a period, or a comma with a simple coördinating conjunction, and sometimes, when the clauses are short, contain no interior punctuation, and express intimately related ideas, the comma alone is permissible. But of course any one who has not yet mastered the “comma fault” should concentrate his attention on the basic distinction between comma and period.

2. Kipling wrote "The Man Who Was," this is an excellent short story.
3. In the evening we reached a village, I determined to spend the night there.
4. "Well, good-bye," he said, "I'll see you again soon, I hope."
5. There is something in the very season of the year that gives a charm to the festivity of Christmas, at other times we derive a great portion of our pleasure from the mere beauties of nature.
6. The climax is the crucial point in a narrative, of this the author must have a definite idea before he begins to write a word.
7. A thought seemed to strike him, the island had been left behind and the shore lay far off in the hazy sunlight.
8. These orders were sufficient, as I well knew, they could not return before morning.
9. Furthermore, the people who constitute the National Government also constitute the various states, the people gave to the National Government its powers.
10. "Watch this pitcher," I said, "he isn't going to let the batter touch the ball."
11. Bill lounged lazily in his leather-cushioned chair, his feet were propped up at a comfortable angle.
12. My friend was an extremely gay and humorous fellow, no matter how dull and blue things were, he could always make the situation pleasant and delightful.
13. While still very young, I learned to play the piano, I thought then that I would make a great reputation as a musician.
14. He is of medium height and of slender figure, his eyes are light blue.
15. When we entered the restaurant, a waiter showed us a table, he was a young man with light hair and fair complexion, he wore a white coat and apron, on his head he had a soft white hat.

b. *Period-for-comma.* The so-called "period fault" or

10 SENTENCES AND PUNCTUATION

“illiterate period” is the writing of only a part of a sentence as if it were a complete sentence — the use of a period where a comma is needed.

Wrong: When I saw him last, he said he would come. Though his desire was obviously faint.

Clearly, there is only one sentence here and only one period should be used.

Right: When I saw him last, he said he would come, though his desire was obviously faint.

There are three common varieties of the “period fault”:

1. A phrase consisting of a noun or pronoun plus a verbal noun or adjective in *-ing* is often treated as a complete sentence.

Wrong: She cared little for society. Her chief interest being the care of her house.

Right: She cared little for society, her chief interest being the care of her house.

2. An appositive phrase is sometimes written as a separate sentence. This type of error occurs most frequently when the appositive is introduced by such expressions as *namely, as, for example, that is*.

Wrong: He hated the town. As a place of residence especially.

Right: He hated the town, as a place of residence especially.

Wrong: He was praised by those who knew him best. Namely, his brothers.

Right: He was praised by those who knew him best, namely, his brothers.

3. The second of two *that*-clauses is often written as a separate sentence.

Wrong: He said that he would certainly help us. That he has no objection to the plan.

Right: He said that he would certainly help us, that he has no objection to the plan.

Wrong: Milton thought that man should be obedient to God. That woman should obey God through man.

Right: Milton thought that man should be obedient to God, that woman should obey God through man.

EXERCISE V

Correct the "period fault" in the following sentences:

1. Learning is, in too many cases, but a foil to common sense. A substitute for true knowledge.
2. Some men cannot reason wrongly. Since they do not reason at all.
3. Greatness is power. Producing great effects.
4. Carlyle said that it was a great thing for a nation to have a poet to speak for it. That all people of English descent thought and spoke through Shakspeare.
5. He was accustomed to taking long walks alone. Thereby increasing his knowledge of trees, flowers, and birds.
6. Our teacher acted like a friend to us. One who would sympathize with us.
7. There is one night that I shall always remember. Because something memorable happened to me then.
8. The citizens have the right to overthrow an unjust form of government and set up a desirable form. Which will guarantee to them life, liberty, and the pursuit of happiness.
9. Emerson says that the priest becomes a form. That the mechanic becomes a machine. And that the sailor becomes a rope of the ship.
10. America is blessed with a democratic government. A government that is a model for the world.
11. A gentle tapping could be heard at my door. Which caused me to pause and listen intently.
12. More than once an involuntary fear seized me. As I heard above my head the muffled whirr of a ringdove's wings hurrying past.

13. This unknown personage wore an old coat much worn in the folds. And a diamond in the frill of his shirt, and gold earrings in his ears.
14. The quantity of light reflected from the bent needles was so great as to make whole groves appear as if covered with snow. The black shadows beneath the trees greatly enhancing the effect of the silvery splendor.
15. Calhoun and Webster debated the question of States' Rights. Each one construing the Constitution in accordance with his own convictions.

5. Misuse of conjunctions. The "comma fault" or the "period fault" may sometimes be attributed, not to an ignorance of what a sentence is, but rather to a hazy conception of conjunctions. For example, in the illustrative sentence under "Period-for-comma" (p. 10),

Though his desire was obviously faint,

the subordinating conjunction *though* is incorrectly used as a coördinating conjunction:

But his desire was obviously faint.

The various classes of conjunctions should be carefully distinguished from each other and from other parts of speech. A *conjunction* is a word used to connect words, phrases, or clauses. A conjunction used to connect expressions of equal rank is a *coördinating conjunction*. For example:

He was tall *and* slim.

I looked for him all day, *but* he was not to be found.

To be *or* not to be — that is the question.

The most common coördinating conjunctions are *and*, *or*, *nor* (= *and not*), *but*, *for*, and *yet*.

A conjunction that connects a dependent clause with the clause on which it depends is a *subordinating conjunc-*

tion. Note that each of the subordinating conjunctions in the following sentences introduces an expression that is unequal in rank to the expression with which it is joined.

When I asked for him, I was informed that he had left the city.
Although the weather was extremely disagreeable, we decided to start on our journey.

Some of the most common subordinating conjunctions are *although, as, because, since, if, than, that, and unless*.

Certain words usually employed as adverbs are sometimes used to connect clauses. Such words are conveniently called *conjunctive adverbs*. Some of the most common conjunctive adverbs are *so, therefore, hence, moreover, also, thus, then, still, and accordingly*. Although these words give the beginner much difficulty, the use of them may be simplified by remembering (1) that they are to be carefully distinguished from simple conjunctions, and (2) that they are commonly used as pure adverbs. For example:

He was *so* weary with the day's work that he left at the earliest opportunity. (Here *so* is a pure adverb.)

He was weary with the day's work; *so* he left at the earliest opportunity. (Here *so* is a conjunctive adverb.)

EXERCISE VI

Compose five sentences in which some of these words are used as pure adverbs: *still, so, then, further, likewise, consequently, therefore, hence, however*. Compose five in which the same words are used as conjunctive adverbs. Now reconstruct the second group of sentences in such a way as to substitute coördinating or subordinating conjunctions for the conjunctive adverbs.

Many of the words that we commonly call conjunctions

14 SENTENCES AND PUNCTUATION

are not always used as conjunctions. They are often employed as nouns, prepositions, adverbs, or other parts of speech. *For*, *since*, and *notwithstanding*, for example, may be used as prepositions or as conjunctions:

He went home *for his father*. (*Preposition.*)

He went home, *for his father had sent for him*. (*Conjunction.*)

By analogy to these words, which are used sometimes as one part of speech and sometimes as another, the careless writer extends the use of other words into uses which have not been sanctioned. For instance, the prepositions *like* and *without* are sometimes incorrectly employed as substitutes for the corresponding conjunctions *as* (or *as if*) and *unless*.

Wrong: He pitches the ball *like* a professional does.

Right: He pitches the ball *as* a professional does.

EXERCISE VII

Copy the following sentences, inserting *like*, *as*, or *as if* in the proper place.

1. He does it just his brother does.
2. It looks it might rain.
3. all his brothers, he is a good athlete.
4. I wish I could sing Scotti.
5. She looks her mother, but talks her father does.
6. I don't think you do about that.
7. Buy Liberty Bonds over here they fight over there.

Conjunctions are often used to connect sentence elements of equal rank or value. When so used, these conjunctions are called *correlative conjunctions*. The most common correlatives are *both — and*; *not only — but also*;

either — *or*; *neither* — *nor*; *although* — *yet* (*still*). Care should be taken to use these conjunctions only in connection with expressions that are of equal rank or value.

Relative pronouns (*who*, *which*, *that*, etc.) and relative adverbs (*when*, *where*, etc.) may be classed as conjunctions, since they connect dependent clauses with main clauses.

EXERCISE VIII

Correct the misuse of conjunctions in the following sentences:

1. He not only went to Washington, but also to New York.
2. He both talked longer and more rapidly than I had expected.
3. They would neither dance nor would they play any of the card games.
4. The nation not only had a stronger power of resistance, but also it became stronger in religion.

6. Punctuation. Punctuation should be regarded as a means of making our thoughts clear, not as a set of arbitrary rules to be followed blindly. The best remedy for faults of punctuation is a clear understanding of the relation of punctuation to the written expression of our thoughts. In speaking, we indicate the relation of our thoughts by pauses, by changes in tone, or by variety in the force of utterance. We find no trouble in deciding whether a spoken sentence is a statement of fact, a question, or an exclamation. "He is gone" may be spoken as a statement of fact, a question, or an exclamation with absolutely no risk of misunderstanding on the part of the hearer. The marks of punctuation are symbols that have become fixed by common consent and general use as the means of indicating these differences in meaning. Their prime reason for being is to make the meaning of the sentence clear to the reader. Obviously, if writer and reader

16 SENTENCES AND PUNCTUATION

did not use the same set of symbols, if the same signs did not convey the same message to both, these symbols would be meaningless. The signs would be as unintelligible to the reader as Gregg shorthand would be to a man who knows only the Pitman system. It is imperative, then, that the beginner should master the use of these symbols if he would make his meaning clear. A study of the following sentences will reveal the importance of correct punctuation:

1. When I came to college for the first time, I knew what it was to be homesick.
When I came to college, for the first time I knew what it was to be homesick.
2. Leave now if you wish.
Leave now — if you wish.
Leave now? If you wish.
3. Then, too, much power was given to the President.
Then, too much power was given to the President.
Then too much power was given to the President.
4. “Sweet mistress, whereas I love you nothing at all,
Regarding your substance and riches chief of all,
For your personage, beauty, demeanor and wit,
I commend me unto you never a whit;
Sorry to hear report of your good welfare.”
“Sweet mistress, whereas I love you, nothing at all
Regarding your riches and substance; chief of all
For your personage, beauty, demeanor, and wit
I commend me unto you Never a whit
Sorry to hear report of your good welfare.”

Comma. Of the various symbols used to show the relation of thoughts, the comma is by far the most troublesome. Three important uses, however, cover nearly all of the rules for the use of the comma:

Use 1. To separate coordinate sentence elements.

a. To separate independent clauses which are connected by a simple coördinating conjunction:

The rains descended, and the floods came.

If the clauses are short and the coördination is close, no comma is needed:

He came and he went at his leisure.

b. To separate coördinate elements other than independent clauses:

That America contributed greatly to the victory in the field, and that her tremendous preparations contributed even more is regarded by Marshal Foch as the decisive factor in the victory of the Allies. (*A long compound subject is separated by commas; a short compound subject rarely requires a comma.*)

Jackson had gathered his men behind a high hill near the village, and had kept them in hiding there until the moment for the attack came. (*Long compound predicate.*)

The cool, white fog drifted in from the sea, obliterated the lighthouse and the islands, and lost itself in the trees, spires, and towers of the city. (*A series of coördinate adjectives, nouns, verbs, adverbs, dependent clauses, etc., when not joined by conjunctions, are separated by commas.*)

Use 2. To prevent misreading. The comma is used to prevent the reader from connecting words that do not properly belong together. It is a common experience to begin reading a sentence and to find, when we are in the middle of it, that we have started on the wrong track and that we shall have to begin all over again. This experience is due to the fact that the eye does not see the single words of the sentence, but takes them up in groups. Hence, words which are sometimes one part of speech and sometimes another, are often misread. Note the effect of the absence of punctuation in the following sentences:

18 SENTENCES AND PUNCTUATION

Wrong: Ever since he has been afraid of water and has not since taken a boat trip.

Wrong: As I munched and munched a half-naked boy ran by and disturbed my noon meal.

Wrong: To Paul Williams announced the good news that their candidate had won by a majority of 20000 votes.

Right: Ever since, he has been afraid of water and has not since taken a boat trip.

Right: As I munched and munched, a half-naked boy ran by and disturbed my noon meal.

Right: To Paul, Williams announced the good news that their candidate had won by a majority of 20,000 votes.

The omission of the comma in the first sentence would make it resemble a dependent clause introduced by the conjunction *since*. In the second sentence, the comma prevents the reader from regarding the subject of the main clause as the object of the verb in the preceding dependent clause. Often, it is true, an introductory dependent clause similar to our "As I munched and munched" clause is in no serious danger of being misread, and yet would be more immediately clear if followed by a comma. For example:

As I stood there and watched the door of the house, a man who looked like my friend came out.

In the third sentence, the first comma prevents the reader from connecting proper names that do not belong together. The second comma in this sentence aids the reader in reading a series of figures.

The same principle explains the use of the comma before the conjunction *for* to distinguish it from the preposition *for*:

As soon as he received the letter, he went home, *for* his brother was dangerously ill.

If the comma were omitted, in rapid reading the eye would grasp as one unit "He went home for his brother."

Use 3. To set off parenthetical matter. The comma is used to mark off parenthetical expressions. Any break in the grammatical construction of the sentence or any interruption for the addition of an unessential qualifying word, phrase, or clause is marked by the comma. Study the use of the comma in the following sentences:

- a. He was not pleased, I suppose, with my proposal. (*Parenthetical expression.*)
- b. Accordingly, I returned home at once. (*Introductory expression.*)
- c. Everything being ready, we started at one o'clock. (*Nominative absolute.*)
- d. Blake, not seeing the obstacle, ran into it. (*Participial phrase.*)
- e. The water, which was clear and pure, lapped the sides of the boat. (*Non-restrictive expression.*)
- f. My best friend, Captain Smith, has informed me of his resignation. (*Appositive.*)
- g. You know, John, how I feel about the matter. (*Vocative.*)
- h. Alas, I no longer have the power to refuse. (*Interjection.*)
- i. An excellent address was delivered by James C. Cole, D.D. (*Titles of persons used with the proper name.*)
- j. Portland, Ore., gets its name from Portland, Me. (*To set off geographical expressions.*)
- k. He was born on June 21, 1888. (*With dates.*)

EXERCISE IX

Supply commas where they are needed in the following sentences and explain the use of each comma you employ (whether Use 1a, Use 1b, Use 2, Use 3a, Use 3b, etc.):

1. There is a kind of fascination in playing the game, [Use 1a] and a man, [Use 3a] no doubt, [Use 3a] becomes carried away by his enthusiasm.
2. I am not altogether without musical feeling but I could never appreciate the operas of Wagner.

3. He was a faithful though not on the whole a very capable workman.
4. As a result the plan failed at the first trial.
5. The most interesting character is Macbeth the tyrannical king.
6. You see now James that I was right.
7. Considering the structure of the play we see that it is divided into five acts each of which has three or more scenes.
8. I stepped forth asking my friend not to wait for my return.
9. Alas I have no home.
10. Augusta Maine is a smaller city than Augusta Georgia.
11. I shall not wait longer for the train has not been reported.
12. The work was begun on July 18 1912.
13. We came to the foot of the mountain rested our horses for an hour and then began the toilsome climb to the summit.
14. I voted for John Jones for William.
15. When he began to walk his horse slowly followed him.
16. The garrison in a panic gave up the fort and the enemy entered it without a struggle.
17. These ships fitted out with the detecting device were not in much danger.
18. The water which lapped the sides of the boat was as clear as glass.
19. Hamlet who was the son of the former king regarded Horatio his best friend with much admiration.
20. Everything being prepared we began to pull the boat down to the shore.
21. The men carried axes shovels and picks.
22. The flying squirrel was one of the most interesting of the little animals we found in the woods a beautiful brown creature with fine eyes and smooth soft fur like that of a mole or field mouse. He is about half as long as the gray squirrel but his wide-spread tail and the folds of skin along his sides that form the wings make him look broad and flat something like a cat. In the evenings our cat often brought them to her kittens at the shanty and later we saw them fly during the day from the trees we were chopping. They jumped

and glided off smoothly and apparently without effort like birds as soon as they heard and felt the breaking shock of the strained fibers at the stump when the trees they were in began to totter and groan.

Semicolon. The semicolon indicates a greater break in construction than does the comma. It may therefore be substituted sometimes for the comma and sometimes for the period, but never indiscriminately. Remember that the semicolon has well-defined uses of its own and should not be regarded as a loose substitute for the comma or period. It is preferred to the comma in the three following uses:

Use 1. The semicolon is used before the conjunctive adverbs *so, thus, then, therefore*, etc., and before the explanatory expressions *that is, i.e., viz., namely, e.g., for example*, except when they introduce appositives; for example:

The thunder clouds were rapidly gathering; so we made haste to get our boat under cover.

Before I can answer your questions, I shall have to know several facts; for example, I shall have to know whether your friend has had any experience in this kind of work.

Use 2. The semicolon is used between the independent clauses of a sentence not joined by one of the simple conjunctions:

We must not rely on appearances; we must get at the facts in the case.

Use 3. Even when the independent clauses of a compound sentence are connected by a simple conjunction, the semicolon should be used if either, or both, of the clauses is long, or if either of them contains interior punctuation:

Dorothea immediately took up the necklace and fastened it around her sister's neck, where it fitted almost as closely as a bracelet; but the circle suited the Henrietta-Maria style of Celia's head and neck, and she could see that it did, in the pier-glass opposite.

He was brave, but not reckless, in the presence of danger; self-controlled, but not adamant, in the presence of human suffering; and tender, but not maudlin, in the presence of death.

EXERCISE X

Punctuate the following sentences:

1. I didn't like school very much; [Use I] so I was late about three times a week.
2. The people have made progress in many ways for example they have better schools and churches.
3. You are standing on a sort of shelf down below you the river flows silently along.
4. The corner cupboard was already old in service it had held the medicine of generations.
5. First come the men with the axes they go ahead and cut down the small trees.
6. It was ten o'clock when they mounted the steps it was about midnight when I saw them coming back.
7. I could think of no good reason for going therefore I remained at home.
8. We should not look on with idle hands we should do our part.
9. They had seen the French colors flying on Fort St. George they had seen the chiefs of the English factory led in triumph through the streets.
10. When manners have changed when the clergy the moral leaders of the country have ceased to lead when the whole order of society has undergone a complete revolution although a bloodless and peaceful revolution we must see that the time is ripe for reform.

Colon. The colon has only one important use: to point

forward to something which the reader naturally expects to follow. For example:

There were three causes for his dismissal: laziness, lack of capacity, and dishonesty.

After a pause, the speaker began as follows: "I have often looked forward to the opportunity of addressing such an audience as this."

EXERCISE XI

Punctuate the following sentences:

1. As a student of philosophy he had read widely in the philosophies of many men. Plato Aristotle Hume Kant Hegel and Nietzsche.
2. Lincoln had many qualities which made him easily accessible to all men good-nature humor affability kindness and fair-mindedness.
3. The important thing is this that under such a government as ours the broad path of opportunity is open equally to all men.
4. Friday has been a remarkable day in his life he was born on Friday he entered college on Friday he married on Friday and his election to the United States Senate took place on Friday.
5. There were two steps in the process first he cut thin strips of bark then he placed them in an oven for two days.

EXERCISE XII

A General Exercise in Punctuation

Punctuate the following sentences, omitting all unnecessary punctuation:

1. The first thing you see is a log cabin if you look closely you will see that it has been repaired many times.
2. I lived a happy life until one memorable day. When Mr. Smith my father's partner came into the house to speak to me.

3. Men should not choose their professions before entering college such a choice would be harmful to them.
4. He goes out early to kill birds. After he has killed all they will need for dinner. He stops hunting and goes home in the evening when his work has been finished he will take a good book for an hour's reading.
5. They have opened up one big new plant. A flour mill which turns out the best flour in the State.
6. They rushed wildly after the new lands some of them did it for love of freedom others for love of property.
7. If business is carried on in this way it is a great benefit otherwise it is a great loss to the nation.
8. Whitman believed in an individualistic democracy. A democracy that gives every man the opportunity to express himself.
9. When they were ordered to enter the house they imagined that the man was joking and being in a jovial humor they laughed at the absurdity of the idea.
10. To conclude the whole business is a farce as I said before we began it.
11. Thus idling and wandering stretching themselves now and then among the grass and now getting up to look at some specially fertile place which another called them to see and which they thought might be turned to trading purposes they came upon a mound covered with trees which looked into a flat wide lawn of rank grass with a house at the end of it.
12. As he was plowing the field his plow struck something hard he picked it up and strange to say it was an old iron chest.
13. Dress as neatly as you can but not too expensively in other words let your dress be good but not extravagant.
14. And now the stupor of despair fell upon him he saw the approach of the horse and rider but as in a dream.
15. They then gazed at the result of their work but with mingled awe and pleasure.

16. In eight months he had done the work of two years and then after a short rest he had completed the rest of the course.
17. For George Spencer professed a great admiration.
18. At length allowing his attention to wander from the road he soon fell into a reverie from which he was awakened by the sound of a cart rumbling over the bridge.
19. I had several reasons for refusing to go first I did not have the time secondly I did not need the trip and thirdly I preferred to spend my vacation nearer home.
20. However as Annixter stepped from the porch of the ranch house he was surprised to notice a gray haze over all the sky the sunlight was gone there was a sense of coolness in the air the weather-vane on the barn a fine golden trotting horse with flamboyant mane and tail was veering in a southwest wind.
21. The main of life is indeed composed of small incidents and petty occurrences of wishes for objects not remote and grief for disappointments of no fatal consequence of insect vexations which sting us and fly away impertinences which buzz awhile about us and are heard no more of meteorous pleasures which dance before us and are dissipated of compliments which glide off the soul like other music and are forgotten by him that gave and him that received them.

Such is the general heap out of which every man is to cull his condition for as the chemists tell us all bodies are resolvable into the same elements and the boundless variety of things arises from the different proportions of very few ingredients so a few pains and a few pleasures are all the materials of human life and of these the proportions are partly allotted by Providence and partly left to the arrangement of reason and of choice.

22. Miss Kinzer heres a lady wants to learn shrilled the high nasal voice Miss Kinzer wheres Miss Kinzer oh here you are as a young woman emerged from behind a pile of pasteboard boxes Ive a learner for you Miss Kinzer shes a green girl but she looks likely and I want you to give her a good chance

better put her on table work to begin with and with that injunction the little old maid hopped away ever worked in a factory before she began no where did you work I never worked any place before oh there was a world of meaning as I afterward discovered in Miss Kinzers long drawn out oh youre not used to work then she remarked insinuatingly well not exactly that I replied nettled by her manner and above all by her way of putting things I have worked before but never at factory work then why didnt you say so where do you live over in east fourteenth street I replied mechanically forgetting for the moment the catastrophe that had rendered me more homeless than ever home no I room my folks are all dead what impression this bit of information made I was unable to determine as I followed her slender slightly bowed figure across the busy roaring workroom.

EXERCISE XIII

Copy a paragraph from some good book or magazine, omitting all sentence divisions and marks of punctuation. Put your copy aside for several days and then punctuate it. Compare your copy with the original paragraph and explain any differences in sentence division and punctuation.

CHAPTER II

SENTENCES AND THINKING

✓
1. Subordination. A sentence, we have seen, is a group of words expressing a complete thought. A complete thought may contain any number of constituent thoughts.

When a sentence contains only one thought, it is a *simple sentence*; for example:

The man stands in the doorway.

We usually think, so to speak, in simple sentences, — our thoughts coming, not in bundles, but successively and singly. The following might represent a train of thought:

The man stands in the doorway. He is tall. Perhaps the doorway is low. His figure is shadowy. His clothes are dark. The house is dark within. One cannot distinguish the man's features..

Obviously, that would be a hopelessly monotonous and ineffective way of expressing oneself on paper, no matter how accurately it represents our undirected thinking. The first step that one naturally takes in endeavoring to avoid this jerky, incoherent manner of writing is the binding together of closely related ideas, tying them in bundles. So one writes:

The man is tall, or else the doorway is low. His clothes are dark, and the house is dark within. Etc.

In each of these two sentences, we have united two ideas by using a coördinating conjunction that expresses the relation of the constituent thoughts to each other, — *or ex-*

pressing alternation, *and* addition. The result in each case is a *compound sentence*: it presents a complete thought composed of two independent constituent thoughts.

Frequently, — in telling a story, for instance, — we express our thoughts in the form of compound sentences containing a large number of constituent thoughts. Thus:

The street was bare, and not a soul was visible, and the horse and buggy went crashing on, and then we saw a child just round the curve. It seemed doomed, and we were frantic with horror, but suddenly we saw a man in a dark doorway, but we didn't recognize him, and he blocked the way, and he turned out to be our friend Martin.

Here are two compound sentences, one containing four, the other six, constituent thoughts. Each is a correct sentence, because the result in each case is one complete thought — first, the runaway horse was about to crush to death a child, and second, the child was unexpectedly saved by our friend Martin. But although these compound sentences are correct, they are only a little less monotonous and ineffective than that insufferable string of brief simple sentences with which we began.

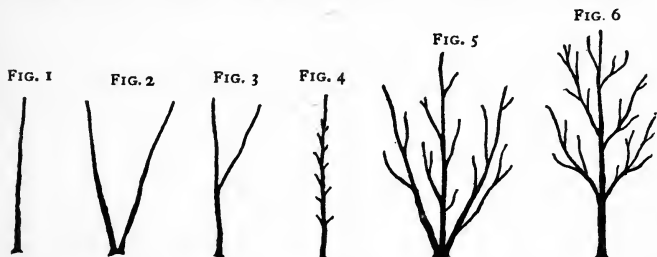
Why is this so? We have bound our thoughts in bundles, so that they might be regarded as orderly groups, but the result is still crude. What more can be done?

The difficulty is that our bundles are like piles of logs of the same girth, neatly placed side by side and on top of each other, and capable of the addition of as many more of the same size as one cares to put on the pile. Adding a few logs to our second pile, we get this result:

It stood there looking at a bright pebble, and it didn't move at all, and it seemed doomed, and we were filled with horror, and some of us turned pale as death, but suddenly we saw a man in a dark doorway, and he had doubtless been there right along, but we hadn't noticed

him before, and he came out like a flash, and he blocked the way, and it was Martin. (The principal clauses have been italicized.)

Now, we do not want piles of dead logs, but living trees. Our sentences should not be built mechanically; they should grow, as organisms grow. The tree might well be taken as the symbol of a skillfully constructed sentence.



- FIGURE 1. THE SIMPLE SENTENCE, RUDIMENTARY FORM
 FIGURE 2. THE COMPOUND SENTENCE, RUDIMENTARY FORM
 FIGURE 3. THE COMPLEX SENTENCE, RUDIMENTARY FORM
 FIGURE 4. THE SIMPLE SENTENCE HIGHLY DEVELOPED
 FIGURE 5. THE COMPOUND SENTENCE HIGHLY DEVELOPED
 FIGURE 6. THE COMPLEX SENTENCE HIGHLY DEVELOPED

A sentence may contain, like the sentence above, many constituent thoughts, but of these thoughts perhaps one will stand out as the main thought (the trunk), which divides into several subordinate thoughts (large branches), which again divide into subordinate thoughts (small branches), etc. Our sentence, if rewritten on this principle, might read as follows:

Standing there looking at a pebble, quite motionless, and apparently doomed, *the child filled us with such horror* that some of us turned pale as death; but *suddenly we saw a man in a dark doorway*, whom we hadn't noticed before (though he had doubtless been there right along) and who, coming out like a flash,

blocked the way — *it was Martin!* (The principal clauses have been italicized.)

Here instead of eleven independent thoughts, we have three:

- (1) The child filled us with horror.
- (2) Suddenly we saw a man in a dark doorway.
- (3) It was Martin.

All of the other thoughts are subordinate:

to (1): (a) Standing there looking at a pebble.

(b) Quite motionless.

(c) Apparently doomed.

(d) Such that some of us turned pale as death.

to (2): (a) Whom we hadn't noticed before.

(b) Though he had doubtless been there right along.

(c) Coming out like a flash.

(d) Who blocked the way.

to (3): None.



FIGURE 7. REPRESENTS THE STRUCTURE OF THE SENTENCE ABOVE

In general, the skillful writer is he who composes his sentences so that they abound in subordination, — in dependent constituent thoughts, — who in each group of thoughts infallibly picks out the most important for expression in the main clause or clauses and puts the subordinate thoughts in subordinate clauses and phrases.

How shall we find the important thoughts? This question confronts even the most experienced writer. We have, let us say, a thought to express that is composed of a number of constituent thoughts; we are aware of the fact that some are more important than others — that is almost bound to be the case; but how shall we find the chief among

them, the trunk? There are but two methods: first, we may experiment, by writing our thoughts in various ways, till we succeed in putting emphasis on the chief among them (when the sentence perfectly expresses our thought we may be quite certain that the emphasis is properly distributed); or, second, we may reflect, i.e., experiment mentally, reviewing the constituent parts of the whole thought until we see them so clearly that the subordinate ideas fall into the background and the most important idea or ideas stand forth luminously.

How shall we express the subordinate thoughts? To express the most important thoughts is fairly easy — we have but to keep them in the foreground of the mind as we write the sentence, and they will find expression without much concern on our part. To express the subordinate thoughts, however, is not so easy. They are not so vivid in our minds, — they are remote and blurred, like the background of a landscape, — and they demand skill in phrasing on account of the large number of relationships that may exist between a subordinate clause and a principal clause, — time, condition, cause, purpose, result, concession, relativity, comparison, means, reference, consecutiveness, correlation, adversity, — relations that are to be expressed by the appropriate connective or by the use of a special construction. If, for example, the relation be condition, we might combine these two thoughts —

It rains

I will not go

— either by the use of a connective:

If it rains, I will not go;

or by the use of a special construction:

Should it rain, I would not go.

Fortunately, the English language is rich in connectives that express the various logical relationships. When there are a half dozen connectives for us to choose among, we ought to be able to recall one immediately, and to recall the most suitable one after a little reflection. Most people have only a handful of connectives at their command, but their poverty is not due to that of the English language. Following is a table that includes some of the most useful connectives:

CONDITION

if
in case that
provided that

TIME

when
before
after
while
since
till
until
prior to
as
whenever
as often as
as soon as
now that

PLACE

where
wherever
whenever
whither

CONCESSION

though
although

	even if
	in spite of
	notwithstanding
CAUSE	since
	as
	because
	inasmuch as
	in that
PURPOSE	that
	so that
	in order that
	for the purpose of
	with a view to
RESULT	so that
	so.....that
	such.....that
COMPARISON	as.....as
	so.....as
MANNER	as
	as if

EXERCISE XIV

A. Subordinate either statement to the other:

- I saw her.
I waved my handkerchief.
- I completed the task.
I went to bed.
- I worked most of the night.
I was sleepy the next day.
- Germany is mastering Russia.
The Allies will win the war.

5. Woodrow Wilson is a Virginian.
He is clearly one of our greatest Presidents.
6. Everybody knows that Becky Sharp is a character in *Vanity Fair*.
This novel was written by Thackeray.
7. I have never seen a famous oil painting.
I live in a remote part of the mountains.

B. Write a list of the phrases and clauses in "Freshmen and Life" (see pages 83-85) that indicate (1) Condition, (2) Time, (3) Place, (4) Concession, (5) Cause, (6) Purpose, (7) Result, (8) Comparison, (9) Manner.

C. Rewrite each of the following sentences in the form of a single sentence, substituting, so far as possible, subordinate constructions for coördinate constructions:

1. He was an inventor and as such he proved very successful.
2. It was a pretty place, and so we thought we would camp there.
3. Holt is more energetic as well as abler than the other men, and he may be counted on to succeed.
4. We walked about three miles east, and there we found we had come to the end of the path — a steep hill rose up in front of us.
5. Some think that the man who reads the most books and remembers the most facts is the best educated man, but this is true only for the ones who intend to teach; they alone are educated in their kind of work.
6. The coal is brought in wagons, and it is afterwards shoveled into baskets, and it is then carried into the cellar.
7. We can save a great deal by abiding by the laws of the Food Administration, and let us make a real effort to use only the necessary articles of food.
8. I came to college with no idea of what I should do, but since I entered, I have decided to practice law, and next year I shall go to a law school and shall prepare myself for my profession.

9. This town got its name from Captain John Smith and is more than one hundred years old, but the inhabitants number only about eighteen hundred.
10. It had rained all the morning and it was raining harder that afternoon, and we decided not to go on the camping trip.
11. Some of the buildings are very old, with bars on the window, and the iron doors are very strong.
12. The next year I attended school at Jameson and was very successful in all my work but Latin, and I dropped it.
13. Statetown has a great many stores, and all of them do good business.
14. After I entered college, it was two days before classes started; so I didn't know how to pass the time, but it did not take me long to get acquainted with the boys, and after the first few days I began to enjoy my college life.
15. Our town has a good government and it hardly needs the jail, but there is a small one.
16. We were riding along laughing and talking, and all at once a tire blew out, but we had all the tools with us and it did not take us long to repair it.
17. He was quite different from his companions, and it turned out that he was a nobleman, but he had suffered a great misfortune and had been driven into the army.
18. In the schools of France the ideal of writing well is constantly held before the pupil, and this is the case in both the lower and the higher classes, and so the pupil takes pride in writing well, but in America we have no such tradition, and this is one reason why the American college freshman writes badly.
19. He walked about an hour and then reached Blueville; this is a little village eight miles from Cordon.
20. She became uneasy, and was afraid that something had befallen him, and she wanted to go in search, but had been told never to go further than that sign, and so she had to wait.

D. Combine each of the following groups of statements into one compact sentence.

1. Braddock feared a surprise attack. He left his main force behind. They were to guard the camp.
2. John Milton was an English poet. He was born in London. He was born in 1608. His first teacher was the Puritan Thomas Young.
3. The house stood on a hill. It was a high hill. The hill was covered with trees. The trees were oaks. They were very old and beautiful trees. The house was always shaded.
4. I went to a play last night. The play was *Cæsar and Cleopatra*. It was written by Shaw. The play was very interesting. The characters were good. The speeches were witty. I spent a most enjoyable evening.
5. Pope was of a tender constitution. He was of a delicate constitution. He was so from birth. But he is said to have shown two characteristics. One was a remarkable gentleness of disposition. Another was a remarkable sweetness of disposition.
6. The house was totally dark. It was like its neighbors. He tapped a few times. He heard a movement overhead. A door was opened. A voice asked who was there. It was a cautious voice. A woman was speaking. She was speaking to him.

E. Rewrite the following paragraphs, changing to subordinate clauses as many as possible of the principal clauses (according to the probable logical relationships), and using connectives freely:

We were certain that the sun, when it rose, would show us how to proceed, but we were destined to be disappointed; a thick gray screen of clouds made it impossible to tell where the sun was. We had given up all hope of making sure of the points of the compass, and we debated: should we take the road to the left of the cabin, or should we take the one to the right? I wanted to bring the debate to an end; so I pulled out a coin and called eagerly, "Heads left, tails right!" I had my enthusiasm all to myself. The debate went on. Arguments were adduced, but they were

always promptly refuted. We had grown hoarse at length, and the sun suddenly disclosed itself through the pines on the hill. (Student's Theme.)

The remainder of that night I paced to and fro on the smooth highway, and I reflected on the future and the past. My thoughts at first dwelled tenderly on those who were just gone, and then took a more manly temper as I considered what remained for me to do. Day came upon the inland mountain-tops, and the fowls began to cry and the smoke of homesteads to arise in the brown bosom of the moors, and then I turned my face homeward and went down the path to where the roof of Durrisdeer shone in the morning by the sea. (Adapted from the chapter entitled "The Enemy in the House," — some eight pages from the end, — in Stevenson's *Master of Ballantrae*; the exercise, when completed, might well be compared with the original passage.)

And then they put their spears in the rests, and came together with their horses as fast as they might run, and either smote others in middes of (in the middle of) their shields, that both their horses' backs brast (broke) under them, and the knights were both stonied (stunned), and as soon as they might avoid their horses, they took their shields afore them, and drew out their swords, and came together eagerly, and either gave other many strong strokes, for there might neither shields nor harness hold their strokes. (From Malory's *Morte D'Arthur*, bk. VI, ch. VIII; everything archaic in the passage should be modernized.)

F. Narrate a simple incident that can be dealt with adequately in a page or two, and then rewrite it, changing to subordinate clauses as many as possible of the principal clauses.

G. Write a paragraph of 100 to 200 words, and then rewrite it, using no *ands* or *buts* between clauses, and not allowing the average length of the sentences to run below fifteen words.

2. Parallelism. Let us follow out our principle that the structure of the sentence depends on the nature of the

thought to be expressed, and observe how it applies to one or two important matters of sentence construction. We have seen that when any parts of our sentence-thought are *different* in rank, — when some are chief and others are subordinate, — we must, in order to be strictly truthful, express this logical difference through a structural difference. It naturally follows that when any parts of our sentence-thought are of the *same* rank, are logically coördinate, we must express this logical sameness through a structural sameness. For example, let us suppose that we desire to express a complete thought composed of two parts logically coördinate. We shall then write a compound sentence containing two clauses:

The postmaster-general is Mr. Burleson, and the attorney-general is Mr. Palmer.

If our thought has three parts, we shall write:

I came, I saw, I conquered.

In these cases, subordination would positively distort the thought; it would not be quite the truth to say:

Having come, I saw, I conquered.

The postmaster-general is Mr. Burleson, the attorney-general being Mr. Palmer.

If we now suppose that we desire to express a complete thought composed of three constituent thoughts, one main thought and two subordinate thoughts, we shall of course put the main thought into the principal clause, and the subordinate thoughts into parallel subordinate clauses:

If the rain stops, and if the roads are good enough, we shall drive on to Bridgton in the morning.

The first two thoughts have been expressed in the form of conditional clauses introduced by *if*, because they are re-

lated to the third and main thought in precisely the same way: our driving on to Bridgton is dependent on two contingencies. Since the subordinate ideas are parallel, they are put into parallel constructions. It would not do to say:

Should the rain stop, and if the roads are good enough, we shall drive on to Bridgton in the morning.

Should is a verb, while *if* is a conjunction. There could be no parallelism until we changed our verb and conjunction to either two verbs or two conjunctions.

Two practical suggestions, if borne in mind, will help in the detection and correction of faulty parallelism. First, remember that the sign of parallelism is *grammatical* — we should have two (or more) participles, two infinitives, two pronouns, two prepositions, etc. If the principle of parallelism gives us trouble, we may be reasonably certain that the cause of the trouble is our shabby acquaintance with grammatical forms. In this event, the obvious remedy is to go back to our grammar and to study carefully, among other things, the parts of speech. Before we can master the parallel construction, we must be able to state the part of speech of every word in any sentence.

Secondly, fix your attention on the first word or phrase. This is always made the sign of parallelism. Provided that we have two clauses introduced by *if* or two clauses introduced by *should*, we may be sure that they are parallel even if the latter parts of the clauses differ. For example, in the sentence already given —

If the rain stops, and if the roads are good enough, we shall drive on to Bridgton in the morning.

— the phrase *good enough* follows the *are* of the second clause, whereas the verb *stops* of the first clause stands alone; and yet the two clauses are regarded as parallel in

construction, just as two lines may be parallel without being of the same length. In many cases of parallelism, the similarity in grammatical forms affects only the first word or two, as in this sentence:

He said that it ought not to be done, and that he, for his part, had no interest in it.

Sometimes, however, the two constructions are parallel throughout, as in this sentence from an essay of Arnold's:

To know Italian *belles lettres* is not to know Italy, and to know English *belles lettres* is not to know England.

Here the two members, being equivalent, form a balanced as well as a parallel construction. The principle of balance is simply an extension or intensification of the principle of parallelism. Neither parallelism nor balance is restricted to a single sentence; either, indeed, may affect any number of successive sentences. Here is a familiar illustration from *Julius Cæsar*:

Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended.

One of the most useful types of balanced construction is that in which the balance rests on correlative conjunctions (see pp. 14-15). For example:

Sincerity is of the utmost importance, not only in the choice of subject, but also in the execution of every detail.

Both the choice of subject and the execution of every detail should be entirely sincere.

Note that the grammatical forms that follow the correlatives in these sentences are the same: "not only *in* . . . but also *in*"; "Both *the choice* . . . and *the execution*."

EXERCISE XV

A. Point out the parallel constructions in the following sentences and passages, stating in each case whether the constructions begin with infinitives, or participles, or gerund phrases, or conjunctions, etc.

- ✓ 1. (a) Shouting at the top of his voice, and (b) gesticulating frantically, he made us stare at him in amazement. (Participles)
2. The accident occurred because the streets were slippery and because the driver was reckless.
3. He wore a soft hat, a military cape, and mud-bespattered boots.
4. He told us to walk a mile west, to turn north by the Buckstown turnpike, and to proceed as far as the railroad bridge.
5. Since he refuses to come, and since there is no one to force him to come, I suppose we shall have to get along without him.
6. I met him three times, — at the club, on the street, and on the ferry, — but he refused to look at me.
7. While the recollection of Mary's cruelties was still fresh, while the power of the Catholic party still inspired apprehension, while Spain still retained ascendancy and aspired to universal dominion, all the reformed sects knew that they had a strong common interest and a deadly common enemy. (*Macaulay*)
8. It has been sworn on the tomb of Washington. It has been sworn on the tomb of our allied soldiers, fallen in a sacred cause. It has been sworn by the bedside of our wounded men. It has been sworn on the heads of our orphan children. It has been sworn on cradles and on tombs. It has been sworn! (*Viviani*)
9. It is for you now to take your part in the great process of reconciling liberty and discipline. Liberty alone scatters in the air its power; discipline alone is a matter for slaves, dull,

sodden slaves. But the highest attainment of the people of a free country, the highest attainment of civilization, is the reconciliation of liberty and discipline; discipline conscious of freedom, and liberty capable of discipline. (*Root*)

10. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested — that is, some books are to be read only in parts, others to be read, but not curiously, and some few to be read wholly, and with diligence and attention. . . . Reading maketh a full man, conference a ready man, and writing an exact man. And therefore, if a man write little he had need have a great memory; if he confer little he had need have a present wit; and if he read little he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend. (*Bacon*)

B. Consider the value of parallelism in Lincoln's famous letter to Horace Greeley, August 22, 1862.

C. Using the following matter, write sentences containing as many varieties of parallelism or balance as possible:

1. The several reasons why you came to college.
2. A contrast between your college and another college.
3. Reasons why a Freshman is superior to a Sophomore.
4. A summary of the mode of instruction in theme writing in your high school.
5. The chief distinctions of your town or county.
6. A summary account of how you spend your evenings.
7. The value of the study of Latin, or Spanish, or German.
8. Several underlying causes of the World War.
9. Why America is indebted to France.
10. A contrast between autocracy and democracy.

D. Write a one-sentence summary (about as long as the model below), in parallel construction, of two of the following poems and short stories:

Poems: "Sir Patrick Spens," "Chevy Chase," "Lord Lovel." Milton's "Comus." Burns's "Cotter's Saturday Night." Tennyson's "Locksley Hall." Browning's "Incident of the French Camp," "How they Brought the Good News from Ghent to Aix," "Hervé Riel." Noyes's "Highwayman."

Stories: Irving's "Legend of Sleepy Hollow." Poe's "Cask of Amontillado," "A Descent into the Maelstrom," "Masque of the Red Death." Hawthorne's "Great Stone Face," "Birthmark." Bret Harte's "Luck of Roaring Camp." Hale's "Man Without a Country." Miss Jewett's "Fame's Little Day." O. Henry's "Phœbe," "Gift of the Magi," "A Municipal Report." Hardy's "Three Strangers." Maupassant's "Necklace," "Piece of String." Björnson's "Father."

"As Toilsome I Wander'd Virginia's Woods" is a poem by Whitman telling how, as he roamed through the autumn woods of Virginia, he noticed at the foot of a tree the grave of a soldier; how he imagined the circumstances of the burial — the death of the wounded soldier during the retreat, the halt at midday, the quick preparation of a grave, the nailing of a tablet on the tree bearing these scrawled words, — *Bold, cautious, true, and my loving comrade*; and how, in the years that followed, the image flashed before him abruptly, when alone or in the street, of that unknown soldier's grave in the woods of Virginia, with its rude inscription, — *Bold, cautious, true, and my loving comrade*.

E. Write a one-sentence description, in parallel construction, of any two of the following pictures (obtainable, if need be, in the University Prints, the Perry Pictures, and similar series):

Willard, "The Spirit of '76." Leutze, "Washington Crossing the Delaware." Boughton, "Pilgrims Going to Church." Millais, "The Boyhood of Raleigh." Thompson, "Charge of the Scotch Grays at Waterloo." Turner, "The Fighting Téméraire." Millet, "The Man with the Hoe," "The Gleaners," "The Angelus," "The Sower." Bonheur, "The Horse Fair," "Ploughing." Poynter, "Atalanta's Race." Raphael, "The Sistine Madonna."

Holman Hunt, "The Light of the World," "Finding of Christ in the Temple." Leonardo da Vinci, "The Last Supper."

"Fog Warning" is a painting by Winslow Homer showing, in the foreground, a fisherman in a dory riding a great wave; behind him, to the right, a sailing ship perhaps a mile away; and, beyond the ship and along the horizon, a dark, streaming cloud that warns the fisherman, as he looks over his shoulder, of the perils of isolation in the fog.

✓ **F.** Detect and correct faulty parallelisms in these sentences:

1. The crowd began singing and to beat time to the music.
2. He said that the peasants are lazy, uneducated, and that they are intensely conservative.
3. I believe neither in his wisdom nor do I trust in his honesty,
4. I knew my friends had arrived and that they were safe.
5. He sees that the laws are carried out and the machinery of the government working well.
6. Not only does he learn how to make impromptu speeches, but also learns a better use of the English language.
7. The first reason was that he stood for what the people wanted, and the second was ~~because~~ he was the representative of the strongest party.
8. It is a democracy because the individualistic spirit is present and the people having control of the government.
9. They soon became stronger in character and in wisdom, and also in prosperity.
10. Independence inspired the people with a new courage, a new hope, and a determination that was also new.
11. At that time I had the hope of becoming a doctor and probably specialize in some branch of medicine.
12. Patience is no longer a virtue, further endurance is cowardice, it would be slavery to submit to Prussian demands.
13. He was of medium stature, of a ruddy complexion, and weighed about one hundred and twenty pounds.

14. Some of these books are required, others are recommended, and there are others that are only suggested.
15. The house, old and dust-covered, and which had not been occupied for many years, at last had an occupant.

3. **Emphasis.** Telling the truth we have found to be a very difficult task; nor have we yet come to the end of the matter. If we have learned to give the shades of our thought with approximate exactness by subordinating all subordinate matter, coördinating all coördinate matter, and making parallel all parallel matter, we have indeed been apt apprentices in the art of telling the truth; but mastery requires of us that we tell, not only the truth, but the whole truth. Absolute mastery we can scarcely hope to attain — that is reserved for the Homers, and Dantes, and Shaksperes, the great truth-tellers, who give us, if not all the truth, all the truth as they saw it. So far we lesser men cannot hope to go; but we should go as far as we can.

One obvious thing remains to be done. I may subordinate and coördinate faithfully without approximating the truth, simply because I have ignored relative values among my thoughts. The public speaker who gives two-thirds of his time to introductory remarks, and only one-third to his speech proper, is very far from telling the truth. The writer whose paragraph is top-heavy, who brings his paragraph to a conclusion suddenly because it is becoming alarmingly long, is not writing a truthful paragraph. The writer whose sentence does not mirror the symmetry of his thought (assuming that it has symmetry), whose sentence does not throw into relief what is important and leave in the background what is relatively unimportant, has not yet learned to write even an approximately truthful sentence. There are several ways of giving thoughts conspicuousness or emphasis.

Italics. School-girls writing letters, in which they are pleased to regard nearly everything as all-important, underline abundantly. In print, italics are equivalent to underlining. They are used sparingly by skillful writers, the volcanic Carlyle being a notable exception. In the following passage, for example, Carlyle has used italics for several words (including even part of a word) and capital letters for other words:

He is a Columbus minded to sail to the indistinct country of NOWHERE, to the indistinct country of WHITHERWARD, by the *friendship* of those same waste-tumbling Water-Alps and howling waltz of All the Winds; not by conquest of them and in spite of them, but by friendship of them, when once *they* have made up their mind! He is the most original Columbus I ever saw. Nay, his problem is not an impossible one: he will infallibly *arrive* at that same country of NOWHERE; his indistinct Whitherward will be a *Thitherward*! In the Ocean Abysses and Locker of Davy Jones, there certainly enough do he and *his* ship's company, and all their cargo and navigations, at last find lodgement.

Carlyle, it should be remembered, had a better right than we to use these mechanical devices frequently, because he used them in addition to, not in place of, superior means of securing emphasis. What are these superior means?

Improvement of the Words. One of the best means, yet one of the least used by the student, is an improvement of the words. Words may be improved in several ways. (1) They may be made *stronger*, more intense, in meaning. If I write, "I shall be glad to come," and feel that I have not conveyed enough gladness, I may, indeed, simply italicize the important word — "I shall be *glad* to come." But I could express my pleasure more effectively by casting about for a stronger word than *glad* — possibly *delighted*.

(2) They may be made more *fresh*. How quickly a word or phrase loses its effectiveness through repetition! "Weird," "busy as a bee," "along this line," "potent factor," and hundreds of other expressions have been used so often that they meet the ear dully. Slang is objectionable, among other reasons, because it is hackneyed. Journalistic expressions are objectionable for the same reason. So are colloquialisms. Whatever the character of the worn-out expression, the remedy consists in replacing it with one that is chosen, not because it comes to mind readily, but because it fits the context; if we will but resolutely endeavor to say what is in our minds our words will be fresh and vital and not trite and lifeless. We do not mean "feathered songsters": we mean birds, or possibly wood thrushes. "He spoke with pep" is not only vulgar, but also stupidly vague: we mean, perhaps, that he spoke with passion or he spoke with energy, or with enthusiasm, or animation, or excitement, or bitterness, or elation, or what not. A word that really fits is always fresh. (3) They may be made more *specific*. We do most of our thinking in specific, not general, terms; even when class names are given, we often transform them mentally into individual members of the class. We are always eager to visualize — and general terms convey only the vaguest of images. Therefore the statement "He went across the room" is much less emphatic than "He strode across the room" (or "hobbled," "ambled," "picked his way"); "He came soon after" than "He came in five minutes"; "It was a good sermon" than "It was a stirring sermon"; "The clouds were colored with a very pretty tint" than "The clouds were tinted salmon-pink." Though, of course, general terms have their place, the novice will do well to follow this rule: Always aim to write concretely.

Climax. Assuming that the words chosen to express our thoughts are strong enough to bear our meaning, we have next to consider the emphatic ordering of them. When our thoughts are parallel but different in value — in intensity, in importance, in definiteness, in interest — we should indicate the gradations by the use of a climactic arrangement, an ascending series. The English word “climax” comes from a Greek word meaning “a ladder.” In a ladder the rungs are, of course, placed one above the other, so that the climber progresses toward his object; similarly, in a sentence involving parallel members of differing values, the parallel members should be so placed that there is progress from those of lesser value to those of greater. “Your son is very ill — seriously ill — desperately ill” has emphasis because the order is climactic. We should have an anti-climax if we wrote, instead, “Your son is desperately ill — seriously ill — very ill.” This would violate the rising intensity of the thoughts we are representing in language. Again, “The wind had ceased, the color faded out of the western sky, and a dozen whippoorwills began calling vociferously, till our ears throbbed with the sound,” has emphasis through climax. In this case, instead of a rising intensity, we have an increase in both definiteness and interest. To have produced our whippoorwill concert first and then gone back to the bare fact of the wind’s ceasing would have been to obliterate one thought through the splendor of another. As Herbert Spencer remarks, you cannot see the light of a fire after looking at the sun, but if you look at the fire first you can see both.

Departure from the Normal Word Order. Any deviation from the norm, whether in manners or in rhetoric, attracts attention. Any one who has learned to read has become so

accustomed to a certain word order — subject, verb, and complement — that he notices, or feels unconsciously, every clear case of departure from this standard. For this reason these sentences —

I picked him out from all the rest.

We lesser men cannot go so far.

I will crush to pieces whoever opposes me.

— are less emphatic than these:

Him I picked out from all the rest.

So far we lesser men cannot go.

Who opposes me I will crush to pieces!

In practice, this principle means: If your sentence does not throw into relief your main thoughts, transpose some of the words and phrases experimentally until it does.

Placing Important Matter at the End of the Sentence. An excellent means of securing emphasis — one that can be resorted to in nearly every sentence, and that can be applied with ease — consists in placing important matter at the end of the sentence. The beginning of the sentence is also a conspicuous place, but since the end is much more conspicuous and since most writers cannot consciously attend to both, we shall find it advisable to concentrate our attention on the end. It is not hard to explain why the end is emphatic: upon reaching the period, the reader stops for a moment to reflect, to get his mental wind, before entering upon the next thought, and while he is pausing he notices most vividly what is nearest him — the last words of the sentence. In most sentences there are what we might term “pivotal words,” on which the meaning of the sentence rests. In the sentence, “I think, however, that his attitude is wrong,” the pivotal words, the important words, are obviously *attitude* and *wrong*, the latter be-

ing the most important word in the entire sentence. The sentence has emphasis. But place another word at the end, and observe how the sentence loses its ring:

I think that his attitude is wrong, however.

However, his attitude is wrong, I think.

The difference in arrangement is slight; the difference in effect is highly important. Again, when President Wilson wrote:

A steadfast concert for peace can never be maintained except by a partnership of democratic nations.

— he rightly placed at the end the pivotal words, *democratic nations*. Tuck away these words in the interior of the sentence, and you spoil the effect:

A steadfast concert for peace can never be maintained except by the democratic nations in partnership.

— which implies that *partnership* is the pivotal word.

When we have acquired the habit of reserving our important words for the close of the sentence, we are ready to extend this practice to the rest of the sentence. If the reader's mind pauses at the end of a sentence, it is also true that it pauses, more briefly, wherever there is punctuation within the sentence. Generally speaking, the punctuation marks off what we have called constituent thoughts. A sentence in which the logical divisions are not thus indicated is ordinarily not so easy to understand as a sentence in which the divisions are indicated by punctuation. The following sentence from Theodore Roosevelt's "Charter of Democracy" speech is an example:

Let us remember, also, that Conservation does not stop with the natural resources, but that the principle of making the best

use of all we have requires with equal or greater insistence that we shall stop the waste of human life in industry and prevent the waste of human welfare which flows from the unfair use of concentrated power and wealth in the hands of men whose eagerness for profits blinds them to the cost of what they do.

Here and there such a sentence, if emphatically phrased, is effective; ordinarily, however, it lacks emphasis because no words in it, save the last, are stressed, and the total result is more or less of a blur. Not content, then, with placing the pivotal words just before the period, we should make some effort to place other important words just before the commas and semicolons, as Roosevelt does in this sentence:

We stand for applying the Constitution to the issues of to-day as Lincoln applied it to the issues of his day; Lincoln mind you, and not Buchanan, was the real upholder and preserver of the Constitution, for the true progressive, the progressive of the Lincoln stamp, is the only true constitutionalist, the only real conservative.

Suspense. Still another principle, suspense, serves the end of emphasis. The close of the sentence, we have found, is the most emphatic part of it; we can add still more to the emphasis at the close if we suspend the thought, keep the secret of the sentence, until we reach the last word. Examine the following sentences:

The impulse of the English race toward moral development and self-conquest has manifested itself in Puritanism, and more powerfully than anywhere else.

The impulse of the English race toward moral development and self-conquest has nowhere so powerfully manifested itself as in Puritanism.

The second sentence is stronger, not only because the piv-

otal word *Puritanism* is placed at the end, but also because our sense of grammatical completeness is not satisfied until we reach the concluding word. The meaning is suspended — the reader retains the thought expectantly — illumination comes suddenly and brilliantly with the word *Puritanism*. A sentence in which grammatical completeness is thus reserved to the end is termed a *periodic sentence*; a sentence in which the thought is completed piecemeal is termed a *loose sentence*. In nearly all good writing, the loose sentence predominates; but no modern style is likely to be effective in which periodic sentences, or virtually periodic sentences, do not abound. Since a loose sentence may be composed as the writer proceeds, without much concern for what is coming, it is only too good a medium for the expression of flaccid thought — firm when composed by a skillful writer, it often sprawls at the touch of a slovenly writer. Though a style that is constantly periodic makes tiresome reading, a writer who is still serving his apprenticeship would not go far astray if he tried to employ the principle of suspense whenever an opportunity presented itself. When the meaning is suspended to the last words of the sentence, the writer is obliged to see his goal, however dimly, before he begins to write his sentence. That makes for well-knit sentences. A practical hint to utilize when one is trying to cast a sentence in a periodic mould is this: reserve the subject of the sentence for a position as near the end as possible, or, what often amounts to the same thing, put the subordinate clauses and phrases first and the principal clause last.

EXERCISE XVI

A. Underline the pivotal words in the following sentences:

1. I have not read history without observing that the greatest forces in the world and the only permanent forces are the moral forces.
2. The French Revolution inaugurated a new movement not only for France, but for the whole world.
3. The teachers of morality discourse like angels, but they live like men.
4. No man can taste the fruits of autumn while he is delighting his scent with the flowers of the spring; no man can at the same time fill his cup from the source and from the mouth of the Nile.
5. The beginning and the end of what is the matter with us in these days is that we have forgotten God.
6. Ignorance, when it is voluntary, is criminal.
7. But the final value of action, like that of books, and better than books, is that it is a resource.
8. Government is a contrivance of human wisdom to provide for human wants.

Write out
B. Of the following sentences, determine which are periodic, which are virtually periodic, and which are loose:

1. He has, we are glad to say, avoided both these extremes.
2. I came here to meet my friend, who was to return as soon as he had finished his business.
3. Although his reading was without plan, he learned much.
4. Whatsoever a man soweth, that shall he also reap.
5. I often saw the General, taking the liberty to call on him frequently.
6. He found the task so disagreeable that he soon gave up in disgust.
7. Finding it impossible to refuse, he consented, though with great reluctance.
8. Without further delay, he sprang from behind the garden wall silently.
9. With a trace of hysteria both began to laugh.

10. What men allow themselves to wish, they will soon believe, and will be at last incited to execute what they please themselves with contriving.
11. This doubt troubled him, this terror, this fear.
12. From morning to night steadily had he worked.
13. Whatever the author might tell either his readers or himself, I am not convinced that the design was moral.
14. Columbus, who sailed across an ocean that was unknown to others, and who, though entreated by his sailors to discontinue the voyage, persevered until his end was gained, was a type of the persistent man.
15. Lincoln, who did not have the advantages of many people, but who made use of every possible opportunity to become educated, was a persistent worker also.
16. The moment this view of culture is seized, the moment it is regarded not solely as the endeavor to see things as they are, to draw towards a knowledge of the universal order which seems to be intended and aimed at in the world, and which it is a man's happiness to go along with or his misery to go counter to, — to learn, in short, the will of God, — the moment, I say, culture is considered not merely as the endeavor to *see* and *learn* this, but as the endeavor also to make it *prevail*, the moral, social, and beneficent character of culture becomes manifest. (*Arnold.*)
17. And in like manner, what is called seeing the world, entering into active life, going into society, traveling, gaining acquaintance with the various classes of the community, coming into contact with the principles and modes of thought of various parties, interests, and races, their views, aims, habits, and manners, their religious creeds and forms of worship, — gaining experience how various yet how alike men are, how low-minded, how bad, how opposed, yet how confident in their opinions; all this exerts a perceptible influence upon the mind, which it is impossible to mistake, be it good or be it bad, and is popularly called its enlargement. (*Newman.*)
18. This flat, flourishing, easy country never could have looked

more rich and prosperous, than in that opening summer of 1815, when its green fields and quiet cities were enlivened by multiplied red-coats: when its wide *chaussées* swarmed with brilliant English equipages; when its great canal-boats, gliding by rich pastures and pleasant quaint old villages, by old châteaux lying amongst old trees, were all crowded with well-to-do English travelers; when the soldier who drank at the village inn, not only drank, but paid his score; and Donald, the Highlander, billeted in the Flemish farm-house, rocked the baby's cradle, while Jean and Jeannette were out getting in the hay. (*Thackeray.*)

(See also the selections on pages 79-91.)

C. Classify the sentences of one or two of your themes with regard to periodicity.

D. Write ten periodic or virtually periodic sentences, each sentence longer than the one before.

E. Study the placing of pivotal words and other important words in an essay by Macaulay, an address by President Wilson, etc.

F. Write ten sentences in which the pivotal words are placed at the end.

G. Write ten sentences involving a departure from the natural word order.

H. Convert all the periodic sentences in **B** into loose and the loose into periodic sentences:

I. Make the following sentences more emphatic by improving the italicized words:

1. He preached a *good* sermon.
2. The view from Pike's Peak is *interesting*.
3. I am certainly *sorry* to hear of his death.
4. Thinking he was in France, I was *surprised* to see him walking down the village street.

5. I believe that his robbing the bank was *wrong*.
6. She is an *awfully nice* girl.
7. It was a *fine* day; the sun was *shining brightly*; and the sky was *clear*.
8. I spoke to him *along these lines* as he sat smoking the fragrant weed.
9. When called upon to speak, he managed to reply in a *few well-chosen words* and to make a speech that was *worthy of a better cause*.
10. It's a *cinch* that I'm not going to *kick* against the grade Prof White gave me in English Lit.
11. I got only a *look* as the runaway horse *passed* by me.
12. The trains *came together* with a *big noise*.
13. The *surprised* soldier at once *picked up* the bomb and *threw* it back into the enemy's trench.
14. The heavy body of the suffering animal *fell* to the floor.
15. The frightened deer *ran away* from us.

J. Improve the wording of the following description:

It was a *fine* autumn landscape *all right*. The trees were *brightly colored*, and the river *could be seen running* through the meadows and woods. The *furry denizens of the forest* were getting ready for the snow and *old Boreas*. Down by the river a *bird could be heard* singing, and *another kind of bird* was hammering in the woods. Smoke was *coming* out of the chimney of a farmhouse *nestling* in the valley, beside which a few *trees stood like sentinels*.

4. **Economy.** Writing is not, of course, a private matter. When we speak of it as self-expression we do not mean that we write merely to amuse ourselves, to give our powers play. Sometimes we do write for such a motive; but at the same time, in the background of the mind, is an ever-present sense of the public. Unconsciously we are ever asking ourselves such questions as: "Will this be clear to the reader?" "Will he get the full force of this?" "Could

this be misinterpreted?" Writing should be regarded, then, not as soliloquy, but as the transmission of thought from one mind to another. It is not an end in itself, but a means — a machine for the transmission of thought, as the wireless telegraph is.

It follows that good writing, like good machinery, must operate smoothly, with a minimum of friction. Economy demands that the thought be transferred in its entirety and without distortion. Any mode of writing that calls attention to itself violates the principle of economy. If the attention of the reader is attracted to offensive misspellings, to blunders in grammar, to misleading punctuation, to the use of slang, to excessive cleverness in phrasing, to the use of showy language, to monotony of sentence construction, the amount of attention given to the thought is diminished in proportion. It is as though, in telling a man where Squire Jones lives, we interspersed our directions with disturbing comments on the state of the weather and the high cost of living in these parts. Once more we must return to our fundamental principle: the truth, the whole truth, and nothing but the truth. It is the writer's message that we want, nothing more or less.

Two kinds of friction are especially to be avoided; the expression of thought is retarded by every tangled construction, and clogged by every unnecessary word:

Tangled Constructions. When the structure of your sentence is involved, you are unconsciously asking the reader to untangle it, to recast it mentally, — to repair your machinery, — before he can quite grasp the meaning. Consider the thought of the following sentence from *Pride and Prejudice*:

The vague and unsettled suspicions which uncertainty had

produced of what Mr. Darcy might have been doing to forward her sister's match which she had feared to encourage, as an exertion of goodness too great to be probable, and at the same time dreaded to be just, from the pain of obligation, were proved beyond their greatest extent to be true!

What does it all mean? Jane Austen did not often write so tangled a sentence.

Unnecessary Words. When you use an unnecessary word or phrase, you are putting an obstacle, however slight, before the reader — are throwing sand on the machinery. Our words should be adequate, neither too few nor too many. The danger of using too few words is not serious, since to say a thing briefly is harder than to say it verbosely. The danger of using too many words must be constantly remembered by the writer who aims at skillful expression. Sometimes he can reduce the number of words by simply omitting some of them, as in this sentence:

Whenever I meet him he [always] greets me.

At other times he can do it by condensing the phrasing, by substituting, that is, a short phrase for a longer one, as in this sentence:

He was very sorry indeed to hear the bad news.

He was grieved to hear the news.

EXERCISE XVII

A. Recast the following sentences in such a manner as to bring out clearly the intended meaning.

1. Germany was not long in seeing that by the acquisition of Alsace-Lorraine France would be reduced to a second-class power, and at the same time bring Germany to the front.
2. The Monroe Doctrine is a policy of the United States to regard the attempt of any European power to gain a foothold

in the New World by conquest, or to acquire any new establishment in America by any means, will be considered as an unfriendly act to the United States.

3. When I remember how hard it was for me in those days early in the term to write a short theme, I marvel — even a one-page theme — I really marvel that I ever survived those days, when I consider how the words come trippingly from my pen now, these days, when writing is a simple matter to me, and the contrast is great.
4. When these acts of violence would reach the press and be immediately published only added fuel to the flames.
5. If it does not rain to-morrow, we shall drive on to Himmelsville, if the roads are good enough.
6. Because the Germans have taken possession of Russian provinces and invaded the heart of Russia proves that the Germans are insincere in their promises.
7. He runs a hotel which there are not the best things in the world said about it.
8. As we approached the fire, we saw piles of furniture and other articles which boys had brought from the fraternity houses, which two of them were burning very fast.

B. Condense the phrasing in the following sentences and paragraphs without subtracting from the thought.

1. The wounded prisoner was suffering intensely from his painful wounds.
2. I know that I am right, for I saw the accident as an eye-witness.
3. With not a single opposing vote, he was unanimously elected president.
4. All the crowd rose together upon their feet with one accord and wildly waved their hats in their hands.
5. He is at the height of his power and will never be more powerful.
6. In place of the regular night service an afternoon service will be substituted instead.

7. He is universally praised by everybody.
8. There are several reasons for the great interest taken in football, and I attribute the principal one to the life and spirit put into the game by the players.
9. The King appointed royal governors to represent him and these were usually harsh rulers, who made the colonists give up certain rights and do as they wanted them to do, although the colonists did not wish to do so.
10. We learned that it would take time to repair the automobile, and we walked to the nearest village, had some lunch, and we then returned to the scene of the accident, but the machine had not yet been repaired, and we tried to help the driver repair it, but our efforts were all in vain.
11. Near the road is an old house and it is now deserted and covered by dust, but it was once the home of the governor of the State, who lived there until the death of his wife, and who moved away about ten years ago.
12. Up to this time the efforts of the local custodians of the law to apprehend the men who make illicit whiskey near the town have proved absolutely unsuccessful, for they have not captured a single man, although it is commonly reported by everybody that there are hundreds of men engaged in the lucrative and profitable business of making and selling whiskey, beer, brandy, and wines of every description.
13. On the edge of the road, at the point where it made a sharp turn before it led down the hill, there was standing a coach, and it looked black and very large in the white snow. The coach was crookedly imbedded in the snow, and there were no horses attached to it.
14. I was walking along a well-worn and much-used path which ran along a small creek, just as the setting sun was slowly sinking behind several clouds over the western horizon. The clouds were tinted a yellow-red by the rays of the setting sun, and the color of the clouds was reflected distinctly in the smooth surface of the water, turning its color to a very light pink. The trees were bare, as the leaves with their red color

had fallen to the ground to protect it from the approaching winter which was near at hand.

5. Vagueness. The principles of composition that we have considered should lead, if faithfully followed, to skillful writing, writing that is clear, emphatic, and varied — above all, clear. The principles of subordination, parallelism, emphasis, and economy call for clear thinking, and clear thinking, as we know, almost inevitably means clear writing. Conversely, it follows that if writing is vague, the thinking that preceded the writing was probably vague.

Yet there are certain syntactical pitfalls that waylay the writing of even a clear thinker, errors in sentence structure that human flesh — including such authors as Hawthorne and Thackeray — is heir to. It is the business of every writer to understand the nature of these errors and the readiest modes of correction.

Reference. When we say, “The French nation is the most admirable in the world. They are the standard-bearers of civilization.” — we are reproducing in expression an error in our thinking. *They* lacks an antecedent because we committed the error of supposing that we were talking about *the French* or *the French people*. We didn’t know what we were talking about! The sentences should have read:

The French nation is the most admirable in the world. It is the standard-bearer of civilization.

The same error is involved in the case of the dangling participle. We should not write:

Having eaten our lunch, the river trip was resumed.

Grammatically, the participial phrase must modify the

subject of the governing clause; grammatically speaking, therefore, we are saying that the river trip ate our lunch! That was not in our minds, of course — then it should not be in our sentence. If *we* ate the lunch, *we* should be the subject of the governing clause:

Having eaten our lunch, we resumed the river trip.

The participle *Having eaten*, instead of dangling in the air with nothing to attach itself to logically, is now securely fastened to its grammatical and logical master-word *we*.

Precisely the same thing happens in the case of the dangling elliptical clause, — a clause that is termed elliptical because its subject and predicate are omitted, and dangling because it is not properly fastened to the governing clause. For example:

When four years old, my grandmother died.

Since *When four years old* is grammatically dependent on the subject of the governing clause, *grandmother*, we have unwittingly said that our grandparent died at the ripe old age of four. The simplest remedy in this case is to restore the omitted subject and predicate of the elliptical clause:

When I was four years old, my grandmother died.

EXERCISE XVIII

Correct the faulty reference in the following sentences:

1. Kultur is a word used in Germany to indicate their ideal.
2. When six years old, my father took me to school.
3. Upon opening the door the door mat tripped me up.
4. The molten iron is very heavy, causing it to sink to the bottom.
5. While before the fireplace, the butler came in and handed him a letter.

6. After seeing that the tires are in order, the engine was started by him.
7. Turning a bend in the road, the little town could be plainly seen.
8. Never having seen the house, it was impossible for me to describe it.
9. Although very young, my grandfather asked me to go with him.
10. Entering the building, it was obvious that some one had been there recently.
11. Being in a test-tube, I could watch the crystals grow.
12. Looking back upon the events of this night, they now appear strangely unreal.
13. Upon questioning my sister, she showed a decided reluctance to explain.
14. While very young and tender, he carefully watched the plants grow.
15. The cover is put on again so that the contents may not be lost while carrying it to the vault.
16. After setting the vase in this insecure position, it naturally tumbled over when the door was slammed.
17. Sitting for three hours in the sun, my clothes became dry enough to walk home.
18. Hated and persecuted by the people of his time, one cannot help sympathizing with Shylock.
19. Although blest with a loving wife, she was too ambitious for the welfare of her husband.
20. Let every American uphold the President and do their part in winning this war.
21. They had such different customs from those we now have that it is a curiosity.
22. On entering the porch, the eye is struck with the appearance of ease and comfort that characterized it.

Point of view. When you are looking out over a landscape, you see everything that is visible from where you are

standing, and nothing else. You do not see the other side of the barn, any more than you see the other side of the moon coming up over the barn. If you describe what you cannot see, you are false, false to your senses and to your mind. So when you write:

In order to make the furnace burn harder, the lower door must be opened.

— you commit the same blunder, by regarding your thought from the point of view, first, of a person, and secondly, of the door of the furnace. Sentences, of course, should be consistent in point of view, as our minds are when they are operating efficiently. We should adopt, in the sentence above, either the point of view of the person, or the point of view of the object:

In order to make the furnace burn harder, you must open the lower door.

In order that the furnace may be made to burn harder, the lower door must be opened.

In the writing of narration, uniformity in point of view is often violated by the abuse of the historical present tense, by the purposeless shifting from the past tense to the present. The historical present is a legitimate device when used by a skillful writer in a moment of high excitement during the narration of an event; though writing in the past tense, he is emotionally carried away by the reality of the action and spontaneously resorts, for the moment, to the present tense. On the basis of our conception that what is in the mind should determine what is written on paper, this is as it should be. Too often, however, an unskillful writer, instead of looking to his thought and feeling, looks to the practiced writer for a hint to help him in writing cleverly, and in cold blood proceeds to confuse his tenses:

The flames were mounting higher and higher, and we began to wonder whether they would reach the window where she stood. A fireman runs up with a shout, but she did not hear him, and just stood there. She stands for a long time, as if dazed, and then was hidden by the smoke. What shall we do?

The apprentice at the art of writing will do well to avoid this means of securing vividness altogether; he will be more likely to attain vividness if he uses one tense, either past or present, throughout.

EXERCISE XIX

Make the point of view in the following sentences consistent.

1. Girls fed the sheets in separately and they came out smooth and glossy at the other end of the machine.
2. To repair the furnace, it must be taken apart.
3. We walked through the older parts of the city, where many quaint old sights were seen.
4. I told him to come as soon as he can.
5. To have a fast game of baseball, the balls should be new.
6. As I grew older, it was still my desire to make a success, and I have not yet changed.
7. I told him that I haven't read the book.
8. To avoid notoriety, the name of the hero is not given.
9. They retained possession of these lands until the Franco-Prussian War in 1870, and they were again wrested from them by the Germans.
10. In order to study actual conditions of modern warfare, real trenches are being dug at our college.
11. We went through the mechanical department, where many wonderful machines were seen.
12. We all put our shoulders to the wheel and soon the wagon was pulled out of the ditch.
13. In order to learn scientific farming, chemistry must be studied.

14. These buildings are very old and students have been living in them for many years.
15. The Puritans hated bear-baiting, not because it gave pain to the bear, but because the spectators were given pleasure.
16. He had talent, but it did not seem to do him much good.
17. The Monroe Doctrine gave great encouragement to the young republics of South America, and they were enabled to develop their own systems of government.
18. To secure these ends, it is necessary for the American people to develop more friendly relations with their neighbors.

Transition. Good writing is the expression of connected thinking. Stray thoughts set down one after another without relation could not be regarded as good writing, unless the thoughts were so fresh and penetrating, and so admirably phrased, that the reader would want to preserve them. Most of Emerson's essays are made up of such thoughts, first recorded in a notebook, then strung together on a fragile thread of thought and published as an essay: yet Emerson is called by Matthew Arnold the foremost prose writer of the nineteenth century. But most men, both greater and smaller than Emerson, think more connectedly, more logically, as we say, and are therefore bound to write otherwise. Connected thinking calls for connected writing. It is not enough that the thought should move logically from sentence to sentence; there must be an equivalent connection in the phrasing. It is logical to say:

I am glad to see the President powerful. He has too much power.

But the signs of connected thinking are lacking. We should say:

I am glad to see the President powerful. But he has too much power.

I am glad to see the President powerful, but he has too much power.

The first statement may be called positive, the second negative, subtracting something from the first, somewhat as $4 - 1 = 3$. Omission of a *but*, which often serves as the minus sign in writing, may, of course, be highly confusing.

We have at our disposal at least three types of connectives: we may repeat a word, generally a noun; we may use a pronoun or other reference word, such as *they* or *then*; or we may use a conjunction (see pp. 12-13, 32-33) or a conjunctive adverb (see p. 13). A good writer, it is sometimes said, may be recognized most readily by the skill with which he employs connectives — the frequency and the discrimination with which he uses them. One could not find a better receipt for avoiding vagueness than this: if possible, *link every sentence with the preceding sentence or sentences*. Note the connectives in the following passage (those linking sentences have been printed in capital letters, those linking parts of sentences in italics):

On passing from a country in which free institutions are established to one where they do not exist, the traveller is struck by the change; *in the former* all is bustle and activity, *in the latter* everything is calm and motionless. In THE ONE, melioration and progress are the general topics of inquiry; in THE OTHER, it seems as if the community only aspired to repose in the enjoyment of the advantages which it has acquired. NEVERTHELESS, the country which exerts itself so strenuously to promote its welfare is generally more wealthy and more prosperous than that which appears to be so contented with its lot; *and* when we compare them together, we can scarcely conceive how so many wants are daily felt *in the former*, while so few seem to occur *in the latter*.

If THIS remark is applicable to those free countries in which monarchical and aristocratic institutions subsist, it is still more striking with regard to democratic republics. In THESE States it is *not only* a portion of the people which is busied with the

melioration of its social condition, *but* the whole community is engaged in the task; *and* it is not the exigencies and the convenience of a single class for which a provision is to be made, *but* the *exigencies and the convenience* of all ranks of life. (*Tocqueville.*)

EXERCISE XX

A. Copy the paragraph on page 79 beginning, "Now there are some clear objects for choice . . ." ; single underline the links within the sentence and double underline the links between sentences.

B. List all the connectives that occur in a theme or two that you have written, and then list the connectives in a passage of the same length from Burke or Arnold.

C. Choose from the list on pages 32-33 ten connectives that you rarely or never use, and write a passage, or several passages, in which you use them discriminately.

D. Clip from a newspaper an editorial in which connectives are used with skill. Underline the connectives.

E. Write a theme of 150 words — preferably a comment — in which each sentence is linked with the preceding sentence or sentences.

F. Supply connectives in the following passage:

The difference between popular and learned words may be easily seen in a few examples. We may describe a girl as "lively" or as "vivacious." In the case, we are using a native English formation from the familiar noun *life*., we are using a Latin derivative which has precisely meaning. the atmosphere of the two words is quite different. No one ever got the adjective *lively* out of a book. is part of everybody's vocabulary. We cannot remember a time when we did not know it, and we feel sure that we learned it long before we were able to read., we must have passed several

EXERCISING IN SENTENCE STRUCTURE 69

years of our lives before learning the word *vivacious*. We may even remember the first time that we saw it in print or heard it from some grown-up friend who was talking over our childish heads. *lively* *vivacious* are good English words, *lively* is "popular" and *vivacious* is "learned."

G. Study the effect of repetition in the paragraph on page 81 beginning: "Not that your great numbers."

EXERCISE XXI

A General Exercise in Sentence Structure

Discuss the effectiveness of the following sentences:

1. The writer who is unusually fluent should take warning from the instructions which accompany his fountain-pen: When this pen flows too freely it is a sign that it is nearly empty and should be filled. (*Crothers.*)
2. To ascertain and communicate facts is the object of science; to quicken our life into a higher consciousness through the feelings is the function of art. (*Dowden.*)
3. Talent is that which is in a man's power; genius is that in whose power a man is. (*Lowell.*)
4. All democrats object to men being disqualified by the accident of birth; tradition objects to their being disqualified by the accident of death. (*Chesterton.*)
5. Sculpture is particularly good for the mind: there is a height and divine stillness about it which preaches peace to our stormy passions. (*Tennyson.*)
6. No more firing was heard at Brussels — the pursuit rolled miles away. Darkness came down on the field and city: and Amelia was praying for George, who was lying on his face, dead, with a bullet through his heart. (*Thackeray.*)
7. To make the common marvellous, as if it were a revelation, is the test of genius. (*Lowell.*)
8. He will find one English book and one only, where, as in the

Iliad itself, perfect plainness of speech is allied with perfect nobleness; and that book is the Bible. (*Arnold.*)

9. Let us consider, too, how differently young and old are affected by the words of some classic author, such as Homer or Horace. Passages, which to a boy are but rhetorical commonplaces, neither better nor worse than a hundred others which any clever writer might supply, which he gets by heart and thinks very fine, and imitates, as he thinks, successfully, in his own flowing versification, at length come home to him, when long years have passed, and he has had experience of life, and pierce him as if he had never before known them, with their sad earnestness and vivid exactness. Then he comes to understand how it is that lines, the birth of some chance morning or evening at an Ionian festival, or among the Sabine hills, have lasted generation after generation, for thousands of years, with a power over the mind, and a charm, which the current literature of his own day, with all its obvious advantages, is utterly unable to rival. (*Newman.*)
10. Effectiveness of assertion is the Alpha and Omega of style. He who has nothing to assert has no style and can have none: he who has something to assert will go as far in power of style as its momentousness and his conviction will carry him. Disprove his assertion after it is made, yet his style remains. Darwin has no more destroyed the style of Job nor of Handel than Martin Luther destroyed the style of Giotto. All the assertions get disproved sooner or later; and so we find the world full of a magnificent débris of artistic fossils, with the matter-of-fact credibility gone clean out of them, but the form still splendid. And that is why the old masters play the deuce with our mere susceptibles. Your Royal Academician thinks he can get the style of Giotto (without Giotto's beliefs), and correct his perspective into the bargain. Your man of letters thinks he can get Bunyan's or Shakespear's style without Bunyan's conviction or Shakespear's apprehension, especially if he takes care not to split his infinitive. (*Shaw.*)

EXERCISING IN SENTENCE STRUCTURE 71

11. All in all, the style of an author is the true image of his mind. He who would write clearly, ought first to think clearly, and whoever would have a grand style must first have a grand character. (*Goethe.*)
12. We are in such haste to be doing, to be writing, to be gathering gear, to make our voices audible a moment in the derisive silence of eternity, that we forget that one thing, of which these are but the parts — namely, to live. (*Stevenson.*)
13. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow; when I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. (*Addison.*)
14. As the eye, in surveying a Gothic building, is distracted by the multiplicity of ornaments, and loses the whole by a minute attention to the parts; so the mind, in perusing a work overstocked with wit, is fatigued and disgusted with the constant endeavor to shine and surprise. (*Hume.*)
15. Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. (*St. Paul.*)
16. As Wordsworth's poetry is, in my judgment, the most important work done in verse, in our language, during the present century, so Emerson's *Essays* are, I think, the most important work done in prose. (*Arnold.*)
17. After the fever of life, after wearinesses and sicknesses, fightings and despondings, languor and fretfulness, struggling and succeeding; after all the changes and chances of

this troubled state, — at length comes death, at length the white throne of God, at length the beatific vision. (*Arnold.*)

18. That only is true enlargement of mind which is the power of viewing many things at once as one whole, of referring them severally to their true place in the universal system, of understanding their respective values, and determining their mutual dependence. (*Newman.*)
19. Science is, I believe, nothing but *trained and organized common sense*, differing from the latter only as a veteran may differ from a raw recruit; and its methods differ from those of common sense only so far as the guardsman's cut and thrust differ from the manner in which a savage wields his club. (*Huxley.*)
20. It is plain that the appreciation of literature is a continuing process, and depends on increase of experience in the personal life, and on growth of the imaginative and sympathetic powers. . . . It is a measure of growth because it proceeds from growth; to love the poets is a certificate of manhood, a proof that one has put forth the powers and appropriated the means of life, that one is on the way at least to be humanized. (*G. E. Woodberry.*)
21. The reader takes so much of the book as has affinity with him, and it is as if the book were re-written in his mind; indeed, it often happens that the book which was written is not the book which is read, so great is the reader's share in that blending of two souls which is the act of reading. (*Woodberry.*)
22. Not in an obscure corner, not in a feudal Europe, not in an antiquated appanage where no onward step can be taken without rebellion, is this seed of benevolence laid in the furrow, with tears of hope; but in this broad America of God and man, where the forest is only now falling, or yet to fall, and the green earth opened to the inundation of emigrant men from all quarters of oppression and guilt; here, where not a family, not a few men, but mankind, shall say what shall be; here, we ask, Shall it be War, or shall it be Peace? (*Emerson.*)

EXERCISING IN SENTENCE STRUCTURE 73

23. The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth; so is every one that is born of the Spirit. (*St. John.*)
24. It is rather for us to be dedicated here to the great task remaining before us, — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth. (*Lincoln.*)
25. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison. (*Johnson.*)
26. Set me as a seal upon thy heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave; the coals thereof are coals of fire, which hath a most vehement flame.

Many waters cannot quench love, neither can the floods drown it; if a man give all the substance of his house for love, it would utterly be contemned. (*Solomon.*)

27. Produce! Produce! Were it but the pitifullest infinitesimal fraction of a Product, produce it, in God's name! 'Tis the utmost thou hast in thee: out with it, then. Up, up! Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called Today; for the Night cometh, wherein no man can work. (*Carlyle.*)
28. And although the last few eventful years, fraught with change to the face of the whole earth, have been more fatal in their influence on Venice than the five hundred that preceded them; though the noble landscape of approach to her can now be seen no more, or seen only by a glance, as the engine slackens its rushing on the iron line; and though many of her palaces are forever defaced, and many in desecrated ruins, there is still so much of magic in her aspect,

that the hurried traveller, who must leave her before the wonder of that first aspect has been worn away, may still be led to forget the humility of her origin, and to shut his eyes to the depth of her desolation. (*Ruskin.*)

29. To still sit and contemplate, — to remember the faces of women without desire, to be pleased by the great deeds of men without envy, to be everything and everywhere in sympathy, and yet content to remain where and what you are — is not this to know both wisdom and virtue, and to dwell with happiness? (*Stevenson.*)
30. From thence he could discern, at a single glance, how arduous was the task before him. Piles of lofty cliffs rose with sheer ascent on the northern border of the river; and from their summits the boasted citadel of Canada looked down in proud security, with its churches and convents of stone, its ramparts, bastions, and batteries; while over them all, from the brink of the precipice, towered the massive walls of the Castle of St. Louis. (*Parkman.*)
31. Scarcely any man, however sagacious, would have thought it possible that a trading company, separated from India by fifteen thousand miles of sea, and possessing in India only a few acres for purposes of commerce, would, in less than a hundred years, spread its empire from Cape Comorin to the eternal snows of the Himalayas; would compel Mahratta and Mahomedan to forget their mutual feuds in common subjection; would tame down even those wild races which had resisted the most powerful of the Moguls; and having united under its laws a hundred million of subjects, would carry its victorious arms far to the east of the Burrampooter, and far to the west of the Hydaspes, dictate terms of peace at the gates of Ava, and seat its vassal on the throne of Candahar. (*Macaulay.*)
32. Manœuvres of a most extraordinary kind were going on in the vast firmamental hollows overhead. The lightning was now the color of silver, and gleamed in the heavens like a mailed army. Rumbles became rattles. Gabriel from his elevated

position could see over the landscape for at least half a dozen miles in front. Every hedge, bush, and tree was distinct as in a line engraving. In a paddock in the same direction was a herd of heifers, and the forms of these were visible at this moment in the act of galloping about in the wildest and maddest confusion, flinging their heels and tails high into the air, their heads to earth. A poplar in the immediate foreground was like an ink-stroke on burnished tin. Then the picture vanished, leaving a darkness so intense that Gabriel worked entirely by feeling with his hands. (*Hardy.*)

33. Up started the whole forest in violet fire. He saw the country at the foot of the hills to the bounding Rhine gleam, quiver, extinguished. Then there were pauses; and the lightning seemed as the eye of heaven, and the thunder as the tongue of heaven, each alternately addressing him; filling him with awful rapture. Alone there — sole human creature among the grandeurs and mysteries of storm — he felt the representative of his kind, and his spirits rose, and marched, and exulted, let it be glory, let it be ruin! Lower down the lightened abysses of air rolled the wrathful crash: then white thrusts of light were darted from the sky, and great curving ferns, seen steadfast in pallor a second, were supernaturally agitated, and vanished. Then a shrill song roused in the leaves and the herbage. Prolonged and louder it sounded, as deeper and heavier the deluge pressed. A mighty force of water satisfied the desire of the earth. (*Meredith.*)
34. What we seek is the reign of law, based upon the consent of the governed and sustained by the organized opinion of mankind. (*Wilson.*)
35. As a university it is a living unity, an organism at the heart of the living democratic state, interpreting its life, not by parts, nor by a summary of parts, but wholly, — fusing the functions of brain and heart and hand under the power of the immortal spirit of democracy as it moves in present American life to the complete realization of what men really want. (*E. K. Graham.*)

CHAPTER III

SUMMARY SENTENCES

THE most profitable practice in the principles of subordination, parallelism, and emphasis will be found in the writing of summary sentences. The summary sentence, as the term is here used, is a sentence which expresses all the essential thought of a paragraph. Such a sentence is not ordinarily used in actual writing, though it sometimes occurs at the end of a long or difficult passage, and though the topic sentence is sometimes a virtual summary sentence.

Generally, the topic sentence is inadequate as a summary of the thought of the paragraph, for the reason that it merely *points to* the subject treated, without indicating precisely *how* it is treated. It is often no more than the label on a bottle; the summary sentence, on the other hand, is always a distillation of the contents.

How should one set about the writing of a summary sentence? Given a paragraph, more or less misunderstood by a hasty reader; wanted, a single, deft sentence that shall embody the thought of the paragraph: obviously, the thing cannot be done in a moment. Although the practiced writer of summary sentences may sometimes compose his sentence by merely reflecting on the substance of the paragraph, the novice will probably find it necessary to go through a rather exacting analysis. A short paragraph from the War Message will afford an example.

We have no quarrel with the German people. We have no feeling toward them but one of sympathy and friendship. It was not upon their impulse that their Government acted in entering

this war. It was not with their previous knowledge or approval. It was a war determined upon as wars used to be determined upon in the old, unhappy days, when peoples were nowhere consulted by their rulers and wars were provoked and waged in the interest of dynasties or of little groups of ambitious men who were accustomed to use their fellowmen as pawns and tools.

1. What does the paragraph mean? It goes without saying that one must know exactly what the thought is before one is in a position to express it in a sentence. The paragraph above happens to be a very simple one, so that its meaning will be clear on a second reading if it is not clear on the first. Often, however, certain difficulties must be overcome: (*a*) unusual words, (*b*) words used in unusual senses, (*c*) tangled or obscure sentences, (*d*) allusions. A good dictionary is an indispensable part of our equipment.

2. What is the topic sentence? Now that we know what the paragraph means, we are prepared to begin to express its meaning. Let us choose, as a convenient skeleton for our summary sentence, the topic sentence. If the topic sentence is found to express all the important thought of the paragraph, we shall need to modify it very little; but ordinarily it will serve only as a starting-point. The topic sentence in our paragraph is the first sentence:

We have no quarrel with the German people.

3. What additions to and subtractions from the topic sentence are to be made? We can see at a glance that our topic sentence does not express all the important meaning of the paragraph. "We have no quarrel with the German people" — is that all that President Wilson is saying? By no means. After repeating the idea in the second sentence, he goes on, in the third and succeeding sentences, to explain *why* we have no quarrel with the German people. The

topic sentence indicates *what he is talking about*, but *what he is saying* is another matter. The fact that the war was begun without the German people's knowledge or approval must be got into our summary sentence. It must be added; apparently there is nothing, in this case, to subtract. Let us add it then:

We have no quarrel with the German people, and this is the case because the German Government began the war without their knowledge or approval.

4. Can the sentence be made periodic? Since one thought in the paragraph is likely to be of more importance than all other thoughts, we shall rarely be able to accept a summary sentence that is cast in the mould of a compound sentence. We shall need a simple or a complex sentence, preferably periodic in structure. That means putting first our subordinate matter: "and this is the case because" etc. Reserving our main clause to the end, then, we may get some such result as this:

Because the German Government began the war without their knowledge or approval, we have no quarrel with the German people.

Or, better:

Because the Government began the war without the knowledge or approval of the German people, with them we have no quarrel.

5. Can the phrasing of the sentence be condensed? There is always danger that a summary sentence will be clumsily long and involved. What we are seeking is the briefest, neatest form compatible with comprehensiveness. In the sentence above, no further condensation is necessary; several words have already been omitted — the first sentence numbering twenty-five words, the last one twenty-one.

EXERCISES IN SUMMARY SENTENCES 79

6. **Have we a connective?** Have we repeated one of the pivotal words or phrases of the preceding summary sentence, or used a suitable pronoun, or added a conjunction? In this case, the link is the word *Government*, which would occur in a good summary sentence of the preceding paragraph of the War Message. If possible, link every summary sentence to the preceding summary sentence by the use of some sign of transition in the thought. (See, once more, the discussion of transition, pp. 66-67.)

If these suggestions are faithfully followed, the student will not only learn to write acceptable summary sentences, but will strengthen his command of the principles of sentence and paragraph construction.

EXERCISE XXII

Write summary sentences for the following paragraphs, taking care to observe the six points treated above:

Now, there are some clear objects for choice here in college, for real choice, for discreet choice. I will mention only two. In the first place, choose those studies — there is a great range of them here — which will, through your interest in them, develop your working power. You know that it is only through work that you can achieve anything, either in college or in the world. Choose those studies on which you can work intensely with pleasure, with real satisfaction and happiness. That is the true guide to a wise choice. Choose that intellectual pursuit which will develop within you the power to do enthusiastic work, an internal motive power, not an external compulsion. Then, choose an ennobling companionship. You will find out in five minutes that this man stirs you to do good, that man to evil. Shun the latter; cling to the former. Choose companionship rightly; choose your whole surroundings so that they shall lift you up and not drag you down. Make these two choices wisely, and be faithful in labor, and you will succeed in college and in after life. (*Charles W. Eliot.*)

The entry of Charles the Second into Whitehall marked a deep and lasting change in the temper of the English people. With it modern England began. The influences which had up to this time molded our history, the theological influence of the Reformation, the monarchical influence of the new kingship, the feudal influence of the Middle Ages, the yet earlier influence of tradition and custom, suddenly lost power over the minds of men. From the moment of the Restoration we find ourselves all at once among the great currents of thought and activity which have gone on widening and deepening from that time to this. The England around us becomes our own England, an England whose chief forces are industry and science, the love of popular freedom and of law, an England which presses steadily forward to a larger social justice and equality, and which tends more and more to bring every custom and tradition, religious, intellectual, and political, to the test of pure reason. Between modern thought, on some at least of its more important sides, and the thought of men before the Restoration there is a great gulf fixed. A political thinker in the present day would find it equally hard to discuss any point of statesmanship with Lord Burleigh or with Oliver Cromwell. He would find no point of contact between their ideas of national life or national welfare, their conception of government or the ends of government, their mode of regarding economical and social questions, and his own. But no gulf of this sort parts us from the men who followed the Restoration. From that time to this, whatever differences there may have been as to practical conclusions drawn from them, there has been a substantial agreement as to the grounds of our political, our social, our intellectual and religious life. Paley would have found no difficulty in understanding Tillotson: Newton and Sir Humphry Davy could have talked without a sense of severance. There would have been nothing to hinder a perfectly clear discussion on government or law between John Locke and Jeremy Bentham. (*Green.*)

The vast scale of things here, the extent of your country, your numbers, the rapidity of your increase, strike the imagination,

and are a common topic for admiring remark. Our great orator, Mr. Bright, is never weary of telling us how many acres of land you have at your disposal, how many bushels of grain you produce, how many millions you are, how many more millions you will be presently, and what a capital thing this is for you. Now, though I do not always agree with Mr. Bright, I find myself agreeing with him here. I think your numbers afford a very real and important ground for satisfaction.

Not that your great numbers, or indeed great numbers of men anywhere, are likely to be all good, or even to have the majority good. "The majority are bad," said one of the wise men of Greece; but he was a pagan. Much to the same effect, however, is the famous sentence of the New Testament: "Many are called, few chosen." This appears a hard saying; frequent are the endeavours to elude it, to attenuate its severity. But turn it how you will, manipulate it as you will, the few, as Cardinal Newman well says, can never mean the many. Perhaps you will say that the majority *is*, sometimes, good; that its impulses are good generally, and its action is good occasionally. Yes, but it lacks principle, it lacks persistence; if to-day its good impulses prevail, they succumb to-morrow; sometimes it goes right, but it is very apt to go wrong. Even a popular orator, or a popular journalist, will hardly say that the multitude may be trusted to have its judgment generally just, and its action generally virtuous. It may be better, it is better, that the body of the people, with all its faults, should act for itself, and control its own affairs, than that it should be set aside as ignorant and incapable, and have its affairs managed for it by a so-called superior class, possessing property and intelligence. Property and intelligence cannot be trusted to show a sound majority themselves; the exercise of power by the people tends to educate the people. But still, the world being what it is, we must surely expect the aims and doings of the majority of men to be at present very faulty, and this in a numerous community no less than in a small one. So much we must certainly, I think, concede to the sages and to the saints. (*Arnold.*)

The failure of the melting pot, far from closing the great American democratic experiment, means that it has only just begun. Whatever American nationalism turns out to be, we see already that it will have a color richer and more exciting than our ideal has hitherto encompassed. In a world which has dreamed of internationalism, we find that we have all unawares been building up the first international nation. The voices which have cried for a tight and jealous nationalism of the European pattern are failing. From that ideal, however valiantly and disinterestedly it has been set for us, time and tendency have moved us further and further away. What we have achieved has been rather a cosmopolitan federation of national colonies, of foreign cultures, from whom the sting of devastating competition has been removed. America is already the world-federation in miniature, the continent where for the first time in history has been achieved that miracle of hope, the peaceful living side by side, with character substantially preserved, of the most heterogeneous peoples under the sun. Nowhere else has such contiguity been anything but the breeder of misery. Here, notwithstanding our tragic failures of adjustment, the outlines are already too clear not to give us a new vision and a new orientation of the American mind in the world. (*Randolph Bourne.*)

Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy; too lazy to make ourselves comfortable. We let our vocabularies be limited, and get along rawly without the refinements of human intercourse, without refinements in our own thoughts; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as "aggravating," not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening; and without observing too, that in our reckless usage we have burned up a word which might be convenient when we should need to mark some shading of the word "increase." Like the bad cook, we seize the frying pan whenever we need to fry, broil, roast, or stew, and then we wonder why all our dishes taste alike

while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary. Let any one who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well. I know that when we use a word for the first time we are startled, as if a firecracker went off in our neighborhood. We look about hastily to see if any one has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto. For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues. (*G. H. Palmer.*)

FRESHMEN AND LIFE ¹

This is the freshman's hour. Day by day during the past week entering classes have been asked by presidents and deans to consider why they have come to college and to remember that student days are but a preparation for after-life. Books for their special benefit also come out at this season. One by a professor mindful of a first year at college wasted lies at hand. It contains the usual admonition to young men to bear in mind that life is earnest, to maintain steadfastness of purpose, and to cling to the ideals of one's childhood. With its exalted purpose no one will quarrel. In America as elsewhere the number of freshmen who idle, or fall into grievous follies, through lack of timely warning, is large; and only by serious, straightforward talk can they be raised to their better selves.

Yet it is a question whether such advice does not misplace the emphasis. Neither in the comments just cited nor in the various addresses of college presidents which the book includes, are the

¹ A *Nation* editorial; reprinted with the kind permission of the *Nation*.

possibilities of the essential freedom of collegiate existence sufficiently stressed. This freedom is what undoubtedly most impresses the freshman, be he by nature a loafer or serious minded; for the moment it is the central fact of his life. Issuing from the discipline of home or boarding school, he finds himself in an atmosphere in which he seems to be master of his destiny. The resultant zest might wisely be taken by educators as a starting-point. In a negative sense it *is* so taken. That is, men are cautioned not to fancy that this is really freedom, and with such a lead it is easy to point out that no moments of life are detached from the thread of our being, that what we do to-day helps to shape our attitude years hence. Now, not all freshmen are weak, by any means; yet appeal is not made to the imagination of the strong as it should be. To them the hearty if raucous tone of a famous professor, now dead, would have a welcome sound. He used to urge certain young gentlemen to have experience. "It will cost you dear, but have it." The goodness of his own life forbade one to read into his words permission to do unworthy acts. Out of the strong cometh forth sweetness. If colleges are to maintain their distinction, the note must be struck by exceptional men, and the great opportunities of these should not be slighted by preoccupation with saving the unfit from hardships. Democracy in education need lead to no such extreme.

The democratic spirit has given to the accepted phrase "preparation for life" a meaning too strict. It is not necessary that all freshmen should be made to see the precise connection between college and the world at large. Colleges by splendid traditions have amply justified themselves, and the important point for entering students to understand is the opportunity for intellectual expansion which lies before them. The magic of pure speculation is something which even a boy, if rightly handled, can distinctly feel. From signifying preparation for life in a very general way, the college has too often, in the minds of educators, come to mean life itself, in the conventional sense. This it legitimately is not. What have the problems of pure mathematics to do with "real life"? Yet it would be a pity if mathematicians, sensitive over

the clamorings of efficiency sharpeners, should entirely forego their labors on infinity for nearer examples drawn from our everlasting shops and factories.

In some way the freshman must be made to think of college not only as a preparation for life, but also as being much detached from life. Properly used, college should be analogous to a journey to Europe taken for the purpose of better understanding America. Conditions in the two spheres greatly differ, but neither distorts eternal values. The point could be the more easily enforced because of the attitude in which even the freshman ordinarily presents himself. Emancipated for the moment he really is, as he imagines, and in a sense is free to shape the world unto his desire. The trust which at the outset many a boy places in the efficacy of thought as taught by his masters is pathetic when contrasted with the little that is done to foster it. In this country this disillusioning comes much sooner than in Europe. Take men fresh from Oxford. Almost invariably they show great self-assurance in applying their book-learning to life. Amusing they may appear to hardened worldlings, yet they testify to a wholesome state of instruction. From reading the accepted authorities and from discussing these as though they were still matters of live importance, they emerge with the "jump," as they suppose, on their less educated fellows. And it is indeed significant that Oxford, which in so many ways stands aloof from the world of the immediate present, yet contrives to prepare her sons almost at once to undertake pressing duties of the realm. Oxford men pride themselves upon having dwelt while at college in regions somewhat magical. It would be well if this magical element in college education were not neglected by presidents and deans at opening time. This it is, we fancy, which a rightminded freshman vaguely feels, and calls freedom; the pity is that too often he is not encouraged to convert his yearnings into a freedom of the noblest sort.

AMERICANISM¹

BY HARTLEY B. ALEXANDER

Four great historical documents, marking progressive epochs in our national history, give the essential definition of Americanism in politics. First is the Declaration of Independence, signed July 4, 1776, proclaiming the principles by which the United States justify their independence of European domination. Second is President Monroe's message to Congress, of December 2, 1823, announcing the right of the peoples of the western hemisphere to pursue their political destinies without interference from Old World powers. Third is Lincoln's memorial address at Gettysburg, November 19, 1863, in which the rights of Americans to their own continents are affirmed to be inalienably democratic, and without democracy to be forfeit. Fourth is the message delivered by President Wilson at the joint session of the two Houses of Congress, April 2, 1917, asserting the value of the democratic polity to the whole territorial world and the right to it of the entire human race.

These documents are not themselves causes of political conduct in any primary sense. Rather, each is a summary of contemporary political conviction — from which fact arises the height of their significance as expression of the political faith of America. It is certainly true that this faith has been clarified and invigorated by the fine intelligence of the expression; for more than to any other form of state, public intelligence is necessary to democracy. Nevertheless, as in every other form of state, the final sanction of government is the faith of the citizen; which is the impulse for that conduct whereof, in democracies, intelligence alone can set the pattern. The patterns of Americanism are its public utterances, with the four that have been mentioned in the stations of preëminence.

Out of each of these documents may be chosen phrases which

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EXERCISES IN SUMMARY SENTENCES 87

serve as texts of their fuller meaning. "All men are created equal . . . unalienable rights . . . life, liberty, and the pursuit of happiness": this is the core of the Declaration of Independence, voicing in eighteenth century speech that belief of democrats in men's right to the self-responsible making of their own laws which is fundamental in our polity. It is true that this formal meaning of the pronouncement has received many material alterations in the course of a century of history (though none, certainly, that weaken the strength of the form); and among them, not the least, a vast extension of the meaning of "all men" and a profound complexification of the doctrine of "rights." The men who signed the Declaration, though their minds were broad with the morning, were yet but conscious rebels. What they felt was less the tyranny of the Old World than the independence of the New, and what they demanded was the right of free experimentation in lands unspoiled. The true foundation of the rights of man as they knew them was their own self-confidence in their own political sagacity. The beginning of American liberty was the commanding acceptance of responsibility.

The Declaration proclaimed America's right to try out democracy; the Monroe Doctrine proclaimed both the success of the experiment and the belligerent intention to broaden its territorial marches. "*The American continents, by the free and independent condition which they have assumed and maintain, are henceforth not to be considered as subjects for future colonization by any European powers.*" The italicized phrase is the important one: it proclaims again the acceptance of responsibility, no longer for experiment, but for huge expansion. The Monroe Doctrine, in effect, established a greater Mason and Dixon's line, having the natural seas for its delineations. Unless history shall show greater consequences from President Wilson's War Message, it is the most ambitious political proclamation ever made effective. In its own consciousness the United States was no longer, as de Tocqueville and other sympathetic Europeans regarded it, merely an unexpected fruitful trial of precarious political theory; it was now confident and aggressive, with ambitions outpassing

the grandiosities of emperors — and incidentally and immediately, defying emperors and their ambitions; for the direct occasion of Monroe's message was the threat of the Holy Alliance for the re-subjection of South America and the Russian threat of expansion in North America.

The truly arrogant pretentiousness of the Monroe Doctrine is best realized when we contrast the sparseness of the human population in the western hemisphere with the relatively crowded condition of the eastern: virtually, since the democratic faith was but meagerly represented in the Old World at that time, it was a demand from an insignificant minority among men that they be possessed of a third of the world. Certainly, such a demand could never have received any general recognition had it not been coupled with a free invitation to all European peoples to colonize America in every sense save the political; the convincing corollary to the Monroe Doctrine was the open door to immigrants. It may be remarked that the situation is not greatly changed to-day. The Americas are still the most sparsely populated of the great habitable areas of our globe; the Monroe Doctrine is still in force. But the test of its strength is to come not from Europe but from Asia. The real issue, before Americans and Europeans alike, is now whether, in the interests of political independence, the western hemisphere must not, and in fairness, open the doors of immigration to the Oriental. Can the Caucasian west preempt this virginal domain to the lasting exclusion of the congested east? What is the meaning of "all men" in our Declaration?

Lincoln's Gettysburg Address represents cognizance of the same fundamental problem from the angle of internal organization; it is, as it were, the conscious self-measurement of the New World polity in the glass of its own ideals. The speech looks back to the nation's beginnings, and, in a sense, it is a final reaffirmation of what Monroe had before affirmed: that the experimental stage of American democracy was passed, and that thenceforth, bulwarked by America, "government of the people, for the people, and by the people" should not perish from the earth. It affirmed this, not in view of external threat, but in the

presence of internal; in effect stating that America could not tolerate from any group of its own people the formation and perpetuation of an oligarchical or other form of anti-democratical state, that democracy alone should be free to develop in the western hemisphere, for the very reason that democracy is imperiled by non-democratical neighbors. The address was, in short, an apostolic profession that democracy is convinced of its own righteousness, and is intolerant of all dangerous rivals.

Supporting this profession there was a profounder meaning than the ostensible one of territorial union and political unity. The meaning of "all men" still called for definition, and Lincoln could not use the word "people" in any cant sense. He had long before proclaimed that the nation could not endure half slave and half free; he well knew that the crux of the war was the slave question; and no man could have been wiselier conscious than he of the fact that the settlement of that question for freedom must mean ultimately a redefinition of "people" and a new conception of American citizenship. The United States had liberally welcomed Europeans of many tongues and complexions, who should be the making of its people; now it was ready to take into the body politic millions of that race which is most antipodal to the European. The enfranchisement of the American blacks is the most heroic act of political faith in history. True, the problem of readjustment has none of the simplicity which the idealists of that time dreamed it to have; it is a problem that now is and will long continue with us. But the faith that was in the Declaration and that forms the heart of Americanism to-day, faith in the civic nobility and therefore in the civic rights of all nature which we can call human, received in the enfranchisement of the Negroes its extreme attestation. From that time forward Americans could face the world, conscious that they had made themselves clean with their first profession. Race questions and class questions — as distinguished from questions of formal politics — will long continue to vex us, and eventually the Mongol problem will be huger than the Negro; but by implication all of these were settled, and not only for us, but for all democratical peoples, when

our Civil War came to its issue. The civic man is henceforth of no preferred complexion and of no recognized caste — at least, this is now a fixed article in our American faith in a “government of the people”: Americanism cannot be for “all men” in any lesser sense than for “men of all kindreds.”

The Revolutionary War established the privilege of democracy in the New World. A mature generation later that privilege was converted into an aggressive right, balking the ambitious pretensions of the Cæsars of that day in respect to the two western continents. Another generation matured, and the Civil War marked the purification of democracy in its own house, and a final clear-conscious recognition of the uttermost intention of the term democracy. Now a third generation has matured and passed, and in a war outmeasuring all those that men have fought the United States is called once more, not only to stand for its political faith, but to expand the meaning of that faith. The stand and the expansion have both been made, and (true to the genius of his nation) the President has given their meaning in a penetrating phrase. “The world must be made safe for democracy; its peace must be planted upon tested foundations of political liberty.” *The World!* Here, indeed, is expansion; our globe has shrunk too small for democratic and autocratic states to subsist together, nor can Ocean herself constrain them in separation. Democracy has issued her final defiance to all the citadels of absolutism, proclaiming no longer her right to independence, nor merely her right to her own free field, but now her purposed supremacy in all fields and over all politics. Here is arrogance of pretension out-matching Monroe’s, whose broad-limned compromise breaks futile, like the old compromises of North and South. Democracy is now claiming for herself no lesser thing than the world.

The new declaration is fittingly accompanied by a reaffirmation of the old. The “tested foundations of political liberty” refer us once again to the trial which our national history has given to our national faith, proudly asserting that we have passed the trial with triumph, and that the high self-confidence of the authors of the Declaration has been justified to their sons’s sons. But more

than this, the new declaration, like those which have preceded it, adds new meaning to the whole national faith. Our fight, said the President, is for the liberation of the world's peoples, "the German people included," — therein asserting the right of democracy to a kind of spiritual colonization, even in antagonistic lands. The assertion of such a right, unless it were the deepest of convictions, could only be the most incredible effrontery; and if conviction, it can have for its meaning naught save a new definition of "all men." Henceforth, the word "people" must include not merely men of all external complexions, but men of all internal complexions, not merely men of all classes, but men of all polities — and for the reason that there is but one true form of the truly human polity, and that is the democratical form. The faith that underlies such an assumption is prodigious; and it is in that faith that we are fighting, for it is the core of Americanism. Fighting, and at the same time watching and listening with an eager and amazing confidence for the first signs of response from the German people; for the President spoke only what all Americans in their hearts believe, when he said that our war is with institutions and not people.

Americanism has received its definition in four great documents. Three of these have been issued upon the occasion of great wars, and the fourth, for near a century, has been as distinctly belligerent in character as the mailed fist or the jangling sabre. Americanism is, obviously, no pacifist faith. But it is, none the less, a faith. It is a faith vast in its pretensions beyond all dreams of autocrats; and it is a faith, despite its century of trial, little justified by what has transpired in human history. Yet in the face of autocrats and of history, it is inwardly unshaken and serene, religious in its confidence, miraculous in its hopes. Its foundation is something more constraining than experience and far more compelling than reason; for its foundation is an inner light, which for us is like a revelation, showing as in an apocalypse the common humanity of "all men." Americanism is a faith that men have died for, and that men are dying for to-day — whether it be a madness or divinity that hath touched them with it.

CHAPTER IV

A LIST OF COMMON ERRORS

1. **Abbreviations.** Avoid all abbreviations in formal writing, with these exceptions:

- a. Such common abbreviations as *Mr.*, *Mrs.*, *A.D.*, *i.e.*, and *etc.*; and
- b. Such abbreviations as *A.M.*, *P.M.*, *Dr.*, and *No.* when used with other words.

Absolute Phrases. See 22.

2. **Adjective for Adverb.** Do not use an adjective where the construction calls for an adverb.

Wrong: It is said that he talks too *rapid*.

Right: It is said that he talks too *rapidly*.

What is the difference between:

He nailed it firm, and *He nailed it firmly*?

3. **Agreement of Subject and Verb.** A verb should agree in number with its subject. The following cases require study:

- a. A singular subject + plural modifier + verb.

Wrong: A list of many things *have* been drawn up.

Right: A list of many things *has* been drawn up.

- b. *Each*, *every*, *any one*, etc., require singular verbs.

Wrong: Each of the men *were* eager for the fight.

Right: Each of the men *was* eager for the fight.

- c. Two or more subjects joined by *or* or *nor* do not form a plural subject. The verb agrees with the nearest subject.

Wrong: Neither the man nor his wife *are* at home.

Right: Neither the man nor his wife *is* at home.

- d. The number of the subject is not altered by the addition of *with, together with, as well as, etc.*, to the subject.

Wrong: I, as well as my brother, *are* coming.

Right: I, as well as my brother, *am* coming.

4. **Ambiguity.** See pp. 56-58, 61-65.

5. **"And Which."** "And which" and "but which" should be used only to connect two parallel relative clauses.

Wrong: We live in a large house, and which was built many years ago.

Right: We live in a large house which is very old and which was built many years ago.

6. **Apostrophe.** Some of the most common uses of the apostrophe are as follows:

- a. To indicate possession:

Examples: The boy's books; a boys' school.

Note: The pronouns form their possessive simply by adding *s*: *Examples:* hers, yours, his, its.

- b. To show that a letter has been omitted:

Example: *Its*, the possessive of *it*, should not be confused with *it's*, the contraction for *it is*.

- c. To form the plurals of letters and figures.

Examples: There are two *a's* in *separate*. Don't write your *3's* so that they will look like *5's*.

Note: The apostrophe must not be used to form the plural of nouns.

Appositives, Punctuation of. See 13.

7. *Capitalization.* Study carefully the following rules for capitalization:

a. Do not capitalize a word unless you have a good reason for doing so.

b. The first word of a *direct* quotation begins with a capital.

Example: He said, "When do you graduate?"

c. The first word of every sentence, query, formal resolution or salutation begins with a capital.

Examples: *Resolved,* That the Government should own and operate the railroads of this country.

To all men who read this notice, Be it known, etc.

d. All words referring to God, Jesus, and the Bible are usually capitalized.

e. Important words in literary titles should be capitalized.

Example: Have you read *The Way of the World*?

f. All proper nouns and adjectives should be capitalized.

Examples: I shall arrive at the Park Street Station the first Tuesday in May and shall spend the summer with you. (Note that the names of the seasons are not capitalized.)

London is the capital of the British Empire, which includes many countries both in the East and in the West.

The Democratic party, which is very strong in the South, elected President Wilson.

Note: (1) that *east, west*, etc., are not capitalized unless they refer to social, economic, or political divisions of a country; (2) that names of subjects taught in school or college are not capitalized unless they are covered by rule *f*; (3) that such common nouns as *professor, uncle, street, high school*, and *college* are not capitalized unless they are used with a particular person or thing:

Example: Before I entered Columbia University I had never personally known a college professor.

8. Case.

a. The possessive case of nouns is formed by adding 's or the simple apostrophe. Thus, *John's, boy's, boys', Dickens', Dickens's*. Except in a few common expressions such as "a day's journey," "for pity's sake," do not use the possessive case of nouns denoting inanimate things; use the preposition *of*.

The possessive case of pronouns is never formed with the apostrophe: *its, hers, theirs, his, ours*. Note the difference between *its* and *it's*.

b. Avoid using the nominative case of a pronoun as the object of a preposition:

Wrong: A crowd of *we* boys went on a hunting trip.

Right: A crowd of *us* boys went on a hunting trip.

Wrong: It is a secret between you and *I*.

Right: It is a secret between you and *me*.

c. Do not use the objective case of a pronoun as a subjective complement:

Wrong: It is *me* (*him, her, them*).

Right: It is *I* (*he, she, they*).

- d. Distinguish carefully between *who*, *whoever* (nominatives) and *whom*, *whomever* (objectives):

Wrong: *Who* did you see this morning?

Right: *Whom* did you see this morning?

Wrong: Show the paper to *whomever* asks about it.

Right: Show the paper to *whoever* asks about it. (*Whoever* is the subject of *asks*, not the object of *to*.)

Wrong: The friend *whom* I thought was coming disappointed me.

Right: The friend *who* I thought was coming disappointed me.

(*Who* is the subject of *was coming*, not the object of *thought*, which is parenthetical.)

- e. After the conjunctions *than* and *as* in elliptical clauses of comparison use the nominative case:

Wrong: He is more active than *me*.

Right: He is more active than *I* (am).

Wrong: I am not so active as *him*.

Right: I am not so active as *he* (is). (See *like* and *as*, p. 14.)

Choppy Sentences. See 45.

9. **Clearness.** See 24, 49, and pp. 57-58, 61-65.

10. **Climax.** See p. 48.

11. **Coherence.** Coherence in sentences demands that the writer should make instantly clear the relation of the parts of the sentence to each other. See pp. 37-40, 61-68, and *Modifiers, Reference, Agreement, Number, Dangling Elliptical Clause, Dangling Gerund, Dangling Participle, Conjunctions, Parallelism, Point of View, and Omissions*.

Colloquialisms. See 36.

12. *Colon.* See pp. 22–23.

Comma to set off *Absolute Phrases*. See 22.

13. *Comma* to set off *Appositives*. An appositive, with or without *or, such as, as,* or other introductory word, should be set off by a comma from the noun it modifies.

Right: Any baggage, such as trunks, must be left at home.

When the appositive forms a part of a name or is quoted, it should not be set off.

Right: Alfred the Great died in 901.

Right: Avoid the word *enthuse* and the expression “Get my goat.”

14. *Comma* in *Compound Sentences*. Use a comma between the clauses of a compound sentence that are connected by a simple conjunction such as *but, and, nor, or, yet*. When the clauses are not so joined, use a semicolon. See pp. 16–17, 21–22.

15. *Comma* after *Dependent Clause*. When the dependent clause precedes the main clause, the dependent clause should be set off by a comma.

Example: When he comes, I shall be glad to see him.

See also p. 18.

When the dependent clause follows the main clause, the comma is necessary only when the dependent clause is non-restrictive.

16. *Comma* to set off Words in *Direct Address*. Words used in direct address — vocatives — are set off by commas from the rest of the sentence:

You are not going, Paul, are you?

Paul, you are not going, are you?

Comma with *Direct Quotations*. See 35.

17. *Comma Fault.* See pp. 8-9.

18. *Comma* before *For.* See p. 18.

Comma-for-Period. See 17.

19. *Comma* with *Geographical Expressions* and *Dates.*

Names of places and dates used to explain a preceding name or date are, or course, parenthetical, and should be set off by commas:

I arrived in Atlanta, Ga., on July 14, 1916, at seven o'clock in the evening.

He lives at No. 367 West Avenue, (Ave., Street, or St.,) Chicago, Ill.

Last summer we visited both Portland, Oregon, (Ore.,) and Portland, Maine.

Comma with *Interjections.* See 22.

Comma to set off *Introductory Expressions.* See 22.

20. *Comma* to set off *Non-Restrictive Modifiers.* Use commas to set off non-restrictive phrases and clauses.

President White, who has just returned to the city, gave an interview to the reporters this morning.

Montenegro, situated as she is, must cultivate friendly relations with her neighbors.

For the distinction between restrictive and non-restrictive modifiers, see 62.

21. *Comma* to mark *Omissions.* The comma is used to mark the omission of an important word. For example:

Shakspeare was a self-trained writer; Marlowe, a university product.

22. *Comma* to mark *Parenthetical Expressions.* Commas are used to separate from the rest of the sentence any parenthetical expressions, that is, expressions in-

serted by way of comment or explanation in a sentence that would be grammatically complete without the inserted expression (interjections, appositives, absolute phrases, introductory words, titles used with a proper name, non-restrictive modifiers, etc.).

For examples and further discussion, see p. 19.

23. *Comma* to set off *Participial Phrases*. Participial phrases which are not essential to the continuity of the thought or construction in the sentence should be set off by commas:

Being unfamiliar with the road, I decided to stop at the nearest inn.

My friend, being unfamiliar with the road, decided to stop at the nearest inn.

He jumped upon a loose rock on the edge of the cliff, thereby causing a disastrous landslide.

See also 22.

24. *Comma* to *Prevent Misreading*. See pp. 17-18.

Comma with Quotations. See 35.

25. *Comma* between Members in a *Series*.

a. When consecutive adjectives, nouns, phrases, etc. used in the same construction (coördinately) are *not* joined by a conjunction, the members of the series should be separated by commas.

Examples:

He was a tall, sallow, gaunt man.

He spoke with energy, with gusto, with charm.

b. When such members *are* joined by a conjunction, the use of the comma is generally held to be optional, unless clearness calls for it.

Examples:

Right: He was a tall, sallow, and gaunt man.

Also right: He was a tall, sallow and gaunt man.

Comma with Titles. See 22.

26. *Comma, Unnecessary.* Avoid the use of unnecessary commas:

Wrong: He said, that he would come.

I do not see, how he does it.

On the table, is a large vase.

I have been reading, poems, plays, and novels.

The hill was covered with trees, and rocks.

Right: He said that he would come.

I do not see how he does it.

On the table is a large vase.

I have been reading poems, plays, and novels.

The hill was covered with trees and rocks.

When in doubt as to the use of a comma, remember that it is a far more serious error to use a comma that cannot be defended than to omit a comma where one should be used.

27. *Compound Sentences, Stringy.* Avoid rambling compound sentences crudely joined by a string of *and's* or *but's*.

I hunted all day and did my best, but killed only two birds, and then returned home, but I was happy and contented.

To revise a sentence of this type, subordinate all subordinate ideas and if necessary divide the long sentence into shorter sentences. See also 31.

28. *Conjunctions.* See pp. 12-15.
29. *Conjunctive Adverbs,* Semicolon before. See pp. 13 and 21.
30. *Connectives.* See pp. 32-33.

Consecutive Adjectives or *Nouns*, Punctuation of.
See 25 and p. 7.

31. *Coördination*, Excessive or Illogical.

Avoid excessive coördination by subordinating all subordinate ideas in the sentence:

Bad: It was a cool afternoon and we had a fast game.

Better: Since it was a cool afternoon, we had a fast game.

Avoid illogical and obscure coördination:

Illogical: He is here, and he is not going to deliver his address.

Logical: He is here, but he is not going to deliver his address.

Not clear: He was very fond of playing baseball, and left home at once.

Clear: He was very fond of playing baseball, and, since he wanted to join one of the major leagues, he left home at once.

See also pp. 27-33.

32. *Dangling Elliptical Clause*, *Gerund*, or *Participle*.

See pp. 61-62.

33. *Dash*. The dash is used chiefly to indicate a more or less abrupt break in the thought of a sentence. A too frequent use of the dash as a substitute for the period or the comma results in an hysterical style.

Dates, Punctuation of. See 19.

34. *Dialogue*, Paragraphing of. In dialogue, every speech, regardless of its length, should be put into a separate paragraph. The explanatory words of introduction or comment should be put in the paragraph with the speech.

35. *Dialogue*, Punctuation of. Follow these models in punctuating dialogue. (Note especially the use of the comma to separate such expressions as "He said" from the direct quotation.)
- He said, "I see that you have an engagement."
 - "I see," he said, "that you have an engagement."
 - "I see that you have an engagement," he said.
 - "I see that you have an engagement," he said.
"I'll call again."
 - "Have you an engagement?" he said.
 - He said, "Have you an engagement?"
 - Did he say, "I have an engagement"?
36. *Diction*. Diction is the choice of words for the expression of ideas. Diction is concerned, therefore, with the choice of those words which will most clearly and forcibly express our ideas. To secure the most effective expression of his ideas the student should bear in mind the following cautions:
- Avoid foreign words by using English equivalents.
 - Avoid such provincialisms and vulgarisms as *in back of* for *behind*; *pack* for *carry*; *reckon* for *think*; *ain't* for *is not, am not, has not*; *wait on* for *wait for*; *some* for *somewhat*.
 - Avoid colloquialisms in formal writing. Many expressions permissible in informal speech or writing become objectionable when used in well-considered discourse.
- Examples: Mad for angry; funny for strange, queer; don't for do not.*
- Avoid the confusion of words of similar meaning or of similar sound, such as: *accept, except; affect,*

effect; can, may; fewer, less; lie, lay; sit, set; old, aged, elderly.

- e. Avoid the use of hackneyed and trite expressions, such as *waves mountain high, pearly teeth, rosy cheeks, murmuring brooks, happy as a lark, the wee small hours.*
- f. Avoid inappropriateness in words. Use words that have an association suitable to the idea they are intended to convey. What is the difference in the suggestive power of *horse, steed, nag, plug, jar-head, courser, palfrey, and equine*?
See also *Improvement of the Words*, pp. 46-47.
- g. Avoid slang. Slang perhaps has its place in speech, but that place is obviously not formal speech or writing.
- h. Avoid expressions that violate English idiom, that is, expressions that do not conform to the peculiarly English mode of phraseology. Using the wrong preposition with certain verbs, nouns, and adjectives is the most common form of unidiomatic English. For example:

I cannot comply *to* this request
violates the well-established idiom *comply with*.

Note the difference in meaning between:
charge with, charge to; change with, change to, change for; consist in, consist of.

What preposition should follow *different, prefer, averse, share, dependent, independent*?

Direct Address. See 16.

37. Double Negative. Avoid the double negative.

Wrong: I haven't seen no books.

I can't hardly come to the meeting to-night.

I cannot watch but one ball at a time.

Right: I have seen no books. I haven't seen any books.
 I can hardly come to the meeting to-night.
 I can watch but (=only) one ball at a time.

Each, every, etc. with Plural Verbs. See 3.

38. *Economy.* See pp. 56-58.

Ellipsis, Improper. See 49.

39. *Emphasis.* See pp. 45-52.

40. *Euphony.* Avoid an unmusical combination of sounds; for example:

The following fall our teacher told us to eschew words that are "difficultly pronounceable."

Excessive Use of Comma. See 26.

For, Punctuation before. See 18.

Geographical Expressions, Comma with. See 19.

41. *Hyphen, Uses of.* The hyphen is used as follows:
- To indicate the division of a word at the end of a line (but never at the beginning).
 - To join the members of compound words, such as *twenty-four, father-in-law, so-called.*

Note: The hyphen should not be used to separate the syllables of such uncompounded words as *together, already, all right*, unless these words are divided at the end of a line.

Wrong: We came to-gether. He has al-ready arrived. Everything is now all-right.

Monosyllables should never be divided. See 72.

Idiom. See 36.

Incomplete Sentence. See 54.

Interjections, Punctuation of. See 22.

Introductory Expressions, Punctuation of. See 22.

42. *Italics*, Uses of. (*Note*: Underscore once to indicate italics.) Italics are most frequently used in the following cases:

a. To mark foreign words which have not yet become naturalized in the language.

Example: This is an example of the argument *ad hominem*.

b. To refer to a word or a letter as such:

Example: Care should be taken to distinguish between *accept* and *except*, between *ac* and *ex*.

c. To emphasize a word. See p. 46.

d. To indicate names of books, dramas, newspapers, and magazines.

Examples: I have been reading the *Outlook*, Barbusse's *Under Fire*, and the *Christian Science Monitor*.

The name of the author, of course, should not be italicized. See also *Quotation Marks*.

e. Names of ships are italicized:

Example: The *New Mexico* is one of the finest dreadnoughts in the American Navy.

43. *Like for As*. See page 14.

Misreading Prevented by Comma. See 24.

44. *Modifiers Misplaced*. So place every modifier that the reader may connect it at once with the word it modifies.

Not Clear: He said that if we did not pay, within a week, in spite of all our protests, he would present the note at his bank.

Clear: He said that if we did not pay within a week, he would present, in spite of all our protests, the note at his bank.

Wrong: Lost: a dog by an old man with a brass collar around his neck.

Right: Lost: by an old man a dog with a brass collar around his neck.

Take especial pains to place the adverbs *only*, *just*, *almost*, and *ever* next to the words they modify.

Ambiguous: He only hesitated a few minutes.

Clear: He hesitated only a few minutes.

45. ***Monotonous Sentence Structure.*** Avoid the monotonous repetition of sentences similar in construction and length.

Monotonous: I was standing on the bank of a small river. I was looking toward a grass-covered hill. I could see an old colonial mansion on this hill. I noticed eight large columns that supported a beautifully decorated roof, and on either side of the house I could see several rows of giant oaks.

Better: Standing on the bank of a small river, I could see an old colonial mansion situated on a grass-covered hill opposite me. Eight large columns supported a beautifully decorated roof. In front of these, on either side of the house, stood several rows of giant oaks.

46. ***Namely, That Is,*** Punctuation of.

These expressions should be preceded by a semicolon (or, in the case of an appositive, a comma or colon,) and followed by a comma.

See also 63.

47. *Number.*

a. Pronouns.

A pronoun should agree in number with its antecedent:

Wrong: Every student brought *their* books.

Right: Every student brought *his* books.

Avoid the use of a plural pronominal adjective with such singular nouns as *kind* and *sort*.

Wrong: I do not enjoy reading *those kind* of novel.

Right: I do not enjoy reading *that kind* of novel.

In the sentence

One of the most interesting *plays* that *has* ever been given in our theatre is Shaw's *Pygmalion*.

the antecedent of *that* is *plays*, not *one*. The verb should therefore be *have*.

b. Nouns.

Do not use the apostrophe to form the plural of nouns.

c. Verbs. See *Agreement of Subject and Verb*.48. *Numbers, Representation of.*

a. Do not spell out the numbers in dates, hours (when A.M. or P.M. is used), pages or sections of books, or room or street numbers.

Right: He took office on July 7, 1916, at 1788 Jackson Avenue.

Look on page 34 of your textbook.

b. Other numbers should be spelled out if they can be written in one or two words.

Right: Nineteen hundred men, forty-six men, one thousand men.

- c. Do not begin a sentence with figures.

Inadvisable: 635 men from our college entered the army.

Right: Six hundred and thirty-five men from our college entered the army.

- d. Except in cases where extreme accuracy is desired do not repeat a number in parenthesized figures.

Undesirable: We killed ten (10) birds and two (2) rabbits.

Right: We killed ten birds and two rabbits.

- e. As a rule, be consistent in the method used for representing a series of numbers.

Undesirable: In our library there are 3000 unbound pamphlets, forty thousand bound volumes, 1,400 bound magazines, and ten thousand unclassified volumes.

Right: (Either figures or words throughout the sentence.)

Omissions, Marked by Comma. See 21.

49. **Omissions, Incorrect.** Avoid the following common types of incorrect omissions:

- a. The omission of part of a verb phrase.

Wrong: I always have \wedge and always will *take* an interest in painting.

Right: I always have *taken* and always will *take* an interest in painting.

- b. The omission of a copula when the verb *be* is used both as a principal and as an auxiliary verb.

Wrong: The new country club is very pretty and \wedge praised by everybody.

Right: The new country club is very pretty and *is* praised by everybody.

- c. The omission of an article, pronoun, preposition, or conjunction necessary to the accurate expression of the thought of a sentence.

What effect would the omission of the italicized words have upon the following sentences?

Last night my barn and *my* garage caught fire.

He carried a red and *a* black flag.

I went with my friend and *my* brother.

He tried to interest those who could swim or sail and *to* play games with the others.

- d. The omission of *than* or *as* in a double comparison.

Wrong: I am as tall, if not taller, than my brother.

Right but Awkward: I am as tall as, if not taller than, my brother.

Permissible: I am as tall as my brother, if not taller.

- e. The omission of the standard of comparison.

Vague: We have learned to appreciate the greater adaptability of the American soldier.

Clear: We have learned to appreciate the greater adaptability of the American soldier as compared to the German.

50. **Order of Words.** See pp. 48-52.

51. **Overlapping Dependence.** Rewrite a sentence that contains a series of similar clauses in an overlapping construction.

Bad: He dropped out of college, *for* his father needed him to help in his business, *for* it had been seriously injured by the war.

Better: He dropped out of college, for his father needed him to help in his business, which had been seriously injured by the war.

A series of overlapping *for*, *which*, and (*so*) *that* clauses is especially to be avoided.

52. *Parallelism*. See pp. 37-40.

Parenthetical Expressions, Punctuation of. See 22.

Participial Phrases, Punctuation of. See 22.

53. *Period*, Uses of.

a. Use a period after every declarative sentence.

The slovenly omission of the period (or question mark or exclamation point) is inexcusable.

b. Use a period after abbreviations: *Ga.*, *i.e.*, *Mr.*, *LL.D.*

54. *Period Fault*. See pp. 9-11.

Period-for-Comma. See 54.

55. *Point of View*, Shifting.

a. Avoid shifting from active to passive or from passive to active within the sentence.

Wrong: He came back to college in the fall, and all his energies were exerted in making a soldier of himself.

Right: He came back to college in the fall and exerted all his energies in making a soldier of himself.

See also pp. 63-64.

b. Avoid the unnecessary change of subject in the clauses of a sentence.

Wrong: *We* went through a cotton mill, where the *operatives* interested us greatly.

Right: *We* went through a cotton mill, where *we* were greatly interested in the operatives.

See also pp. 63-64.

c. Avoid shifting the tense from past to present or

from present to past in narration. Choose one tense and use it throughout. See also pp. 64-65.

56. *Possessive with Gerunds.* As a rule, the noun or pronoun modifying a gerund should be put in the possessive case:

He slipped away without any one's seeing him.

The object of the preposition *without* in this sentence is the gerund *seeing*.

Which is preferable:

I cannot conceive of him doing it?

or

I cannot conceive of his doing it?

With nouns or phrases with which it would be awkward to use the possessive case it need not be used. It would be awkward to use the possessive in such a sentence as

I cannot conceive of Richard, who is my friend, doing such a thing.

Precision. See 36.

Provincialisms. See 36.

57. *Punctuation at the Beginning of a Line.* Punctuation marks should never be written at the beginning of a line, except dashes, parentheses, and quotation marks.

58. *Quotation Marks, Uses of.*

a. Every *direct* quotation should be inclosed by quotation marks.

Example: He said, "I will come at once."

See also 35.

- b. A quotation within a quotation should be inclosed by single quotation marks.

Example: The witness said, "I heard the defendant say, 'I had no idea that my enemy was in town that day.'"

- c. A technical word or a word used in a special, unusual, ironical, or humorous way may sometimes be inclosed by quotation marks.

Examples: The pilot gave orders to "luff round."

Oscar Wilde speaks of his hero's going "Bunburying."

Cautions:

1. Do not insult your reader's intelligence by labeling your humor or irony.
 2. When slang or technical expressions are used in a slang or technical context they should not be inclosed by quotation marks.
- d. Titles of short poems, short stories, pictures, and subdivisions of books are generally inclosed by quotation marks. Names of books, magazines, and papers are ordinarily italicized.

Examples: "I Have a Rendezvous with Death,"
"The Man Who Was," "The Angelus";
The Scarlet Letter, the *Saturday Evening Post*.

- e. Never employ quotation marks without good reason.

59. *Reference, Unexpressed or Vague.* Avoid ambiguity and obscurity by making the reference of every pronoun or adjective absolutely clear.

Vague: John told his father that he would soon be nominated.

Undesirable: John told his father that he (John) would soon be nominated.

Right: John told his father that he expected to be nominated soon.

Vague: He is guilty of carelessness in his work, *which* has prevented him from holding a good position.

Right: He is guilty of carelessness in his work, which weakness has prevented him from holding a good position.

Right: He is guilty of carelessness in his work. This weakness has prevented him from holding a good position.

See also 3, 47, and pp. 61-62.

60. Relative Pronouns.

a. The relative pronoun agrees in gender with its antecedent.

1. Use *who* or *that* for persons, *which* for things.

Note: *Which* may refer to a group of persons regarded as an impersonal unit, as in

The jury, which had just reached a decision, now entered the room.

2. As a rule, do not use *whose* to refer to things.

Undesirable: He very warmly praised the new law, *whose* success had been remarkable.

Better: He very warmly praised the new law, the success of *which* had been remarkable.

b. The relative pronoun agrees in person with its antecedent:

It is I who *am* (not *is*) to blame.

- c. The case of a relative pronoun in no way depends upon the case of the antecedent, but is determined by the use of the pronoun in the sentence.

61. *Repetition.*

- a. Avoid the monotonous repetition of the same word or phrase.

Bad: He *said* that his father *said* that he thought that the business would soon be on a sound basis.

Better: He said that his father thought the business would soon be on a sound basis.

- b. Avoid the careless repetition of the conjunction *that*.

Example: He said that if there were no more heavy rains *that* we should be able to take the trip. (Omit either *that*.)

Repetition for Clearness. See 49.

62. *Restrictive and Non-Restrictive Modifiers.* Note the difference between the relative clauses in the following sentences:

Restrictive: Water that is stagnant is unwholesome.

Non-Restrictive: The water, which gently lapped the sides of our boat, was clear as crystal.

Test: If the relative clause in the first sentence is omitted we have the astounding statement: "Water is unwholesome." The omission of the restrictive clause completely changes the meaning of the sentence. If we omit the relative clause in the second sentence, we merely subtract a subordinate thought from our sentence. The assertion of the main clause, however, remains essentially the same.

Remember that commas should be used to set off non-restrictive expressions and that no commas should be used with restrictive expressions. See 20.

63. *Semicolon*. See pp. 21-22.

64. *Shall and Will*. Note the following common uses of *shall* and *will*, and of *should* and *would*: —

a. In independent clauses, to express simple futurity use:

I { shall }	}	come.	You	}	come.
We { should }			He { will }		
			They { would }		

b. In independent clauses, to express determination or promise use:

I { will }	}	come.	You	}	come.
We { would }			He { shall }		
			They { should }		

c. In dependent clauses *shall* or *will* follows a main verb in the present tense, *should* or *would* one in the past tense.

Examples: I think that he will come.

I thought that he would come.

d. In most dependent clauses use *shall* and *should* for all persons to express simple futurity, *will* and *would* to express promise or determination.

Note: An exception is a noun clause in indirect discourse in which the subject is different from that of the main clause. In such a case use rules *a-b*.

Examples: I said that he would be present at our meeting. (Rule *a*).

I swore that he should be present at our meeting. (Rule *b*).

- e. In questions where the subject is in the second or third person, use the form (*shall, should; will, would*) expected in the answer.

Examples: Shall you be present at our meeting? I shall (futura). Will you be present at our meeting? I will (promise).

Shifting Point of View. See 55.

Slang. See 36.

65. **So, Uses of.** *So* and the other conjunctive adverbs give the beginner much trouble. The following cautions will prove helpful.

- a. Remember that the conjunctive adverbs are different from simple adverbs only in the fact that the former are sometimes used to connect clauses.
- b. Remember that when *so* is used as a connective, the clause it introduces should be set off from the preceding clause by a semicolon or a period, not by a comma.

Wrong: The rain was falling in torrents, so we decided to abandon our plans for the trip.

Right: The rain was falling in torrents; so we decided to abandon our plans for the trip.

Right: The rain was falling in torrents. So we decided to abandon our plans for the trip.

Right: The rain was falling in torrents, and so we decided to abandon our plans for the trip.

Note that the use of the conjunction *and* relieves *so* of its function as a connective and reduces it to a pure adverb.

- c. Remember that the use of a conjunctive adverb for forming a compound sentence is at best an

awkward device and that the sentence may be improved by substituting a subordinate clause for one of the principal clauses.

Weak: The rain was falling in torrents; *so* we decided to stay at home.

Better: *Since* the rain was falling in torrents, we decided to stay at home.

- d. Do not use the adverb *so* as the loose equivalent of *very*, *exceedingly*, etc.

Vague: I am *so* tired to-day. (How tired is *so* tired?)

Clear: I am very tired to-day.

Clear: I am *so* tired to-day *that* I can hardly work.

66. **Spelling.** There is no excuse for frequent errors in spelling. The habit of consulting a dictionary whenever in doubt as to the correct spelling of a word is the only safe remedy. But the following rules may be of some service.

- a. Distinguish sharply between single and double consonants in such words as *appetite*, *artillery*, *compelled*, *control*, *until*.
- b. Do not confuse words of similar or of identical sound, such as *too*, *to*, *two*; *sight*, *site*, *cite*; *lead* (noun), *led*; *mine*, *mind*; *quiet*, *quite*; *strait*, *straight*.
- c. Do not confuse *c* and *s* in such words as *advice*, *advise*, *ancestor*, *decide*, *precede*, *sense*, *consent*, *preserve*.
- d. Do not confuse the suffixes *-ance*, *-ence*; *-ant*, *-ent*; *-ar*, *-er* in such words as *superintendent*, *independence*, *existence*, *vacant*, *different*, *intelligence*, *grammar*.
- e. Distinguish sharply both in spelling and in

A LIST OF COMMON ERRORS

speaking between *e* and *i*, as in *despair*, *whither*, *whether*, *disease*, *divided*.

f. Distinguish between *ei* and *ie* in such words as *achieve*, *chief*, *field*, *relieve*, *believe*. Remember that as a general rule *i* follows *l*, and *e* follows *c* as in the word *Celia* or *license*.

g. Remember that words in final silent *e* usually drop the final *-e* before a vowel of the suffix, as

use + ing > using.

make + ing > making.

choose + ing > choosing.

h. Poor spellers should remember that mispronunciation results in misspelling, as in *athelete*, *sophomore*, *referee*.

67. Split Infinitive. Although the split infinitive (*to* + adverb + infinitive) is defended by some writers, the best writers use it only rarely or never.

Bad: He began *to suddenly hesitate* in his speech.

Better: He began *suddenly to hesitate* in his speech.

68. Subjunctive. Do not substitute the indicative for the subjunctive in the following cases:

a. To express a condition contrary to fact, or one clearly uncertain:

Wrong: If he *was* only able to play, we should win the game.

Right: If he *were* only able to play, we should win the game.

b. To express a wish.

Right: Oh, that he *were* able to play! (A present regret, or a wish unfulfilled for the present.)

Right: Oh, that he had been able to play! (A past regret.)

69. **Subordination.** See pp. 27-33.

70. **Such as,** Punctuation of. When *such as* is used to introduce an example or a series of examples, it should be preceded by a comma:

I have many things to do to-day, such as writing letters, settling my accounts, packing my trunk, and buying my ticket.

71. **Suspense.** See pp. 51-52.

72. **Syllabication.**

A hyphen should be used to mark the division of a word at the end of a line.

When in doubt as to the proper division of a word into syllables, consult a good dictionary.

Never divide a word unless the division is necessary.

73. **Tangled Constructions.** See pp. 57-58.

74. **Tense.** Note carefully the following cautions:

a. Observe the proper sequence of tenses.

Wrong: I told him to come as soon as he *can*.

Right: I told him to come as soon as he *could*.

b. Do not use the perfect infinitive except to denote an action completed at the time indicated by the main verb.

Wrong: I meant *to have told* you about it.

Right: I meant *to tell* you about it.

c. Do not use a present participle unless it denotes an action going on at the same time as the action indicated by the main verb.

Wrong: Coming of age on June 5, he was able to go into business for himself in July.

Right: Having come of age on June 5, he was able to go into business for himself in July.

d. Distinguish sharply between the principal parts of such verbs as *come, take, see, go, eat, and drink.*

75. Title, Correct Form of.

a. Capitalize every important word in the title.

b. Do not put the title in quotation marks and do not italicize it unless the rules for capitalization or italicizing call for such punctuation.

c. Leave a space of at least an inch between the title and the top of the page and between the title and the first line of the body of the theme.

d. Do not omit important words in the title of themes, such as Trip through Mexico for A Trip through Mexico, or Mistakes in College for The Mistakes One May Make in College.

e. The title and the first sentence of the theme should be independent of each other. The opening sentence (or sentences) of the theme should be immediately clear to the reader without reference to the title.

Titles, Punctuation of. See 22 and 53.

76. Transition. See pp. 66-68.

77. Triteness. See 36 and pp. 46-47.

78. Unity. See pp. 1-2, 8-11.

79. Vagueness. See pp. 61-62.

Vocatives. See 16.

Vulgarisms. See 36.

80. *Wordiness.* Avoid the use of unnecessary words:

Wordy: It was a clear, starry night, *and not a cloud was to be seen.* (The thought is needlessly repeated.)

I shall never forget the first time I ascended *up* in a balloon. (*Up* is redundant.)

For a detailed discussion of wordiness see 38, 61, and pp. 56-58.

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A LIST OF COMMON ERRORS

1. Abbreviations.
2. Adjective for Adverb.
3. Agreement of Subject and Verb.
4. Ambiguity.
5. "And which."
6. Apostrophe.
7. Capitalization.
8. Case.
9. Clearness.
10. Climax.
11. Coherence.
12. Colon.
13. Comma to set off Appositives.
14. Comma in Compound Sentences.
15. Comma after Dependent Clause.
16. Comma in Direct Address.
17. Comma Fault.
18. Comma before for.
19. Comma with Geographical Expressions and Dates.
20. Comma to set off Non-Restrictive Modifiers.
21. Comma to mark Omissions.
22. Comma to mark Parenthetical Expressions.
23. Comma to set off Participial Phrases.
24. Comma to Prevent Misreading.
25. Comma in a Series.
26. Comma, Unnecessary.
27. Compound Sentences, Stringy.
28. Conjunctions.
29. Conjunctive Adverbs, Semicolon before.
30. Connectives.
31. Coördination, Excessive, or Illogical.
32. Dangling Elliptical Clause, Gerund, or Participle.
33. Dash.
34. Dialogue, Paragraphing of.
35. Dialogue, Punctuation of.
36. Diction.
37. Double Negative.
38. Economy.
39. Emphasis.

40. Euphony.
41. Hyphen, Uses of.
42. Italics, Uses of.
43. Like for As.
44. Modifiers Misplaced.
45. Monotonous Sentence Structure.
46. Namely, That Is, Punctuation of.
47. Number.
48. Numbers, Representation of.
49. Omissions, Incorrect.
50. Order of Words.
51. Overlapping Dependence.
52. Parallelism
53. Period, Uses of.
54. Period Fault.
55. Point of View, Shifting.
56. Possessive with Gerunds.
57. Punctuation at the Beginning of a Line:
58. Quotation Marks, Uses of.
59. Reference, Unexpressed or Vague.
60. Relative Pronouns.
61. Repetition.
62. Restrictive and Non-Restrictive Modifiers.
63. Semicolon.
64. Shall and Will.
65. So, Uses of.
66. Spelling.
67. Split Infinitive.
68. Subjunctive.
69. Subordination.
70. Such As, Punctuation of.
71. Suspense.
72. Syllabication.
73. Tangled Constructions.
74. Tense.
75. Title, Correct Form of.
76. Transition.
77. Triteness.
78. Unity.
79. Vagueness.
80. Wordiness.

