

# THE STUDY OF ENGLISH

BY

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*Note (not a part of the book):*

*This is one of the textbooks used by my grandfather, Francis A Williams, 1895-1944. As a 16 year old, he interrupted his high school education to serve in WW1 as a member of the hospital corp. He was a Sergeant at the time of his discharge in 1919. He would go on to finish his high school diploma at the Huntington School, Boston, MA. He worked the night shift (11 p.m. – 7 a.m.) at the Boston City Hospital and continued this schedule while attending Boston College. He achieved a BA in Math in 1927 and an MA in Math in 1928. He would go on to become a math teacher at the Boston College High School and the Ladies School of Newton. Through all these years, he kept a number of his textbooks. Happily, the family has retained them.*

*I skipped copying pages prior to vii because they were redundant copyright pages, and showed a copyright date of 1919.*

*There was one skipped page that dedicated the book to a Robert McMurdy.*

*The illustrations were all un-numbered.*

*David W Williams/July 24, 2016*



ERASMUS — HOLBEIN

## PREFACE

ONE of the most comforting passages in a very comforting book reads: "Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain." And during the past six years, while gathering together the material that is to be found within these covers, the writer has tried hard to keep the idea brought out in this quotation constantly before him. He has tried to make the study of English seem simple and understandable.

The book does not pretend to be an elaborate treatise on English composition. The author has tried to make it merely an introduction to the study of English, particularly suitable for the early years of high school. As the book, however, covers the entire field of English composition, even though it be in an elementary form, it may serve as the only text-book in advanced classes that are doing intensive work; or in night-schools, where mature students are anxious to cover the ground as rapidly as possible. It is divided into thirty chapters, a chapter for each school week; and each chapter is subdivided into five lessons for the first twenty, and four for the last ten chapters, a lesson for each meeting of the class. The lessons are, as a general thing, so short that, in connection with each one, the students could be expected to do some outside reading. In case there are less than five periods a



week given to English, one of the lessons could be omitted, or two of them could be combined into one.

The book contains some review of grammar, a discussion of some of the principles of composition, and some suggestions about penmanship and about speaking and reading aloud. A good many selections for reading have been inserted, and a number of gems of poetry, which may also be read or committed to memory. The writer thinks that one of the best helps to good writing is good and interesting reading.

At the end of each of the chapters, beginning with Chapter II and ending with Chapter XX, is a fifth lesson entitled "Penmanship, Dictation, or Memorizing Exercise." These exercises may be used for various purposes. The student may write them out and bring them to class simply as exercises in penmanship, or he may memorize them and — in class — recite or write them out. They may also be used as dictation exercises. In the French schools a great deal is made of dictation; not only because it trains in penmanship, spelling, and punctuation, but also because it helps to develop a close and keen attention on the part of the student. After the students have written out their dictation exercise, it is a good plan to have them correct their own or their neighbors' papers. The value of these dictation exercises cannot be overestimated. The writer would urge all teachers of English composition to read through, for further suggestions as to the importance of this kind of work, Professor Rollo Walter Brown's *How the French Boy Learns to Write*.

In most of our schools definite instruction in penmanship is given. But there are still many in which no particular attention is paid to the subject. Moreover, there are so

many methods employed in the teaching of penmanship, that it has seemed advisable to give a few general directions for the use of teachers who want their pupils to write better, but who do not have the time or the inclination to follow, consistently and consecutively, any special method. It was for such schools and classes especially, that the first chapter of this book was prepared.

A number of points that are absolutely clear to the great majority of students have not been touched upon; "*it* expletive" has not been mentioned. Likewise some other points which would tend to confuse and befuddle a student's mind, the subjunctive mood for instance, have not been discussed. The writer in this matter has followed the warning of the sane little jingle, —

The centipede was happy quite,  
Until the toad for fun  
Said, "Pray which leg comes after which?"  
This worked her mind to such a pitch,  
She lay distracted in a ditch,  
Considering how to run.

In the Appendix numerous subjects for themes have been given; and the writer would suggest that these be used quite freely, not only for work to be done at home, but also in school, on paper and on the blackboards where, before the entire class, the instructor may make corrections and comments. The author would suggest that, in making corrections and comments, it is a good plan to follow wise old Ben Jonson's advice: "No more would I tell a green writer all his faults, lest I should make him grieve and faint, and at last despair."

Quite frequently, in their reading or in their study, students come across grammatical and rhetorical terms

which are not discussed in the body of this book. For their convenience, a *Glossary* of these terms is given in the Appendix. As the definitions are quite full, this part of the Appendix might even be studied, as a preparation for the more difficult and more complicated work in composition and rhetoric that will have to be taken up in the later years of a high school course. The same thing might be said about the Appendix section on *Versification*.

There is in the Appendix a section giving some rules and exercises in spelling. Our spelling to-day is being subjected to so many changes and simplifications that it is almost impossible to lay down absolute rules. The ones that are given here will be found to be somewhat conservative, and consequently safe. In the Appendix, too, will be found a section giving additional exercises for Chapters III to XX inclusive.

The writer wishes to acknowledge his indebtedness to the many friends who have aided him in the preparation of this book, by means of criticism and suggestion; especially to Mr. H. Winthrop Peirce, vice-president of the Copley Society of Boston, Mr. Nathan C. Hamblin, Principal of the Punchard High School, Andover, Mr. William Spencer of the Huntington School, Boston, Mr. Addison B. Le Boutillier, and Mr. Robert W. Morse, of Andover and Boston, Professor W. F. Bryan of Northwestern University, and Mr. Ernest Palmer of Evanston, Illinois. He would thank too the authors of numerous books on Composition and Rhetoric to which he has frequently referred for enlightenment, and the editors of Webster's New International Dictionary, from which a great many of his definitions have been taken. He would also express his appreciation and his thanks to the Honorable Theodore

Roosevelt for permission to reprint a selection from his works; to Mr. Raymond Fairchild Beardsley for his poem "Service"; and to the following publishers who permitted him to use copyrighted material: to Charles Scribner's Sons for a paragraph from Stevenson's *Travels with a Donkey*; to Houghton Mifflin Company for selections from Holmes, Longfellow, Harte, Emerson, and Lowell; to John Lane Company for the poem "Vitæ Lampada" by Henry Newbolt; to Doubleday, Page and Company for an extract from Charles H. Caffin's *The Appreciation of the Drama*; to G. P. Putnam's Sons for the greater part of a chapter from John Bascom's *Philosophy of Rhetoric*; to The Century Company for the selection from Mr. Roosevelt's *The Round Up*; to M. A. Donohue and Company for the selection from "Josh Billings"; to the *Atlantic Monthly* for a paragraph from the "Contributors' Club"; to Life Publishing Company for the poem "Finnigin to Flannigan" by S. W. Gillilan; to the *Baltimore Sun* for the article "Mr. Taft on College Yells"; to the *Chicago Tribune* for the poem "Elia" by E. J. McPhelim; to the *London Times* for the article on page 263; and to Ginn and Company for paragraphs from two of their text-books. He would express his thanks, also, to the Taber Prang Art Company of Springfield, Mass., for the pictures, Lorna Doone, Monreale, Thomas Carlyle, The Light of the World, Napoleon on the "Bellerophon," The Angelus, Rheims Cathedral, and Pompeii; and to Gramstorff Bros., Inc., of Malden, Mass., for the pictures, Erasmus, A Huguenot, St. Jerome, and The Night-Watch.

Most especially would he acknowledge his gratitude to Mr. Arthur W. Leonard, Head of the English Department in Phillips Andover Academy. Mr. Leonard has read with

patience and thoughtfulness the greater part of the manuscript, and has contributed helpful advice. During seven years association, the writer has felt his counsel ever wise and stimulating, his sympathy never failing; and he trusts that something of his inspiration has found its way into this work.

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## INTRODUCTION

### TO THE STUDENT:

A very natural and a very sensible question for you to ask is, "Why am I studying Composition?" The answer — in a nut-shell — is this, "You are studying English Composition in order that you may become more effective and more useful; in order that you may earn a larger salary; and in order that you may live on a higher intellectual plane."

No matter what occupation you take up — plumbing or preaching, nursing or newspaper work, business or politics — you must use words, you must put them together into sentences, and bind the sentences into paragraphs. Everybody who has ever lived, with the possible exception of Robinson Crusoe during a comparatively short period of his life, has been obliged to convey his thoughts to some one else by means of written or spoken words, sentences, and paragraphs. It stands to reason, then, that the one who can most clearly and most effectively express himself will, other things being equal, be the leader.

As an illustration: Everyone who has goods to sell has to have some means of delivering his goods to his customers. The merchant may be the proprietor of a hardware store, a grocer, or a butcher; he must use a delivery wagon. Other things being equal, the storekeeper who can deliver his goods is going to get ahead of the storekeeper who can't; and the one who delivers his goods in neatly wrapped

packages, in a clean and smoothly running delivery car, or in a neat wagon with a well-groomed horse drawing it, is going to get ahead of the one who sends out his orders done up in newspaper, in a ramshackle conveyance.

During the European War much equipment that would have been invaluable to the Russian armies at the front was tied up at Vladivostok and Archangel, of no use whatever because there was no way of delivering it. All of you have now, perhaps, and certainly will have later on, ideas that you will want to give to other people for the world's benefit and for your own advantage. If you cannot transmit these ideas, they will be of no use to the world and of practically no use to you. The study of English Composition aims to teach you how to think out your ideas clearly, and how to present them in such a way that people may clearly understand just exactly what it is that you want them to grasp.

Language, like dress, is based on certain conventions. Most of these are reasonable, though occasionally we meet with some that are not. There is no particular reason, for instance, why we should say "sounded" but may not say "drowned." There is no particular reason why, when they are dressed up, women should wear hats or men should wear stiff collars. But convention has established those rules and we have to live up to them.

Conventions of dress and conventions of language have a great many points in common, but there are many points of difference too. We cannot always tell just who lays down the rules for correct usage in dress, but we do know who does in language. The rules of good and correct usage in speech and writing are those that have been formulated by our best speakers and writers. These writers and

speakers do not make the rules and write them out, but the writers of Grammars, Composition Books, and Rhetorics put into words, record, and tabulate rules and suggestions based on the use of words and sentences and paragraphs of these best speakers and writers.

Usage in language, though subject to some changes, is more constant than is usage in dress. In our language today there are many words in common as well as good use, "barrage" and "camouflage" for instance, that were not in use ten years ago. But whereas the fashion books of ten years ago are now hopelessly out of date, the composition books of twenty years ago could, in general, serve pretty well today.

What this course in English Composition will try to teach you, then, will be how to *think clearly*, and how to express the results of your clear thinking effectively, in correct English.

There is no royal road to success. It is not possible for one to become a good and effective speaker or writer without first putting in a great deal of time and labor in learning what is correct and in good form, and in practicing how to use it. The soldiers from our training camps could not come into our cities and march down the streets in perfect formation without first having to go through weeks, nay months, of hard grinding drills that had no glory whatever connected with them. To know and appreciate what is correct and in good form, you must not only study the assignments that may be given you in a composition book; you must read as much as you possibly can of authors who establish the standards of good English. For practice in correct and effective expression, you must not merely do the exercises in this book as carefully as you can, you must

strive to do all your writing and all your talking in the best English you can use.

Sometimes the way will seem very dreary; sometimes you will not be able to see the why and the wherefore of the tasks you are asked to perform; oftentimes you will get discouraged. Keep on working cheerfully; the end is worth your effort. You are striving to make yourself more effective, and — what is of infinitely more importance — of greater usefulness to the world.

Look, then, into thine heart, and write. — *Longfellow*.

For the achievement of any work regarded as an end, there must be a prior exercise of many energies or acquired facilities of a secondary order, demanding patience. — *Aristotle*.

By desiring what is perfectly good, even when we don't quite know what it is, and cannot do what we would, we are part of the divine power against evil — widening the skirts of light, and making the struggle with darkness narrower. — *George Eliot*.

# THE STUDY OF ENGLISH

## CHAPTER I

### SOME GENERAL SUGGESTIONS

#### LESSON I

**Penmanship.** It is not necessary, neither is it desirable, for every one to write in exactly the same way. But it is desirable — and it is possible — for every one to write evenly, neatly, and legibly. In practicing penmanship exercises, therefore, though it is a good plan sometimes to copy models of handwriting, it is better to write in the way that is most natural, with the emphasis placed on making the writing even, neat, and legible. If everybody had the same gait in walking, the crowds of people we see on any busy street would look like mechanical toys; if everybody wrote in exactly the same way, handwriting would lack the character that it should possess. Everybody should have his own distinctive way of walking; but he should walk firmly and evenly, not slouch along or move in irregular zigzags from one side of the street to the other. So, too, everybody should have his own distinctive way of writing; but he should write evenly, neatly, and legibly, not scrawl carelessly over the sheet.

The following suggestions, if carried out, will help to make you, if not a good penman, at least one who can write evenly, neatly, and legibly.

1. Be sure that you have a good pen and good ink. If you are using a pencil, be sure that it is well sharpened.

2. Hold your pen or pencil firmly in your fingers, but do not grasp it so tightly that your muscles are cramped.

3. Some instructors suggest that you practice writing very slowly, forming each letter as carefully as you can. This, they claim, will give your hand better exercise than it would get if you wrote fast, and will give you better control over the muscles of your hand.

4. Do not slant the letters too much either to the left or to the right. As the hand, in traveling over a line, moves from left to right, it is a little less tiresome to write, inclining the letters slightly to the right. Be careful, though, to have the slant even throughout.

5. Make your letters as far as possible even in size; make the spaces between the letters, and those between the words, even.

6. Avoid all unnecessary lines and all flourishes.

7. Be careful not to wrinkle up your paper; avoid making blots and smirches.

8. As a general thing, and always in your classroom work, write on only one side of the paper.

Taking note of the suggestions that have been given, copy, in ink, as evenly, neatly, and legibly as you can, the following selection.

In his Proclamation of March 6th, 1799, John Adams, second President of The United States, recommended a day of solemn humiliation, fasting, and prayer, in which the people of this country should pray, among other things: "That He should smile on our colleges,

academies, schools, and seminaries of learning, and make them nurseries of sound science, morals, and religion; that He would bless all magistrates, from the highest to the lowest, give them the true spirit of their station, make them a terror to evil doers and a praise to them that do well; that He would preside over the councils of the nation at this critical period, enlighten them to make a just discernment of the public interest, and save them from mistake, division, and discord; that He would make succeed our preparations for defense and bless our armaments by land and by sea; and that He would put an end to the effusion of human blood and the accumulation of human misery among the contending nations of the earth, by disposing them to justice, to equity, to benevolence, and to peace; and that He would extend the blessings of knowledge, of true liberty, and of pure and undefiled religion throughout the world."

## LESSON II

**Themes.** *General directions.* 1. Do your work regularly; always hand your themes in on time.

2. Think about your subject before you begin to put it on paper; then arrange your thoughts in an outline and make your first copy. Be honest, be direct and brief, be simple, be specific, be orderly, be reasonable, be fair.

[An outline is really a framework. To make one you should jot down on a piece of paper the various phases of the subject you intend to take up, and arrange them in logical order. Ordinarily each theme should have an **introduction**, which does what its name suggests — introduces us to the subject; a **body**, the main part of the theme, which tells what was done, or explains the object that is being considered; and the **conclusion**, in which the writer gracefully takes leave of the subject. You can readily see that the body is the important part of the theme; so you should try not to make your introductions and your conclusions too long or cumbersome. An outline of one of the subjects suggested at the end of the lesson might be as follows:



## A VACATION EXPERIENCE

INTRODUCTION: Going away to spend the week-end with a friend.

BODY: Starting out, detained by a telephone call.  
 Miss trolley to station.  
 Heavy suit case to carry; run to station.  
 On arriving, find train had left.  
 Sit down on suit case, out of breath and discouraged.  
 Kind-hearted station agent, seeing distress, comforts  
 by saying there will be another train in half an  
 hour.

CONCLUSION: Sit in station till second train comes; reach friend's  
 home in time for dinner.]

3. Make your themes complete in themselves; make them interesting.

4. Use only good English.

5. When you have finished, test every sentence to see that it expresses a complete thought. Test each paragraph to see that only closely related ideas have been presented in it.

[See the first two paragraphs of Chapter XX, which takes up the paragraph more in detail.]

*Preparation of themes.* 1. Use only regulation paper; never tear the sheets.

2. Write on only one side of the paper.

3. In your final copy write legibly and neatly; use ink always.

4. Place the title on the first line near the middle.

5. Leave blank the margin at the left-hand side of the page.

6. Leave no meaningless spaces at the right-hand side of the page.

7. Indent the first line of every paragraph at least half an inch within the margin of writing.

8. Never indicate a new paragraph unless there is a real division of the thought.

9. Fold the paper evenly lengthwise. Indorse it as the teacher may direct.

Choose one of the following as the subject for a theme of about one hundred and fifty words. Do not write the theme out. But think about it, and be prepared to write it for your next assignment.

1. A vacation experience.
2. My first day in school.
3. What I should most like to do.
4. The most interesting spot in town.
5. How to play —.

Note that the **subject** of a theme is not necessarily the **title**. The subject gives an idea of what you are going to write about; the title is the name of your theme. After you have written and revised your theme, you can give it a title. The title could be worded in the same way as the subject, and yet you might want to have it more specific. If you wrote on a vacation experience you might tell us of an automobile breakdown or of a narrow escape from drowning or of missing a train. To give any one of these themes the title "A Vacation Experience" would not be so good, because it would not be so explicit as perhaps such titles as "My Kingdom for a Horse!" "Saved!" "Left!"

In a title all words except articles, conjunctions, and prepositions should be capitalized.

In writing your theme try not only to make it correct; try also so to fill it with your own personality that it will live, — not be merely a dead mass of words. Read over

the following account of the execution of Louis XVI, from *The French Revolution*, written by Thomas Carlyle (1795–1881). It is more than a group of facts. It is more than a mass of words. It is the picture Carlyle saw, with all its color, with all its significance. And he makes us see it too.

KING LOUIS slept sound, till five in the morning, when Cléry, as he had been ordered, awoke him. Cléry dressed his hair; while this went forward, Louis took a ring from his watch, and kept trying it on his finger; it was his wedding-ring, which he is now to return to the queen as a mute farewell. At half-past six, he took the sacrament; and continued in devotion, and conference with Abbé Edgeworth. He will not see his family; it were too hard to bear.

At eight, the municipals enter; the king gives them his will, and messages and effects; which they, at first, brutally refuse to take charge of: he gives them a roll of gold pieces, a hundred and twenty-five louis; these are to be returned to Malesherbes, who had lent them. At nine, Santerre says the hour is come. The king begs yet to retire for three minutes. At the end of three minutes, Santerre again says the hour is come. Stamping on the ground with his right foot, Louis answers "*Partons, Let us go.*" How the rolling of those drums comes in, through the Temple bastions and bulwarks, on the heart of a queenly wife; soon to be a widow! He is gone, then, and has not seen us? A queen weeps bitterly; a king's sister and children. Over all these four does death hover; all shall perish miserably save one; she, as Duchesse d'Angoulême, will live, not happily.

At the Temple gate were some faint cries, perhaps from voices of pitiful women: "*Grâce! Grâce!*" Through the rest of the streets there is silence as of the grave. No man not armed is allowed to be there; the armed, did any even pity, dare not express it, each man overawed by all his neighbors. All windows are down, none seen looking through them. All shops are shut. No wheel-carriage rolls, this morning, in these streets but one only. Eighty thousand armed men stand ranked, like armed statues of men; cannon bristle, cannoneers with match burning, but no word or movement; it is as a city enchanted into silence and stone: one carriage with its escort, slowly rumbling, is the only sound. Louis reads, in his book of de-

votion, the prayers of the dying; clatter of this death-march falls sharp on the ear, in the great silence; but the thought would fain struggle heavenward, and forget the earth.

As the clocks strike ten, behold the Place de la Révolution, once the Place de Louis Quinze: the guillotine, mounted near the old pedestal where once stood the statue of that Louis! Far round, all bristles with cannons and armed men: spectators crowding in the rear; D'Orléans Egalité there in cabriolet. Swift messengers, *hoquetons*, speed to the town hall, every three minutes; near by is the convention sitting, vengeful for Lepelletier. Heedless of all, Louis reads his prayers of the dying; not till five minutes yet has he finished; then the carriage opens. What temper is he in? Ten different witnesses will give ten different accounts of it. He is in the collision of all tempers; arrived now at the black maelstrom and descent of death: in sorrow, in indignation, in resignation struggling to be resigned. "Take care of M. Edgeworth," he straitly charges the lieutenant who is sitting with them; then they two descend.

The drums are beating; "*Taisez-vous*, silence!" he cries in a terrible voice, *d'une voix terrible*. He mounts the scaffold, not without delay; he is in puce coat, breeches of gray, white stockings. He strips off the coat; stands disclosed in a sleeve-waistcoat of white flannel. The executioners approach to bind him; he spurns, resists; Abbé Edgeworth has to remind him how the Saviour, in whom men trust, submitted to be bound. His hands are tied, his head bare, the fatal moment is come. He advances to the edge of the scaffold, his face very red, and says: "Frenchmen, I die innocent; it is from the scaffold and near appearing before God that I tell you so. I pardon my enemies; I desire that France —" A general on horseback, Santerre or another, prances out, with uplifted hand: "*Tambours!*" The drums drown the voice. "Executioners, do your duty!" The executioners, desperate lest themselves be murdered (for Santerre and his armed ranks will strike, if they do not), seize the hapless Louis; six of them desperate, him singly desperate, struggling there; and bind him to their plank. Abbé Edgeworth, stooping, bespeaks him: "Son of Saint Louis, ascend to heaven." The ax clanks down; a king's life is shorn away. It is Monday, the 21st of January, 1793. He was aged thirty-eight years four months and twenty-eight days.

Executioner Samson shows the head: fierce shout of *Vive la république* rises, and swells; caps raised on bayonets, hats waving; students of the College of Four Nations take it up, on the far Quais; fling it over Paris. D'Orléans drives off in his cabriolet; the town hall councilors rub their hands, saying, "It is done, it is done." There is dipping of handkerchiefs, of pike-points in the blood. Headsman Samson, though he afterward denied it, sells locks of the hair; fractions of the puce coat are long after worn in rings. And so, in some half-hour it is done; and the multitude has all departed. Pastry-cooks, coffee sellers, milkmen sing out their trivial quotidian cries; the world wags on, as if this were a common day. In the coffee-houses that evening, says Prudhomme, patriot shook hands with patriot in a more cordial manner than usual. Not till some days after, according to Mercier, did public men see what a grave thing it was.

### LESSON III

Write a theme of about one hundred and fifty words on the subject which, in the previous lesson, you chose for consideration.

*Symbols that may be used in criticizing themes :*

|               |                     |               |                        |
|---------------|---------------------|---------------|------------------------|
| <i>ag.</i>    | agreement           | <i>form</i>   | form needs improvement |
| <i>cap.</i>   | use capital letter  |               |                        |
| <i>cf.</i>    | compare             | <i>gr.</i>    | grammar at fault       |
| <i>cl.</i>    | not clear           | <i>int.</i>   | interest lacking       |
| <i>C.</i>     | coherence           | <i>K.</i>     | awkward                |
| <i>cond.</i>  | condense            | <i>l.c.</i>   | use small letter       |
| <i>const.</i> | construction        | <i>P.</i>     | punctuation            |
| <i>c.w.</i>   | use a better word   | <i>Pt. v.</i> | point of view          |
| <i>D.</i>     | see dictionary      | <i>R.</i>     | repetition             |
| <i>def.</i>   | definiteness        | <i>S.</i>     | sentence               |
| <i>e.d.</i>   | express differently | <i>∧.</i>     | something omitted      |
| <i>exp.</i>   | expand              | <i>sinc.</i>  | sincerity              |

SOME GENERAL SUGGESTIONS

9

|            |                            |           |                   |
|------------|----------------------------|-----------|-------------------|
| <i>sp.</i> | spelling                   | <i>w.</i> | weak              |
| <i>T.</i>  | change of tense of<br>verb | <i>X</i>  | any obvious error |
| <i>tr.</i> | transpose                  | $\delta$  | omit              |
| <i>U.</i>  | unity                      | ?         | questions a fact  |
|            |                            | ¶         | paragraph         |



THOMAS CARLYLE — WHISTLER

## CHAPTER II

### READING ALOUD

#### LESSON I

**Reading aloud.** As it is possible for any one to write evenly, neatly, and legibly, so also it is possible for any one to read smoothly, clearly, with understanding, and with appreciation. The suggestions given below, if followed, will help you to become a better reader.

1. Try not to read too fast.
2. Do not be afraid to open your mouth and move your lips and tongue.
3. Read smoothly. If you are riding a bicycle, you keep your eye on the road, four or five yards ahead. Thus if you see a rough place, you are prepared; you can, if necessary, bring your eyes closer to the front wheel, until you pass the troublesome part. If you looked only a yard ahead, you would be all right so long as the road was perfectly smooth. If you came to a stone, you would either have to slow up with a jerk, or stop and consider how to get around it. When you are reading, keep your eye about four or five words ahead of the one you are uttering. If you do that, when you come to a difficult one, you can let your eyes rest on it, until you know how to pronounce it, — that would probably be before you spoke it; then move your eyes forward to your regular position, four or five words ahead.

4. On the printed page, you notice, there are spaces



between the words; they are not all run together. So in your reading, make slight — very slight — pauses between your words; do not run them together.

5. When you are interested in a subject, you usually do not talk about it in a monotone. So, when you are reading aloud, modulate your voice.

6. Read clearly and distinctly. Give each vowel its correct sound. Pronounce each consonant: *he* | *hit* | *Tom*, not *he* | *it* | *om*; *he* | *is*, not *hees*.

7. Note marks of punctuation.

8. Do not strain your voice; read easily.

9. See and understand and feel what you are reading; then try to make those who are listening to you see, understand, and feel with you.

[TO THE TEACHER:— In addition to the suggestions that have been given, you may wish to say something about **Pitch** and something about **Resonance**. It would help, in explaining what is meant by resonance, to have the students breathe as nearly as possible equally out of their mouth and nose, and try — while so doing — to pronounce vowel sounds.

In explaining a number of the points that have been taken up in this lesson, you would find a chart showing the various organs of the mouth and throat, the air spaces and the passages between the mouth and the nose, very helpful.]

## LESSON II

Taking note of the suggestions given, read aloud the following selection as clearly and distinctly and with as much understanding and feeling as you can. It is from *Les Misérables* (pronounced *Lay Miserábl'*), by Victor Hugo (1802–1885).

[The pronunciations of some of the more difficult words are given at the end of the selection.]

MADELEINE<sup>1</sup>

WITHIN two years there had been accomplished at Montreuil sur Mer<sup>2</sup> one of those industrial changes which are the great events of small communities.

From time immemorial the special occupation of the inhabitants of Montreuil had been the imitation of English jets and German black glass trinkets. The business had always been dull in consequence of the high price of the raw material, which reacted upon the manufacture. At the time of Fantine's<sup>3</sup> return to Montreuil, an entire transformation had been effected in the production of these goods. Towards the end of the year 1815, an unknown man had established himself in the city, and had conceived the idea of substituting gum-lac for resin in the manufacture; and for bracelets, in particular, he made the clasps by simply bending the ends of the metal together instead of soldering them.

This change had worked a revolution. It had reduced the price of the raw material enormously, and this had rendered it possible, first, to raise the wages of the labourer — a benefit to the country — secondly, to improve the quality of the goods — an advantage for the consumer — and thirdly, to sell them at a lower price even while making three times the profit — a gain for the manufacturer.

In less than three years the inventor of this process had become rich, which was well, and had made all around him rich, which was better. He was a stranger in the Department; nothing was known of his birth, and but little of his early history. On his arrival at Montreuil sur Mer he had the dress, the manners, and the language of a labourer.

It seems that the very day on which he thus obscurely entered the city, a great fire had broken out in the town-house. This man rushed into the fire, and saved, at the peril of his life, two children, who proved to be those of the captain of the gendarmerie;<sup>4</sup> and in the hurry and gratitude of the moment no one thought to ask him for his passport. He was known from that time by the name of Father Madeleine.

The profits of Father Madeleine were so great that by the end of the second year he was able to build a large factory, in which there were two immense workshops, one for men and the other for women. Whoever was needy could go there and be sure of finding work and

wages. Father Madeleine required the men to be willing, the women to be of good morals, and all to be honest.

In 1820, five years after his arrival at Montreuil sur Mer, the services that he had rendered to the region were so brilliant, and the wish of the whole population was so unanimous, that the king appointed him mayor of the city. He refused, but the principal citizens came and urged him to accept, and the people in the streets begged him to do so; all insisted so strongly that at last he yielded. Nevertheless he remained as simple as at first.

In his walks he liked to carry a gun, though he seldom used it. When he did so, however, his aim was frightfully certain. He never killed an inoffensive animal, and never fired at any of the small birds. Although he was no longer young, it was reported that he was of prodigious strength. He would offer a helping hand to any one who needed it, help up a fallen horse, push at a stalled wheel, or seize by the horns a bull that had broken loose. He always had his pockets full of money when he went out, and empty when he returned. He did a multitude of good deeds as secretly as bad ones are usually done.

Little by little in the lapse of time all opposition on the ground of his previous history had ceased; respect became complete, unanimous, cordial. People came from thirty miles around to consult Monsieur Madeleine. He settled differences, he prevented lawsuits, he reconciled enemies. Everybody, of his own will, chose him for judge. He seemed to have the book of the natural law by heart. A contagion of veneration had, in the course of six or seven years, step by step, spread over the whole country.

One man alone, in the city and its neighbourhood, held himself entirely clear from the contagion, and, whatever Father Madeleine did, he remained indifferent, as if a sort of instinct, unchangeable and imperturbable, kept him awake and on the watch. Often, when Monsieur Madeleine passed along the street, calm, affectionate, followed by the benedictions of all, it happened that a tall man, wearing a flat hat and an iron-grey coat, and armed with a stout cane, would turn around abruptly behind him, and follow him with his eyes until he disappeared. This personage, grave with an almost threatening gravity, was one of those who, even in a hurried interview, command the attention of the observer. His name was Javert,<sup>5</sup> and he was one of the police.

Javert was like an eye always fixed on Monsieur Madeleine; an eye full of suspicion and conjecture. Monsieur Madeleine finally noticed it, but seemed to consider it of no consequence.

One day, however, his strange manner appeared to make an impression upon Monsieur Madeleine. The occasion was this.

Monsieur Madeleine was walking one morning along one of the unpaved alleys of Montreuil sur Mer; he heard a shouting and saw a crowd at a little distance. He went to the spot. An old man, named Father Fauchelevent,<sup>6</sup> had fallen under his cart, his horse being thrown down. The horse had his thighs broken, and could not stir. The old man was caught between the wheels. Unluckily he had fallen so that the whole weight rested upon his breast. The cart was heavily loaded. It had rained the night before, the road was soft, the cart was sinking deeper every moment, and pressing more and more on the breast of the old carman. Father Fauchelevent was uttering doleful groans. They had tried to pull him out, but in vain. An unlucky effort, inexpert help, a false push, might crush him. It was impossible to extricate him otherwise than by raising the wagon from beneath. Javert, who came up at the moment of the accident, had sent for a jack.

Monsieur Madeleine came. The crowd fell back with respect.

"Help," cried old Fauchelevent.

Monsieur Madeleine turned towards the bystanders:

"Has anybody a jack?"

"They have gone for one," replied a peasant.

"How soon will it be here?"

"We sent to the nearest place, but it will take a good quarter of an hour at least."

"We cannot wait a quarter of an hour," said Madeleine.

"We must!"

"Don't you see that the wagon is sinking all the while?"

"It can't be helped."

"Listen," resumed Madeleine, "there is room enough still under the wagon for a man to crawl in, and lift it with his back. In half a minute we will have the poor man out. Is there nobody here who has strength and courage? Five louis d'ors<sup>7</sup> for him!"

Nobody stirred in the crowd.

"Ten louis," said Madeleine.

The bystanders dropped their eyes. One of them muttered: "He'd have to be devilish stout. And then he would risk getting crushed."

"Come," said Madeleine, "twenty louis."

The same silence.

"It is not willingness which they lack," said a voice.

Monsieur Madeleine turned and saw Javert. He had not noticed him when he came. Javert continued: "It is strength. He must be a terrible man who can raise a wagon like that on his back."

Then, looking fixedly at Monsieur Madeleine, he went on, emphasising every word that he uttered: "Monsieur Madeleine, I have known but one man capable of doing what you call for."

Madeleine shuddered.

Javert added, with an air of indifference, but without taking his eyes from Madeleine: "He was a convict."

"Ah!" said Madeleine.

"In the galleys at Toulon."<sup>8</sup>

Madeleine became pale.

Meanwhile the cart was slowly settling down. Father Fauchelevent screamed: "I am dying! my ribs are breaking! a jack! anything! oh!"

Madeleine looked around him:

"Is there nobody, then, who wants to earn twenty louis and save this poor old man's life?"

None of the bystanders moved. Javert resumed: "I have known but one man who could take the place of a jack; that was that convict."

Madeleine raised his head, met the falcon eye of Javert still fixed upon him, looked at the immovable peasants, and smiled sadly. Then, without saying a word, he fell on his knees, and even before the crowd had time to utter a cry, he was under the cart.

There was an awful moment of suspense and of silence. Madeleine, lying almost flat under the fearful weight, was twice seen to try in vain to bring his elbows and knees nearer together. They cried out to him: "Father Madeleine! come out from there!" Old Fauchelevent himself said: "Monsieur Madeleine! go away! I must die, you see that; leave me! you will be crushed too." Madeleine made no answer. The bystanders held their breath. The

wheels were still sinking, and it had now become almost impossible for Madeleine to extricate himself.

All at once the enormous mass started, the cart rose slowly, the wheels came half out of the ruts. A smothered voice was heard crying: "Quick! help!" It was Madeleine, who had just made a final effort. They all rushed to the work. The devotion of one man had given strength and courage to all. The cart was lifted by twenty arms. Old Fauchelevant was safe.

Madeleine arose. He was very pale, though dripping with sweat. His clothes were torn and covered with mud. All wept. The old man kissed his knees and called him the good God. He himself wore on his face an indescribable expression of joyous and celestial suffering, and he looked with tranquil eye upon Javert, who was still watching him.

[1. Mad (e) láyn. 2. Mo tréuy sur Máir. 3. Fa téen. 4. Zha dar-m(e) ríe (police). 5. Zha váir. 6. Fōsh l (e) vā. 7. Louis dór. 8. Tool ó.

a is pronounced as in father; an italicized vowel should be given the French nasal sound.]

### LESSON III

**Oral composition.** Whenever you are called on to recite, try to speak without hesitating; but if you do have to pause now and then to think of the exact word you want to use, do not say *er*; it is much better to say nothing. Avoid introducing into your recitation too many *and's*, *well's*, and *why's*.

1. Tell the story of the accident that befell Father Fauchelevant.
2. Tell the story of an accident you may have seen.
3. Give a character-sketch of Father Madeleine. (Tell how he looked, and what he was.)
4. Give a character-sketch of some prominent man or woman in your own city.
5. Give a short account of the life of Victor Hugo. (You can find something about him in an encyclopedia.)

## LESSON IV

Write a theme of about two hundred words on one of these subjects.

## LESSON V

**Penmanship, dictation, or memorizing exercise.** Note that the first word in every line of poetry is capitalized.

“I REMEMBER, I REMEMBER”

I REMEMBER, I remember,  
The house where I was born,  
The little window where the sun  
Came peeping in at morn ;  
He never came a wink too soon,  
Nor brought too long a day,  
But now, I often wish the night  
Had borne my breath away!

I remember, I remember,  
The roses, red and white,  
The violets, and the lily-cups,  
Those flowers made of light !  
The lilacs where the robin built,  
And where my brother set  
The laburnum on his birthday, —  
The tree is living yet !

I remember, I remember,  
Where I was used to swing,  
And thought the air must rush as fresh  
To swallows on the wing ;  
My spirit flew in feathers then,  
That is so heavy now,  
And summer pools could hardly cool  
The fever on my brow !

I remember, I remember,  
The fir-trees dark and high ;  
I used to think their slender tops  
Were close against the sky.  
It was a childish ignorance,  
But now 'tis little joy,  
To know I'm farther off from heav'n  
Than when I was a boy.

*Thomas Hood (1799-1845)*



## CHAPTER III

### SIMPLE SENTENCE

#### LESSON I

Why should we begin our study of English composition by considering the sentence? The sentence is not the simplest form of speech; but neither is the *foot* or the *meter* the shortest length that we recognize. The foot and the meter are considered **units of length**; in the same way we may consider the sentence as the **unit of speech**.

**Simple sentence.** A simple sentence is a group of words expressing one *complete* thought. To express this complete thought, we must have in the sentence a **subject**, a word or group of words naming the person or thing about which an assertion is made; and a **predicate**, a word or group of words which makes an assertion about the subject.

1. John | runs.
2. The captain of the track team | runs.
3. John | runs a race for his school.
4. The captain of the track team | runs a race for his school.

In all these examples we have subjects and predicates. The subject or predicate or both may consist of one word or of a group of words. But in each sentence one *complete* thought is expressed.

In the following sentences we have subjects and predicates; but in examples 1 and 2, the subject is “under-

stood ”; while in examples 3 and 4, if the words are used as answers to questions, the predicate is understood.

- |          |                             |
|----------|-----------------------------|
| 1. Run!  | 2. Run for the school!      |
| 3. John. | 4. The captain of the team. |

The full sentences 1 and 2 could read :

- |                         |  |
|-------------------------|--|
| 1. (John) or (you) run! | 2. (John) or (you) run for the school! |
|-------------------------|--|

Sentences 3 and 4 could answer the question “ Who runs? ”

- |                 |                                    |
|-----------------|------------------------------------|
| 3. John (runs). | 4. The captain of the team (runs). |
|-----------------|------------------------------------|

In the sentence *John hit James*, *John* is the subject, and *hit James* is the predicate. The action of John passes over to and affects James. James is the **object** of the verb *hit*.

You will notice that throughout this lesson the emphasis has been placed on the word **complete**. A group of words that does not express a complete thought is not a sentence.

Note that the first word in a sentence must always be capitalized.

**Punctuation.** Note the marks of punctuation used in this lesson.

1. An exclamation mark [!] must be put at the end of every exclamatory sentence, whether it be declarative or imperative.

|               |                     |
|---------------|---------------------|
| How it rains! | Run for the school! |
|---------------|---------------------|

2. A question mark [?] must be put at the end of every interrogative sentence.

|          |                 |
|----------|-----------------|
| Who ran? | Are you coming? |
|----------|-----------------|

3. A period [.] must be put at the end of every declarative sentence that is not exclamatory.

John runs.

James is coming.

4. A period must also be put after all abbreviations.

Mr.

Mass.

Dr.

A.M.

## LESSON II

Explain why the following are sentences. Which of them are simple sentences?

1. Who shall hang the bell around the cat's neck?
2. Order is heaven's first law.
3. Three may keep a secret if two of them are dead.
4. Break, break, break,  
On thy cold, gray stones, O sea!
5. It is never too late to mend.

Explain fully why the following are not sentences.

1. To stop the hole after the mischief's done
2. Sailing on to far Cathay
3. Kindness nobler ever than revenge
4. Many a true word spoken in jest
5. An old head on a young pair of shoulders

Tell which of the following are sentences. Explain why.

1. The holy calm that leads to heavenly musing
2. Grasp no more than thy hand will hold
3. Once a knave, always a knave
4. The tailor ill-dressed; the shoemaker ill-shod
5. The more famous the vanquished, the more famous the victor

Punctuate the following :

1. Mr Chas L Jones rose at six A M
2. Does the fish soar to find the ocean

3. Dr Brown lives in St Paul Minn
4. Isn't it raining
5. Go where glory waits thee

In the twenty exercises that have been given, pick out the subjects, predicates, and objects where there are any.

### LESSON III

**Oral and written composition.** Before you could tell the story of the accident that befell Father Fauchelevent, you had to read over the passage and fix certain points in your mind more firmly than they had been fixed by your first reading of the account. It is possible that in preparing for the recitation or the theme, you jotted down on a piece of paper what you especially wished to remember. Before you could tell the story of an accident you might have seen, you had to call on your memory to present before your mind's eye what you saw. These pictures you had to arrange in order, and from them you had to select the parts you wished to present. It is possible that in preparing for this you also jotted down a few notes. When you looked up the life of Victor Hugo, you probably found it absolutely necessary to take some notes on a piece of paper to help you remember what you read.

In taking notes you should be careful not to put down too much. If you do, you are liable to rely on the notes and not on your memory. You should write down only what is absolutely necessary to give the main facts, and the order in which they occur. You must at all times be absolutely accurate.

Taking notes will help to make you appreciate the significance and the value of paragraphs. As you jot down

the main points that you find in the paragraphs you read, you probably notice that each presents one main thought, with a number of subordinate thoughts bearing directly on the main thought and contributing to its fuller and clearer understanding. In writing your own paragraphs, then, bear in mind that each paragraph should present one main thought. You may express other thoughts in the same paragraph, but all these must bear directly on the main thought and have a definite connection with it.

Write out notes that would help you to speak on, or tell :

1. A fairy story.
2. A camping experience.
3. The life of Henry W. Longfellow.
4. An Indian legend.
5. A walk through the woods.

Recite on one of these, speaking for two or three minutes.

[Does the picture of the dog (facing page 186) offer you any helpful suggestions for the second and fifth subjects?]

#### LESSON IV

Write a theme of about two hundred words on one of these subjects.

#### LESSON V

##### **Penmanship, dictation, or memorizing exercise.**

PROFOUNDLY penetrated with this idea, I shall carry it with me to my grave as a strong incitement to unceasing vows that Heaven may continue to you the choicest tokens of its beneficence; that your union and brotherly affection may be perpetual; that the free Constitution which is the work of your hands may be sacredly maintained; that its administration in every department may be stamped with

wisdom and virtue; that, in fine, the happiness of the people of these States, under the auspices of liberty, may be made complete by so careful a preservation and so prudent a use of this blessing, as will acquire to them the glory of recommending it to the applause, the affection, and adoption of every nation which is yet a stranger to it.

*From Washington's "Farewell Address," September 17, 1796*

# CHAPTER IV

## NOUNS AND VERBS

### LESSON I

In our study of the sentence we found that it is made up of a subject and a predicate. The simplest and most elementary form of a subject is a *noun*; the simplest and most elementary form of a predicate is a *verb*.

**Nouns.** A noun is a word used to name something. Nouns are divided into two classes. A **common noun** is the name of a class of objects; a **proper noun** is the name of an individual member of a class. Proper nouns should be capitalized.

#### COMMON NOUNS

1. school
2. town
3. church
4. country

#### PROPER NOUNS

1. Phillips
2. Chicago
3. Trinity
4. England

**Verbs.** A verb is a word used to assert an action or a condition. Verbs are divided into two classes. A **transitive verb** is one that, in the active voice, requires an object before it can express a complete thought. That is, the action passes over from the doer of an action to the object. An **intransitive verb** is one that does not take an object. That is, the action or condition involves only the subject.

TRANSITIVE VERB.     John *hits* James.

INTRANSITIVE VERB.   John *talks*.

Intransitive verbs are of two kinds. A **complete** intransitive verb is one which can be used by itself as a complete predicate; a **linking** intransitive verb is one which cannot be used by itself as a complete predicate.

COMPLETE. John *rose*. James *fell*.  
 LINKING. John *is* captain of the team.  
 James *became* an officer.

A transitive verb may be in the **active voice** or in the **passive voice**. A verb in the active voice indicates that the subject is acting; a verb in the passive voice indicates that the subject is being acted upon.

ACTIVE. Hannibal *defeated* the Romans.  
 PASSIVE. Hannibal *was defeated*.

Some intransitive verbs are used in the passive voice when accompanied by an adverb that gives them a sort of transitive character.

This bed *has not been slept* in. The house *has been gone* into.

An **auxiliary verb** (or, as it is sometimes called, a **copula**, or a **linking verb**) is one that helps to express the meaning of another verb.

John *was* talking to James.  
 John *has* decided to run.

**Punctuation.** A hyphen [-] is used:

1. To separate the parts in compound words.

note-book                      son-in-law                      red-hot

2. To connect divided syllables. When there is not enough space at the end of a line to write out an entire word, put one or more syllables, with a hyphen, at the



end of the line, and the remaining syllable or syllables at the beginning of the next line. An unnecessary division of words should always be avoided. Monosyllables may never be divided.

|                      |                         |           |
|----------------------|-------------------------|-----------|
| mil-lion             | riv-er                  | speak-ing |
| <b>NOT</b> str-ength | <b>NOT</b> disple-asure |           |

## LESSON II

In the following sentences pick out the proper and the common nouns, and the transitive and the intransitive verbs. In the case of the latter tell whether they are complete or linking. Tell whether the verbs are in the active or in the passive voice. Separate by hyphens the syllables in all words of more than one syllable.

1. I am a part of all that I have met.
2. Stretch your arm no further than your sleeve will reach.
3. There is much good sleep in an old story.
4. He swore to it as positively as the Indian did to the identity of the gun, which he said he had known ever since it was a pistol.
5. The groves were God's first temples.
6. A little nonsense, now and then,  
Is relished by the best of men.
7. Act well your part ; there all the honor lies.
8. He jests at scars who never felt a wound.
9. History makes some amends for the shortness of life.
10. The bore is the same, eating dates under the cedars of Lebanon or eating baked-beans in Boston.
11. The true university of these days is a collection of books.
12. The insignificant, the empty  $\left\{ \begin{array}{l} \text{are} \\ \text{is} \end{array} \right\}$  usually the loud ; and after the manner of  $\left\{ \begin{array}{l} \text{drums} \\ \text{the drum} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{are} \\ \text{is} \end{array} \right\}$  louder because of  $\left\{ \begin{array}{l} \text{their} \\ \text{its} \end{array} \right\}$  emptiness.
13. They give up all sweets of kindness for the sake of peevishness, petulance, or gloom, and alienate the world by neglect of the

common forms of civility and breach of the established laws of conversation.

14. Haste makes waste, and waste makes want, and want makes strife between the goodman and his wife.

15. Hearts may count in heaven as high as heads.

Pick out the subjects, predicates, and objects in these fifteen exercises.

Make a list of ten compound words.

### LESSON III

**Oral composition.** When you stand up before a class to recite or to make a speech, you should be so full of your subject that you can forget yourself entirely. A great fault to be found with most young speakers is that they are self-conscious: they think of themselves, — of their hands, of their feet, of their clothes, of their voice, — rather than of the thing about which they are speaking. If those various elements that give trouble could be taken care of in some way, could be put out of mind, speaking before an audience would be much easier.

Before you leave your seat, it is a good plan to smooth out your clothes, button up your coat, fix your necktie, and pat your hair. If you do all that before you rise, you will have that much less to worry about when you are up. If you are to speak from the front of the room, walk up there briskly, or if from your desk, stand up quickly. Wherever you are to be, plant yourself firmly on both feet, keeping them fairly close together, and stand straight. Try not to sway from side to side or backwards and forwards. Your hands are pretty sure to bother you: you should not put them in your pockets; and if you let them hang by your side, you will feel them growing till

they seem enormous. You could remedy this if, on assuming your speaking position, you should clasp them behind your back.

When you were first asked to stand in front of a class and make a speech, you were probably so bashful that you found it difficult to raise your eyes off the ground, or at least to keep them on your audience all the time; and, as you could not see whom you were addressing, you were not able to know just how loud you should speak to be heard by all. For the first few times you speak, it is helpful to pick out a certain person in the back of the room and to speak directly to him or her. If you do that, your eyes will be off the ground, and you will be sure that your voice is loud enough for all to hear you; it will probably, too, be quite uniform in volume. Every now and then move your eyes and let them rest on one and another of your audience, but move them back soon to the one at whom you first looked. After doing this during your first few speeches, you will find it easier to look at your entire audience without being embarrassed.

When you listen critically to the speeches of your classmates, you will notice that if a speaker talks along without modulating his voice — that is, if he talks in a monotone — you are much less interested in what he has to say than you are when he changes his tone and the pitch of his voice every now and then, and when he varies his speed of talking. You will notice too that what a speaker says in the very beginning of his speech, is the thing that usually determines whether you will listen to what he has to say or go to sleep; and that what he says at the end of his speech is the thing that usually determines whether you will remember or forget what he has said. Be care-

ful, then, when you are speaking, to modulate your voice. Be careful, too, to make the beginning of your speeches so interesting, so suggestive, that your audience will be anxious to have you go on; and the endings so strong, so impressive, that they will drive home what you have said, and make it stay with your hearers. Do not let your voice weaken at the end.

It is an excellent idea to stand looking at your audience for about two seconds before you begin and after you finish your speech.

Learn the poem given at the end of this chapter, *About Ben Adhem*; and, taking note of the suggestions that have just been given, stand up before the class and recite it.

#### LESSON IV

Write a short theme, taking as your subject one of the following:

1. A moving-picture story.
2. My baby brother (*or* sister).
3. A dream.
4. A trip to —.
5. A midnight adventure.

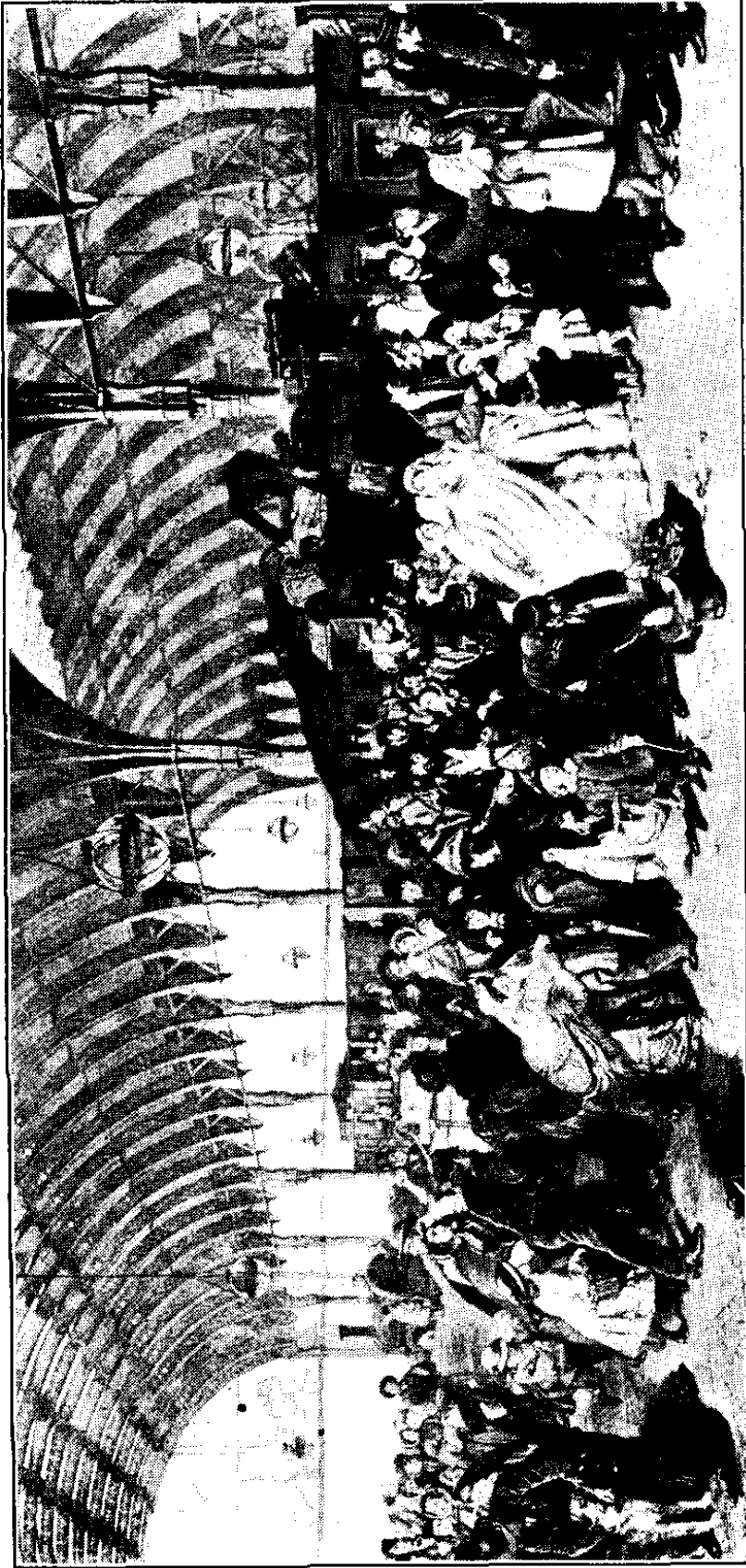
[Do the pictures facing pages 30, 44, 104, and 219 offer you any suggestions for the fourth subject?]

#### LESSON V

**Penmanship, dictation, or memorizing exercise.**

##### ABOU BEN ADHEM

ABOU BEN ADHEM (may his tribe increase!)  
Awoke one night from a deep dream of peace;  
And saw, within the moonlight in his room,



A RAILWAY STATION — FRITH  
From *The Master Painters of Britain*. By Courtesy of John Lane Co.

Making it rich, and like a lily in bloom,  
An angel, writing in a book of gold:—  
Exceeding peace had made Ben Adhem bold,  
And to the presence in the room he said,  
“What writest thou?” — The vision raised its head,  
And, with a look made of all sweet accord,  
Answered, “The names of those who love the Lord!”  
“And is mine one?” said Abou. “Nay, not so,”  
Replied the angel. Abou spake more low,  
But cheerily still; and said, “I pray thee, then,  
Write me as one that loves his fellow-men.”

The angel wrote, and vanished. The next night  
It came again with a great wakening light,  
And showed the names whom love of God had blest,  
And lo! Ben Adhem’s name led all the rest.

*Leigh Hunt* (1784-1859)

CHAPTER V  
VERBS (Continued)

LESSON I

**Modes.** The action or condition asserted by a verb may take place in different *manners*. The distinctions between these we note in the **modes** or **moods**. The **indicative** is the mode of simple declaration; the **subjunctive**, of doubtful or conditional assertion; the **imperative**, of command.

To this list we might add the **infinitive** and the **participle**, though these two forms are not now usually classified as modes. The former names the action or condition; the latter partakes of the nature of a verb and of an adjective.

|              |   |
|--------------|---|
| INDICATIVE.  | You are happy now.<br>You fell.                             |
| SUBJUNCTIVE. | If you were only happy now.<br>O that you had not fallen!   |
| IMPERATIVE.  | Be happy now.<br>Fall down!                                 |
| INFINITIVE.  | To be happy now.<br>To fall on the ice is dangerous.        |
| PARTICIPLE.  | Being happy, you can sing.<br>The fallen horse cannot rise. |

[The indicative and the imperative are easily recognized and understood; the infinitive and the participle will be more fully discussed later in connection with phrases. The subjunctive mode is the one that perplexes more than any other; moreover, it is gradually going out of use in English, so no further discussion of it will be taken up in this book.]

**Tenses.** The action or condition asserted by a verb in the indicative mode may take place at different *times*— in the present, in the past, or in the future. To indicate at what special time the action or condition takes place, we change the form of the verb, or add to it an auxiliary verb. There are six of these distinctions which we note in the **tenses**. The **present** tense shows that the action or condition is taking place now; the **past**, that it took place some time in the past; the **perfect**, that it has just been completed; the **past perfect**, that it was completed some time in the past; the **future**, that it will take place some time in the future; the **future perfect**, that it will be completed in the future.

|                 |                                |
|-----------------|--------------------------------|
| PRESENT.        | I run.                         |
| PAST.           | I ran.                         |
| PERFECT.        | I have run.                    |
| PAST PERFECT.   | I had run.                     |
| FUTURE.         | I shall or will run.           |
| FUTURE PERFECT. | I shall have or will have run. |

(Note the auxiliary verbs used with certain tenses.)

**Shall and will.** *Shall* in the first person, and *will* in the second and third persons, denote simple futurity. *Will* in the first person, and *shall* in the second and third persons, denote volition.

**FUTURITY.** You will go today, he will go tomorrow, and I shall go the day after.

**VOLITION.** You shall go today, he shall go tomorrow, and I will go the day after. (It is the same as saying, "I order you to go, I order him to go, I have determined to go myself.")

(The principal parts of some troublesome and irregular verbs are given in Appendix I.)



## LESSON II

In the sentences given below, tell all you can about the verbs. State whether they are transitive or intransitive (if intransitive, whether complete or linking or auxiliary); whether they are active or passive. Give the tense and the mode.

1. I had rather have a fool to make me merry than experience to make me sad.
2. 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.
3. I will be obliged to refuse your request. (What is wrong? Why?)
4. The mind is like a bow: the stronger for being unbent.
5. The hand that rounded Peter's dome,  
And groined the aisles of Christian Rome,  
Wrought in a sad sincerity.  
Himself from God he could not free;  
He builded better than he knew;  
The conscious stone to beauty grew.
6. Every state will be delivered from its calamities when, by the favor of fortune, great power unites with wisdom and justice in one person.
7. A Swedish farmer insisted that with his telescope he could bring his old pig, which was a mile off on the hillside, so near that he could plainly hear him grunt.
8. An old man's shadow is better than a young man's sword.
9. A wonder lasts but nine days, and then the puppy's eyes are opened.
10. The stone that lieth not in your way need not offend you.

In these exercises pick out the subjects, predicates, and objects.

Tell whether *will* or *shall* should be used in the following sentences. Explain why.

1. Kings — be tyrants from policy when subjects are rebels from principle.
2. The poetry of earth — never die.
3. A pig's tail — never make a good arrow.
4. Though he slay me, yet — I trust in Him.
5. The young lady who fell off the ferry-boat cried out, "I — drown; nobody — save me!"

### LESSON III

Re-tell orally one of the following selections in good English. If you should take the poetical selection, tell it in prose.

#### I.

#### THE BUMBLEBEE

THE bumblebee iz a kind ov big fly who goes muttering and swearing around the lots, during the summer, looking after little boys to sting them, and stealing hunny out ov the dandylions and thissells. He iz mad all the time about sumthing, and don't seem to kare a kuss what people think ov him. A skoolboy will studdy harder enny time to find a bumblebee's nest than he will to get hiz lesson in arithmetik, and when he haz found it, and got the hunny out ov it, and got badly stung into the bargain, he finds thare ain't mutch margin in it. Next to poor molassis, bumblebee hunny iz the poorest kind ov sweetmeats in market. Bumblebees hav allwuss been in fashion, and probably allwuss will be, but whare the fun or proffit lays in them i never could cypher out. The proffit don't seem to be in the hunny, nor in the bumblebee neither. They bild their nest in the ground, or enny whare else they take a noshun to. It ain't afrade to fite a whole distrikt skool if they meddle with them. I don't blame the bumblebee, nor enny other fellow, for defending hiz sugar: it iz the fust and last Law ov natur, and i hope the law won't never run out. The smartest thing about the bumblebee iz their stinger.

*"Josh Billings"* (Henry W. Shaw, 1818-1885)

## 2.

## FINNIGIN TO FLANNIGAN

SUPERINTINDENT wuz Flannigan ;  
 Boss av the siction wuz Finnigin ;  
 Whiniver the kyars got offen the thrack  
 An' muddled up things t' th' divil an' back,  
 Finnigin writ it to Flannigan,  
 Afther the wrick wuz all on agin',  
 That is, this Finnigin  
 Repoorted to Flannigan.

Whin Finnigin furst writ to Flannigan,  
 He writed tin pages — did Finnigin.  
 An' he tould jist how the smash occurred ;  
 Full minny a tajus, blunderin' wurrd  
 Did Finnigin write to Flannigan  
 Afther the cars had gone on agin.  
 That wuz how Finnigin  
 Repoorted to Flannigan.

Now Flannigan knowed more than Finnigin —  
 He'd more idjucation — had Flannigan ;  
 An' it wore 'm clane an' complately out  
 To tell what Finnigin writ about  
 In his writin' to Muster Flannigan.  
 Sò he writed back to Finnigin :  
 "Don't do sich a sin agin ;  
 Make 'em brief, Finnigin !"

When Finnigin got this from Flannigan,  
 He blushed rosy rid — did Finnigin ;  
 An' he said : "I'll gamble a whole month's pa-ay  
 That it will be minny an' minny a da-ay  
 Before Sup'rintindint, that's Flannigan,  
 Gits a whack at this very same sin agin.  
 From Finnigin to Flannigan  
 Repoorts won't be long agin."

\* \* \* \* \*

Wan da-ay on the siction av Finnigin,  
 On the road sup'rintindid by Flannigan,  
 A rail give way on a bit av a curve  
 An' some kyars went off as they made the swerve.  
 "There's nobody hurted," sez Finnigin,  
 "But repoorts must be made to Flannigan."  
 An' he winked at McGorrigan,  
 As married a Finnigin.

He wuz shantyin' thin, wuz Finnigin,  
 As minny a railroader's been agin,  
 An' the shmoky ol' lamp wuz burnin' bright  
 In Finnigin's shanty all that night —  
 Bilin' down his repoort, was Finnigin!  
 An' he wrotes this here: "Muster Flannigan:  
 Off agin, on agin,  
 Gone agin. — Finnigin."

*S. W. Gillilan in Life*

#### LESSON IV

Rewrite one of these selections in good English. If you take the poetical selection, write it in prose. Make your theme about two hundred or two hundred and fifty words in length.

#### LESSON V

##### **Penmanship, dictation, or memorizing exercise.**

FOURSCORE and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated 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.

*Abraham Lincoln* (1809–1865)

## CHAPTER VI

### ADJECTIVES

#### LESSON I

**Adjectives.** An adjective is a word or group of words used to modify a noun.

1. The *fast* runner.
2. The *two* runners.
3. A captain *of the team*.
4. An apple *which fell from the tree*.

**Articles.** The articles **a**, **an**, and **the** modify the nouns before which they are placed, and so are really adjectives. The first two, *a* and *an*, usually specify an object without particularizing it, and so are called **indefinite articles**. The third one, *the*, usually does specify a particular object, and so is called the **definite article**.

Adjectives may be divided into two classes. A **descriptive** adjective expresses the kind or the condition of a person or thing spoken of. A **limiting** adjective, without expressing any idea of kind or condition, limits the idea conveyed by the noun.

DESCRIPTIVE. 1. A *fast* runner. 2. A *comfortable* house.

LIMITING. 1. *This* runner. 2. *Which* runner? 3. *Any* runner. 4. *Three* runners.

Adjectives may be **common** or **proper**, the divisions corresponding to the ones similarly named for nouns. Proper adjectives should be capitalized.

1. The *country* boy.
2. The *American* boy.

**Comparison of adjectives.** Comparison of adjectives is an inflection indicating the degree of the quality represented by them. Adjectives may be of three degrees: **positive**, which shows the simple form of the adjective; **comparative**, which shows that an object has more (or less) of a quality than another; **superlative**, which shows that an object has the most (or the least) of a certain quality.

POSITIVE. 1. The *good* man. 2. The *fast* horse. 3. The *beautiful* house.

COMPARATIVE. 1. The *better* man. 2. The *faster* horse. 3. The *more beautiful* house or *less beautiful* house.

SUPERLATIVE. 1. The *best* man. 2. The *fastest* horse. 3. The *most beautiful* house or *least beautiful* house.

The comparative degree (except in the case of irregular adjectives) is formed by adding *-er* to the adjective in the positive degree; and the superlative, by adding *-est*. When, by adding these suffixes, the adjective would become too long or clumsy, the comparative degree may be formed by using the word *more* (or *less*) before the adjective in the positive degree, and the superlative, by using the word *most* (or *least*).

Do not use both forms of the comparative or superlative at the same time.

**NEVER SAY** more prettier, or most commonest.

When *two* objects are compared, the comparative degree should always be used.

1. Of the two horses, Lord Derby and Boralma, Lord Derby is the *faster*. **NOT** Lord Derby is the *fastest*.

2. You can leave by the morning or the evening boat, but the latter is *larger* and *more* seaworthy. **NOT** *largest* and *most* seaworthy.

(For lists of irregular adjectives see Appendix I.) -

## LESSON II

In the following selections pick out all the words and all the groups of words that are adjectives. Tell whether they are proper or common, descriptive or limiting; tell also of what degree they are.

1. "Have you any loose change this morning?"  
"No; money is tight."
2. Abide with us, the shadows of the evening  
Slant from the golden chambers of the west.
3. Egad, I think the interpreter is the hardest to be understood of the two! (What is wrong with this sentence?)
4. But hark! a grand mysterious harmony:  
It floods me, like the deep and solemn sound of many waters.
5. An Englishman and a Frenchman fought a duel in a darkened room. The man from  $\left\{ \begin{array}{l} \text{England} \\ \text{France} \end{array} \right\}$ , unwilling to take his opponent's life, generously fired up the chimney, — and brought down his  $\left\{ \begin{array}{l} \text{French} \\ \text{English} \end{array} \right\}$  antagonist.
6. I talk of dreams,  
Which are the children of an idle brain,  
Begot of nothing but vain phantasy,  
Which is as thin of substance as the air,  
And more inconstant than the wind which woos  
Even now the frozen bosom of the north:  
And, being angered, puffs away from thence,  
Turning his face to the dew-dropping south.
7. There is an unfortunate disposition in a man to attend much more to the faults of his companions, which offend him, than to their perfections, which please him.
8. A man about to be executed, pointing to his companion who was swinging, observed to the multitude: "You there see a spectacle; directly I shall be hanged, and then you can view a pair of spectacles."
9. The old oaken bucket, the iron-bound bucket,  
The moss-covered bucket, which hung in the well.
10. Death is the greatest mystery of life.



## LESSON III

**Reading exercise.**

## THE ORIGIN OF THE ROBIN

AN old man had an only son, named Iadilla, who had come to that age which is thought to be most proper to make the long and final fast which is to secure through life a guardian genius or spirit. The father was ambitious that his son should surpass all others in whatever was deemed wisest and greatest among his people. To accomplish his wish, he thought it necessary that the young Iadilla should fast a much longer time than any of those renowned for their power or wisdom, whose fame he coveted.

He therefore directed his son to prepare with great ceremony for the important event. After he had been several times in the sweating-lodge and bath, which were to prepare and purify him for communion with his good spirit, he ordered him to lie down upon a clean mat in a little lodge expressly provided for him. He enjoined upon him at the same time to endure his fast like a man, and promised that at the expiration of twelve days he should receive food and the blessing of his father.

The lad carefully observed the command, and lay with his face covered, calmly awaiting the approach of the spirit which was to decide his good or evil fortune for all the days of his life.

Every morning his father came to the door of the little lodge and encouraged him to persevere, dwelling at length on the vast honor and renown that must ever attend him, should he accomplish the full term of trial allotted to him.

To these glowing words of promise and glory the boy never replied, but he lay without the least sign of discontent or murmuring until the ninth day, when he addressed his father as follows :

“My father, my dreams forbode evil. May I break my fast now, and at a more favorable time make a new fast ?”

The father answered :

“My son, you know not what you ask. If you get up now, all your glory will depart. Wait patiently a little longer. You have but three days more, and your term will be completed. You know it is for your own good, and I encourage you to persevere. Shall not your

aged father live to see you a star among the chieftains and the beloved of battle?"

The son assented; and covering himself more closely, that he might shut out the light which prompted him to complain, he lay till the eleventh day, when he repeated his request.

The father addressed Iadilla as he had the day before, and promised that he would himself prepare his first meal, and bring it to him by the dawn of the morning.

The son moaned, and the father added:

"Will you bring shame upon your father when his sun is falling in the west?"

"I will not shame you, my father," replied Iadilla; and he lay so still and motionless that you could only know that he was living by the gentle heaving of his breast.

At the spring of day, the next morning, the father, delighted at having gained his end, prepared a repast for his son, and hastened to set it before him. On coming to the door of the little lodge, he was surprised to hear his son talking to himself. He stooped his ear to listen, and, looking through a small opening, he was yet more astonished when he beheld his son painted with vermilion over all his breast, and in the act of finishing his work by laying on the paint as far back on his shoulders as he could reach with his hands, saying at the same time, to himself:

"My father has destroyed my fortune as a man. He would not listen to my requests. He has urged me beyond my tender strength. He will be the loser. I shall be forever happy in my new state, for I have been obedient to my parent. He alone will be the sufferer, for my guardian spirit is a just one. Though not propitious to me in the manner I desired, he has shown me pity in another way — he has given me another shape; and now I must go."

At this moment the old man broke in, exclaiming:

"My son! my son! I pray you leave me not!"

But the young man, with the quickness of a bird, had flown to the top of the lodge and perched himself on the highest pole, having been changed into a beautiful robin red-breast. He looked down upon his father with pity beaming in his eyes, and addressed him as follows:

"Regret not, my father, the change you behold. I shall be happier in my present state than I could have been as a man. I shall always

be the friend of men, and keep near their dwellings. I shall ever be happy and contented; and although I could not gratify your wishes as a warrior, it will be my daily aim to make you amends for it as a harbinger of peace and joy. I will cheer you by my songs, and strive to inspire in others the joy and lightsomeness of heart I feel in my present state. This will be some compensation to you for the loss of glory you expected. I am now free from the cares and pains of human life. My food is spontaneously furnished by the mountains and fields, and my pathway of life is in the bright air."

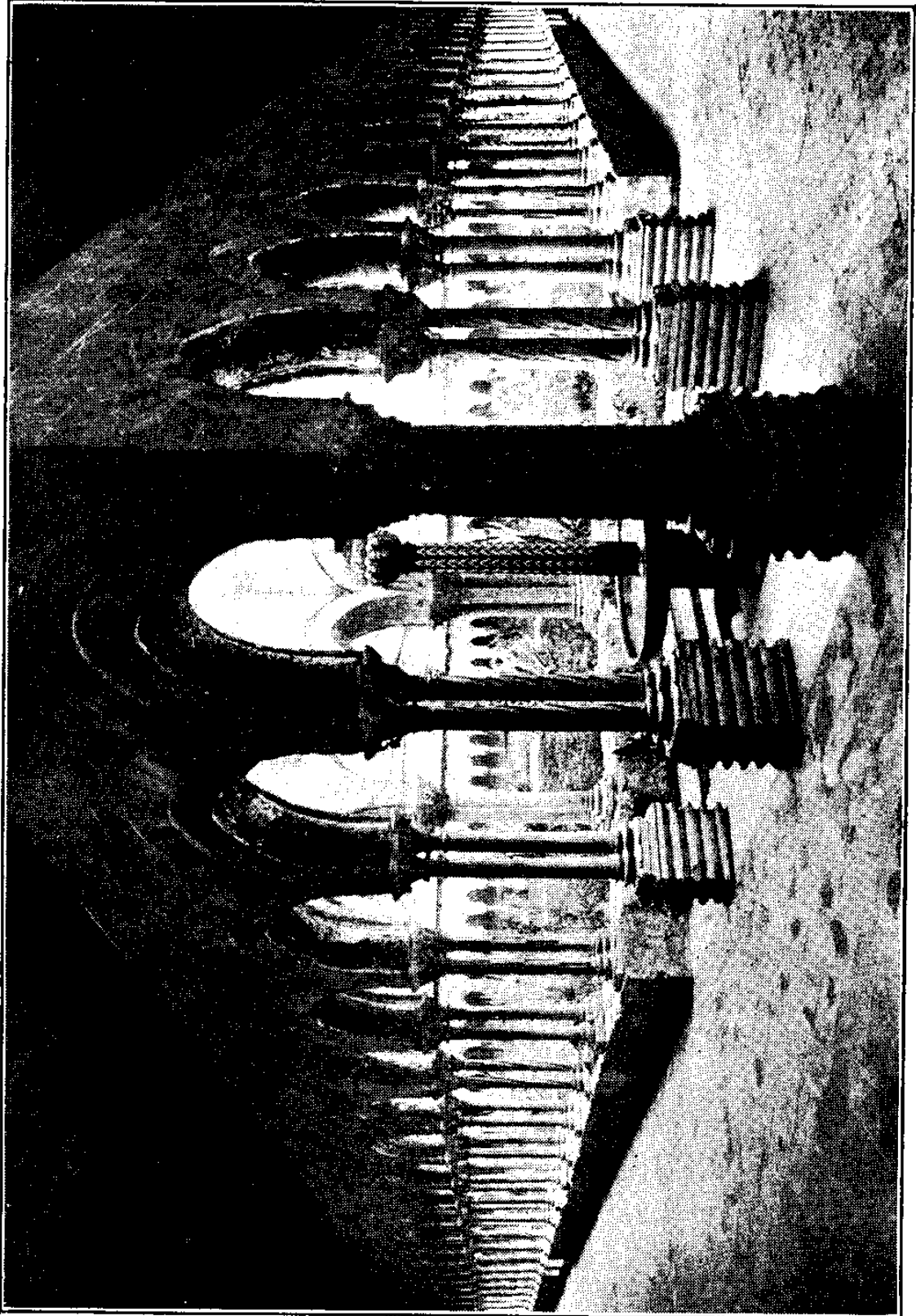
Then stretching himself on his toes, as if delighted with the gift of wings, Iadilla caroled one of his sweetest songs, and flew away into a neighboring wood.

*From "The Indian Fairy Book"*

#### LESSON IV

One of the important things to consider in planning and in writing themes is what is called **point of view**. Point of view is what its name suggests. A house *looks* different inside from what it does outside; it usually *feels* different and *smells* different. When an accident takes place, the person who is hurt feels different from the individuals in the crowd which gathers around him. And if in the crowd there is a dear friend of the one who is injured, his feelings are certainly different from those of the messenger-boy who just happened by. Before you start your theme, you must determine definitely what shall be your point of view, and in the development of your theme, you must stick consistently to the point of view you have chosen. Do not always choose your own point of view; occasionally put yourself in somebody else's place, and try to see things as he or she would see them.

Look at the picture of the cloister at Monreale opposite. The impressions of an old monk who had spent his entire life there would be different from those of a tourist who



MONREALE

just came there for the day. Moreover, the impressions of no three tourists would be alike. An architect might notice how beautiful were the columns, and how they differed from each other; a tired business man might think how beautifully peaceful the place was; and a high school student might think what a wonderful place it would be to lay down a board-track for winter work of the athletic team!

Choose a definite point of view before you start to write; and having chosen it, be sure that you understand it and sympathize with it, and stick to it consistently.

Write a short theme, taking as your subject one of the following:

1. Sunday in the country.

From the standpoint (point of view) of a country boy or girl, or of a city boy or girl.

2. An incident in a modern battle.

From the standpoint of a soldier on the winning side, one on the defeated side, a soldier who was wounded, a Red Cross nurse, a Red Cross dog, an old lady in a bombarded town, a cannon.

3. An interesting character.

From the standpoint of his best friend, or of his worst enemy. (Do the pictures facing pages 8, 63, and 186 offer you any suggestions?)

4. The story of the flag.

From the standpoint of the flag itself — the flag on a skyscraper, the flag on a coasting-schooner — or from the standpoint of the one who made the flag.

5. What the pledge of allegiance to the flag means to me.

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## SUNDAY IN THE COUNTRY

I AM always very well pleased with a country Sunday, and think if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain, the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the church-yard as a citizen does upon the 'Change, the whole parish politics being generally discussed in that place either after sermon or before the bell rings.

*Joseph Addison (1672-1719)*

## CHAPTER VII

### ADVERBS

#### LESSON I

**Adverbs.** An adverb is a word or group of words used to modify a verb, an adjective, or another adverb.

1. The captain ran *swiftly*.
2. The captain ran *with great speed*.
3. The captain ran *when the pistol was fired*.
4. The *unusually* fast runner ran a race.
5. The captain ran *very* swiftly.

(In the first three sentences the adverbs modify the verb *ran*; in the fourth, the adjective *fast*; and in the fifth, the adverb *swiftly*.)

**Comparison of adverbs.** The comparison of adverbs resembles in most respects the comparison of adjectives. Some adverbs (chiefly monosyllables) form the comparative and superlative by adding *-er* and *-est* to the positive degree.

He ran *faster*.

He ran *fastest*.

Those ending in *-ly* usually form the comparative and superlative by having the words *more* and *most* (or *less* and *least*) placed before the adverb in the positive degree.

He ran *more* rapidly.

He ran *most* rapidly.

He ran *less* rapidly.

He ran *least* rapidly.

**Adjective or adverb?** The question sometimes arises whether to use an adjective or an adverb after such verbs

as *look, taste, arrive, grow, dawn, etc.* When the word is thought of as applying to the **subject**, an **adjective** should be used; when the word is thought of as applying to the **verb**, an **adverb** should be used. In the sentence *John arrived safe*, the thought is directed towards John's condition on his arrival. In the sentence *John arrived safely*, the thought is directed towards the manner of his arrival.

**Good and well.** The word *good* is an adjective or a noun.

He is a *good* runner.                      The *good* die young.

The word *well* is an adjective, an adverb, or a noun.

The *well* man (the man who is not sick). He ran *well*. The *well* pity the sick.

**Good** is never an adverb; the adverbial form is **well**.

He ran well. **NOT** He ran good.

(For a list of irregular adverbs see Appendix I.)

**Punctuation.** Double quotation marks, or quotation marks, as they are commonly called [" "], are used to inclose all direct quotations. Indirect quotations should not be inclosed in quotation marks.

DIRECT QUOTATION. He asked, "What was that?"

INDIRECT QUOTATION. He asked what that was.

A quotation within a quotation should be inclosed in single quotation marks [' ']; a quotation within a quotation within a quotation in double quotation marks, and so on.

1. John said, "James said, 'Yes.'"
2. John said, "James said, 'Charles said, "Yes.''"



*Observe the following rules in regard to quotations.*

1. Words introducing a quotation are separated from it by a comma, if the quotation is a short one ; but by a colon, if it is a long one, or one that contains more than one sentence.

The little boy suddenly exclaimed: "Mother, this book tells about the angry waves of the ocean. Why does the ocean get angry?"

The mother replied, "Because it is crossed so often."

2. The first word in a quotation should begin with a capital letter.

He said, "The day will soon be here."

3. If a sentence in a quotation is broken by such expressions as *he said*, *he exclaimed*, *etc.*, the quotation marks should be placed after the word immediately preceding the expression, and before the continuation of the quotation. The first word in the continuation of the quotation, however, should not begin with a capital unless it is a word that should always be capitalized. Notice that the inserted expressions are separated from the rest of the sentence by punctuation marks. The inserted expressions are not always separated from the rest of the sentence by commas. Sometimes question marks or exclamation marks or semicolons must be used.

"Is he coming today?" she asked, "or tomorrow?"

"Go!" he said, "and bring him home."

"If he comes today, we shall be glad to see him," she said; "and if he comes tomorrow, we shall be glad to see him."

(Never use two marks of punctuation, such as a question mark and a comma, or an exclamation mark and a comma, together.)

"Go!" he said, **NOT** "Go! ", he said.

4. If a single quotation extends over several paragraphs, quotation marks should be placed at the beginning of each paragraph, but at the end of only the last one.

5. If what is being written is in the form of a dialogue, or if a number of speakers are quoted, a new paragraph should be used for each speech.

“Come on,” said Jane.

“I can’t,” said Ruth.

“Why?”

“I’ve dropped my books in the mud.”

“Too bad! let me help you pick them up.”

## LESSON II

Look over the examples given below, and tell what words or groups of words are adverbs. What do they modify?

1. He travels safe and not unpleasantly who is guarded by poverty and guided by love. (What comment can you make on the third word, *safe*?)

2. The gold mine that was lately discovered in Ballycurry turns out to be a lead one. (What is wrong with this sentence?)

3. No thoroughly occupied man was ever yet miserable.

4. The tooth often bites the tongue, and yet they keep together.

5. But covet earnestly the best gifts: and yet show I unto you a more excellent way.

6. The old lady liked to read the dictionary, but thought it changed the subject rather often.

7. A man should never be ashamed to own he has been in the wrong; which is saying, in other words, that he is wiser today than he was yesterday.

8. *One ear heard it; and at the other, out it went.*

9. “Very good, but rather too pointed,” as the fish said when he swallowed the baited hook.

10. In solitude, — where we are least alone.

In the following passages put quotation marks where they should be placed.

1. Darwin once said when speaking of poetry: If I had my life to live over, I would make a rule to read some poetry and listen to some music at least once every week.

2. The peculiarly refreshing thing, says Brandes, about the average mortal is his inability to understand even the simplest thought.

3. Cato the elder, when someone was praising a man for his foolhardy bravery, said that there was an essential difference between a really brave man and one who had merely a contempt for life.

4. The Professor turned on her, saying: You are a beautiful young lady — you have been brought up in ease — you have done what you would — you have not said to yourself, I must know this *exactly*; I must understand this *exactly*; I must do this *exactly*. In sum, you have not been called upon to be anything but a charming young lady, whom it is an impoliteness to find fault with.

5.           And everybody praised the Duke,  
              Who this great fight did win.  
              But what good came of it at last?  
              Quoth little Peterkin.  
              Why, that I cannot tell, said he,  
              But 'twas a famous victory.

### LESSON III

**Oral and written composition.** The study of English composition, both oral and written, should help you not only to have a more critical sense of literary values and a greater appreciation of what is good in literature, but also to become more efficient in your everyday life. No one should fill his entire waking time thinking and speaking and writing only of his business, — or of his sports. But every one has to spend a great many hours every day talking and writing about, as well as doing, practical things. The young man or the young woman who would attain

success in business or in a profession must know how to present his or her ideas in such a way that the person who is listening to or reading what he has to say may comprehend clearly and completely what it is intended that he should. This holds true whether one is explaining how a machine works, or is tracing the movements of a client, or is trying to sell "Star Brand Canned Goods."

1. Explain the working of a pencil sharpener.
2. Tell how to make fudge.
3. What do you have to do to prepare a garden for the winter?
4. Explain how to light a fire by rubbing sticks together.
5. How do you make a dress?
6. How do you do a certain card trick?
7. Explain how to rescue a drowning person.
8. Direct a stranger from the railroad station to your school building, or to the hotel, or to some public building in your town.
9. How would you go about it to secure information about: a turbine engine; Robert Louis Stevenson; the opera *Thais*; Abbey's pictures of the Holy Grail?
10. Explain to your teacher why you have not been able to prepare your lesson.

#### LESSON IV

Write a short theme on any one of these subjects. If you wish, write it in the form of a letter.

[Full directions about letter-writing are given in Chapter XXX, Lesson I.]

#### LESSON V

##### **Penmanship, dictation, or memorizing exercise.**

THE bishop's palace at Digne was next door to the hospital. The palace was a spacious and beautiful edifice; the hospital was a low, narrow, two-story building. Three days after the bishop's advent he

visited the hospital; when the visit was ended, he invited the director to come to the palace.

“Sir,” he said to the director, “how many patients have you?”

“Twenty-six, my Lord.”

“I noticed that the beds are very much crowded.”

“Yes, and even when the sun does shine, the garden is very small for the convalescents,” continued the director. Then he added: “What can we do, my Lord? We must be resigned.”

This conversation took place in the dining room. The bishop was silent a few moments; then he turned suddenly towards the director.

“Sir,” he said, “how many beds do you think this hall alone would contain?”

“The dining room of my Lord!” exclaimed the director.

“Yes,” mused the bishop, “it will hold twenty beds. Listen, there is a mistake here. There are twenty-six of you in a few small rooms; there are only three of us, and space for sixty. There is a mistake, I tell you. You have my house, and I shall have yours.”

The next day the twenty-six poor invalids were installed in the bishop’s palace, and the bishop was in the hospital.

*Victor Hugo, “Les Misérables.”*

## CHAPTER VIII

### COMPOUND SENTENCE, CONJUNCTIONS

#### LESSON I

**Compound sentence.** A compound sentence is one made up of two or more coördinate clauses, each one of which could be used as a simple sentence. These clauses may be connected by coördinate conjunctions; if, however, no coördinate conjunctions are used, the clauses must be separated by semicolons. The thoughts expressed in the two or more clauses should be closely related; otherwise, the compound sentence would lack unity.

John was not a member of the track team, | but he ran a race for his school.

(The last part of the sentence — *he ran a race for his school* — plus the conjunction — *but* — may be used as a simple sentence.)

**Conjunctions.** A conjunction is a connecting word; a word, moreover, which shows the relation between the words or groups of words it connects. The conjunctions *and, but, for, either . . . or, neither . . . nor*, are **coördinate conjunctions**. They have no adverbial force. If any of them were to be placed before a simple sentence, it would continue to be a simple sentence. A **subordinate conjunction** is one like *if, since, though, etc.*, which have a distinct adverbial force. If a subordinate conjunction were placed

before a simple sentence, it would no longer express a complete thought.

COÖRDINATE. *And* Peter went out and wept bitterly.

*But* I had not seen it.

SUBORDINATE. *Since* Peter went out and wept bitterly.

*If* I had not seen it.

It is very difficult sometimes to understand how a group of words like “*But* I had not seen it” is a complete sentence. It depends on something that has gone before almost as much as the group of words “*If* I had not seen it.” Even the sentence “I had not seen it” presumes a previous sentence in which the antecedent of *it* is given. It may simplify the difficulty if you consider that the whole question is really one of **degree of completeness of thought** expressed. It is because the degree of completeness is not absolute, that *but*, *and*, *etc.*, are used more frequently in compound sentences, as connectives between coördinate clauses, than as the first words of simple sentences.

There are words, which, though appearing to be coördinate conjunctions, are really adverbial in force. They may be called “connecting adverbs.” Without being added to any particular word, they modify the sense of the whole statement. A clause that contains a coördinate conjunction used adverbially, that is, a connecting adverb, should be separated from the rest of the sentence by a semicolon.

He did not make proper preparation ; accordingly, he failed in his undertaking.

The following lists of conjunctions should be noted and used as often as possible in conversation and in writing.

COÖRDINATE. and, but, for, either . . . or, neither . . . nor.

SUBORDINATE. after, as, because, before, except, if, in as much as, in order that, lest, since, than, though, unless, until, when, while.

CONNECTING ADVERBS. accordingly, as well as, besides, consequently, else, hence, however, likewise, moreover, nevertheless, otherwise, perhaps, so, still, therefore, thus, yet.

**Compound subjects and compound predicates.** Sometimes we wish to say that two or more subjects do something, or that a subject does two or more things, or that two or more subjects do two or more things.

1. John and James | run a race.
2. John | runs a race and wins a point.
3. John and James | run a race and win points.

In these sentences *John* is a simple subject, and *runs a race* is a simple predicate. *John and James* is a compound subject, and *runs a race and wins a point*, and *run a race and win points* are compound predicates. We must learn to distinguish between a **compound sentence** and a **simple sentence containing a compound predicate**. The way to do this is to cut off the last verb and the words that go with it, and see if it may be used as a simple sentence while standing alone. If it may, the sentence is a compound sentence; if it may not, it is a simple sentence with a compound predicate.

1. John runs a race | and wins a point.

[The last verb and the words that go with it, *and wins a point*, may not be used as a simple sentence while standing alone. Consequently the sentence is a simple sentence with a compound predicate.]

2. John runs a race, | but he does not win.

[The last verb and the words that go with it, *but he does not win*, may be used as a simple sentence. Consequently the sentence is a compound sentence.]



If the words in a compound subject are connected by *or, nor, either, neither, etc.*, the verb usually agrees in person and number with the nearest subject.

1. Neither he nor she *is* in the room.
2. One or two *are* in the room.

If the construction is awkward, it should be rearranged.

1. You or I *am* going,

could be rearranged to read :

One of us *is* going.

2. Two people, or perhaps only one *is* in the room,

could be rearranged to read :

Two people *are* in the room or, perhaps, there *is* only one.

## LESSON II

Show why the following sentences are compound sentences.

1. They are lax in their gaiters, but they are laxer in their gait.
2. Two dogs strive for a bone, and a third runs away with it.
3. Preparation is half the battle, and nothing is lost by being on one's guard.
4. You write with ease to show your breeding,  
But easy writing's cursed hard reading.
5. Be not forgetful to entertain strangers, for thereby some have entertained angels unawares.

Show why the following sentences are not compound sentences.

1. I do not give you to posterity as a pattern to imitate, but as an example to deter.
2. Great minds are easy in prosperity and are quiet in adversity.

3. Where money and counsel are wanting, it is better not to make war.
4. Martin, if dirt was trumps, what hands you would hold!
5. Perfect valor consists in doing without witnesses all we should be capable of doing before the whole world.

In the following sentences tell which are compound and which are not. Pick out the compound subjects and the compound predicates.

1. Promising is not giving, but serves to content fools.
2. There were gentlemen and seamen in the navy of Charles II; but the seamen were not gentlemen, and the gentlemen were not seamen.
3. Some lie before the churchyard stone,  
And some before the speaker.
4. Silk and velvet put out the kitchen fire.
5. Another man's horse and your own whip can do a great deal.
6. A gosling flew over the Rhine and came back a goose.
7. We may endeavor to persuade our fellow citizens, but it is unlawful to force them even to that that is best for them.
8. The Spanish fleet thou canst not see  
Because it is not yet in sight.
9. It is excellent to have a giant's strength, but it is tyrannous to use it like a giant.
10. Gossips fall out and tell each other truths.

Pick out the coördinate and subordinate conjunctions, and the connecting adverbs in these exercises.

### LESSON III

#### Reading exercise.

The selection given below is a *burlesque* by William Makepeace Thackeray (1811-1863). He, like numerous other novelists, took pleasure in poking fun at brother authors and their work. In this selection he is parodying the American Indian whom James Fenimore Cooper (1789-1851) painted so gorgeously and so gloriously in his

LEATHERSTOCKING TALES (*The Deerslayer, The Last of the Mohicans, The Pathfinder, The Pioneers, and The Prairie*). Thackeray's *Rebecca and Rowena*, a burlesque of *Ivanhoe*, is perhaps his best known work of this kind.

Bret Harte (1839-1902) has also written some very clever things in which he develops the theme of some popular novels in a most ridiculous way.

#### THE STARS AND STRIPES

By the Author of "The Last of the Mulligans," "Pilot," etc.

THE King of France was walking on the terraces of Versailles; the fairest, not only of Queens, but of women, hung fondly on the Royal arm; while the children of France were indulging in their infantile hilarity in the alleys of the magnificent garden, and playing at leap-frog with their uncle, the Count of Provence; gaudy courtiers, emblazoned with orders, glittered in the groves, and murmured frivolous talk in the ears of high-bred beauty.

"Marie, my beloved," said the ruler of France, taking out his watch, "'tis time that the Minister of America should be here."

"Your Majesty should know the time," replied Marie Antoinette archly, and in an Austrian accent; "is not my Royal Louis the first watchmaker in his empire?"

The King cast a pleased glance at his repeater, and kissed with courtly grace the fair hand of her who had made him the compliment. "My Lord Bishop of Autun," said he to Monsieur de Talleyrand, who followed the royal pair, "I pray you look through the gardens, and tell his Excellency Doctor Franklin that the King waits." The Bishop ran off, with more than youthful agility, to seek the United States Minister. "These Republicans," he added, confidentially, and with something of a supercilious look, "are but rude courtiers, methinks."

"Nay," interposed the lovely Antoinette, "rude courtiers, Sire, they may be; but the world boasts not of more accomplished gentlemen. I have seen no grandee of Versailles that has the noble bearing of this American envoy and his suite. They have the refinement of the Old World, with all the simple elegance of the New. Though they have perfect dignity of manner, they have an engaging modesty

which I have never seen equalled by the best of the proud English nobles with whom they wage war. I am told they speak their very language with a grace which the haughty Islanders who oppress them never attained. They are independent, yet never insolent; elegant, yet always respectful; and brave, but not in the least boastful."

"What! savages and all, Marie?" exclaimed Louis, laughing, and chucking the lovely Queen playfully under the royal chin. "But here comes Doctor Franklin, and your friend the Cacique with him." In fact, as the monarch spoke, the Minister of the United States made his appearance, followed by a gigantic warrior in the garb of his native woods.

Knowing his place as Minister of a sovereign state (yielding even then in dignity to none, as it surpasses all now in dignity, in valor, in honesty, in strength, and civilization), the Doctor nodded to the Queen of France, but kept his hat on as he faced the French monarch, and did not cease whittling the cane he carried in his hand.

"I was waiting for you, sir," the King said, peevishly, in spite of the alarmed pressure which the Queen gave his royal arm.

"The business of the Republic, Sire, must take precedence even of your Majesty's wishes," replied Dr. Franklin. "When I was a poor printer's boy and ran errands, no lad could be more punctual than poor Ben Franklin; but all other things must yield to the service of the United States of North America. I have done. What would you, Sire?" and the intrepid republican eyed the monarch with a serene and easy dignity, which made the descendant of St. Louis feel ill at ease.

"I wished to — to say farewell to Tatua before his departure," said Louis XVI., looking rather awkward. "Approach, Tatua." And the gigantic Indian strode up, and stood undaunted before the first magistrate of the French nation; again the feeble monarch quailed before the terrible simplicity of the glance of the denizen of the primeval forests.

The redoubted chief of the Nose-ring Indians was decorated in his war-paint, and in his top-knot was a peacock's feather, which had been given him out of the head-dress of the beautiful Princess of Lamballe. His nose, from which hung the ornament from which his ferocious tribe took its designation, was painted a light blue, a circle of green and orange was drawn round each eye, while serpentine stripes of

black, white, and vermilion alternately were smeared on his forehead, and descended over his cheek-bones to his chin. His manly chest was similarly tattooed and painted, and round his brawny neck and arms hung innumerable bracelets and necklaces of human teeth, extracted (one only from each skull) from the jaws of those who had fallen by the terrible tomahawk at his girdle. His moccasins, and his blanket, which was draped on his arm and fell in picturesque folds to his feet, were fringed with tufts of hair — the black, the gray, the auburn, the golden ringlet of beauty, the red lock from the forehead of the Scottish or the Northern soldier, the snowy tress of extreme old age, the flaxen down of infancy — all were there, dreadful reminiscences of the chief's triumphs in war. The warrior leaned on his enormous rifle, and faced the King.

"And it was with that carbine that you shot Wolfe in '57?" said Louis, eyeing the warrior and his weapon. "'Tis a clumsy lock, and methinks I could mend it," he added mentally.

"The chief of the French pale-faces speaks truth," Tatua said. "Tatua was a boy when he went first on the war-path with Montcalm."

"And shot a Wolfe at the first fire!" said the King.

"The English are braves, though their faces are white," replied the Indian. "Tatua shot the raging Wolfe of the English; but the other wolves caused the foxes to go to earth." A smile played round Dr. Franklin's lips, as he whittled his cane with more vigor than ever.

"I believe, your Excellency, Tatua has done good service elsewhere than at Quebec," the King said, appealing to the American Envoy: "at Bunker's Hill, at Brandywine, at York Island? Now that Lafayette and my brave Frenchmen are among you, your Excellency need have no fear but that the war will finish quickly — yes, yes, it will finish quickly. They will teach you discipline, and the way to conquer."

"King Louis of France," said the Envoy, clapping his hat down over his head, and putting his arms a-kimbo, "we have learned that from the British, to whom we are superior in every thing: and I'd have your Majesty to know that in the art of whipping the world we have no need of any French lessons. If your reglars jine General Washington, 'tis to larn from *him* how Britishers are licked; for I'm blest if *yu* know the way yet."

Tatua said, "Ugh," and gave a rattle with the butt of his carabine, which made the timid monarch start; the eyes of the lovely Antoinette flashed fire, but it played round the head of the dauntless American Envoy harmless as the lightning which he knew how to conjure away.

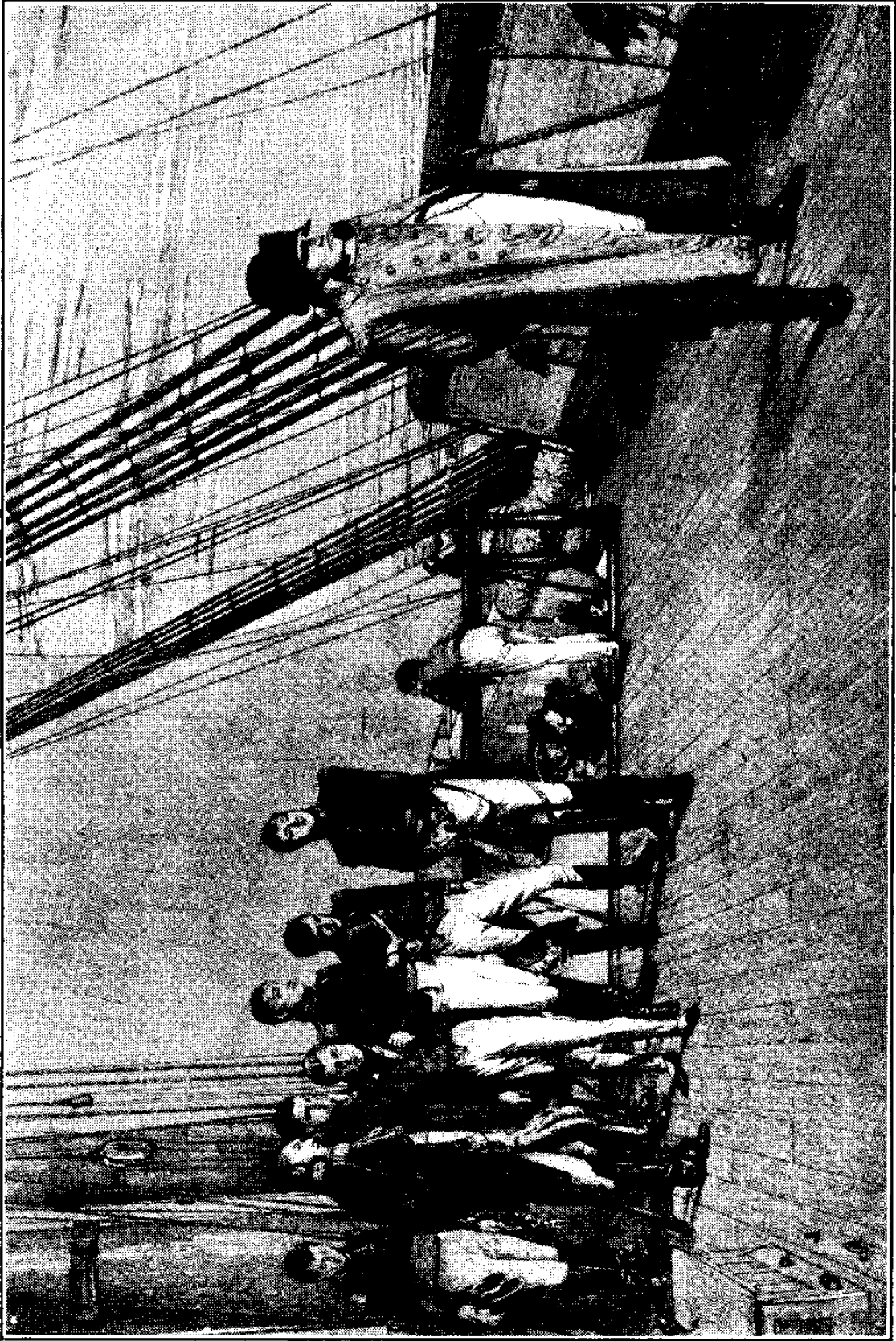
The King fumbled in his pocket, and pulled out a Cross of the Order of the Bath. "Your Excellency wears no honor," the monarch said; "but Tatua, who is not a subject, only an ally, of the United States, may. Noble Tatua, I appoint you Knight Companion of my noble Order of the Bath. Wear this cross upon your breast in memory of Louis of France"; and the King held out the decoration to the Chief.

Up to that moment the Chief's countenance had been impassible. No look either of admiration or dislike had appeared upon that grim and war-painted visage. But now, as Louis spoke, Tatua's face assumed a glance of ineffable scorn, as, bending his head, he took the bauble.

"I will give it to one of my squaws," he said. "The papposes in my lodge will play with it. Come, Médecine, Tatua will go and drink fire-water"; and, shouldering his carabine, he turned his broad back without ceremony upon the monarch and his train, and disappeared down one of the walks of the garden. Franklin found him when his own interview with the French Chief Magistrate was over; being attracted to the spot where the Chief was, by the crack of his well-known rifle. He was laughing in his quiet way. He had shot the Colonel of the Swiss Guards through his cockade.

Three days afterwards, as the gallant frigate, *The Repudiator*, was sailing out of Brest Harbor, the gigantic form of an Indian might be seen standing on the binnacle in conversation with Commodore Bowie, the commander of the noble ship. It was Tatua, the Chief of the Nose-rings.

Pick out, in the first paragraph, five words or groups of words that are adjectives; and in the fourth paragraph, five that are adverbs.



NAPOLEON ON THE "BELLEROPHON" — ORCHARDSON

## LESSON IV

In a previous chapter you were told to be careful about choosing your point of view before you started to compose and to write your theme. There is another point of view you must be particular about: the point of view of the one who is to listen to what you have to say, or to read what you have to write. You must think of that quite as much — perhaps more — than you do of your own; and you must vary what you say or write according to the point of view of the person whom you wish to reach. A story that seems funny to you, might fall flat if told to your grandmother; a burlesque of some story or some poem might amuse your room-mate, but might offend your teacher.

Choose a definite point of view before you start to speak or to write, but be sure that it is a point of view that your audience can appreciate and understand.

Write a short theme, taking as your subject one of the following:

1. A funny story.  
Write it for the benefit of your mother; your friend; the conductor on the street-car.
2. A burlesque of some story.  
Write it for your younger brother or sister; your teacher; your minister.
3. With the Night Watch. (See picture facing page 261.)  
Write it for the benefit of one who is interested in adventure; for one who is interested in costumes.
4. Napoleon on the *Bellerophon*.  
Write it (from the standpoint of one of the officers who is watching him) in the form of a letter, to an Englishman; to a Frenchman.
5. When I was most scared.



## LESSON V

**Penmanship, dictation, and memorizing exercise.**

## THE CHAMBERED NAUTILUS

THIS is the ship of pearl, which, poets feign,  
     Sails the unshadowed main, —  
     The venturous bark that flings  
 On the sweet summer wind its purpled wings  
 In gulfs enchanted, where the siren sings,  
     And coral reefs lie bare,  
 Where the cold sea-maids rise to sun their streaming hair.  
  
 Its webs of living gauze no more unfurl;  
     Wrecked is the ship of pearl!  
     And every chambered cell,  
 Where its dim dreaming life was wont to dwell,  
 As the frail tenant shaped his growing shell,  
     Before thee lies revealed, —  
 Its irised ceiling rent, its sunless crypt unsealed!  
  
 Year after year beheld the silent toil  
     That spread his lustrous coil;  
     Still, as the spiral grew,  
 He left the past year's dwelling for the new,  
 Stole with soft step its shining archway through,  
     Built up its idle door,  
 Stretched in his last-found home, and knew the old no more.  
  
 Thanks for the heavenly message brought by thee,  
     Child of the wandering sea,  
     Cast from her lap forlorn!  
 From thy dead lips a clearer note is born  
 Than ever Triton blew from wreathèd horn!  
     While on mine ear it rings,  
 Through the deep caves of thought I hear a voice that sings : —  
 Build thee more stately mansions, O my soul,  
     As the swift seasons roll!  
     Leave thy low-vaulted past !

Let each new temple, nobler than the last,  
Shut thee from heaven with a dome more vast,  
    Till thou at length art free,  
Leaving thine outgrown shell by life's unresting sea!

*Oliver Wendell Holmes (1809-1894)*

## CHAPTER IX

### PRONOUNS

#### LESSON I

E. N. Westcott's *David Harum* gives a very interesting, and in some places very humorous, character sketch of a shrewd New York State farmer, who was never beaten in a horse-trade. One day David told his friend John, when the latter asked him if the people at Homeville dressed for dinner, that as a usual thing when the folks there dressed in the morning, they let that suit serve for all day. Homeville was perhaps fortunate in its simplicity; but if a native of that little hamlet went to live in some other town where people were more punctilious, he would occasionally have to resign his simple ways for those which, though not so easy and comfortable, were more correct.

As a general thing, in English, a noun has only two or three simple forms; so that a beginner can easily decline one — by adding -'s he can form the possessive, and by adding -s he can form the plural. The declension of most nouns is as simple as the dress of Homeville. But pronouns are different. Pronouns are about the only words in English that have a somewhat elaborate classification and inflection; and it is over pronouns, more perhaps than over anything else, that most beginners trip. The following lessons will take up a rather detailed study of pronouns, to help you to know them correctly and to appreciate the distinctions between their various forms and uses.

**Pronouns.** A pronoun is a word used in place of a noun.

John is captain of the track-team; *he* is a good runner. (*He* is used in place of *John*.)

The word for which a pronoun stands is called the **antecedent** of the pronoun.

Pronouns may be divided into various classes: **Personal, Relative, Interrogative, Demonstrative, Indefinite.**

**Personal pronouns.** Note that the nominative singular of the first person (I) is always capitalized.

*Singular*

|                                    |           |              |     |            |     |
|------------------------------------|-----------|--------------|-----|------------|-----|
| <i>Nominative</i>                  | I         | you          | he  | she        | it  |
| <i>Possessive or<br/>Genitive</i>  | (my) mine | (your) yours | his | (her) hers | its |
| <i>Objective or<br/>Accusative</i> | me        | you          | him | her        | it  |

*Plural*

|                   |            |              |                |
|-------------------|------------|--------------|----------------|
| <i>Nominative</i> | we         | you          | they           |
| <i>Possessive</i> | (our) ours | (your) yours | (their) theirs |
| <i>Accusative</i> | us         | you          | them           |

The forms contained in parentheses are really adjectives, but they are called pronouns because they are used in place of nouns.

Helen's book, her book, hers.

Whenever a noun accompanies the pronoun, the adjective form should be used; otherwise the regular pronoun form should be used.

It is *my* book.

It is *mine*.

[TO THE TEACHER:—The Joint Committee on Grammatical Nomenclature recommends that only two case forms be used in the inflection of pronouns, the *nominative* and the *accusative-dative*. The committee recommends further that the forms given in this book under the *possessive* or *genitive* case be considered as **possessive adjectives** and **possessive pronouns**.]

The ending *-self* or *-selves* may be added to certain of the forms to add emphasis, or to show that the pronoun is used reflexively; *i.e.* as affecting itself (*myself, yourself, himself, herself, itself, ourselves, yourselves, themselves*).

EMPHATIC. I myself am going. It is they themselves.

REFLEXIVE. I cut myself. She hurt herself.

Do not use the emphatic or reflexive forms unless you wish to emphasize the pronoun, or to show that the subject acts on itself.

Three boys and *I* went out walking. **NOT** Three boys and *myself* went out walking.

I will walk with *you*. **NOT** I will walk with *yourself*.

The verb *to be* never takes an object.

It is *I*. **NOT** It is *me*. It was *she*. **NOT** It was *her*.

The object of a preposition is always in the accusative case.

Give it to *me*.

Between you and *me*. Between you and *them*.

In *Him* we live and move and have our being.

I don't know *whom* it belongs to.

**Punctuation.** The apostrophe ['] is used for three purposes: 1. To indicate, with *s*, the possessive or genitive case, in both singular and plural.

John's, men's.

*a.* When a word ends in *-s* (in the singular or plural), though it is permissible sometimes to use only the apostrophe, it is better to use an apostrophe and *s*.

Dickens's, States's **rather than** Dickens', States'.

*b.* In compound words, 's is added to the last part.

son-in-law's, note-book's.

*c.* When two names are used to show joint ownership, 's is added to the last one.

Clark and Smith's office.

*d.* When nouns are used in apposition, 's is added to the last one.

John the Baptist's prayer.

2. To indicate the omission of a letter or letters from words.

don't (do not); I'll (I shall); o'clock (of the clock).

3. To form with *s* the plural of letters, figures, etc.

r's, 2's, P's, Q's.

The apostrophe is not used with the personal pronouns to indicate possession.

its **NOT** it's.

yours **NOT** your's.

## LESSON II

1. History repeats itself. (Is *itself* used intensively or reflexively?)

2.  $\left\{ \begin{array}{l} \text{Him} \\ \text{He} \end{array} \right\}$  whom Jove would destroy, he first deprives of wisdom.  
(Which form should you use? Why?)

3. Drink to me only with thine eyes,  
And I will pledge with mine.

What is the case of *me*? Why? What is the case of *I*? Why?  
What part of speech is *mine*? What case is it?

4. Twelve people and myself had an unlucky voyage. (What is wrong with this sentence?)

5. A young man met a rival who was somewhat advanced in years, and wishing to annoy him, inquired how old he was. "I cannot exactly tell," replied the other, "but I can inform you that an ass is older at twenty than a man is at sixty."

(Pick out the pronouns, tell what case they are in, and tell also what are their antecedents.)

6. My kingdom for a horse! (What part of speech is *my*?)

7. He himself will bear the burden. (What is the case of *himself*? Is it used intensively or reflexively?)

8. "How will you have your hair cut?" asked the barber of the Senator.

"Cut it in silence, if that is possible," was the reply. (What are the antecedents of the pronouns?)

9. It is a part of good breeding that a man should be polite even to himself. (What is the case of *himself*? Why?)

10. "Why, Jones, your office is as hot as an oven!"

"So it ought to be. I make my bread here."

(What is the case of each of the pronouns? Why?)

Punctuate the following :

1. Heavens never deaf except when mans heart is dumb.

2. { Williams the Conqueror } sword was stronger than his oath.  
{ William the Conquerors }

(Which form is correct?)

3. Always dot your *is* and cross your *ts*.

4. Hes like a swine ; hell never do good while he lives.

5. An honest mans word is as good as the kings.

6. { Nicolay and Hays } Life of Lincoln is worth reading.  
{ Nicolays and Hays }

(Which form is correct?)

7. When the nights darkest, dawns nearest.

8. Tis not the mouse but the hole that does the injury.

## PRONOUNS



9. The { Duke of Yorks }  
      { Dukes of York } donkey is more famous than the captains  
charger. (Which form is correct?)
10. One mans meat is another mans poison.

## LESSON III

If you should try to tell in prose what Longfellow said in "The Day Is Done" (see Lesson V), you would have to follow the same general order that he has followed. The subject of the poem is, "How I feel and what I want done when sadness comes o'er me." He takes up these points:

The time, the mood, and the atmosphere of the day  
How he feels  
A description of this emotion  
What he wants done  
What he does not want done  
Repeats what he wants done and explains why  
What the result will be

Taking up the same points and following the same order, give short talks on one or more of the subjects given below. Remember what has been said about *point of view*: your own, and that of your audience.

1. How I feel after hearing some beautiful music.
2. How I feel when I am too sleepy to get up in the morning.
3. How I felt when I didn't pay my car-fare.
4. How I felt when I was angry.
5. How I felt when I was reprovved.
6. How I feel after a good dinner.
7. How I feel when I have made a good recitation.
8. How I feel when our team wins.
9. How I felt when I heard of the death of —.
10. How I feel (or felt) when —.



## LESSON IV

Write a short theme on one of these subjects. If you wish, put it in the form of a letter. If you do write it in the form of a letter, don't forget to put your address and the date in the upper right-hand corner. A line or two below, on the left side, put the salutation, "Dear ——:" and a line below that, the body of your letter. In writing this, follow the same rules you would follow in writing a theme. When you have finished, add, on the line below, "Yours very sincerely," or something similar; on the line below that, sign your name.

[For fuller directions about letter-writing see Chapter XXX, Lesson I.]

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## THE DAY IS DONE

THE day is done, and the darkness  
 Falls from the wings of Night,  
 As a feather is wafted downward  
 From an eagle in his flight.

I see the lights of the village  
 Glean through the rain and the mist,  
 And a feeling of sadness comes o'er me  
 That my soul cannot resist :

A feeling of sadness and longing,  
 That is not akin to pain,  
 And resembles sorrow only  
 As the mist resembles the rain.

Come, read to me some poem,  
 Some simple and heartfelt lay,  
 That shall soothe this restless feeling,  
 And banish the thoughts of day.

Not from the grand old masters,  
Not from the bards sublime,  
Whose distant footsteps echo  
Through the corridors of Time.

For, like strains of martial music,  
Their mighty thoughts suggest  
Life's endless toil and endeavor;  
And to-night I long for rest.

Read from some humbler poet,  
Whose songs gushed from his heart,  
As showers from the clouds of summer,  
Or tears from the eyelids start;

Who, through long days of labor,  
And nights devoid of ease,  
Still heard in his soul the music  
Of wonderful melodies.

Such songs have power to quiet  
The restless pulse of care,  
And come like the benediction  
That follows after prayer.

Then read from the treasured volume  
The poem of thy choice,  
And lend to the rhyme of the poet  
The beauty of thy voice.

And the night shall be filled with music,  
And the cares that infest the day,  
Shall fold their tents, like the Arabs,  
And as silently steal away.

*Henry W. Longfellow (1807-1882)*

## CHAPTER X

### PRONOUNS (Continued)

#### LESSON I

**Relative pronouns.** (Pronouns which connect.)

|                     |       |       |       |      |
|---------------------|-------|-------|-------|------|
| <i>Nom.</i>         | who   | which | that  | what |
| <i>Pos. or Gen.</i> | whose | whose | whose |      |
| <i>Acc. or Obj.</i> | whom  | which | that  | what |

*Who* is used in speaking of persons; *which*, of animals and things; and *that*, of persons, animals, and things.

1. The man *who* came from Florida is my uncle.
2. The race *which* he ran was won by his rival.
3. The God *that* made the world dwelleth not in mansions made by hands.
4. Water *that* is stagnant is unwholesome.

The relative *what* includes its antecedent.

I have read *the book that* is on the table. **Or**  
I have read *what* is on the table.

The relative should usually come as close as possible to its antecedent.

1. The hat of a man whose name was John. **NOT** A man's hat whose name was John.
2. A man's horse, whose harness was broken. **NOT** The horse of a man whose harness was broken.

A relative must agree with its antecedent in number, but its case depends on its construction in its own clause.

1. I saw John (accusative), who (nominative) also saw me. (Because *who* is the subject of *saw*.)

2. He attacked Mr. Brown (accusative), whom (accusative) I saw in the shoe-store. (Because *whom* is the object of *I saw*.)

**Interrogative pronouns.** (Pronouns which ask a question.)

|             |       |       |      |
|-------------|-------|-------|------|
| <i>Nom.</i> | who   | which | what |
| <i>Pos.</i> | whose | whose |      |
| <i>Acc.</i> | whom  | which | what |

*Who* is used in speaking of persons.

Who is here? Whom did you see?

*Which* is used in speaking of persons or things when an idea of **selection** is involved.

Which of the men (of the two or three whom I know) do you mean?  
Which of the books (of the many on my desk) did you take?

*What* is used in speaking of things when an idea of **quality** is involved.

What (what sort of thing) came?

Be very careful to put the interrogative pronoun you use in the right case.

1. I saw John (accusative); whom (accusative **NOT** who, nominative) did you see? (Because *whom* is the object of *see*.)

2. I saw John (accusative); who (nominative) saw me? (Because *who* is the subject of *saw*.)

## LESSON II

Supply the proper relative pronouns in the exercises given below, explaining fully why you select the ones you do.

1. Aye, call it holy ground,  
The soil where first they trod.  
They left unstained — there they found,  
Freedom to worship God.
2. He — knoweth not that — he ought to know, is a brute  
beast among men; he — knoweth no more than he hath need of,  
is a man among brute beasts; and he — knoweth all — may be  
known, is a God amongst men.
3. God helps them — help themselves.
4. You have tied a knot with your tongue — you cannot undo  
with your teeth.
5. He — keeps out of harm's way will gather goodly riches.
6. He was a man  
— stole the livery of the court of heaven  
To serve the Devil in.
7. He — sleepeth in a harvest is a son — causeth trouble.
8. There was a people governed by grave magistrates — it had  
selected, and equal laws — it had framed.
9. The world is a comedy to those — think, a tragedy to those  
— feel.
10. The great man is he — does not lose his child's heart.

Supply the proper interrogative pronouns in the exercises given below, explaining fully why you select the ones you do.

1. — matters it if the soldier have a sword of dazzling finish,  
of the keenest edge, and finest temper, — if he has never learned the  
art of fence?
2. — o'er the herd would wish to reign  
Fantastic, fickle, fierce, and vain!  
Thou many-headed monster-thing  
Oh — would wish to be thy king?

3. — manner of man is this!
4. — will you take?  
The path which brings you to the river,  
Or that which leads you 'round the lake?
5. — can they see in the longest kingly line in Europe, save that it runs back to a successful soldier?

In the following exercises explain what different meanings are conveyed by the use of the different interrogative pronouns.

1.  $\left\{ \begin{array}{l} \text{who} \\ \text{which} \\ \text{what} \end{array} \right\}$  took the machine down the hill?
2.  $\left\{ \begin{array}{l} \text{whom} \\ \text{which} \\ \text{what} \end{array} \right\}$  do you take him to be?
3.  $\left\{ \begin{array}{l} \text{what} \\ \text{which} \end{array} \right\}$  book did you ask me to read?
4.  $\left\{ \begin{array}{l} \text{who} \\ \text{which} \\ \text{what} \end{array} \right\}$  is at the door?
5.  $\left\{ \begin{array}{l} \text{who} \\ \text{what} \end{array} \right\}$  can fail with such a leader?

In the following exercises tell which pronouns are relative and which interrogative.

1. Who so blind as he who will not see?
2. Friend after friend departs;  
Who hath not lost a friend!  
There is no union here of hearts  
That finds not here an end.
3. What is just and right, is the law of laws.
4. Who overcomes by force, hath overcome but half his foes.
5. He that would know what shall be, must consider what hath been.

## LESSON III

**Reading exercise.**

## THE RAVEN

ONCE upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore, —  
While I nodded, nearly napping, suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door.  
“’Tis some visitor,” I muttered, “tapping at my chamber door ;  
Only this, and nothing more.”

Ah, distinctly I remember, it was in the bleak December,  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow ; vainly I had sought to borrow  
From my books surcease of sorrow, — sorrow for the lost Lenore, —  
For the rare and radiant maiden whom the angels named Lenore, —  
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain,  
Thrilled me, — filled me with fantastic terrors never felt before ;  
So that now, to still the beating of my heart, I stood repeating,  
“’Tis some visitor entreating entrance at my chamber door, —  
Some late visitor entreating entrance at my chamber door.  
This it is, and nothing more.”

Presently my soul grew stronger : hesitating then no longer,  
“Sir,” said I, “or Madam, truly your forgiveness I implore :  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you.” Here I opened wide the door.  
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there, wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to dream before.  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, “Lenore !”  
This I whispered, and an echo murmured back the word, “Lenore !”  
Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,  
 Soon again I heard a tapping, something louder than before.  
 "Surely," said I, "surely that is something at my window-lattice:  
 Let me see, then, what thereat is, and this mystery explore, —  
 Let my heart be still a moment, and this mystery explore:  
     'Tis the wind, and nothing more."

Open here I flung the shutter, when, with many a flirt and flutter,  
 In there stepped a stately Raven of the saintly days of yore.  
 Not the least obeisance made he, — not a minute stopped or stayed he,  
 But, with mien of lord or lady, perched above my chamber door, —  
 Perched upon a bust of Pallas just above my chamber door, —  
     Perched, and sat, and nothing more.

Then this ebon bird beguiling my sad fancy into smiling,  
 By the grave and stern decorum of the countenance it wore,  
 "Though thy crest be shorn and shaven, thou," I said, "art sure no  
     craven;  
 Ghastly, grim, and ancient Raven, wandering from the Nightly shore,  
 Tell me what thy lordly name is on the Night's Plutonian shore?"  
     Quoth the Raven, "Nevermore!"

Much I marvelled this ungainly fowl to hear discourse so plainly,  
 Though its answer little meaning, little relevancy bore;  
 For we cannot help agreeing that no living human being  
 Ever yet was blessed with seeing bird above his chamber door,  
 Bird or beast upon the sculptured bust above his chamber door,  
     With such name as "Nevermore!"

But the Raven, sitting lonely on the placid bust, spoke only  
 That one word, as if his soul in that one word he did outpour.  
 Nothing further then he uttered, — not a feather then he fluttered, —  
 Till I scarcely more than muttered, "Other friends have flown before, —  
 On the morrow *he* will leave me, as my Hopes have flown before."  
     Then the bird said, "Nevermore!"

Startled at the stillness broken by reply so aptly spoken,  
 "Doubtless," said I, "what it utters is its only stock and store,  
 Caught from some unhappy master whom unmerciful Disaster



Followed fast and followed faster, till his song one burden bore,  
 Till the dirges of his Hope that melancholy burden bore, —  
 Of 'Never — nevermore!'"

But the Raven still beguiling all my sad soul into smiling,  
 Straight I wheeled a cushioned seat in front of bird and bust and door,  
 Then, upon the velvet sinking, I betook myself to linking  
 Fancy unto fancy, thinking what this ominous bird of yore —  
 What this grim, ungainly, ghastly, gaunt, and ominous bird of yore  
 Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing  
 To the fowl whose fiery eyes now burned into my bosom's core:  
 This and more I sat divining, with my head at ease reclining  
 On the cushion's velvet lining that the lamplight gloated o'er,  
 But whose velvet violet lining, with the lamplight gloating o'er,  
*She* shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer  
 Swung by Seraphim whose footfalls tinkled on the tufted floor.  
 "Wretch!" I cried, "thy God hath lent thee — by these angels he  
 hath sent thee  
 Respite — respite and nepenthe from thy memories of Lenore!  
 Quaff, oh quaff this kind nepenthe, and forget the lost Lenore!"  
 Quoth the Raven, "Nevermore."

"Prophet!" cried I, "thing of evil! — prophet still, if bird or devil! —  
 Whether Tempter sent, or whether tempest tossed thee here ashore,  
 Desolate yet all undaunted, on this desert land enchanted, —  
 On this home by Horror haunted, — tell me truly, I implore, —  
 Is there — *is* there balm in Gilead? — tell me, — tell me, I implore!"  
 Quoth the Raven, "Nevermore!"

"Prophet!" said I, "thing of evil! — prophet still, if bird or devil!  
 By that heaven that bends above us, — by that God we both adore,  
 Tell this soul with sorrow laden, if, within the distant Aidenn,  
 It shall clasp a sainted maiden whom the angels name Lenore, —  
 Clasp a rare and radiant maiden whom the angels name Lenore."  
 Quoth the Raven, "Nevermore."

“Be that word our sign of parting, bird or fiend!” I shrieked, upstarting.

“Get thee back into the tempest and the Night’s Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!  
Leave my loneliness unbroken! — quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my  
door!”

Quoth the Raven, “Nevermore.”

And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas, just above my chamber door;  
And his eyes have all the seeming of a demon’s that is dreaming,  
And the lamplight o’er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted — nevermore!

*Edgar Allan Poe (1809–1849)*

#### LESSON IV

**Exercise in written composition.** Translate into good English a passage of about four or five hundred words, from some ancient or modern language you are studying.

(The pictures facing pages 104 and 219 may offer suggestions.)

#### LESSON V

**Penmanship, dictation, or memorizing exercise.**

##### SONG OF SAUL BEFORE HIS LAST BATTLE

WARRIORS and Chiefs! should the shaft or the sword  
Pierce me in leading the host of the Lord,  
Heed not the corse, though a King’s, in your path:  
Bury your steel in the bosoms of Gath!

Thou who art bearing my buckler and bow,  
Should the soldiers of Saul look away from the foe,  
Stretch me that moment in blood at thy feet!  
Mine be the doom which they dared not to meet.

Farewell to others, but never we part,  
Heir to my Royalty — Son of my heart!  
Bright is the diadem, boundless the sway,  
Or kingly the death, which awaits us to-day!

*Lord Byron (1788-1824)*

## CHAPTER XI

### PRONOUNS (Continued)

#### LESSON I

**Demonstrative pronouns.** (Pronouns which point out.)

|                 |       |       |
|-----------------|-------|-------|
| <i>Singular</i> | this  | that  |
| <i>Plural</i>   | these | those |

*This* and *these* are used of things near at hand; *that* and *those* of things farther away in point of time or distance. There are other distinctions that may be noted; but for the present, only the ones given need be considered.

1. *This* house in which I am living is an old one. (The speaker is either inside the house or standing very near it.)

2. *These* books on my desk were given to me by my uncle. (The speaker is either sitting at the desk or standing very near it.)

3. *That* house in which I am living is an old one. (The speaker is at some distance from the house he is speaking about.)

4. *Those* books on my desk were given to me by my uncle. (The speaker is at some distance from the books about which he is speaking.)

You must be careful never to use *this* and *that* with plural nouns, and *these* and *those* with singular nouns.

1. *This* sort of apples. **NOT** *These* sort of apples. (The demonstrative pronoun points out the word *sort*, which is singular.)

2. *These* kinds of paper. (The demonstrative pronoun points out the word *kinds*, which is plural.)

**Indefinite pronouns.** Such are: *each, either, neither, some, any, few, all, both, one, none, other, such, another, everyone, anyone, etc.*

You must be careful always to use a singular verb with a singular indefinite pronoun, and a plural verb with a plural indefinite pronoun.

1. Each *speaks* a line.    **NOT** Each *speak* a line.
2. Either *is* correct.    **NOT** Either *are* correct.
3. Both *go* to town.

**Formation of the plural.** Most nouns form the plural by adding *s* to the singular.

field, fields; lamp, lamps.

Nouns in the following classes, however, form the plural by adding *-es* to the singular.

1. Nouns ending in a sibilant (*ch, s, sh, x, z*) add *es*.

church, churches; hiss, hisses; rush, rushes; fox, foxes; buzz, buzzes.

2. Nouns ending in *-o* preceded by a consonant usually add *es*.

hero, heroes; tomato, tomatoes.

**Exceptions:** banjo, canto, casino, dynamo, memento, piano, solo, stiletto.

3. Nouns ending in *-y* preceded by a consonant, change the *y* to *i* and add *es*.

fly, flies; spy, spies.

4. The following nouns change their final *-f* or *-fe* to *v* and add *es*: *calf, half, knife, leaf, life, loaf, self, shelf, thief, wife, wolf*.

knife, knives; wolf, wolves.

Compound words usually form their plural by putting the noun that is modified by the rest of the compound in the plural. This is because the noun is usually the important word.

son-in-law, sons-in-law; note-book, note-books.

When there is no noun in the compound, or no word that stands out as more important than any of the others, the last word is put in the plural.

forget-me-not, forget-me-nots; serving-man, serving-men.

Note the following plurals:

Alumnus, *alumni*; crisis, *crises*; memorandum, *memoranda*; phenomenon, *phenomena*; dozen, *dozen*; ox, *oxen*; child, *children*; man, *men*; mouse, *mice*; goose, *geese*; fish, *fish*.

## LESSON II

Supply the proper demonstrative pronouns in the exercises given below:

1. — is the month, and — the happy morn,  
Wherein the Son of Heaven's eternal King,  
Of wedded maid and virgin mother born,  
Our great redemption from above did bring;  
For so the holy sages once did sing,  
That He our deadly forfeit should release,  
And with His Father work us a perpetual peace.
2. Who noble ends by noble means obtains,  
Or, failing, smiles in exile or in chains,  
— man is great indeed.
3. — orb'd maiden with white fire laden  
Whom mortals call the moon.
4. — way, — way, come and hear,  
You that hold — pleasures dear;  
Fill your ears with our sweet sound,

Whilst we melt the frozen ground ;  
 — way come, make haste, O fair !  
 Let your clear eyes gild the air ;  
 Come and bless us with your sight,  
 — way, — way, seek delight !

5. — illustrious men, who like torches have consumed themselves in order to enlighten others, have often lived unrewarded, and died unlamented.

6. Count — day lost whose low descending sun  
 Sees from thy hand no deed of kindness done.

7. For just experience tells in every soil,  
 That — who think must govern — that toil.

8. — above all : to thine own self be true,  
 And it must follow as the night the day,  
*Thou canst not then be false to any man.*

9. Give me now wisdom and knowledge that I may go out and come  
 in before { this } people ; for who can judge { this } thy people that  
 is so great !

(Which form should be used? Look at the verbs carefully.)

10. I like the view from { this } hill.  
 { that }

(What is the difference?)

Pick out the indefinite pronouns in the following exercises :

1. No one thoroughly occupied was ever yet very miserable.

2. Among men some { have } their virtues concealed by wealth,  
 { has }

and some their vices by poverty. (Which form should you use?)

3. Few, few, shall part where many meet !

The snow shall be their winding sheet,

And every turf *beneath their feet*

Shall be a soldier's sepulchre.

4. One hates to see men do important things in a hurry.

5. He who helps everybody, helps nobody. (What number is  
*everybody? nobody?*)

6. One can't hinder the wind from blowing.
7. Some had rather guess at much than take pains to learn a little.  
(What number is *some*?)
8. I wish I was as sure of anything as Macaulay is of everything.  
(What number is *everything*? *anything*?)
9. "Honesty is the best policy," said an Englishman.  
"I know it," replied the Scotchman, "I have tried both."
10. The half is better than none.

Supply the correct form of the plural in the exercises given below. Explain why.

1. Everything was at (six) and (seven).
2. A gross is twelve (dozen).
3. Old man Moses  
He sells (posy).
4. There were a number of old (lady) of both (sex). (What is wrong with this sentence?)
5. The (church) were built of brick or stone, but the (church-spire) were invariably of wood.
6. The (spy) hid in the (bush) for six (hour).
7. (Finger) were made before (knife) and (fork).
8. If you go camping, be sure to take with you some (potato) and some cans of (tomato).
9. (Fox) have (hole) and (ox) have (stall),  
(Man) live in (shanty) or marble (hall).
10. Sweet are the (use) of adversity,  
Which like the (toad), ugly and venomous,  
Wear yet (a) precious (jewel) in (his) (head);  
And (this) our (life) exempt from public haunt,  
Find (tongue) in (tree), (book) in the running (brook),  
(Sermon) in (stone), and good in everything.

### LESSON III

**Oral and written composition.** In the themes you have been asked to write so far, and in the speeches you have been asked to make, you have found that though in some



cases you could draw on your own knowledge or experience for the material you presented, in others you had to go for your information to some one who knew about the subject, or to some book or books which could tell you what you wanted to know.

Whenever you are assigned a subject to write on or to speak on, sit down quietly for ten or fifteen minutes, or possibly longer, and try to recollect all the information about the subject you may have stored up in your mind. As points after points occur to you, it may be helpful to jot them down on a piece of paper. Try to rely on yourself as much as possible, — on your memory and on what you can get through observation. When you have exhausted these two methods of collecting knowledge, you can ask **some one who knows** to tell you things you do not know, and you can consult books which contain the information you desire.

Select one of the following subjects, and, relying only on what you already know about it, prepare a two or three minute speech.

1. How to play —.
  2. The city I live in.
  3. How to drive an automobile.
  4. — Park.
  5. How to make a bed.
  6. Wireless telegraphy.
  7. How to knit a sweater.
  8. A funny story.
  9. How to take care of — (some pet).
- (Look at the picture facing page 186.)
10. — (Some subject you are particularly interested in.)

## LESSON IV

Write a short theme on one of these subjects, relying only on what you already know about it. If you wish, put it in the form of a letter.

[For full directions about letter-writing see Chapter XXX, Lesson I.]

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

One of the pleasantest things in the world is taking a walk ; but I like to go by myself. I can enjoy society in a room ; but out of doors, nature is company enough for me. I am then never less alone than when alone.

“The fields his study, nature was his book.”

I cannot see the wit of walking and talking at the same time. When I am in the country, I wish to vegetate like the country. I go out of town to forget the town and all that is in it. I like solitude, when I give myself up to it, for the sake of solitude ; nor do I ask for

“a friend in my retreat,

Whom I may whisper solitude is sweet.”

The soul of a walk is liberty, perfect liberty, to think, feel, do just as one pleases. We take a walk chiefly to be free of all impediments and of all inconveniences ; to leave ourselves behind, much more to get rid of others. It is because I want a little breathing-space, that I absent myself from the town for a while, without feeling at a loss the moment I am left by myself.

*William Hazlitt (1778-1830)*

[Note that if a verse (line) of poetry is inserted, it must begin a new line. If several verses are inserted, each must have a line to itself ; they must not be run together as if they were prose. If a single verse takes up more than one line, do not put anything else on the half-line.]

2

## CHAPTER XII

### CAPITALS

#### LESSON I

**Capitals.** Capitals should be used for

I. The first letter of the first word in

1. A sentence.

*Now* is the time.

2. A line of poetry.

*It* is an ancient mariner,  
And he stoppeth one of three.

3. A direct quotation.

Arthur said, "*Man's* word is God in man."

4. The topics of an outline.

Capitals should be used for

I. *The* first letter of the first word in

1. A sentence.

II. The pronoun *I* and the interjection *O*.

(Some writers distinguish between *O* and *oh*; the form *O*, however, may be used for all purposes.)

*O* for a kindling touch from that pure flame!

III. The first letter of

1. Names and titles of persons.

*President* Wilson, *Dr.* Clark.

## 2. Names of localities.

*Denver, Prospect Hill.*

## 3. Names of the Deity.

*O Thou who art Eternal Goodness!*

## 4. Names of sects and parties.

*Protestants, Catholics, Republicans, Democrats.*

## 5. Names of historical events and documents.

*The Thirty Years' War, The British White Paper.*

## 6. Proper adjectives and adjectives used as names.

*A German soldier, The French.*

## IV. The first letter of

## 1. The days of the week and the months of the year.

*Tuesday, March.*

## 2. Festivals and holidays.

*Christmas, New Year's Day.*

## V. The first letter in every word in a title except articles, prepositions, and conjunctions.

*The Scarlet Letter, Travels with a Donkey.*

Correct the following exercises, putting capitals where they belong. Explain why.

1. Now tomlinson gave up the ghost,  
in his house in berkeley square;  
And a spirit stood by his bed-side  
and gripped him by the hair.

2. John was thought to be very stupid. he was sent to the mill  
by dog river one day, when the miller said, "some people say you are

a fool, John; now tell me what you know and what you don't know."

"Well," replied John, "what I know is that Miller's hogs are fat, but what I don't know is whose corn fattens them."

3. This year Christmas will come on Friday the twenty-fifth of December.

4. The advice given by an Irishman to his English friend, on introducing him to a regular Tipperary row was, "whenever you see a head, hit it."

5. The governor of North Carolina is said to be on intimate terms with the governor of South Carolina.

6. God is a spirit; and they that worship him must worship him in spirit and in truth.

7. A good Whig makes a poor Tory.

8. Judge Jeffreys, pointing with his cane to a man who was about to be tried, said, "There is a great rogue at the end of my cane."

The man pointed at inquired, "at which end, O my lord?"

9. One of the most interesting figures in recent American history is Colonel Theodore Roosevelt. He has served as governor of New York state, and as assistant secretary of the navy. During the Spanish war he took part in the battle of San Juan hill. He was elected vice-president on the Republican ticket, and later president. In 1912 he was the progressive candidate for the presidency, but was defeated by Woodrow Wilson, formerly president of Princeton university. His home is at Oyster Bay, Long Island.

10. "A Tale of Two Cities" by Charles Dickens gives a picture of the life in Paris and London during the days of the French Revolution.

## LESSON II

**Review.** Name the part of speech of each word in the following exercises.

1. And the heart that is soonest awake to the flowers,  
Is always the first to be touched by the thorns.
2. "I see you on the porch of our little cottage in my mind's eye."  
(What is wrong with the structure of this sentence?)
3. What has horns will gore.

4. Few friendly remarks are more annoying than the information that we are always seeming to do what we never mean to do.
5. If all the world were blind, what a melancholy sight it would be. (What is wrong with this sentence?)
6. He is unworthy to govern who governs not himself.
7. A young woman played on a harp with golden hair. (What is wrong with the structure of this sentence?)
8. That that is, is; that that is not, is not.
9. Wanted: two apprentices who will be treated as one of the family. (What is wrong with this sentence?)
10. The weakest spot in every man is where he thinks himself to be the wisest.
11. Those beings only are fit for solitude who like nobody, are like nobody, and are liked by nobody.
12. A noble heart, like the sun, showeth its greatest countenance in its lowest estate.
13. The hardest trial of the heart is to bear a rival's failure without triumph.
14. He that was only taught by himself, had a fool for his master.
15. It is a miserable thing to live in suspense; it is the life of a spider.

### LESSON III

Make a little speech on one of the following subjects, having obtained your information by observation.

1. How a gang of workmen lays tracks.
2. The order of a church service.
3. How surgical dressings are made for the Red Cross.
4. How a certain commodity is manufactured.
5. How the doctor dressed my wound.
6. How a house is built.
7. How firemen fight fires.
8. How birds make their nests.
9. How a phonograph works.
10. — (Some subject you are particularly interested in.)

## LESSON IV

Write a theme on one of these subjects, having obtained your information by observation.

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## THE NYMPH'S SONG TO HYLAS

I KNOW a little garden close  
Set thick with lily and red rose,  
Where I would wander if I might  
From dewy dawn to dewy night,  
And have one with me wandering.

And though within it no birds sing,  
And though no pillared house is there,  
And though the apple boughs are bare  
Of fruit and blossom, would to God,  
Her feet upon the green grass trod,  
And I beheld them as before.

There comes a murmur from the shore,  
And in the place two fair streams are,  
Drawn from the purple hills afar,  
Drawn down unto the restless sea ;  
The hills whose flowers ne'er fed the bee,  
The shore no ship has ever seen,  
Still beaten by the billows green,  
Whose murmur comes unceasingly  
Unto the place for which I cry.

For which I cry both day and night,  
For which I let slip all delight,  
That maketh me both deaf and blind,  
Careless to win, unskilled to find,  
And quick to lose what all men seek.

Yet tottering as I am, and weak,  
Still have I left a little breath

To seek within the jaws of death  
An entrance to that happy place,  
To seek the unforgotten face  
Once seen, once kissed, once reft from me  
Anigh the murmuring of the sea.

*William Morris* (1834–1896)



## CHAPTER XIII

### PHRASES, PREPOSITIONS

#### LESSON I

**Phrases.** A phrase is a group of words, not containing a subject or predicate, used as a single part of speech.

1. In place of; 2. with the injured foot; 3. with great speed;
4. bending over his books; 5. to understand a lesson.

All these may be used in the same construction as single words; that is, single words may be substituted in their places without changing the structure of the sentences they are in. None of them contain subjects or predicates.

1. James ran *in place of* John. (Preposition)
2. The horse *with the injured foot* is Mr. Jones's. (Adjective)
3. The ship sailed *with great speed*. (Adverb)
4. He spent the evening *bending over his books*. (Adverb)
5. *To understand a lesson* is *to know a lesson*. (Nouns)

The phrases in the sentences just given have the same construction as the italicized words in the following sentences.

1. James ran *for* John. (Preposition)
2. The *lame* horse is Mr. Jones's. (Adjective)
3. The ship sailed *swiftly*. (Adverb)
4. He spent the evening *industriously*. (Adverb)
5. *Understanding* is *knowledge*. (Nouns)

Structurally there are three kinds of phrases. A **prepositional phrase** is made up of a preposition and its object. A **participial phrase** is made up of a participle, with its object and modifiers. An **infinitive phrase** is made up of an infinitive, with its subject, object, and modifiers.

PREPOSITIONAL. They went to the house *on the hill*. They went *into the garden*.

PARTICIPIAL. *Reading his paper*, he awaited the arrival of his friend. *Running rapidly*, he caught the train.

INFINITIVE. *To row across the stream* was impossible. *To speak French correctly* is an accomplishment.

All the phrases given in these exercises may be used as single parts of speech. They may then be called **adjective phrases** or **adverbial phrases** or **substantive phrases**.

1. They went to the house *on the hill*. (The prepositional phrase modifies the noun *house*; it may therefore be called an "adjective" phrase.)

2. *Reading his paper*, he awaited the arrival of his friend. (The participial phrase modifies the verb *awaited*; it may therefore be called an "adverbial" phrase.)

3. *To row across the stream* was impossible. (The infinitive phrase is used as the subject of the sentence; it may therefore be called a "substantive" phrase.)

It is sometimes difficult to understand how a phrase may be at the same time a prepositional phrase and an adjective phrase, or a participial phrase and an adverbial phrase. It will perhaps be easier to do so, if you remember that the first name of the phrase deals with its structure, and answers the question "How is it composed?" The second name deals with its use, and answers the question "How is it used?" Three men may be: one a

Frenchman, one a Belgian, one a Russian. All three may, however, be soldiers, sailors, or priests.

**Prepositions.** A preposition is a word placed before a noun or pronoun to show its relation to some other word. Following is a list of prepositions in common use.

|              |              |                 |            |
|--------------|--------------|-----------------|------------|
| aboard       | below        | instead of      | since      |
| about        | beneath      | into            | through    |
| above        | beside       | like            | throughout |
| according to | between      | near            | till       |
| across       | beyond       | notwithstanding | to         |
| after        | by           | of              | toward     |
| against      | concerning   | off             | under      |
| along        | despite      | on              | underneath |
| amid         | down         | on account of   | until      |
| among        | during       | out of          | unto       |
| around       | except (but) | over            | up         |
| at           | for          | past            | upon       |
| because of   | from         | regarding       | with       |
| before       | in           | respecting      | within     |
| behind       | in front of  | round           | without    |

## LESSON II

In the following exercises pick out all the phrases; tell what kinds of phrases they are and how they are used. Pick out also all the prepositions.

1. To be of use in the world is the only way to be happy.
2. He holds his nose to the grindstone.
3. No man can stand always on his guard.
4. All great men are in some degree inspired.
5. A hero is known in time of misfortune.
6. Hedgehogs are not to be killed with a fist.
7. To be great we must know how to push our fortunes to the utmost.
8. Hell is paved with good intentions.

9. To be conquered by a hero is an honor.
10. No one likes justice brought home to his own door.
11. To know the disease is the commencement of the cure.
12. The mother of a coward does not often weep.
13. Beware of the fury of a patient man.
14. The maladies of the body may prove medicines to the mind.
15. Between the hand and the lip,  
The morsel may slip.
16. Many a thing whispered in one ear is heard over the whole town.
17. God tempers the wind to the shorn lamb.
18. The Right Honorable gentleman is indebted to his memory for his jests, and to his imagination for his facts.
19. — seemed washing his hands with invisible soap,  
In imperceptible water.
20. A thing of beauty is a joy forever;  
Its loveliness increases; it will never  
Pass into nothingness.

### LESSON III

Select one of the following, and in a short speech impart to the class the information you have secured.

1. Ask a motorman how he runs his car.
2. Ask a lawyer what is murder in the first degree.
3. Ask a banker the difference between stocks and bonds.
4. Ask a traveler about some city you have never visited. (Perhaps he could tell you about Rheims, page 104; or about Monreale, page 44.)
5. Ask a cook the difference between raised and baking-powder biscuits.
6. Ask a sailor about his daily life on board a ship.
7. Ask an engineer how he surveys a lot.
8. Ask an author how a book is copyrighted.
9. Ask an elevator-boy how an elevator works.
10. — (Ask *someone who knows* to give you some information about a subject in which you are especially interested.)

## LESSON IV

Write a theme based on information you have been able to obtain on one of these subjects.

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

The present situation of the world is indeed without a parallel, and that of our own country full of difficulties. The pressure of these, too, is the more severely felt because they have fallen upon us at a moment when the national prosperity being at a height not before attained, the contrast resulting from the change has been rendered the more striking. Under the benign influence of our republican institutions, and the maintenance of peace with all nations whilst so many of them were engaged in bloody and wasteful wars, the fruits of a just policy were enjoyed in an unrivaled growth of our faculties and resources. . . .

It is a precious reflection that the transition from this prosperous condition of our country to the scene which has for some time been distressing us, is not chargeable on any unwarrantable views, nor, as I trust, on any involuntary errors in the public councils. Indulging no passions which trespass on the rights or the repose of other nations, it has been the true glory of the United States to cultivate peace by observing justice.

*James Madison (1751-1836). From his "First Inaugural Address"*

## CHAPTER XIV

### INFINITIVES, PARTICIPLES

#### LESSON I

**Infinitive.** The infinitive is that form of the verb which names the action; it may therefore be called a **verbal noun**. *To run* does not assert an action; the words merely form the name of the action.

The infinitive has two tenses: the present, which names an action without specifying at what time it takes place; and the past, which names an action that, in relation to the tense of the main verb, has already taken place.

PRESENT. to run, to be, to rejoice.

PAST. to have run, to have been, to have rejoiced.

**Gerund.** The gerund (or, as it is sometimes called, the *infinitive in -ing*) is also a verbal noun. In the sentence "Skating is a good sport," *skating* names an action; it does not assert any action.

**Participles.** The participle is that form of the verb which partakes of the nature of both a verb and an adjective. It partakes of the nature of an adjective in that it must directly attach itself to some substantive, and it partakes of the nature of a verb in that it implies action or condition. In the sentence, "*Running* down the street, the man met me," the participle, though it implies action, is also directly attached to the substantive *man*, and

actually modifies it. ("What kind of *man* met me?"  
"A *running* man.")

The participle has three tenses.

PRESENT. *Running* down the street, the man met me.

PAST. *Fallen* on the field of battle, he was found the next day.

PERFECT. *Having been* a student at the school, he knew the  
cheers.

Many present and past participles have been used so often as adjectives, that their verbal association has been almost entirely lost.

A *broken* pitcher, an *enameled* sauce-pan, a *bathing*-beach.

## LESSON II

Pick out the infinitives in the following exercises. Tell what tenses they are in.

1. It is observed of gold by an old epigrammatist, that to have it is to be in fear; to want it, to be in sorrow.
2. Happy thou that learned from another's griefs not to subject thyself to the same.
3. But to see her was to love her,  
Love but her, and her forever.
4. The greatest proof of real success in life is the ability to control one's self.
5. Hair is not to be mentioned in a bald man's house.
6. There is nothing good or bad but thinking makes it so.
7. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
8. It is an equal failing to trust everybody and to trust nobody.
9. To be happy at home is the ultimate result of all ambition, the end to which every enterprise and labor tends, and of which every desire prompts the prosecution.
10. The scholar without good breeding is a pedant; the philosopher, a cynic; the soldier, a brute; and every man disagreeable.

Pick out the participles in the following exercises. Tell what tenses they are in. Note whether their verbal force is as strong as their adjectival force.

1. What a pity flowers can utter no sound! a singing rose, a whispering violet, a murmuring honeysuckle! O what a rare and exquisite miracle would these be!
2. Who would not be  
     A Mermaid fair,  
     Singing alone,  
     Combing her hair,  
     Under the sea,  
     In a golden curl,  
     With a comb of pearl,  
     On a throne?
3. Truth crushed to earth shall rise again;  
     The eternal years of God are hers;  
     But Error, wounded, writhes in pain,  
     And dies among his worshipers.
4. Precept is instruction written on the sand; the tide flows over it, and the record is gone. Example is graven on the rock, and the lesson is not soon lost.
5. A bruised reed shall he not break, and the smoking flax shall he not quench.
6. Our very hopes belied our fears;  
     Our fears our hopes belied;  
     We thought her dying when she slept,  
     And sleeping when she died.
7. Grieving, if aught inanimate e'er grieves,  
     Over the unreturning brave.
8. Rolling stones gather no moss.
9.    On the ear  
     Drops the light drip of the suspended oar.
10. Welcome the coming, speed the parting guest.



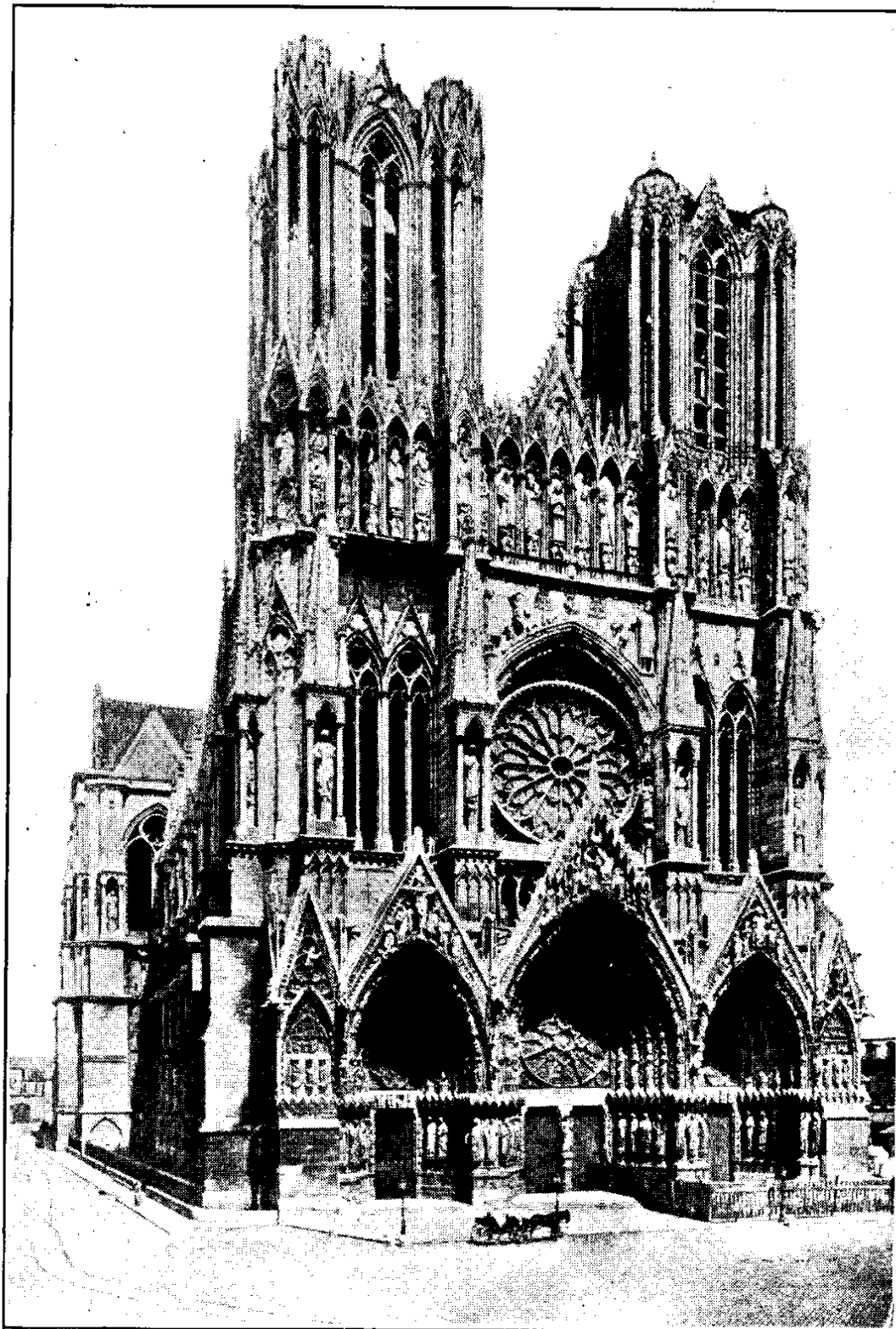
## LESSON III

**Oral and written composition.** Sometimes you are assigned a subject to write on or to speak on about which you know little or nothing; or you choose a subject which, though you may be interested in it, you have not much knowledge about. You are obliged to go to books for your information.

Go first to an up-to-date encyclopedia; that will give you a general, and in some cases a pretty complete idea of the thing you want to know. It will also give you a list of references, — books and articles you can turn to to gain fuller knowledge. For the most recent information you will have to go to magazine articles, and to know just what to turn to, consult *Poole's Index* or some similar index. It is always wise before you begin looking up material, before you start your *research*, as it is commonly called, to ask your teacher or the librarian in your local library to help you take your first steps.

Look up one of the following, and make a short speech on some phase of the subject.

1. Submarines.
2. Mozart.
3. Chess.
4. Airplanes.
5. Siam.
6. Defoe.
7. Rheims Cathedral.
8. Hoop-skirts.
9. The Bertillon system.
10. ——— (Some subject you are particularly interested in, or some subject suggested by one of the pictures in this book.)



RHEIMS CATHEDRAL

## LESSON IV

Look up one of these subjects and write a theme on it.

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## CROSSING THE BAR

SUNSET and evening star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea,  
  
But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.  
  
Twilight and evening bell,  
And after that the dark!  
And may there be no sadness of farewell,  
When I embark;  
  
For though from out our bourne of time and place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crossed the bar.

*Alfred, Lord Tennyson (1809-1892)*

## CHAPTER XV

### CLAUSES

#### LESSON I

**Clauses.** A clause is a part of a sentence containing a subject and predicate. It may be used as a simple sentence, as a part of a sentence, or even as a single part of speech in a sentence. You must note that a simple sentence is not a clause, for a clause is a part of a sentence. Two simple sentences, joined together into one compound sentence, become clauses; but they are not clauses if they are kept as two simple sentences.

1. *I am a freshman, but she is a sophomore.* (Both of the clauses can be used as simple sentences.)

2. *If he comes,* we will greet him. (The italicized clause does not express a complete thought, and so cannot be used as a simple sentence; it only forms a part of a sentence.)

3. *What they say* is wrong. (The italicized clause is the subject of the sentence and so may be considered a noun.)

4. The house *where the meeting took place* is Mr. Brown's. (The italicized clause modifies the noun *house* and so may be considered an adjective.)

5. He ran *when he heard the bell ring.* (The italicized clause modifies the verb *ran* and so may be considered an adverb.)

(A clause introduced by a relative pronoun is called a **relative clause**. A clause introduced by *if*, *supposing*, or a word of similar meaning, is called a **conditional clause**. A clause introduced by an adverb of time is called a **temporal clause**.)

When a clause can be used as a simple sentence, it is called an **independent clause** or a **principal clause** or a **co-ordinate clause**; when one cannot be used as a simple sentence, it is called a **dependent clause** or a **subordinate clause**. When a clause is used as a noun, it is called a **substantive clause**; when one is used as an adjective, it is called an **adjective clause**; and when one is used as an adverb, it is called an **adverbial clause**.

In the sentence "I am a freshman, but she is a sophomore," both clauses are coördinate; both are also independent clauses. In the sentence "If he comes, we will greet him," the first clause is a dependent clause; it may also be called a subordinate clause. The second clause is an independent clause; it may also be called the principal clause.

(You will note that in considering the first sentence neither clause was called a principal clause, because both clauses are of equal value. In considering the second sentence, the second clause was not called a coördinate clause, because, as it is the only independent clause in the sentence, there is no other clause to which it can be equal in value, or coördinate.)

**Complex sentences.** A complex sentence is one made up of a principal clause and one or more subordinate clauses.

## LESSON II

In the following exercises tell whether the sentences are complex or compound. Pick out the clauses and tell whether they may be used as simple sentences, as parts of a sentence, or as single parts of speech in a sentence. If they are used as single parts of speech, tell what kinds of clauses they are. Note which ones are principal, in-

dependent, or coördinate, and which are dependent or subordinate. Distinguish between these terms.

1. Though the heavens be glorious, yet they are not all stars.
2. When she had passed, it seemed like the ceasing of exquisite music.
3. Since my house must be burned, I will warm myself at it.
4. The wagon must go whither the horses draw it.
5. The grass never grew again where Attila's horse had trod.
6. The good or evil we confer on others often recoils on ourselves.
7. In governing others you must do what you can do, not what you would do.
8. It never troubles the wolf how many the sheep may be.
9. A few days ago we had the gratification of seeing a little boy taken from under a sand-bank that had fallen on him. His terror had not turned his hair white, but he was decidedly sandy-haired.
10. Education begins the gentleman, but reading, good company, and education must finish him.
11. Sir, since the government has let the cat out of the bag, there is nothing to be done but to take the bull by the horns, and set the ball rolling at once. (What is wrong with this sentence?)
12. Justice is as strictly due between neighbor nations as between neighbor citizens. A highwayman is as much a robber when he plunders in a gang, as when single; and a nation that makes an unjust war, is only a great gang of robbers.
13. It is a good thing to laugh at any rate; and if a straw can tickle a man, it is an instrument of happiness. Beasts can weep when they suffer, but they cannot laugh.
14. Whatever disgrace we may have deserved, it is almost always in our power to reëstablish our character.
15. Weariness  
Can snore upon the flint, when resty sloth  
Finds the down pillow hard.

### LESSON III

**Reading exercise.** "A Dissertation upon Roast Pig" is taken from *Essays of Elia* (pronounced ělya) by Charles

Lamb (1775-1834). Lamb, like so many of our literary men, had a very sad life. He was poor, and had to work as a clerk almost all his days. His sister Mary, who often collaborated with him, had occasional attacks of insanity, and would have to be committed to an asylum. In spite of all the drudgery and sorrow that came into his life, Charles Lamb has left us a number of things that are well worth reading. There is a tinge of melancholy in much that he has written, but there is no pessimism; and there is much cheerfulness.

#### A DISSERTATION UPON ROAST PIG

MANKIND, says a Chinese manuscript, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal. The manuscript goes on to say, that the art of roasting, or rather broiling, was accidentally discovered in the manner following. The swine-herd, Ho-ti, having gone out into the woods one morning, as his manner was, to collect mast for his hogs, left his cottage in the care of his eldest son Bo-bo, a great lubberly boy, who being fond of playing with fire, as youngers of his age commonly are, let some sparks escape into a bundle of straw, which kindling quickly, spread the conflagration over every part of their poor mansion, till it was reduced to ashes. Together with the cottage, what was of much more importance, a fine litter of new-farrowed pigs, no less than nine in number, perished. China pigs have been esteemed a luxury all over the East from the remotest periods that we read of. Bo-bo was in the utmost consternation, as you may think, not so much for the sake of the tenement, which his father and he could easily build up again with a few dry branches, and the labour of an hour or two, at any time, as for the loss of the pigs. While he was thinking what he should say to his father, and wringing his hands over the smoking remnants of one of those untimely sufferers, an odour assailed his nostrils, unlike any scent which he had before experienced. What could it proceed from? — not from the burnt cottage — he had smelt that smell before — indeed this was by no means the first accident

of the kind which had occurred through the negligence of this unlucky young firebrand. Much less did it resemble that of any known herb, weed, or flower. A premonitory moistening at the same time overflowed his nether lip. He knew not what to think. He next stooped down to feel the pig, if there were any signs of life in it. He burnt his fingers, and to cool them he applied them in his booby fashion to his mouth. Some of the crumbs of the scorched skin had come away with his fingers, and for the first time in his life (in the world's life indeed, for before him no man had known it) he tasted — *crackling!* Again he felt and fumbled at the pig. It did not burn him so much now, still he licked his fingers from a sort of habit. The truth at length broke into his slow understanding, that it was the pig that smelt so, and the pig that tasted so delicious; and, surrendering himself up to the new-born pleasure, he fell to tearing up whole handfuls of the scorched skin with the flesh next it, and was cramming it down his throat in his beastly fashion, when his sire entered amid the smoking rafters, armed with retributory cudgel, and finding how affairs stood, began to rain blows upon the young rogue's shoulders, as thick as hail-stones, which Bo-bo heeded not any more than if they had been flies. The tickling pleasure, which he experienced in his lower regions, had rendered him quite callous to any inconveniences he might feel in those remote quarters. His father might lay on, but he could not beat him from his pig, till he had fairly made an end of it, when, becoming a little more sensible of his situation, something like the following dialogue ensued:

“You graceless whelp, what have you got there devouring? Is it not enough that you have burnt me down three houses with your dog's tricks, and be hanged to you, but you must be eating fire, and I know not what — what have you got there, I say?”

“O father, the pig, the pig, do come and taste how nice the burnt pig eats.”

The ears of Ho-ti tingled with horror. He cursed his son, and he cursed himself that ever he should beget a son that should eat burnt pig.

Bo-bo, whose scent was wonderfully sharpened since morning, soon raked out another pig, and fairly rending it asunder, thrust the lesser half by main force into the fists of Ho-ti, still shouting out, “Eat, eat, eat the burnt pig, father, only taste, — O Lord,” — with such-



like barbarous ejaculations, cramming all the while as if he would choke.

Ho-ti trembled in every joint while he grasped the abominable thing, wavering whether he should not put his son to death for an unnatural young monster, when the crackling scorching his fingers, as it had done his son's, and applying the same remedy to them, he in his turn tasted some of its flavour, which, make what sour mouths he would for a pretence, proved not altogether displeasing to him. In conclusion (for the manuscript here is a little tedious) both father and son fairly sat down to the mess, and never left off till they had despatched all that remained of the litter.

Bo-bo was strictly enjoined not to let the secret escape, for the neighbours would certainly have stoned them for a couple of abominable wretches, who could think of improving upon the good meat which God had sent them. Nevertheless, strange stories got about. It was observed that Ho-ti's cottage was burnt down now more frequently than ever. Nothing but fires from this time forward. Some would break out in broad day, others in the night-time. As often as the sow farrowed, so sure was the house of Ho-ti to be in a blaze; and Ho-ti himself, which was the more remarkable, instead of chastising his son, seemed to grow more indulgent to him than ever. At length they were watched, the terrible mystery discovered, and father and son summoned to take their trial at Pekin, then an inconsiderable assize town. Evidence was given, the obnoxious food itself produced in court, and verdict about to be pronounced, when the foreman of the jury begged that some of the burnt pig, of which the culprits stood accused, might be handed into the box. He handled it, and they all handled it, and burnt their fingers, as Bo-bo and his father had done before them, and nature prompting to each of them the same remedy, against the face of all the facts, and the clearest charge which judge had ever given, — to the surprise of the whole court, townsfolk, strangers, reporters, and all present — without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision; and, when the court was dismissed, went privily, and bought up all the pigs that could be had for love or money. In a few days his Lordship's town house was observed to be on fire. The

thing took wing, and now there was nothing to be seen but fires in every direction. Fuel and pigs grew enormously dear all over the districts. The insurance offices one and all shut up shop. People built slighter and slighter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this custom of firing houses continued, till in process of time, says my manuscript, a sage arose, who made a discovery, that the flesh of swine, or indeed of any other animal, might be cooked without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. By such slow degrees, concludes the manuscript, do the most useful, and seemingly the most obvious arts, make their way among mankind.

Without placing too implicit faith in the account above given, it must be agreed, that if a worthy pretext for so dangerous an experiment as setting houses on fire (especially in these days) could be assigned in favour of any culinary object, that pretext and excuse might be found in ROAST PIG.

I speak not of your grown porkers — things between pig and pork — those hobbledehoy — but a young and tender suckling — under a moon old — guiltless as yet of the sty — his voice as yet not broken, but something between a childish treble, and a grumble — the mild forerunner, or *prælude*, of a grunt.

*He must be roasted.* I am not ignorant that our ancestors ate them seethed, or boiled — but what a sacrifice of the exterior tegument!

See him in his dish, his second cradle, how meek he lieth! — wouldst thou have had this innocent grow up to the grossness and indocility which too often accompany maturer swinehood? Ten to one he would have proved a glutton, a sloven, an obstinate, disagreeable animal — wallowing in all manner of filthy conversation — from these sins he is happily snatched away —

“Ere sin could blight, or sorrow fade,  
Death came with timely care” —

his memory is odoriferous — no clown curseth, while his stomach half rejecteth, the rank bacon — no coalheaver bolteth him in reeking sausages — he hath a fair sepulchre in the grateful stomach of the judicious epicure — and for such a tomb might be content to die.

I am one of those, who freely and ungrudgingly impart a share of the good things of this life which fall to their lot (few as mine are in

this kind) to a friend. I protest I take as great an interest in my friend's pleasures, his relishes, and proper satisfactions, as in mine own. "Presents," I often say, "endear Absents." Hares, pheasants, partridges, snipes, barn-door chickens, plovers, barrels of oysters, I dispense as freely as I receive them. I love to taste them, as it were, upon the tongue of my friend. But a stop must be put somewhere. One would not, like Lear, "give everything." I make my stand upon pig. Methinks it is an ingratitude to the Giver of all good favours, to send out of the house, slightly (under pretext of friendship, or I know not what), a blessing so particularly adapted, predestined, I may say, to my individual palate. It argues an insensibility.

I remember a touch of conscience in this kind at school. My good old aunt, who never parted from me at the end of a holiday without stuffing a sweetmeat, or some nice thing into my pocket, had dismissed me one evening with a smoking plum-cake, fresh from the oven. In my way to school a grey-headed old beggar saluted me (I have no doubt at this time of day that he was a counterfeit). I had no pence to console him with, and in the vanity of self-denial, and the very coxcombrity of charity, schoolboy-like, I made him a present of — the whole cake! I walked on a little, buoyed up, as one is on such occasions, with a sweet soothing of self-satisfaction; but before I had got to the end of the bridge, my better feelings returned, and I burst into tears, thinking how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger, that I had never seen before, and who might be a bad man for aught I knew; and then I thought of the pleasure my aunt would be taking in thinking that I — I myself, and not another — would eat her nice cake — and what should I say to her the next time I saw her — how naughty I was to part with her pretty present — and the odour of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it, and her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last — and I blamed my impertinent spirit of almsgiving, and out-of-place hypocrisy of goodness, and above all I wished never to see the face again of that insidious, good-for-nothing, old grey impostor.

Our ancestors were nice in their method of sacrificing these tender victims. We read of pigs whipt to death with something of a shock,

as we hear of any other obsolete custom. The age of discipline is gone by, or it would be curious to inquire what effect this process might have towards intenerating and dulcifying a substance, naturally so mild and dulcet as the flesh of young pigs. It looks like refining a violet. Yet we should be cautious, while we condemn the inhumanity, how we censure the wisdom of the practice. It might impart a gusto —

His sauce should be considered. Decidedly, a few bread crumbs, done up with his liver and brains, and a dash of mild sage. But, banish, dear Mrs. Cook, I beseech you, the whole onion tribe. Barbecue your whole hogs to your palate, steep them in shalots, stuff them out with plantations of the rank and guilty garlic; you cannot poison them, or make them stronger than they are — but consider, he is a weakling — a flower.

Pick out the clauses in the first paragraph; tell what kind they are and how they are used.

#### LESSON IV

Write a theme, taking as your subject one of the following. If you wish, put it in the form of a letter. (See Chapter XXX, Lesson I, for a full discussion of letter-writing.) Look over what has been said about “point of view” (Chapter VI, Lesson IV, and Chapter VIII, Lesson IV).

1. Poultry-raising. (For the benefit of one who knows nothing about chickens.)
2. A fire. (From the standpoint of a fireman; of a boy on his way to school; of a dog locked in one of the rooms.)
3. The Huguenot. (See the picture facing page 208. Write it from the standpoint of the man; of the girl.)
4. A sad incident.
5. My favorite author.
6. Butterflies. (For the benefit of one who knows nothing about them; of one who knows a good deal about them.)

7. The adventures of a counterfeit quarter.
8. The Camp Fire Girls.
9. The Boy Scouts.
10. ——(Some subject you are particularly interested in.)

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## ELIA

ACROSS the English meadows sweet,  
Across the smiling sunset land,  
I see them walk with faltering feet,  
Brother and sister, hand in hand.

They know the hour of parting nigh,  
They pass into the dying day,  
And lo! against the sunset sky  
Looms up the madhouse gaunt and gray.

He keeps the lonely lamp aglow,  
While old loves whisper in the air  
Of unforgotten long ago  
Before his heart had known despair.

He waits till she may come once more  
From out the darkness to his side,  
To share the changeless love of yore  
When all the old, old loves have died.

Between me and this gentle book,  
Shining with humor rich and quaint,  
The sad scene rises, and I look  
Upon a jester — or a saint.

I lift my eyes, still brimming o'er  
With love and laughter — and there falls  
Across the page forever more,  
The shadow of the madhouse walls!

*E. J. McPhelim*

## CHAPTER XVI

### CLAUSES (Continued)

#### LESSON I

One of the things that mark the difference between the man who knows and the man who doesn't know is the ability of the former to note distinctions between things and ideas that the latter cannot perceive. There is a difference between a rip-saw and a cross-cut saw, between knitting and crocheting, between an in-shoot and an out-drop; and there is a difference between a restrictive clause and a non-restrictive clause. The further one goes in the study of any subject, whether it be accounting, domestic science, physics, or philosophy, the more he must note distinctions, the more he must keep his senses awake to perceive shades of difference. If you will strive in your English work and in your work in other subjects to appreciate similarities and dissimilarities, you will do your work more effectively, with less expenditure of energy, and — what is more — you will enjoy it much better.

**Restrictive and non-restrictive relative clauses.** It is often hard to distinguish between restrictive and non-restrictive relative clauses. In the sentence "This is the house that Jack built," the clause *that Jack built* restricts or limits the word *house*. In the sentence "The house, which was painted a light brown, stood on the brow of the

hill," the clause *which was painted a light brown* does not restrict or limit the word *house* ; it only describes the house. Throughout this chapter the term "descriptive" will be used in place of "non-restrictive."

Usually, the easiest way to tell whether a relative clause is restrictive or descriptive is to examine the antecedent carefully. If the antecedent is definitely designated without the relative clause, if it is a proper noun, for instance, the relative clause is descriptive. If, on the other hand, the antecedent is incomplete and vague without the relative clause, if it is an indefinite pronoun, for instance, the relative clause is restrictive. A restrictive clause makes the antecedent more definite or limits its number ; a descriptive clause makes an additional statement about an antecedent already definitely designated.

[It is not always a sufficient test of a restrictive or a descriptive clause to remove it from the sentence and then to note if the meaning of the sentence is materially changed. Quite frequently a restrictive relative clause can be removed from a sentence without materially changing the meaning of the sentence. *E.g.* The man (who spoke) is my uncle.]

Descriptive relative clauses should be separated from the rest of the sentence by commas.

**Position of words in a sentence.** In studying about relative pronouns we learned that the relative (which we now know introduces a relative clause) should usually come as close as possible to its antecedent.

The hat of a man whose name is John. **NOT** A man's hat whose name is John.

Clearness in expression also requires that participial expressions should usually be placed immediately before

or immediately after the word which they modify. They should usually not dangle loosely at the end of the sentence.

Having fed their horses, the soldiers continued their journey; or  
The soldiers, having fed their horses, continued their journey. **NOT**  
The soldiers continued their journey, having fed their horses.

Introductory, non-restrictive, and nominative absolute participial expressions should be separated from the rest of the sentence by commas.

1. Singing to herself, she sat at the window and waited for the coming of the prince.
2. He rose and, closing the door after him, went out into the street.
3. The sun having risen, they continued their journey. (Good usage rather frowns on the employment of the nominative absolute.)

The most important positions in a sentence are at the beginning and at the end. Important expressions should usually be placed in those positions, and unimportant ones should usually be kept out of those positions.

He was hurt on the train; and when he reached his destination, he was carried home in an ambulance. **NOT** On the train he was hurt, and was carried home in an ambulance when he reached his destination. (The rule just given is not absolute, for very frequently looser constructions are in perfectly good form.)

## LESSON II

In the following exercises pick out the relative, conditional, and temporal clauses. In the case of the relative clauses tell whether they are restrictive or descriptive.

1. A jury, (who were directed to bring in a verdict of "guilty" upon the prisoner's own confession and plea) brought in a verdict of "not guilty," and offered as a reason that they knew the fellow to be so great a liar that they did not believe him.



2. Are not both gainers, when the heart's distress  
Is so divided that the pain is less.
3. If a man does not make new acquaintances as he advances  
through life, he will soon find himself alone. A man should keep his  
friendship in constant repair.
4. What's gone and what's past help  
Should be past grief.
5. When you have nothing to say, say nothing.
6. What is a man profited if he shall gain the whole world and  
lose his own soul?
7. If you would be known and not know, vegetate in a village ;  
if you would know and not be known, live in a city.
8. When he is best, he is little better than a man ; and when he  
is worst, he is little better than a beast.
9. When the Devil was sick, the Devil a monk was he ;  
When the Devil was well, the devil a monk was he.
10. In literature our taste will be discovered by that which we  
give ; and our judgment by that which we withhold.

Pick out the participial expressions in the following exercises and explain why they are placed as they are.

1. Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly  
From the river winding clearly,  
Down to towered Camelot :  
And by moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening whispers, "'Tis the fairy  
Lady of Shalott."
2. I saw him sitting by the stream.
3. A judge, joking a young barrister, said, "If you and I were  
turned into horse and ass, which would you prefer to be?"  
"The ass, to be sure ; I have heard of an ass being made judge,  
but a horse, never !"
4. So, purposing each moment to retire,  
She lingered still.

5. And he, kneeling down, cried with a loud voice, "Lord, lay not this sin to their charge." And having said this, he fell asleep.

In the following exercises which constructions are better? Why?

1. (a) Though you are bound to love your enemy, you are not bound to put your sword in his hand.

(b) You are not bound to put your sword in your enemy's hand though you are bound to love him.

2. (a) Pure religion and undefiled before God and the Father is this: to keep himself unspotted from the world and to visit the fatherless and widows in their affliction.

(b) to visit the fatherless and widows in their affliction and to keep himself unspotted from the world.

3. (a) A Scotchman reasons before he fights; an Irishman fights before he reasons; an Englishman is not particular as to the order of the precedence, but will do either to accommodate his customers.

(b) An Irishman fights before he reasons; a Scotchman reasons before he fights; an Englishman is not particular as to the order of the precedence, but will do either to accommodate his customers.

(c) An Englishman is not particular as to the order of the precedence, but will do either to accommodate his customers; while an Irishman fights before he reasons, and a Scotchman reasons before he fights.

4. (a) Always look at those whom you are talking *to*, never at those you are talking *of*.

(b) Never look at those you are talking *of*, always at those you are talking *to*.

5. (a) Men will do anything but live for their religion; they will write for it, wrangle for it, fight for it, die for it.

(b) Men will wrangle for their religion, write for it, fight for it, die for it; — anything but live for it.

## LESSON III

In the lessons you have had so far, your exercises in written composition have followed those in oral composition. As a result, perhaps, you have tried to make your speeches more interesting than your themes; for you constructed the former with the idea of an audience always in mind, whereas the latter you wrote only for the teacher's eyes. In this lesson, and in a number of subsequent ones, you will notice that the written work comes first. You will be called on to read or to recite what you have written before the entire class; so make it as interesting as possible.

Write a theme on one of the following subjects. You will need to make two copies of this theme: one for the teacher and one for your own use.

1. What causes a volcano to erupt? (See the picture facing page 219.)
2. Light-houses.
3. Cooking by electricity.
4. How to take care of a furnace.
5. Camels.
6. Elihu Root.
7. What is meant by a protective tariff.
8. My favorite general in the European War.
9. What should be done with cats.
10. — (Some subject you are particularly interested in.)

## LESSON IV

Glance over the suggestions given in Lesson I of Chapter II — about reading aloud — and those given in Lesson III of Chapter IV — about your general deportment in speaking before an audience — and prepare yourself to read or to recite your theme to the class.

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## A WET SHEET AND A FLOWING SEA

A WET sheet and a flowing sea,  
A wind that follows fast  
And fills the white and rustling sail  
And bends the gallant mast ;  
And bends the gallant mast, my boys,  
While like the eagle free  
Away the good ship flies, and leaves  
Old England on the lee.

“O for a soft and gentle wind !”  
I hear a fair one cry ;  
But give to me the snoring breeze  
And white waves heaving high ;  
And white waves heaving high, my lads,  
The good ship tight and free —  
The world of waters is our home,  
And merry men are we.

There's tempest in yon hornéd moon,  
And lightning in yon cloud ;  
But hark the music, mariners !  
The wind is piping loud ;  
The wind is piping loud, my boys,  
The lightning flashing free —  
While the hollow oak our palace is,  
Our heritage the sea.

*Allan Cunningham (1784-1842)*

## CHAPTER XVII

### THE COMMA

#### LESSON I

**Punctuation.** A comma [,] should be used:

1. To separate the clauses of a compound sentence when a connective is given, and neither clause is subdivided by a comma.

The day is done, and the darkness falls.

2. To separate a dependent clause from a main clause in a complex sentence when the dependent clause comes first. If the dependent clause follows the main clause, the comma may usually be omitted. If the subordinate clause is non-restrictive, a comma should be used.

If it storms, they will not come.

They will not come if it storms.

3. To separate from the rest of the sentence non-restrictive, introductory, and nominative absolute participial expressions.

Having fed their horses, the soldiers continued their journey.

4. To separate words, phrases, or clauses used in a series and not joined by conjunctions. If conjunctions are used between the terms in the series, commas are not necessary. If, however, a conjunction is used between the last two

terms in the series, commas should separate all the members, including the last two.

The beautiful day, the crowds of people, the stirring speeches, these remained in his memory.

It was hot and sultry and disagreeable.

He was a true, loving, and kind man.

5. Before a direct quotation which is not longer than one sentence.

He said, "Meet me at the station."

6. To separate from the rest of the sentence all words, phrases, or clauses used in apposition. (An **appositive**, or a word or group of words used **in apposition**, is a word or group of words set next to another word, denoting the same thing and explaining it.)

Madison, the capital of Wisconsin, has a fine public library.

7. To separate from the rest of the sentence all words or groups of words that are grammatically independent or parenthetical. (A **parenthetical** word or group of words is a word or group of words attached to a sentence as a sort of side remark or comment. This includes some connecting adverbs like *however*, *moreover*, *etc.*, which, without being added to any particular word, modify the sense of the whole statement.)

Dante, will you believe it, was an exile.

He is, moreover, a citizen of the United States.

## LESSON II

Explain the use of the commas in the following exercises.

1. "Would you have me serve you, good king, give me the means of living."
2. Vice stings us in our pleasures, but virtue consoles us even in our pains.
3. He said unto him, "It is written, Thou shalt not tempt the Lord thy God."
4. Speaking of angels, here you come.
5. The people's voice, God's voice.
6. Old wood to burn, old wine to drink, old friends to trust, old books to read.
7. The good are joyful in the midst of poverty, but the wicked are sad in great riches.
8. If the mountain will not go to Mohammed, Mohammed must go to the mountain.
9. The defects of the mind, like those of the face, grow worse as we grow old.
10. Memory tempers prosperity, mitigates adversity, controls youth, and delights old age.

Punctuate the following exercises, explaining why you use the marks you do.

1. Death and love two wings bear men from earth to heaven.
2. Three years she grew in sun and shower,  
Then Nature said A lovelier flower  
On earth was never seen.
3. We should not be too niggardly in our praise for men will do more to support a character than to raise one.
4. A voice soft, gentle, and low is an excellent thing in a woman.
5. Hedges have no eyes, but they have ears.
6. So said he, and the barge with oar and sail  
Moved from the brink like some full-breasted swan,  
That fluting a wild carol ere her death  
Ruffles her pure cold plume, and takes the flood

With swarthy webs. Long stood Sir Bedivere  
 Revolving many memories till the hull  
 Lookd one black dot against the verge of dawn,  
 And on the mere the wailing died away.

7. Much water runs by the mill while the miller sleeps. (Be careful!)

8. There is no substitute for thorough going, ardent, and sincere earnestness.

9. The poor wren the most diminutive of birds will fight her young ones in the nest against the owl. (Be careful!)

10. When there is milk in the can for one, there is milk in the can for two.

### LESSON III

Write a theme on one of the following subjects. Make two copies: one for your teacher and one for yourself.

1. A story I recently read in a magazine.
2. My most serious sickness.
3. A famous diamond.
4. Where I can find my favorite flower.
5. Various means of earning money.
6. The equipment of an American soldier.
7. A noted American musician.
8. Life-saving stations.
9. Forestry as a profession.
10. — (Some subject you are particularly interested in.)

### LESSON IV

Read or recite what you have written to the class.

### LESSON V

**Penmanship, dictation, or memorizing exercise.**

A rising nation, spread over a wide and fruitful land, traversing all the seas with the rich productions of their industry, engaged in com-



merce with nations who feel power and forget right, advancing rapidly to destinies beyond the reach of mortal eye — when I contemplate these transcendent objects, and see the honor, the happiness, and the hopes of this beloved country committed to the issue and the auspices of this day, I shrink from the contemplation, and humble myself before the magnitude of the undertaking. Utterly indeed should I despair, did not the presence of many whom I here see remind me that in the other high authorities provided by our constitution, I shall find resources of wisdom, of virtue, and of zeal on which to rely under all difficulties. To you, then, I look with encouragement for that guidance and support which may enable us to steer with safety the vessel in which we are all embarked, amidst the conflicting elements of a troubled world.

*Thomas Jefferson (1743-1826), "First Inaugural Address"*

## CHAPTER XVIII

### COMMON ERRORS

#### LESSON I

**Common errors of speech.** A story is told — whether true or not it makes no difference — of some officers in a regiment who entertained at dinner a private who had performed a conspicuously courageous deed. Hot soup was placed before each one, and then a waiter passed a dish full of small cubes of ice to be put into glasses that were to be filled with vichy. The waiter served the private first; and he, being somewhat embarrassed, took a piece and put it into his soup. The ice was then passed to the officers; every one put a piece in his soup.

There are many excellent persons who make social errors in their speech. We should not laugh at them; we should not make them feel uncomfortable by drawing attention to their slips — for that would be unkind. But just because they are excellent persons, it does not follow that we need copy their mistakes. Following are a number of terms frequently used incorrectly.

1. *Dòne* for *did*. (*Did* is the past indicative; *done*, the past participle.)

He *did* the work. **NOT** He *done* the work.

2. *Don't* for *doesn't*. (*Don't* is the abbreviation of *do not*; *doesn't*, of *does not*.)

He *doesn't* do his work. **NOT** He *don't* do his work.

3. *Use to* for *used to*. (*Use* is the present tense; *used*, the past tense.)

He *used to* live in Texas. **NOT** He *use to* live in Texas.

4. *Must of* for *must have*.

He *must have* been very strong. **NOT** He *must of* been very strong.

5. *Can* for *may*.

*May* I leave the room? (Have I permission to leave the room?)  
**NOT** *Can* I leave the room? (Have I the ability to leave the room?)

6. *Lay* for *lie* — and vice versa. (*Lay, laid, laid* is transitive; *lie, lay, lain* is intransitive.)

I *lay* down on the bed. **NOT** I *laid* down on the bed.

*Lie* down. **NOT** *Lay* down.

7. *Sit* for *set* — and vice versa. (*Sit, sat, sat* is intransitive; *set, set, set* is transitive.)

I *sat* down. **NOT** I *set* down.

*Sit* on the chair. **NOT** *Set* on the chair.

8. *Seen* for *saw*. (*Seen* is the past participle; *saw* is the past indicative.)

I *saw* him do it. **NOT** I *seen* him do it.

9. *Leave* for *let*. (*To leave* means *to set out*; *to let*, in this connection, means *to allow*.)

*Let* me do it. **NOT** *Leave* me do it.

10. *Some place* for *somewhere*; *any place* for *anywhere*; *no place* for *nowhere*.

I put the book *somewhere*. **NOT** I put the book *some place*.

11. *Hadn't ought* for *ought not*. (*Ought* is the past tense of *owe*, and means practically the same thing as *should*.)

I *ought not* to have done it. **NOT** I *hadn't ought* to have done it.

12. *Like* for *as if*.

He spoke *as if* he was angry. **NOT** He spoke *like* he was angry.

13. *For* for *that . . . should*.

He said *that* she *should* go. **NOT** He said *for* her to go.

14. *Very*, as a modifier of the past participle. The word may modify an adjective.

He was *very* cold. She was *very* much frightened. **NOT** She was *very* frightened.

**Punctuation.** A semicolon [;] should be used:

1. To separate the clauses of a compound sentence when no connective is given.

The sunrise comes; the dew-drop slips into the shining sea.

2. To separate two or more clauses, one or all of which are subdivided by commas.

If he comes, we will greet him; but I doubt if he comes.

## LESSON II

Supply the correct forms in the exercises given below.

1. He  $\left\{ \begin{array}{l} \text{doesn't} \\ \text{don't} \end{array} \right\}$  sing as he used to sing

“ Ben Bolt ” and “ Old Black Joe,”

For singers  $\left\{ \begin{array}{l} \text{don't} \\ \text{doesn't} \end{array} \right\}$  sing as they used to sing

The songs of long ago.

2. He  $\left\{ \begin{array}{l} \text{done} \\ \text{did} \end{array} \right\}$  splendidly in his part, and richly deserved the  
 “Well  $\left\{ \begin{array}{l} \text{done} \\ \text{did} \end{array} \right\}$  !” that greeted him on all sides.
3. He must  $\left\{ \begin{array}{l} \text{have} \\ \text{of} \end{array} \right\}$  seen the shadow with the tail of his eye.
4. He  $\left\{ \begin{array}{l} \text{use} \\ \text{used} \end{array} \right\}$  to insist that the man could not speak the truth;  
 because he not only had a lying tongue, but false teeth as well!
5.  $\left\{ \begin{array}{l} \text{Can} \\ \text{May} \end{array} \right\}$  the Ethiopian change his skin, or the leopard his spots?
6. The hen  $\left\{ \begin{array}{l} \text{lay} \\ \text{laid} \end{array} \right\}$  an egg for the preacher,  
 And thus did the Henry Ward Beecher.
7. They  $\left\{ \begin{array}{l} \text{saw} \\ \text{seen} \end{array} \right\}$  their duty and they  $\left\{ \begin{array}{l} \text{done} \\ \text{did} \end{array} \right\}$  it.
8.  $\left\{ \begin{array}{l} \text{Doesn't} \\ \text{Don't} \end{array} \right\}$  the people admire him?
9.  $\left\{ \begin{array}{l} \text{Leave} \\ \text{Let} \end{array} \right\}$  him  $\left\{ \begin{array}{l} \text{lie} \\ \text{lay} \end{array} \right\}$  where he fell.
10.  $\left\{ \begin{array}{l} \text{Can} \\ \text{May} \end{array} \right\}$  I go to the library this evening?
11. The king  $\left\{ \begin{array}{l} \text{sits} \\ \text{sets} \end{array} \right\}$  in Dumferling toune,  
 Drinking the blude-reid wine.
12. He has gone some  $\left\{ \begin{array}{l} \text{where} \\ \text{place} \end{array} \right\}$  to look for lady-slippers.
13. He looked  $\left\{ \begin{array}{l} \text{like} \\ \text{as if} \end{array} \right\}$  he was going to say something.
14. The teacher said  $\left\{ \begin{array}{l} \text{for him to} \\ \text{that he should} \end{array} \right\}$  go home; he  
 $\left\{ \begin{array}{l} \text{ought not} \\ \text{hadn't ought} \end{array} \right\}$  to have come out with such a cold.
15. “Mamma, Willie has fell down.”  
 “Leave him lay where he is.” (Correct all errors.)

Explain the use of the semicolon in the following exercises.

1. Gratitude is the least of virtues; ingratitude is the worst of vices.
2. After joy, grief; after grief, joy.
3. Stop and let it pass; the storm will have its way.
4. Keep your feet dry and your head cool; for the rest, live like a beast.
5. It is not enough to aim; you must hit.

Punctuate the following exercises, explaining why you use the marks you do.

1. The hero does not ask if there be evil omens, he views death as going home.
2. When he hits, 'tis history; when he misses, 'tis mystery.
3. *Education begins a gentleman; conversation completes him.*
4. Dig but deep enough and under all earth runs water; under all life runs grief.
5. What is mine is my own; my brother Johns is his and mine.

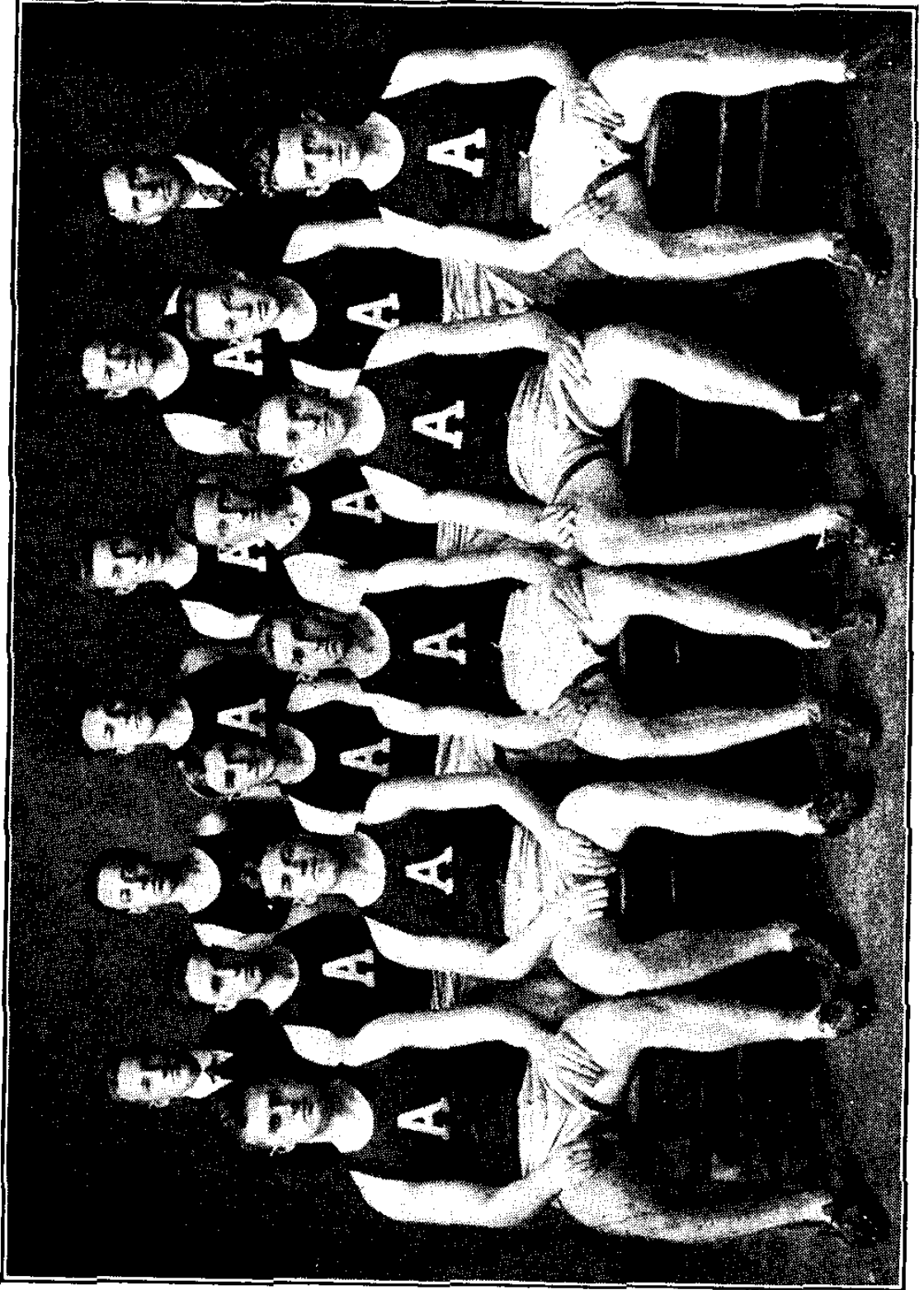
### LESSON III

Write a theme on one of the following subjects. (Make two copies.)

1. My greatest disappointment.
2. An example of devotion.
3. Camping.
4. The work of Frances E. Willard.
5. How to make a stamp collection.
6. A noted explorer.
7. Modern guns.
8. An athletic contest. (See the picture opposite.)
9. A dance.
10. ——— (Some subject you are particularly interested in.)

### LESSON IV

Read or recite what you have written to the class.



A TRACK TEAM

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

## THE SOLITARY REAPER

BEHOLD her, single in the field,  
Yon solitary Highland lass!  
Reaping and singing by herself;  
Stop here, or gently pass!  
Alone she cuts and binds the grain,  
And sings a melancholy strain;  
O listen! for the vale profound  
Is overflowing with the sound.

No nightingale did ever chaunt  
More welcome notes to weary bands  
Of travellers in some shady haunt,  
Among Arabian sands:  
A voice so thrilling ne'er was heard  
In spring-time from the cuckoo-bird,  
Breaking the silence of the seas  
Among the farthest Hebrides.

Will no one tell me what she sings? —  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago:  
Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been, and may be again?

Whate'er the theme, the maiden sang  
As if her song could have no ending;  
I saw her singing at her work,  
And o'er the sickle bending; —  
I listened, motionless and still;  
And, as I mounted up the hill,  
The music in my heart I bore,  
Long after it was heard no more.

*William Wordsworth (1770-1850)*



## CHAPTER XIX

### VARIETY IN SENTENCE STRUCTURE

#### LESSONS I AND II

We have learned that a simple sentence is a group of words expressing one complete thought; that a compound sentence is one made up of two or more coördinate clauses (each capable of standing as a simple sentence) connected or not connected by coördinate conjunctions; that a complex sentence is one made up of a principal clause and one or more subordinate clauses.

The reason for our having these different kinds of sentences is twofold: 1. We can express our various thoughts and the shades of their meaning better, if we have different kinds of vehicles to convey them in. If we wanted to move a grand-piano, we would not use a runabout, but a heavy truck. If we wanted to go to the theater, we would not travel in an ox-cart, but in a cab. Sentences are conveyors of thought from one mind to other minds; great care must be exercised in selecting the right kind of sentence to use for the special work we want it to do.

2. Sentences bound together into a paragraph look better, sound better, are more interesting, if there is some variety to them. To look out of one's window and see nothing but trucks, nothing but "taxi" go by, would be monotonous and tiresome. We want to make those who hear, or

those who see our vehicles of thought, interested in what we have to say or write.

In your speaking and in your writing try to vary your sentence structure so that :

1. You express your thought in such a way that your hearer or reader gets the exact idea you wish to convey.

2. You express your thought in such a way that your hearer or reader is interested and not bored by what you wish to convey.

Analyze the following exercises. Tell what kind the sentences are, note the subjects and predicates, and pick out the parts of speech. In the case of nouns and verbs, tell of what sort they are and how they are used ; give the modes and tenses of the verbs. Tell whether the adjectives are descriptive or limiting. Give the degree of both adverbs and adjectives. Tell what the pronouns are (personal, demonstrative, etc.) and note their antecedents. Pick out the phrases and the clauses ; tell what kind they are and how they are used. Note whether the conjunctions are coördinate or subordinate. Explain all the punctuation marks and capitals used.

1. Conscience in most men is but the anticipation of the opinions of others.

2. Liberty may be endangered by the abuse of liberty as well as by the abuse of power.

3. The higher the plum-tree, the riper the plum ;  
The richer the cobbler, the blacker his thumb.

4. A little more than a little is by much too much.

5. Gossip, in its milder stages, may even denote a sincere interest in the little affairs of life which is truly admirable.

6. That is their spoonful of molasses in their vinegar of life.

7. Sir, I do not call a gamester a dishonest man ; but I call him an unsocial man, an unprofitable man. Gambling is a mode of transferring property without producing any intermediate good.

Trade gives employment to numbers and so produces intermediate good.

8. With hue like that when some great painter dips  
His pencil in the gloom of earthquake and eclipse.

(Is this a sentence?)

9. A Frenchman, having repeatedly heard the word *press*, used to imply *persuade*, one evening — when in company — exclaimed, “Pray squeeze that lady to sing.”

10. If, unlike Goldsmith, he talked well in public, it was because, like Imlac, he had thought well in private.

11. A young author, reading a tragedy, perceived his auditor often pull off his hat at the end of a line and asked him the reason.

“I cannot pass a very old acquaintance,” replied the critic, “without that civility.”

12. The seeds of knowledge may be planted in solitude, but must be cultivated in public.

13. Examinations are formidable even to the best prepared, for the greatest fool may ask more than the wisest man can answer.

14. Some men are very entertaining for a first interview, but after that they are exhausted and run out; on a second meeting we shall find them flat and monotonous; like hand-organs, we have heard all their tunes.

15. “Madam, I have read his book, and I have nothing to say to him.”

16. Few people give themselves time to be friends. Why is the head always so suspicious of the heart?

17. Have you ever seen a cat-fish?

No, but I have seen a rope-walk.

18. A table is the best friend to sociable conversation.

19. Even speed, when we are anxious, seems like delay.

20. A lame mule and a stupid son have to endure everything.

### LESSON III

Write a theme on one of the following subjects. If you wish, put it in the form of a letter. (Make two copies.)

1. A hero of the navy.
2. "For the honor of the school."
3. My dog. (See the picture facing page 186.)
4. A spy.
5. My favorite automobile.
6. How —— won the Carnegie medal.
7. A recent exposition.
8. The work of a Red Cross nurse.
9. Preparedness.
10. ——(Some subject you are particularly interested in.)

## LESSON IV

Read or recite to the class what you have written.

## LESSON V

**Penmanship, dictation, or memorizing exercise.**

"SAY NOT THE STRUGGLE NOUGHT AVAILETH"

SAY not the struggle nought availeth,  
 The labour and the wounds are vain,  
 The enemy faints not, nor faileth,  
 And as things have been they remain.

If hopes were dupes, fears may be liars;  
 It may be, in yon smoke concealed,  
 Your comrades chase e'en now the fliers,  
 And, but for you, possess the field.

For while the tired waves, vainly breaking,  
 Seem here no painful inch to gain,  
 Far back, through creeks and inlets making,  
 Comes silent, flooding in, the main.

And not by eastern windows only,  
 When daylight comes, comes in the light,  
 In front, the sun climbs slow, how slowly,  
 But westward, look, the land is bright.

*Arthur Hugh Clough (1819-1861)*

## CHAPTER XX

### THE PARAGRAPH

#### LESSON I

**Paragraph.** A paragraph may be a sentence, or a group of related sentences dealing with one main thought. A number of subordinate ideas may be brought out in a paragraph, but each should bear directly on the central thought.

To the excessive modesty of Addison's nature, we must ascribe another fault which generally arises from a very different cause. He became a little too fond of seeing himself surrounded by a small circle of admirers, to whom he was as a king, or rather as a god. All these men were far inferior to him in ability, and some of them had very serious faults. Nor did those faults escape his observation; for, if ever there was an eye that saw through and through men, it was the eye of Addison. But with the keenest observation, and the finest sense of the ridiculous, he had a large charity. The feeling with which he looked on most of his humble companions was one of benevolence, slightly tinged with contempt. He was at perfect ease in their company; he was grateful for their devoted attachment; and he loaded them with benefits. Their veneration for him appears to have exceeded that with which other great men have been regarded by their admirers. It was not in the power of adulation to turn such a head, or deprave such a heart as Addison's. But it must in candour be admitted, that he contracted some of the faults which can scarcely be avoided by any person who is so unfortunate as to be the oracle of a small literary coterie. *Macaulay*

The main thought expressed in the paragraph is: **Addison enjoyed being surrounded by admirers, but he was somewhat unfortunately influenced by them.**

A paragraph may be likened to a chain made up of a number of links, the sentences playing the part of the links. As we have an unbroken chain if the links are all united, so we have a connected paragraph if the sentences are connected in thought, each with the one preceding it and the one following it.

Note the thoughts expressed by the sentences in the paragraph just cited.

Addison had a fault.

Fond of admirers.

These men inferior to him.

Their faults did not escape his observation.

At the same time he was charitable.

The kind of charity he showed.

How he behaved towards them.

How they behaved towards him.

This did not turn his head.

But he couldn't avoid contracting some of their faults.

A paragraph must possess **unity**; that is, all the clauses and sentences in the paragraph should bear directly on the main thought. If a paragraph possesses unity, it is possible to sum up all the ideas expressed therein in one sentence, which may be called a **topic sentence**.

The second sentence may be taken as the topic sentence. Note how each sentence has some connection with the main thought expressed in the paragraph.

A paragraph must also possess **coherence**; that is, all the parts of the paragraph, and of the sentences that compose it, should be closely and properly joined together.

Note how each sentence leads into the next. There is no awkward break in thought as you move from one sentence to the one that follows it. Note that the words that introduce the sentences are chiefly pronouns and conjunctions.

It is sometimes hard to tell the difference between unity and coherence. It may help you, if you consider unity to deal with the *thought*, the *idea* expressed by the sentence or the paragraph; and coherence to deal with the *connection* between one part of the thought and another. Unity involves selection and rejection of points; coherence involves arrangement and organization of points.

The paragraph would possess unity even if proper names were used in place of pronouns, or if the conjunctions were omitted. But the paragraph would be incoherent because it would not be properly joined together. It would give the impression of being rather a group of separate sentences without very close connection one with another.

A third thing to be careful about in the construction of a paragraph is to see that the **emphasis** is rightly placed; that is, to see that all the parts are properly placed and properly proportioned.

Note the order that the writer follows. He wants us to feel that *Addison was somewhat harmed by his association with inferior men*. He prepares us to feel this in the first sentence, but he doesn't tell us what the fault is; rather, he arouses our curiosity. In the body of the paragraph he presents the situation, tells us what friends Addison gathered around him, how they behaved toward him, how he behaved toward them, and thus gives us the reason for the statement he makes in the last sentence. If he had put the last sentence first, our interest, instead of being maintained throughout, would have been somewhat weakened toward the end of the paragraph. We would have gotten the idea he wanted to convey sooner, but it would not have been as complete an idea as the one we get from the paragraph as it is.

## LESSON II

What is the main thought expressed in each of the following exercises?

1. A young bachelor sheriff was instructed to serve an attachment against a beautiful young widow. He accordingly called upon her and said that he had an attachment for her. The widow blushed and said that his attachment was reciprocated. The young sheriff was somewhat embarrassed, but tried to explain things by saying that she must proceed to court. To this she replied that although it was leap year, she much preferred to have him do the courting. In desperation he cried out that it was no time for trifling, that the justice was waiting.

“The justice,” she answered softly, “I much prefer a parson.”

2. The shadow, wheresoever it passes, leaves no track behind it; and of the greatest personages of the world, when they are once dead, then there remains no more than if they had never lived. How many preceding emperors of the Assyrian monarchy were lords of the world as well as Alexander! and now we remain not only ignorant of their monuments, but know not so much as their names. And of the same great Alexander, what have we at this day except the vain noise of his fame?

*Jeremy Taylor*

3. We sometimes see a change of expression in our companion, and say, his father or his mother comes to the windows of his eyes, and sometimes a remote relative. In different hours, a man represents each of several of his ancestors, as if there were seven or eight of us rolled up in each man's skin, — seven or eight ancestors at least, — and they constitute the variety of notes for that new piece of music which his life is.

*Emerson*

4. On a hot day one would like to imitate the mode of life of the native of Sierra Leone, as nobody has described it. Stroll into the market in natural costume; buy a watermelon for a halfpenny, split it, and scoop out the middle; sit down in one half of the empty rind, clap the other to one's head, and feast upon the pulp.

*Holmes*

5. Men love better books which please them than those which instruct. Since their ennui troubles them more than their ignorance, they prefer being amused to being informed.

*Dubois*



Pick out the topic sentence in each of the following paragraphs.

1. (To be of no church is dangerous.) Religion, of which the rewards are distant, and which is animated only by faith and hope, will glide by degrees out of the mind, unless it be invigorated and reimpresed by external ordinances, by stated calls to worship, and the salutary influence of example.

*Dr. Johnson*

2. (There is one way by which a strolling player may be ever secure of success; that is, in our theatrical way of expressing it, to make a great deal of the character.) To speak and act as in common life is not playing, nor is it what people come to see; natural speaking, like sweet wine, runs glibly over the palate, and scarcely leaves any taste behind it; but being high in a part resembles vinegar, which grates upon the taste, and one feels it while he is drinking.

*Goldsmith*

{ 3. Dress has a moral effect upon the conduct of mankind. } Let any gentleman find himself with dirty boots, old surtout, soiled neckcloth, and a general negligence of dress, he will, in all probability, find a corresponding disposition by negligence of address.

*Barrington*

{ 4. There is a kind of grandeur and respect which the meanest and most insignificant part of mankind endeavor to procure in the little circle of their friends and acquaintance. } The poorest mechanic, nay, the man who lives upon common alms, gets him his set of admirers, and delights in that superiority which he enjoys over those who are in some respects beneath him. This ambition, which is natural to the soul of man, might, methinks, receive a very happy turn; and, if it were rightly directed, contribute as much to a person's advantage, as it generally does to his uneasiness and disquiet.

*Addison*

5. There is no more potent antidote to low sensuality than the adoration of the beautiful. ( All the higher arts of design are essentially chaste without respect to the object. ) They purify the thoughts as tragedy purifies the passions. Their accidental effects are not worth consideration, — there are souls to whom even a vestal is not holy.

*Schlegel*

In the following exercises note whether the sentences or paragraphs possess *unity* and *coherence*, and whether the *emphasis* is properly placed. If you think everything is as it should be, discuss fully why you think so; if not, discuss fully why not. In the case of the latter, reconstruct the exercise so that it will possess *unity* and *coherence*, and will have the *emphasis* properly placed. If *topic sentences* are lacking, supply them.

1. John Lee is dead, that good old man,  
We never shall see him more;  
He used to wear an old drab coat,  
All buttoned down before.
2. Wherever literature consoles sorrow or assuages pain, — wherever it brings gladness to eyes which fail with wakefulness and tears and ache for the dark house and the long sleep, — there is exhibited in its noblest form, the immortal influence of Athens. *Macaulay*
3. ( In the center of the room was a table seating ten people with round legs. )
4. He was the meanest cur existing with a single pair of legs. And instinct, a word we all clearly understand, going largely on four legs, and reason always on two, meanness on four legs never attained the perfection of meanness on two. *Dickens*
5. But all God's angels come to us disguised:  
Sorrow and sickness, poverty and death,  
One after other lift their frowning masks,  
And we behold the Seraph's face beneath,  
All radiant with the glory and the calm  
Of having looked upon the front of God. *Lowell*

### LESSON III

**Reading exercise.** The following selection is part of a chapter from R. D. Blackmore's (1825-1900) *Lorna Doone*. This novel is a beautiful love story, sentimental in parts and exciting in others, which tells how John Ridd,

a powerful young giant, met, loved, and finally won Lorna, the beautiful ward of the outlawed Doones.

Now, what did I do but take my chance, reckless whether any one heeded me or not, only craving Lorna's heed, and time for ten words to her. I strode right away, in good trust of my speed, without any more misgivings; but resolved to face the worst of it, and try to be home for supper.

And first I went, I know not why, to the crest of the broken highland, whence I had agreed to watch for any mark or signal. And, sure enough, at last I saw that the white stone had been covered over with a cloth or mantle, the sign that something had arisen to make Lorna want me. For a moment I stood amazed at my evil fortune; that I should be too late in the very thing of all things on which my heart was set!

Then, nothing could stop me; it was not long, although to me it seemed an age, before I stood in the niche of rock at the head of the slippery water-course, and gazed into the quiet glen, where my foolish heart was dwelling. Notwithstanding doubts of right, notwithstanding sense of duty, and despite all manly striving, and great love of my home, there my heart was ever dwelling, knowing what a fool it was, and content to know it.

At last a little figure came, not insignificant, but looking very light and slender in the moving shadows, gently here and softly there, as if vague of purposes, with a gloss of tender movement, in and out the wealth of trees, and liberty of the meadow. Who was I to crouch, or doubt, or look at her from a distance; what matter if they killed me now, and one tear came to bury me? Therefore I rushed out at once, as if shot-guns were unknown yet; not from any real courage, but from prisoned love burst forth.

I know not whether my own Lorna was afraid of what I looked, or what I might say to her, or of her own thoughts of me; all I know is that she looked frightened when I hoped for gladness. Perhaps the power of my joy was more than maiden liked to own, or in any way to answer to. Therefore I went slowly toward her, taken back in my impulse; and said all I could come to say, with some distress in doing it.

"Mistress Lorna, I had hope that you were in need of me."



LORNA DOONE — WONTNER

“Oh, yes; but that was long ago; two months ago, or more, sir.” And saying this she looked away, as if it all were over. But I was now so dazed and frightened that it took my breath away, and I could not answer, feeling sure that I was robbed and some one else had won her. And I tried to turn away, without another word, and go.

But I could not help one stupid sob, though mad with myself for allowing it, but it came too sharp for pride to stay it, and it told a world of things. Lorna heard it, and ran to me, with her bright eyes full of wonder, pity, and great kindness, as if amazed that I had more than a simple liking for her. Then she held out both hands to me, and I took and looked at them.

“Master Ridd, I did not mean,” she whispered, very softly — “I did not mean to vex you.”

“If you would be loath to vex me, none else in this world can do it,” I answered, out of my great love, but fearing yet to look at her, mine eyes not being strong enough.

“Come away from this bright place,” she answered, trembling in her turn; “I am watched and spied of late. Come beneath the shadows, John.”

She stole across the silent grass; but I strode hotly after her; fear was all beyond me now, except the fear of losing her. She led me to her own rich bower, which I told of once before; and if in spring it were a sight, what was it in summer glory? But although my mind had notice of its fairness and its wonder, not a heed my heart took of it. All that in my presence dwelt, all that in my heart was felt, was the maiden moving gently, and afraid to look at me.

For now the power of my love was abiding on her, new to her, unknown to her; not a thing to speak about, nor even to think clearly; only just to feel and wonder, with a pain of sweetness.

After long or short — I know not, ere I yet began to think or wish for any answer — Lorna slowly raised her eyelids, with a gleam of dew below them, and looked at me doubtfully. Any look with so much in it never met my gaze before.

“Darling, do you love me?” was all that I could say to her.

“Yes, I like you very much,” she answered, with her eyes gone from me, and her dark hair falling over, so as not to show me things.

"But do you love me, Lorna, Lorna; do you love me more than all the world?"

"No, to be sure not. Now why should I?"

"In truth, I know not why you should. Only I hoped that you did, Lorna. Either love not at all, or as I love you, forever."

"John, I love you very much; and I would not grieve you. You are the bravest, and the kindest, and the simplest of all men — I like you very much, and I think of you almost every day."

"That will not do for me, Lorna. Not almost every day I think, but every instant of my life, of you. For you I would give up my life, and hope of life beyond it. Do you love me so?"

"Not by any means," said Lorna; "no; I like you very much when you do not talk so wildly; and I like to see you come as if you would fill our valley up, and I like to think that even Carver would be nothing in your hands — but as to liking you like that, what should make it likely? especially when I have made the signal, and for some two months or more you have never even answered it! If you like me so ferociously, why do you leave me for other people to do just as they like with me?"

"To do as they like! Oh, Lorna, not to make you marry Carver?"

"No, Master Ridd, be not frightened so; it makes me fear to look at you."

"But you have not married Carver yet? Say quick! Why keep me waiting so?"

"Of course I have not, Master Ridd. Should I be here if I had, think you, and allowing you to like me so, and to hold my hand, and make me laugh, as I declare you almost do sometimes? And at other times you frighten me."

"Did they want you to marry Carver? Tell me all the truth of it."

"Not yet, not yet. I am only just seventeen, you know, and who is to think of marrying! But they wanted me to give my word, and be formally betrothed to him in the presence of my grandfather. It seems that something frightened them. They wanted me to promise, and even to swear a solemn oath that I would wed my eldest cousin, this same Carver Doone, who is twice as old as I am, being thirty-five and upward. That was why I gave the token that I wished to see you, Master Ridd. Then both he and his crafty father were for using force with me; but Sir Ensor would not hear

of it, and they have put off that extreme until he shall be past its knowledge, or at least beyond preventing it. And now I am watched, and spied, and followed, and half my little liberty seems to be taken from me."

Tears of sorrow and reproach were lurking in her soft dark eyes, until in fewest words I told her that my seeming negligence was nothing but my bitter loss and wretched absence far away, of which I had so vainly striven to give any tidings without danger to her. When she heard all this, and saw what I had brought from London, a ring of pearls with a sapphire in the midst of them, she let the gentle tears flow fast, and came and sat so close beside me, that I trembled like a folded sheep at the bleating of her lamb. But, recovering comfort quickly, without more ado I raised her left hand, and then, before she could say a word, or guess what I was up to, on her finger was my ring — sapphire for the veins of blue, and pearls to match white fingers.

"Oh, you crafty Master Ridd!" said Lorna, looking up at me, and blushing now a far brighter blush, "I thought that you were much too simple ever to do this sort of thing. No wonder you can catch the fish, as when first I saw you."

"Have I caught you, little fish? Or must all my life be spent in hopeless angling for you?"

"Neither one nor the other, John! You have not caught me yet altogether, though I like you dearly, John; and if you will only keep away, I shall like you more and more. As for hopeless angling, John, that all others shall have until I tell you otherwise."

With the large tears in her eyes — tears which seemed to me to rise partly from her want to love me with the power of my love — she put her pure bright lips, half smiling, half prone to reply to tears, against my forehead lined with trouble, doubt, and eager longing. And then she drew my ring from off that snowy twig her finger, and held it out to me; and then, seeing how my face was falling, thrice she touched it with her lips, and sweetly gave it back to me. "John, I dare not take it now; else I should be cheating you. I will try to love you dearly, even as you deserve and wish. Keep it for me just till then. Something tells me I shall earn it in a very little time. Perhaps you will be sorry then, sorry when it is all too late, to be loved by such as I am."

What could I do, at her mournful tone, but kiss a thousand times the hand which she put up to warn me, and vow that I would rather die with one assurance of her love, than without it live forever with all beside that the world could give?

Upon that she laughed at me, in the sweetest manner, and I knew, as well as if she herself had told me, by some knowledge, I knew quite well, while all my heart was burning hot within me, and mine eyes were shy of hers, and her eyes were shy of mine; for certain and forever this I knew — as in a glory — that Lorna Doone had now begun and would go on to love me.

#### LESSON IV

Write a theme on one of the subjects given below. The only thing you can call on to help you in developing it is your imagination. Let your fancy fly as far and as free as it wants to, but try to write something at least as reasonable as *Alice in Wonderland* or one of Grimm's *Fairy Tales*.

1. Tom Sawyer visits the young Prince of Wales.
2. Hunting jabberwocks.
3. The coral palace under the sea.
4. The express to Mars.
5. My invention.
6. What I would do with a million dollars.
7. From boot-black to banker.
8. How I would go about it to improve conditions in my home town.
9. The draft-horses' union.
10. Choose your own subject, but let it be something that you can develop only by calling on your imagination.



## LESSON V

**Penmanship, dictation, or memorizing exercise.**

Very often you come across a poem that is hard to understand. You can feel that it is beautiful, you like the movement and the sound, but you cannot grasp the full meaning unless it is explained to you. This is because poets so very frequently use figurative language, or present symbols rather than actual objects. Poets usually see, in a certain phenomenon, a great deal more than an ordinary mortal sees. They mark not only its existence, but its significance as well.

The lines that follow furnish a good example of a poem that needs a little explanation before it can be fully understood and appreciated. The sunsets from a number of towns in Essex County, Massachusetts, are unusually gorgeous. It has been suggested that perhaps they are due to the fact that the atmosphere through which they gleam is full of particles of soot and smoke from the mills of Lawrence, Lowell, and other cities and towns in the vicinity. The thought that lowly men, toiling in lurid boiler-rooms, are responsible, without their knowing it, for the beautiful burst of many colored lights that gleam when the sun is going to rest, — all for other people who are able to be out to watch it, — moved the one who wrote "Service."

## SERVICE

A DOZEN soulless, sightless men,  
A dozen yawning pits of fire!  
Hell yearning through the dark again  
With unappeasable desire!  
A dozen fires that shift and swim

With dizzy madness in the heat ;  
Before — above — behind — the dim  
Dead light and desperate darkness meet.  
They only feed each ghastly grate,  
Their bodies maimed and souls afraid ;  
They never see by what strange fate  
They build the thing that others trade.  
No echo of the ponderous power,  
Nor of the dithyrambic surge,  
Where wheel and piston, hour on hour  
In vast orchestral music merge,  
Shall stir these dozen men to feel  
*The whirling grandeur and the might*  
Of man's new-graven gods of steel.  
Upon their all unseeing sight  
Is only darkness, and the dread  
Of that swift madness, and the death  
That burns the body of the dead.  
Only the inward burning breath,  
Only the fear, the flame, and then  
A smoky passage to the goal !  
Strange are the paths that give to men  
The sweet, swift voyage of the soul.  
And strange for them to drift and dream,  
On sunkissed mountain peaks to fly,  
And fair it is to glance and gleam  
With rare rich colors of the sky.

At evening time, at evening time,  
Above a dreaming jasper world,  
The Lord has touched the clouds they climb,  
*And, ere the darkness is unfurled,*  
Has given each smoke-stained soul to wear  
A shining colour of his own ;  
And over these exceeding fair,  
Drifts the still shadow of His throne.

*Raymond Fairchild Beardsley*

## CHAPTER XXI

### UNITY

#### LESSON I

**Unity.** Unity demands that in every paragraph there shall be one central thought or master idea. All phrases, clauses, and sentences in the paragraph should therefore have such a definite and reasonable connection with the central thought that it can be expressed in a single summarizing sentence — the **topic sentence**.

It is a good plan to have a topic sentence either at the beginning or at the end of a paragraph. In constructing one, therefore, it is wise first to write out a topic sentence, and then to add to it other sentences which explain it, or which bear directly on it. You must know from the start what you are going to write about; so you will probably find it necessary to make an outline, selecting the points you need and discarding those you do not. When the paragraph is finished, you can tell whether the topic sentence had better come at the beginning, as an introduction, or at the close, as a summary. Then examine every sentence carefully to see if it has a definite and reasonable connection with the master idea expressed in the topic sentence.

To preserve unity in a paragraph, you must be careful to keep the same **point of view** throughout. If you are telling about a sail, and are *on the boat*, you must tell only

of those things which you could see or hear or do while *on the boat*. If you are putting your story into the mouth of an *old man*, you must never let him forget himself and turn into a *young man*. If you are standing *outside* of a house and are telling us what it looks like, you must not forget and go *inside* and tell us what the living-room looks like. If you are going to change your point of view, you had better begin a new paragraph; but give your reader fair warning before you make any change.

In striving to secure unity do not make the mistake that so many beginners do, of starting a new paragraph for every important sentence. Do not also make the mistake that so many older writers do, of grouping into a single paragraph sentences which express thoughts that are not closely related, — many of which are only digressions from the master idea.

The first line of every paragraph should be indented; that is, it must start about half an inch or more to the right of the rest of the lines in the paragraph.

## LESSON II

Examine carefully the following selections. Point out those that possess unity and those that do not, explaining in each case why you make the decision as you do. Pick out, if possible, the topic sentences in the different paragraphs that contain them. Are there any selections in which you can combine paragraphs? Are there any in which unity could be better preserved by breaking them up into more than one paragraph?

1. It is not to taste sweet things, but to do noble and true things, and vindicate himself under God's heaven as a God-made man, that

the poorest son of Adam dimly longs.) Show him the way of doing that, the dullest day-drudge kindles into a hero. They wrong man greatly who say he is not to be seduced by ease. Difficulty, abnegation, martyrdom, death, are the allurements that act on the heart of man. Kindle the inner genial life of him, you have a flame that burns up all lower considerations.

*Carlyle*

2. "Pigs are very queer animals. The pig has his uses. Our dog don't like pigs. His name is Nero. There was a wicked king named Nero. I like good men. Men have a great many uses which I can't stop to tell. This is all I can think of about the pig."

3. I would rather have a young fellow too much than too little dressed. The excess on that side will wear off, with a little age and reflection; but if he is negligent at twenty, he will be a sloven at forty, and stink at fifty.

(Dress yourself fine where others are fine, and plain where others are plain; but take care always that your clothes are well made and fit you, for otherwise they will give you a very awkward air.)

*Chesterfield*

4. "My friends, are you ready for the question? Will you cut bait or go ashore? Remember, Rome was not built in a day! These are the times that try men's souls. Are you prepared to strike for your altars and your fires? What do you think of the Monroe doctrine? Where are the snows of yesteryear? Do you hold these truths to be self-evident? Thrice armed is he that hath his quarrel just. We must not forget that a straight line is the shortest distance between two points. Why should the spirit of mortal be proud? To be or not to be? That is the question."

(5. The little I have seen of the world teaches me to look upon the errors of others in sorrow, not in anger.) When I take the history of one poor heart that has sinned and suffered, and represent to myself the struggles and temptations it has passed through, the brief pulsations of joy, the feverish inquietude of hope and fear, the pressure of want, the desertion of friends, I would fain leave the erring soul of my fellowman with Him from whose hand it came.

*Longfellow*

6. Cease to brag to me of America and its model institutions and constitutions. America, too, will have to strain its energies, crack its sinews, and all but break its heart, as the rest of us have had to

do, in thousand-fold wrestle with the Pythons and Mud-Demons, before it can become a habitation for the gods. *Carlyle*

7. "Lovely creature, I feel myself ashamed and completely circumscribed in addressin' of you, for you are a nice girl and nothin' but it. Afore I see you, I thought all women was alike, but now I find what a regular soft-headed, inkred'lous turnip I must ha' been; for there ain't nobody like you, though I like you better than nothing at all. So I take the privilege of the day, Mary, my dear, — as the gentleman in difficulties did when he walked out of a Sunday, — to tell you that the first and only time I see you, your likeness was took on my heart in much quicker time and brighter colors than ever a likeness was took by the profeel macheen (which p'raps you may have heard on Mary my dear) altho it does finish a portrait and put the frame and glass on complete, with a hook at the end to hang it up by, and all in two minutes and a quarter. Except of me Mary my dear as your walentine and think over what I've said. My dear Mary I will now conclude." *Dickens, Pickwick Papers*

(Correct the spelling if it is necessary in any place.)

8. Guizot, when he was in exile, asked Mr. Lowell, when he was our minister in London, how long the American union would exist, and Lowell said to him: "It will exist so long as the men of America hold to the fundamental principles of their fathers." Central in these fundamental principles is the determination of fathers and of children that in each day of life the world shall be a better world; that is, in each day of life a man shall live to the glory of God.

*Edward Everett Hale*

9. The melancholy days have come, the corn is in the shock,  
Beautiful Evelyn Hope is dead, so row me to Inchcape rock.  
Up from the South at break of dawn, quoth the Raven, "Never-  
more,"

While a woman sat in unwomanly rags, on a stern and rock-  
bound shore.

Lars Porsena of Clusium, when all the trees were green,  
For Bonnie Annie Laurie was born to blush unseen  
By Nebo's lonely mountain. Across the sands of Dee,  
A voice fell like a falling star, — "To be or not to be!"

10. It is almost a definition of a gentleman to say he is one who

never inflicts pain. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. (His benefits may be considered as parallel to what are called comforts or conveniences in arrangement of a personal nature: like an easy chair or a good fire, which do their part in dispelling fatigue and cold, though nature provides both means of rest and animal heat without them.) The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast; his great concern being to make everyone at their ease and at home. He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He is patient, forbearing, and resigned; he submits to pain because it is inevitable, to bereavement because it is irreparable, and to death because it is his destiny. If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds. He may be right or wrong in his opinion, but he is too clear-headed to be unjust. If he be an unbeliever, he will be too profound and large-minded to ridicule religion or to act against it. He respects piety and devotion; he even supports institutions as venerable, beautiful, or useful, to which he does not assent; he honors the ministers of religion, and it contents him to decline its mysteries without assailing or denouncing them.

*John, Cardinal Newman*

### LESSON III

**Written composition.** Take any two of the sentences given below, use them as topic sentences, and develop them into paragraphs of about one hundred words each. Then see whether these sentences are more effectively used at the beginning or at the end of the paragraphs you have

constructed. Remember what has been said about *point of view*.

1. A doctor is one who kills you today to prevent your dying tomorrow.
2. Don't find fault with what you don't understand.
3. An upright minister asks *what* recommends a man; a corrupt minister, *who*.
4. When one has not what one likes, one must like what one has.
5.           And Gareth bowed himself  
With all obedience to the king, and wrought  
All kinds of service with a noble ease  
That graced the lowliest act in doing it.
6. Hope is an egg of which one may get the yolk, another the white, and a third the shell.
7. There are some men whose enemies are to be pitied much, and whose friends more.
8. One cannot drink and whistle at the same time.
9. Have a care of whom you talk,  
To whom and what and where.
10. When a man has no mind of his own, his wife usually gives him a piece of hers.

#### LESSON IV

**Oral composition.** It is not every day that you are called on to make formal speeches, — though you should know how to make them. The talking you do the greater part of the time is in the form of conversation or discussion: "A" makes some remarks on a certain subject, "B" joins in, "C" has something to add, and — likely as not — you also say a word. You and your friends do not assume a stilted air when you speak informally; you do not necessarily rise from your seats; you merely say something because you are interested in the subject; you contribute a little to the general store of information.



Even in these everyday conversations and discussions, however, you should always try to avoid vagueness of thought and laxity of speech.

In an ordinary conversation, when " B " follows " A," he does not start to talk about something entirely removed from " A's " subject. He tries to carry on the same thought, to present some new phases of it that " A " has failed to take up, to amplify one that he has, or to tell " A " that he has been mistaken in certain statements he has made. " B " has to be very careful not only to have what he himself says coherent, but he must be careful also to show that there is a definite and logical thought connection between what " A " has said and what he is saying, and that this connection is clearly expressed. " C " must be sure that he follows " B " logically, and you that you follow " C " logically. If you wish to go back to something " A " or " B " has said, you may do so; but you must be very careful not to make the transition from " C's " speech to yours abrupt or rude.

In the exercises which follow you will find several subjects for discussion. Under each there are a number of sub-topics any one or more of which might be taken up by some one especially interested in that phase or those phases of the question. If the teacher should assign for preparation any one of these main groups, you should consider the subject as a whole, and come to class prepared to talk for two or three minutes on any one feature of the topic.

At the beginning of the hour the teacher can announce the order in which the students may speak; they may stand or keep their seats as the teacher may direct. The first one should introduce the subject, touch on various

phases of it, and prepare the way for the rest of the class. The second speaker should take up the discussion and, without making an awkward or abrupt transition, go on to give more light on the subject.

1. THE BEST WAY TO SPEND A SUMMER VACATION.

- |                           |                            |
|---------------------------|----------------------------|
| <i>a.</i> At the seashore | <i>b.</i> In the mountains |
| <i>c.</i> Camping         | <i>d.</i> Cruising         |
| <i>e.</i> Traveling       | <i>f.</i> Working          |
| <i>g.</i> Etc.            |                            |

2. THE READING I ENJOY MOST.

- |                   |   |               |
|-------------------|---|---------------|
| <i>a.</i> Poetry  | { | 1. Narrative  |
|                   |   | 2. Lyric      |
|                   |   | 3. Etc.       |
| <i>b.</i> Drama   | { | 1. Serious    |
|                   |   | 2. Light      |
|                   |   | 3. Etc.       |
| <i>c.</i> Fiction | { | 1. Historical |
|                   |   | 2. Adventure  |
|                   |   | 3. Romance    |
|                   |   | 4. Problem    |
|                   |   | 5. Etc.       |
| <i>d.</i> Essays  |   |               |
| <i>e.</i> Etc.    |   |               |

3. POLITICS.

- |                             |                                |
|-----------------------------|--------------------------------|
| <i>a.</i> Tariff            | <i>b.</i> Parties              |
| <i>c.</i> Taxes             | <i>d.</i> Government ownership |
| <i>e.</i> Foreign alliances | <i>f.</i> The pork-barrel      |
| <i>g.</i> Pensions          | <i>h.</i> Conscription         |

4. THE KIND OF SCHOOL I LIKE TO ATTEND.

- |                         |                    |
|-------------------------|--------------------|
| <i>a.</i> Large         | <i>b.</i> Small    |
| <i>c.</i> Day           | <i>d.</i> Boarding |
| <i>e.</i> Coeducational | <i>f.</i> Etc.     |

5. THE PROFESSION I AM MOST INTERESTED IN.

- |                    |                    |
|--------------------|--------------------|
| <i>a.</i> Medicine | <i>b.</i> Law      |
| <i>c.</i> Nursing  | <i>d.</i> Business |

- e.* Ministry
- f.* Manufacturing
- g.* Politics
- h.* Journalism
- i.* Teaching
- j.* Army
- k.* Etc.

6. SCHOOL ACTIVITIES.

- a.* Athletics
- b.* Literary societies
- c.* Musical clubs
- d.* Religious organizations
- e.* Dramatic club
- f.* School publications
- g.* Student council
- h.* Social life

7. MY FAVORITE AMUSEMENT.

- a.* Moving-pictures
- b.* The theater
- c.* Dancing
- d.* Athletics
- e.* Reading
- f.* Music

8. SCHOOL QUESTIONS.

- a.* Working one's way through school
- b.* Faculty relations with students
- c.* Dormitory supervision
- d.* Fraternities and Sororities
- e.* Firearms
- f.* School spies
- g.* The school fire company
- h.* Military training

9. THE STUDY I ENJOY MOST.

- a.* Science
- b.* Mathematics
- c.* Modern languages
- d.* History
- e.* Ancient languages
- f.* Manual training

10. ÆSTHETICS.

- a.* Art
- b.* Music
- c.* Drama
- d.* Sunsets
- e.* Dreams
- f.* Room decorations

## CHAPTER XXII

### COHERENCE

#### LESSON I

**Coherence.** Coherence in a sentence or paragraph demands that all the parts shall be firmly held together. In a paragraph every sentence must grow naturally out of the one which precedes it and lead naturally to the one which follows it. There must be a logical thought connection between them, and a clear expression of that connection.

To secure coherence in a sentence or paragraph, you will find it a help to pay strict attention to the following points.

1. *Order.* In telling a story follow the **time order**. Don't jump from morning to evening and then back to afternoon. In describing a scene, follow the **logical** or **common-sense order**. Lay the thing out before your reader as it is laid out before your eyes. In explaining a complicated piece of machinery, make your reader understand how the thing works. Proceed with things in a logical way, **from known to unknown**, from what your reader understands to what he doesn't understand.

2. *Grammatical form.* If you are careful, you ought not to have much trouble in writing sentences or paragraphs which from the standpoint of grammar are complete and coherent. But you and other writers and speakers are

liable sometimes to slip up on verbs. Try to avoid jumping indiscriminately from the active to the passive voice; as in a sentence like this: "The bear had been seen by him and he shot it." Try also to be consistent in your use of tenses. Do not mix up the historical present with the past; *e.g.* "James came into the room and saw John sitting at his desk. John turns to him and says, 'Hello!'"

3. *Connectives*. In the transition from one sentence to another, or from one paragraph to another, see to it that there is a real connection between the one you leave and the one you are going to. If you need to use a connecting or linking word, see to it that you use the one that expresses the exact shade of meaning you wish to convey. As the advertisers of certain breakfast-foods and cleaning-powders advise, do not be satisfied with a connective that is "just as good." In the use of connectives, too, bear in mind that it sounds better if you do not repeat the same word too often. The following lists of connectives are given to help you to avoid repetition, and also to help you to use the one that gives the exact idea you wish to express.

| AND GROUP             | BUT GROUP         | THEREFORE GROUP  | THEN GROUP   |
|-----------------------|-------------------|------------------|--------------|
| too                   | yet               | consequently     | presently    |
| also                  | still             | accordingly      | meanwhile    |
| likewise              | nevertheless      | thus             | thereupon    |
| besides               | however           | then             | eventually   |
| furthermore           | for all that      | so               | to conclude  |
| moreover              | on the contrary   | hence            | thereafter   |
| in addition to this   | at the same time  | as a result      | incidentally |
| in like manner        | on the other hand | as a consequence | to crown all |
| in such circumstances |                   |                  |              |

## LESSON II

Examine the following selections carefully and note whether they are coherent or incoherent. Discuss fully whether they are firmly held together, whether the sentences grow naturally out of those which precede them and lead up naturally to those that follow. Note whether there is a logical thought connection, and whether *that thought connection is well expressed*. Tell what order (time, logical, known to unknown) is followed in the various selections. Point out the words used as connectives between sentences and paragraphs.

1. If you write a better book or preach a better sermon or build a better mouse-trap than your neighbor, though you build your house in the woods, the world will make a beaten path to your door.

2. It is good policy to strike while the iron is hot ; it is still better to adopt Cromwell's procedure, and make the iron hot by striking. The master-spirit who can rule the storm is great, but he is much greater who can both raise and rule it.

3. Like a morning dream, life becomes more and more bright the longer we live ; and the reason for everything appears more clear. What has puzzled us before seems less mysterious, and the crooked paths look straighter as we approach the end. *Richter*

4. I know of no two things more needed in American life today than thrift and reverence. If the American people were as thrifty as the Scotch or the French, this country would soon be so far ahead of all others in wealth and commercial importance that there would not be any comparison. Our national resources are so great that we are getting rich in spite of the fact that we are a nation of spenders ; but if we are to take the lead in the future, we must teach and practice thrift.

There is also great need for the teaching of a spirit of reverence. There is practically nothing revered in America, except, perhaps, the name of Abraham Lincoln. We need more reverence for authority, for age, for law, for truth, for God. In a word, I believe

we need more of the moral and ethical element in education, even if the circumstances of the case compel us to keep religion out of it.

*David R. Forgan*

What is the force of *also*, the third word in the second paragraph?

5. Notwithstanding all the expedition he had used, however, the gate had been closed a good half hour when he reached it, and by the time he had discovered Mr. Perker's laundress, who lived with a married daughter, who had bestowed her hand upon a non-resident waiter, who occupied the back-room of some number in some street closely adjoining to some brewery somewhere behind Gray's Inn Lane, it was within fifteen minutes of closing the prison for the night.

*Dickens, "Pickwick Papers"*

Break this up into two or three sentences.

6. When Israels, the Dutch artist, paints a picture of a fisherman, seated in the desolation of his grief beside the dead body of his wife, how does he stir our emotion? Partly, it is true, by the figures. He depicts an expression of hopeless loneliness on the man's face and in the stolid droop of his figure, and contrasts with these the straight, thin form beneath the sheet and the white, pinched, yet peaceful face upon the pillow. But the artist has done much more. He also has invested the figures with an atmosphere that helps to interpret the sentiment of the subject. He has rendered the light, as it struggles in through the little window, the cold white light of early morning. It glances on the faces and figures and illuminates portions of the room, while other parts are dim with silvery shadows. The light stirs in our imagination a feeling of chill and hardness, mingled with a certain tenderness, and a suggestion of the mystery that surrounds life and death. Had the artist omitted this envelope of lighted atmosphere around the figures, his picture would have lost more than half its expression and power to move us.

*Charles H. Caffin*

What order is followed? What is the strongest impression left?

7. "Heads, heads — take care of your heads!" cried the loquacious stranger, as they came out under the low archway. "Terrible place — dangerous work — other day — five children — mother — tall lady, eating sandwiches — forgot the arch — crash — knock — children look around — mother's head off — sandwich in her hand — no mouth to put it in — head of a family off — shocking, shocking!"

*Dickens, "Pickwick Papers"*

Supply the proper connectives to make it read smoothly.

8.

## THE HEATHEN CHINEE

WHICH I wish to remark —  
 And my language is plain —  
 That for ways that are dark,  
 And for tricks that are vain,  
 The heathen Chinee is peculiar,  
 Which the same I would rise to explain.

Ah Sin was his name,  
 And I shall not deny  
 In regard to the same  
 What that name might imply;  
 But his smile it was pensive and childlike,  
 As I frequent remarked to Bill Nye.

It was August the third,  
 And quite soft was the skies;  
 Which it might be inferred  
 That Ah Sin was likewise;  
 Yet he played it that day upon William  
 And me in a way I despise.

Which we had a small game,  
 And Ah Sin took a hand;  
 It was euchre — the same  
 He did not understand;  
 But he smiled as he sat by the table  
 With the smile that was childlike and bland.



Yet the cards they were stocked  
    In a way that I grieve,  
And my feelings were shocked  
    At the state of Nye's sleeve,  
Which was stuffed full of aces and bowers,  
    And the same with intent to deceive.

But the hands that were played  
    By that heathen Chinee,  
And the points that he made  
    Were quite frightful to see,  
Till at last he put down a right bower,  
    Which the same Nye had dealt unto me.

Then I looked up at Nye,  
    And he gazed upon me ;  
And he rose with a sigh,  
    And said, "Can this be ?  
We are ruined by Chinese cheap labor" ;  
    And he went for that heathen Chinee.

In the scene that ensued  
    I did not take a hand,  
But the floor it was strewed  
    Like the leaves on the strand  
With the cards that Ah Sin had been hiding  
    In the game "he did not understand."

In his sleeves, which were long,  
    He had twenty-four packs,  
Which was coming it strong,  
    Yet I state but the facts ;  
And we found on his nails, which were taper,  
    What is frequent in tapers — that's wax.

Which is why I remark —  
    And my language is plain —  
That for ways that are dark,  
    And for tricks that are vain,

The heathen Chinee is peculiar,  
Which the same I am free to maintain.

*Bret Harte*

Re-tell the above in prose, using the proper connectives.

9. There are a venturesome few among us who presume to see among the souls that have been knit with ours and that now, perchance, await us in the flowery fields of Paradise, members of species other than our own. We dream of the wag of a feathery tail among the asphodels, the gleam of brown eyes that were faithful unto death; we hear again the purring of a furry comrade who went forth from the warmth of our hearthstone into the night. And, for me, in that complete reunion, there must be a familiar rush of wings and a clear bird hail from the branches of the tree of life.

*Atlantic Monthly*

This is the first paragraph of a short essay. What is it to deal with? How do you know?

10. Oct. 13th, 1660. I went out to Charing Cross, to see Major-General Harrison hanged, drawn, and quartered; which was done there, he looking as cheerful as any man could do in that condition. He was presently cut down, and his head and heart shown to the people, at which there was great shouts of joy. It is said that he said that he was sure to come shortly at the right hand of Christ to judge them that now had judged him; and that his wife do expect his coming again. Thus it was my chance to see the King beheaded at Whitehall, and to see the first blood shed in revenge for the King at Charing Cross.

*"Diary of Samuel Pepys"*

How could you make this more coherent?

## LESSON III

1. Re-write, in coherent form, any one of the incoherent passages given in Lesson II.
2. Write a paragraph using at least four of the connectives listed in Lesson I.

## LESSON IV

Take one of the general subjects given in Lesson IV of Chapter XXI, and be prepared to discuss it in class.

## CHAPTER XXIII

### EMPHASIS

#### LESSON I

**Emphasis.** In a sentence and in a paragraph certain words and certain thoughts are more important than others. To give them the proper emphasis you must put them in their proper places. You learned in Lesson I of Chapter XVI that the most emphatic positions in a sentence are at the beginning and at the end. The same thing holds true in a paragraph.

In a complex sentence the main idea should be expressed in the main clause, and the subordinate idea in the subordinate clause. If the *departure* of a man at sunrise is the idea you wish to emphasize, you should put that in the main clause.

When the sun was rising, he departed. **NOT** When he departed, the sun was rising.

In a compound sentence all the clauses are presumably of equal value, but the last one is usually the most emphatic. If then you wish to emphasize an idea, you should generally put it in the last clause. This rule, however, is not absolute; quite frequently your judgment and your common sense will direct you to do differently. Compare these two sentences.

1. The star was shining, and it shone upon his grave.
2. The star was upon his grave, and it was shining.

No definite rule can be laid down as to the order in which you should present your ideas in a paragraph. Generally speaking it is safe to have the first sentence fairly strong; the body of the paragraph explaining or amplifying what you wish to advance; and the last sentence the most emphatic, summing up what you have said, and leaving a clear and complete idea in the reader's mind. But here again your judgment and your common sense may direct you to do differently.

There is another thing you must consider in constructing a sentence or a paragraph with a view to placing emphasis where it should be placed. What has been said up to this point has dealt only with the **position** of the thought in the sentence or paragraph. You must also take care to give the right amount of space or number of words to the thought or thoughts you bring out in your sentences and paragraphs. That is, you must pay attention to **proportion** quite as much as to position.

An unimportant detail should not in a short theme, or in a long one for that matter, be given as much space as one which is of vital importance. If you are to tell in two hundred words what you did when you went hunting, you should not take up half the words telling how you prepared for it the night before you started. If you are describing the appearance of the state capitol, you should not give so much space to the walks leading up to it, that you have to cut short what you want to tell us about the building itself. If you are explaining the principles of a game of football, you should not spend too much time telling what fun it is; you should not give up an entire paragraph to shoulder-pads and shoe-cleats, and leave only one sentence for touchdowns.

## LESSON II

1. "If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I would never lay down my arms, Never! Never! Never!"

What would be the effect if the sentence read :

"I would never lay down my arms while a foreign troop was landed in my country, if I were an American as I am an Englishman."

Discuss fully why it is stronger as it is.

2. Avoid law-suits beyond all things. They influence your conscience, impair your health, and dissipate your property.

*La Bruyère*

Comment on the force of the words *influence*, *impair*, and *dissipate*.

3. The poorest man may, in his cottage, bid defiance to all the force of the Crown. It may be frail, its roof may shake; the wind may blow through it; the storms may enter, — the rain may enter, — but the King of England may not enter; all his forces dare not cross the threshold of the ruined tenement.

*William Pitt*

Arrange the clauses in the order of their strength.

4. In the absence of a clergyman, President Elihu Root opened the session of the constitutional convention today with a prayer.

"Almighty God," he prayed, "we pray thee to guide our deliberations this day. Make us humble, sincere, devoted to the public service. Make us wise, considerate of the feelings and the opinions and the rights of others. Make us effective and useful for the advancement of thy cause of peace and justice and liberty in this world."

Note the steps in the prayer. In the first sentence he has in mind those who are assembled before him; in the last, the world. Discuss fully whether the other two sentences progress as they should.

5. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away. When I was a child, I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

What are the leading thoughts in the three paragraphs?  
What positions do they occupy in the paragraphs?

Re-arrange the sentences or paragraphs in the following exercises so that you may get a complete idea, or a consecutive story.

1. The discussion and the dinner ended at about the same time.

At the Thousand Islands, at dinner one day, Daniel W. Powers and his friends were discussing the merits of different species of game.

“Well, Massa Powers, to tell you the trufe, almost any kind of game’ll suit me, but what I likes best is an American Eagle served on a silver dollar.”

One preferred canvas-back ducks, another woodcock, and still another thought a quail the most delicious article of food.

“Well, Frank,” said Dan, turning to the waiter at his elbow, who was as good a listener as he was a waiter, “what kind of game do you like best?”

2. And there lay the rider distorted and pale,  
With the dew on his brow and the rust on his mail;  
And the tents were all silent — the banners alone —  
The lances unlifted — the trumpets unblown.

For the angel of Death spread his wings on the blast,  
And breathed in the face of the foe as he passed;  
And the eyes of the sleepers waxed deadly and chill,  
And their hearts but once heaved, and forever grew still!

The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

And there lay the steed with his nostrils all wide,  
But through it there rolled not the breath of his pride;  
And the foam of his gasping lay white on the turf,  
And cold as the spray of the rock-beating surf.

And the widows of Ashur are loud in their wail,  
And the idols are broke in the temple of Baal;  
And the might of the Gentile, unsmote by the sword,  
Hath melted like snow in the glance of the Lord!

Like the leaves of the forest when Summer is green,  
That host with their banners at sunset were seen:  
Like the leaves of the forest when Autumn hath blown,  
That host on the morrow lay withered and strewn.

3. The parallel sticks secured them and their horses from falling over the stage; and the emperor was so much delighted that he ordered this entertainment to be repeated several days, and once was pleased to be lifted up, and give the word of command; and with great difficulty persuaded even the empress herself to let me



hold her in her close chair within two yards of the stage, from whence she was able to take a full view of the whole performance.

I had the good fortune to divert the emperor one day after a very extraordinary manner. I desired he would order several sticks of two feet high, and the thickness of an ordinary cane, to be brought me; whereupon his majesty commanded the master of his woods to give directions accordingly; and the next morning six woodmen arrived, with as many carriages, drawn by eight horses to each.

It was by good fortune that no ill accident happened in these entertainments; only once a fiery horse, that belonged to one of the captains, pawing with his hoof, struck a hole in my handkerchief, and his foot slipping, he overthrew his rider and himself.

I took nine of these sticks, and fixing them firmly in the ground in a quadrangular figure, two feet and a half square, I took four other sticks and tied them parallel at each corner, about two feet from the ground; then I fastened my handkerchief to the nine sticks that stood erect; and extended it on all sides, till it was tight as the top of a drum; and the four parallel sticks, rising about five inches higher than the handkerchief, served as ledges on each side.

The horse that fell was strained in the left shoulder, but the rider got no hurt; and I repaired my handkerchief as well as I could: however, I would not trust to the strength of it any more, in such dangerous enterprises.

As soon as they got in order, they divided into two parties, performed mock skirmishes, discharged blunt arrows, drew their swords, fled and pursued, attacked and retired, and, in short, discovered the best military discipline I ever beheld.

But I immediately relieved them both, and covering the hole with one hand, I set down the troop with the other, in the same manner as I took them up.

When I had finished my work, I desired the emperor to let a troop of his best horse, twenty-four in number, come and exercise upon this plain. His majesty approved of the proposal, and I took them up, one by one, in my hands, ready mounted and armed, with the proper officers to exercise them.

4. In this second encounter, the Templar aimed at the centre of his antagonist's shield, and struck it so fair and forcibly, that his spear went to shivers, and the Disinherited Knight reeled in his

saddle. On the other hand, that champion had, in the beginning of his career, directed the point of his lance towards Bois-Guilbert's shield, but, changing his aim almost in the moment of encounter, he addressed it to the helmet, a mark more difficult to hit, but which, if attained, rendered the shock more irresistible. Fair and true he hit the Norman on the visor, where his lance's point kept hold of the bars. Yet, even at this disadvantage, the Templar sustained his high reputation; and had not the girths of his saddle burst, he might not have been unhorsed. As it chanced, however, saddle, horse, and man, rolled on the ground under a cloud of dust.

Ralph de Vipont summed up the list of the stranger's triumphs, being hurled to the ground with such force, that the blood gushed from his nose and his mouth, and he was borne senseless from the lists.

A few minutes pause having been allowed, that the combatants and their horses might recover breath, Prince John with his truncheon signed to the trumpets to sound the onset. The champions a second time sprung from their stations, and closed in the centre of the lists, with the same speed, the same dexterity, the same violence, but not the same equal fortune as before.

More and angrier words would have been exchanged, but the marshals, crossing their lances betwixt them, compelled them to separate. The Disinherited Knight returned to his first station, and Bois-Guilbert to his tent, where he remained for the rest of the day in an agony of despair.

(¶ II.)

The gigantic Front-de-Bœuf, armed in sable armour, then took the field. He bore on a white shield a black bull's head, half defaced by the numerous encounters which he had undergone, and bearing the arrogant motto, *Cave, adsum*. Over this champion the Disinherited Knight obtained a slight but decisive advantage. Both Knights broke their lances fairly, but Front-de-Bœuf, who lost a stirrup in the encounter, was adjudged to have the disadvantage.

The acclamations of thousands applauded the unanimous award of the Prince and marshals, announcing that day's honours to the Disinherited Knight.

In the stranger's third encounter, with Sir Philip Malvoisin, he was equally successful; striking that baron so forcibly on the casque,

that the laces of the helmet broke, and Malvoisin, only saved from falling by being unhelmeted, was declared vanquished like his companions.

(¶ 7.)

“We shall meet again, I trust,” said the Templar, casting a resentful glance at his antagonist; “and where there are none to separate us.”

“If we do not,” said the Disinherited Knight, “the fault shall not be mine. On foot or horseback, with spear, with axe, or with sword, I am alike ready to encounter thee.”

(¶ 2.)

The trumpets had no sooner given the signal, than the champions vanished from their posts with the speed of lightning, and closed in *the centre of the lists with the shock of a thunderbolt*. The lances burst into shivers up to the very grasp, and it seemed at the moment that both knights had fallen, for the shock had made each horse recoil backwards upon its haunches. The address of the riders recovered their steeds by use of the bridle and spur; and having glared on each other for an instant with eyes which seemed to flash fire through the bars of their visors, each made a demivolte, and, retiring to the extremity of the lists, received a fresh lance from the attendants.

Without alighting from his horse, the conqueror called for a bowl of wine, and opening the beaver, or lower part of his helmet, announced that he quaffed it, “To all true English hearts, and to the confusion of foreign tyrants.” He then commanded his trumpet to sound a defiance to the challengers, and desired a herald to announce to them, that he should make no election, but was willing to encounter them in the order in which they pleased to advance against him.

In his fourth combat with De Grantmesnil, the Disinherited Knight shewed as much courtesy as he had hitherto evinced courage and dexterity. De Grantmesnil’s horse, which was young and violent, reared and plunged in the course of the career so as to disturb the rider’s aim, and the stranger, declining to take the advantage which this accident afforded him, raised his lance and passing his antagonist without touching him, wheeled his horse and rode back again to his own end of the lists, offering his antagonist, by a herald, the chance of a second encounter. This De Grantmesnil

declined, avowing himself vanquished as much by the courtesy as by the address of his opponent.

A loud shout from the spectators, waving of scarfs and handkerchiefs, and general acclamations, attested the interest taken by the spectators in this encounter; the most equal, as well as the best performed, which had graced the day. But no sooner had the knights resumed their station, than the clamour of applause was hushed into a silence, so deep and so dead, that it seemed the multitude were afraid even to breathe.

To extricate himself from the stirrups and fallen steed, was to the Templar scarce the work of a moment; and, stung with madness, both at his disgrace and at the acclamations with which it was hailed by the spectators, he drew his sword and waved it in defiance of his conqueror. The Disinherited Knight sprung from his steed, and also unsheathed his sword. The marshals of the field, however, spurred their horses between them, and reminded them, that the laws of the tournament did not, on the present occasion, permit this species of encounter.

When the two champions stood opposed to each other at the two extremities of the lists, the public expectation was strained to the highest pitch. Few augured the possibility that the encounter could terminate well for the Disinherited Knight, yet his courage and gallantry secured the general good wishes of the spectators.

### LESSON III

**Exercises in oral composition.** You must have some definite person in mind as you speak.

1. Apologize for having broken a window.
2. Try to sell a poster; tickets for an entertainment; a bicycle.
3. Ask permission to be absent from class.
4. Ask to be excused for not having prepared your lesson.
5. Canvass the class for Red Cross subscriptions; watch-charms for a successful team.
6. Make a speech urging your classmates to come out and work for a certain team.
7. Explain why you cannot contribute to a subscription.

8. Introduce a speaker to a literary society.
9. Apply to the teacher for employment as a tutor ; as a janitor.
10. Make a speech on some feature of the school life which you would like to have changed.

#### LESSON IV

Write an advertisement and an editorial for your school or local paper. In writing the latter, discuss some point that was brought up for discussion under Exercise 10 in the previous lesson.

CHAPTER XXIV  
FORMS OF DISCOURSE

LESSON I

. **Forms of discourse.** *There are four main forms of discourse: **narration**, which tells a story or recounts some historical event; **description**, which brings a thing before us in such a way that we can perceive what it is like with some one of our senses; **exposition**, which is practically the same thing as explanation; and **argumentation**, which presents certain phases of a question to us in such a way that we are moved to form a certain definite opinion about it.*

Narration might be compared to a stream, in that it involves motion. If a body of water does not flow, it is a bay or a lake or a sea — it is not a stream. If the characters in a narrative do not move, the form of discourse ceases to be narration and becomes something else.

Leclerc landed. Cristophe took two thousand white men, women, and children, and carried them to the mountains for safety, then with his own hands set fire to the splendid palace which French architects had just finished for him, and in forty hours the place was in ashes. The battle was fought in its streets, and the French driven back to their boats. Wherever they went they were met with fire and sword. Once, resisting an attack, the blacks, Frenchmen born, shouted the Marseilles Hymn, and the French stood still; they could not fight the Marseillaise. And it was not till their officers sabred them on that they advanced, and then they were beaten.

This is from "Toussaint's Last Struggles for Hayti" by Wendell Phillips (1811-1884). Notice that the story does not stop at any point. Every sentence tells of something that was done.

In description no action is necessary; it must simply present something to us in such a way that we can see it or smell it or feel it or hear it. If an artist paints a picture, we look at it and see what the artist saw; there is no motion involved in the picture. Sometimes we see pictures that represent battles or storms. We know there was action, but in the pictures there is none. We *may* have action, as — for example — in the description of a moving train; but there the emphasis must be placed not on what is *done*, but on what it *looks* like or *sounds* like. That is, the thing we are interested in is not the action, but the impression that is perceived by our senses.

It was a lodge of ample size,  
But strange of structure and device;  
Of such materials as around  
The workman's hand had readiest found.  
Lopped of their boughs, their hoar trunks bared,  
And by the hatchet rudely squared,  
To give the walls their destined height,  
The sturdy oak and ash unite;  
While moss and clay and leaves combined  
To fence each crevice from the wind.  
The lighter pine-trees overhead  
Their slender length for rafters spread,  
And withered heath and rushes dry  
Supplied a russet canopy.  
Due westward, fronting to the green,  
A rural portico was seen,  
Aloft on native pillars borne,

Of mountain fir with bark unshorn,  
 Where Ellen's hand had taught to twine  
 The ivy and Idæan vine,  
 The clematis, the favored flower  
 Which boasts the name of virgin-bower,  
 And every hardy plant could bear  
 Loch Katrine's keen and searching air.

In this selection from Sir Walter Scott's "The Lady of the Lake" no story is told; all the author wanted us to do was to see what the lodge looked like. In the sixth line from the end ("Where Ellen's hand, etc.") we note a little action — Ellen twined ivy and other vines over the portico. But the emphasis is not on what Ellen did, but on how the portico looked.

As description tries to make us perceive something with some one of our senses, exposition tries to make us perceive something with our minds. Description tries to make us see; exposition tries to make us understand.

There are many good things from which I might have derived good, by which I have not profited, I dare say, Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round, — apart from the veneration due to its sacred origin, if anything belonging to it *can* be apart from that, — as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut hearts freely, and to think of people below them as if they really were fellow-travellers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!

This paragraph is from Dickens's "Christmas Carol." Dickens here does not tell a story; he does not give us a



picture of anything. But he does make us understand how Scrooge's nephew felt about Christmas.

“Argumentation is the art of producing in the mind of another person, acceptance of ideas held true by a writer or speaker, and of inducing the other person, if necessary, to act in consequence of his acquired belief. The chief things to be desired in argumentation are power to think clearly, and power so to present one's thought as to be both convincing and persuasive.”<sup>1</sup>

Gentlemen, I want you to suppose a case for a moment. Suppose that all the property you were worth was in gold, and you had put it in the hands of Blondin, the famous rope-walker, to carry across the Niagara Falls on a tight rope. Would you shake the rope while he was passing over it, or keep shouting to him, “Blondin, stoop a little more! Go a little faster!” No, I am sure you would not. You would hold your breath as well as your tongue, and keep your hand off until he was safely over. Now, the government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safely over.

*Abraham Lincoln*

The important thought expressed in this paragraph is what is contained in the last six sentences. The first part, which somewhat resembles narration in that it tells something of a story, and also resembles description in that we can see a picture of Blondin going across Niagara, is not put in to detract our attention from the main thought, but to impress the main thought upon us all the more strongly.

<sup>1</sup> *Baker and Huntington, “Principles of Argumentation.”*

## LESSON II

Examine the following selections and tell under what form of discourse you would classify them. In the case of those that contain more than one paragraph, examine the paragraphs separately.

1. It is not possible to found a lasting power upon injustice, perjury, and treachery. These may, perhaps, succeed for once, and borrow for a while, from hope, a gay and flourishing appearance. But time betrays their weakness, and they fall into ruin of themselves. For, as in structures of every kind, the lower parts should have the greatest firmness — so the grounds and principles of actions should be just and true.

*Demosthenes*

2. Then Twashtri (Vulcan), perplexed, fell into a profound meditation. He roused himself to do as follows:

He took the lightness of the leaf and the glance of the faun, the gayety of the sun's rays and the tears of the mist, the inconstancy of the wind and the timidity of the hare, the vanity of the peacock and the softness of the down upon the throat of the swallow, the hardness of the diamond, the sweet flavor of honey, the cruelty of the tiger, the warmth of fire, the chill of snow, the chatter of the jay and the cooing of the turtle dove. — He melted all this and formed a woman.

*Hindoo*

3. That person has achieved success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of little children; who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty, or failed to express it; who has always looked for the best in others and given the best he had; whose life was an inspiration, whose memory a benediction.

*Mrs. A. J. Stanley*

4. When Mr. Taft calls the college yell "barbaric" he strikes a blow at a cherished product of higher education. No more forceful means of collegiate expression has yet been discovered. In its development poetry and music have gone hand in hand; genius has done its part.

The college yell is the almost perfect adaptation of sound to lack of sense.

Authorities hold that the perfect yell is based on the bray of the Missouri mule, alternating with the notes of the game rooster, modified by the trumpet motive of the automobile horn. War whoops and the sound of a keg of nails falling down the cellar stairs furnish an impressive crescendo, while the most effective farewell is a cross between the song of a dying calf and the wail of a lost soul. These finer shadings are lost on the fat man who has no ear for music. But they do express the deeper emotions of a freshman turned loose on a civilized community.

"The college yell is the sweetest music in the world to me!" exclaimed a New England college president in his inaugural address a few weeks ago. Thus speaks a soul attuned to the higher melody, one who can enjoy and understand the music of the megaphone.

*Baltimore Sun*

5. Gambling is a vice which is productive of every possible evil, equally injurious to the morals and health of its votaries. It is the child of avarice, the brother of iniquity, and the father of mischief. It has been the ruin of many worthy families, the loss of many a man's honor, and the cause of suicide. To all those who enter the lists, it is equally fascinating. The successful gamester pushes his good fortune, till it is overtaken by a reverse. The losing gamester, in hopes of retrieving past misfortunes, goes on from bad to worse, till, grown desperate, he pushes at everything and loses his all. In a word, few gain by this abominable practice, while thousands are injured.

*George Washington*

6. Mr. Benjamin Allen was a coarse, stout, thick-set young man, with black hair cut rather short, and a white face cut rather long. He was embellished with spectacles, and wore a white neckerchief. Below his single-breasted black surtout, which was buttoned up to his chin, appeared the usual number of pepper-and-salt colored legs, terminating in a pair of imperfectly polished boots. Although his coat was short in the sleeves, it disclosed no vestige of a linen wristband; and although there was quite enough of his face to admit of the encroachment of a shirt collar, it was not graced by the smallest approach to that appendage. He presented, altogether, rather a mildewy appearance, and emitted a fragrant odour of full-flavored Cubas.

*Dickens, "Pickwick Papers"*

7. It is not good to speak evil of all whom we know bad ; it is worse to judge evil of any who may prove good. To speak ill upon knowledge shows a want of charity ; to speak ill upon suspicion shows a want of honesty. I will not speak so bad as I know of many ; I will not speak worse than I know of any. To know evil of others and not speak it, is sometimes discretion ; to speak evil of others and not know it, is always dishonesty. He may be evil himself who speaks good of others upon knowledge, *but he can never be good himself who speaks evil of others upon suspicion.*

*Arthur Warwick*

8.

## VITÆ LAMPADA

There's a breathless hush in the close to-night,  
 Ten to make and the match to win.  
 A bumping pitch and a blinding light,  
 An hour to play and the last man in.  
 And it's not for the sake of a ribboned coat  
 Or the selfish hope of a season's fame.  
 But his captain's hand on his shoulder smote,  
 Play up! Play up! and play the game!

The sand of the desert is sodden red,  
 Red with the wreck of a square that broke.  
 The gatling's jammed and the Colonel dead,  
 And the regiment blind with dust and smoke.  
 The river of death has brimmed its banks,  
 And England's far and honor a name.  
 But the voice of a school-boy rallies the ranks.  
 Play up! Play up! and play the game!

This is the word that year by year,  
 While in her place the school is set,  
 Every one of her sons shall hear,  
*And none that hear it dare forget.*  
 This they all with a joyful mind,  
 Bear through life like a torch in flame,  
 And falling, fling to the host behind,  
 Play up! Play up! and play the game!

*Henry Newbolt*

9. It was while I lay helpless in a lonely tavern by the riverside that the crushing blow fell. Letters from home, sent on from Pittsburg, told me that Elizabeth was to be married. A cavalry officer who was in charge of the border police, a dashing fellow and a good soldier, had won her heart. The wedding was to be in the summer. It was then the last week in April. At the thought I turned my face to the wall, and hoped that I might die.

But one does not die of love at twenty-four. The days that passed slowly saw me leave my sick-bed and limp down to the river on sunny days, to sit and watch the stream listlessly for hours, hoping nothing, grasping nothing, except that it was all over. In all my misadventures that was the one thing I had never dreamed of. If I did, I as quickly banished the thought as preposterous. That she should be another's bride seemed so utterly impossible that, sick and feeble as I was, I laughed it to scorn even then; whereat I fell to reading the fatal letter again, and trying to grasp its meaning. It made it all only the more perplexing that I should not know who he was, or what he was. I had never heard of him before, in that town where I thought I knew every living soul. That he must be a noble fellow I knew, or he could not have won her; but who — why — what — what had come over everything in such a short time, and what was this ugly dream that was setting my brain awl and shutting out the sunlight and the day? Presently I was in a relapse, and it was all darkness to me, and oblivion.

*Jacob A. Riis, "The Making of an American"*

10. Gentlemen of the jury — The best friend a man has in this world may turn against him and become his enemy. His son or daughter, that he has reared with loving care, may prove ungrateful. Those who are nearest and dearest to him, those whom he trusts with his happiness and his good name, may become traitors to their faith. The money that a man has he may lose; it flies away from him perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do him honor when success is with him, may be the first to throw the stone of malice when failure settles its cloud upon his head. The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog.

Gentlemen of the jury, a man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he can be near his master's side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert, he remains. When riches take wings and reputations fall to pieces, he is constant in his love as the sun in its journey through the heavens. If fortune drives the master forth, an outcast in the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying to guard against danger, to fight against his enemies. *And when the last scene of all comes, and death takes his master in its embrace, and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by his graveside will the noble dog be found, his head between his paws, his eyes sad but open in alert watchfulness, faithful and true even in death.*

*Senator G. G. Vest*

### LESSON III

Choose from the list of general subjects for compositions, given in the appendix, one narrative, one descriptive, one expository, and one argumentative subject, and come to class prepared to make short speeches — each about a minute long — on all of them.

### LESSON IV

Choose from this same list four more subjects each representing one of the four forms of discourse, and write short themes, each of about one hundred words, on all of them. If you wish, write a letter containing four paragraphs, each about one hundred words long, and each representing one of the four forms of discourse.



THE ONE ABSOLUTELY UNSELFISH FRIEND

## CHAPTER XXV

### HOW TO WRITE A THEME

#### LESSON I

**Writing themes.** The first thing to do when you start out to write a theme is — unless your teacher has already given you one — to pick out your subject. Laurence Sterne (1713-1768) says in his *Sentimental Journey*, “I pity the man who can travel from Dan to Beersheba and say ‘ ’Tis all barren ’; and so it is: and so is all the world to him who will not cultivate the fruits it offers.” There are all sorts of subjects lying around waiting to be developed. The reason why we sometimes experience difficulty in finding subjects to write on is that our horizon is limited. We can get much more pleasure out of life if we keep our eyes and hearts open, and observe and feel what is going on about us in our own community and in the big world outside.

Theme subjects may be of many kinds; it may be convenient, in beginning to write, to confine yourself to theme subjects of three kinds. 1. Subjects suggested by your experience or your observation. 2. Subjects suggested by your imagination. 3. Subjects suggested by your reading. But these should not satisfy you. You must not be afraid to introduce personal and dramatic elements. Oftentimes it is wise to take a point of view other than



your own, or to develop a story from one point of view and then from an entirely different one. If you are to write with a definite purpose in mind, be sure that you understand your purpose and define it clearly and carefully. It is excellent practice to write a theme with one purpose in mind, and then another with a purpose entirely the opposite.

Having chosen the general subject on which you wish to write, you should proceed to limit it — to decide what phases of the subject you can take up and develop in the space you have at your disposal. You cannot drive a motor car on a bicycle path; you cannot build a palace on a small lot. In the same way you cannot develop a large subject like “The Panama Canal” in a one-page theme. You must take up some small division of the big general subject, such as “A Steam Shovel” or “A Landslide,” which in a one-page theme you can discuss fully enough to give your reader a complete picture or idea. Try to work up a real interest in your subject; for if you are not interested yourself, the chances are pretty good you will not be able to interest any one else.

The next thing to do is to jot down on a piece of paper, without any thought as to the order in which they may come, any ideas that may occur to you about your subject. In writing them out it is a good plan to put down definite details rather than general statements. For instance, instead of putting down the note “school has changed,” note in what respects the school has changed. (Recitation periods have been lengthened, three new instructors have been added to the faculty, everybody is obliged to take some form of exercise every day.) Instead of saying “I am having a good time,” note in what

ways you are having a good time. (I knew my lesson, our team won, we went to the theater last night.) In this brief list of notes try also to use exact words to represent actions or motions, colors, sounds, odors, textures, etc.; it will be very helpful to you when you come to make your outline and to write your theme.

When you have put down everything that you can think of, look over the list and cut out anything irrelevant; that is, anything that does not bear directly on your subject. Then arrange the points in coherent order. If you are writing a narrative, see to it that you follow the time order; if you are writing an exposition, that you follow the logical order, that is, that you proceed from what is known to what is unknown; if you are writing a description, that you keep the same point of view throughout, or if you have to change it, that you make some mention of the fact. (See Lesson I of Chapter XXI.)

In selecting the points you are to use and in arranging them, try to remember what has been said about emphasis: that it depends on position and proportion. (Important details should generally be put at the beginning or at the end of sentences or paragraphs; unimportant details should not be given as much space as important ones.)

When everything is coherently arranged, you will have a helpful outline. It is a good plan then, to take a few long breaths, and, following your outline, to write out the first copy of your theme without stopping. You know how it is when you are taking a long walk. If you begin to get a little tired and stop to rest for a few minutes, your muscles begin to stiffen, and, after you start again, it is a good ten or fifteen minutes before you once more get into the swinging stride with which you started out. In writ-

ing, you go through much the same experience. If, while you are writing off your first copy, you stop to rest a little while when you get a bit tired, or strike a snag, it will take you some time before you can get going again. It is better to write the whole thing out without stopping.

When you are through doing this, you will be tired; or at least you ought to be. So put the thing aside and rest yourself by doing something else. Later, take it up again, look it over carefully, and make any corrections that may be necessary. Look for mistakes in spelling and punctuation; note your sentence structure, — see to it that all your sentences express a complete thought, and that by the use of proper connectives you have linked them together coherently. Be sure that you have chosen the right words, the ones that give the exact meaning you wish to convey. See to it that the theme as a whole begins smoothly and does not end abruptly, and that it gives a complete and satisfactory account or picture. Give it a fitting title, then copy it off neatly and legibly. Read it over once more to make sure that no errors have crept in while you were copying it, and then consider it finished.

You may approve of the suggestions given in this chapter, but may have fears that to follow them out would take more time than you could afford to give to your themes. Be assured that this is not the case. If you are anxious to write a decent theme, you will find that the shortest way to go about it is to follow the suggestions given.

It is good mental exercise to try to accomplish a certain task in a certain specified time. A theme of about 200 words should not take more than one hour to write if you follow the time schedule given below.

- 15 minutes for jotting down and arranging your notes.
- 10 minutes for your first copy.
- 15 minutes for correction and revision.
- 15 minutes for your final copy.
- 5 minutes for extra attention on any of the above.

### LESSONS II AND III

[The author recommends that the class spend two lessons on the exercises that follow. For Lesson II the students could read over all the exercises, pick out the subjects they are asked to, limit them, and select the one they are to use as a theme subject. For Lesson III they could read over the exercises again, jot down the points they are to use in developing their subject, arrange them in order, write their first and their final copy, and hand it in, with their notes and their original copy.]

#### *Selecting a Subject*

If you were asked to look out of the window nearest you and pick out five subjects for a theme based on your **observation**, you might select the following:

1. A broken window-pane; it suggests — “A snow-ball fight.”
2. A patch of grass; it suggests — “How to keep a lawn in good condition and appearance.”
3. A bed of flowers, — “How to plant and take care of a garden.”
4. A trolley-car, — “An incident occurring on a trolley car.”
5. A bird’s nest, — “All I know about my favorite bird.”

Pick out five other objects and tell what subjects for a theme they suggest.

If you were asked to look back over the past week and pick out any five **incidents** that may have impressed you, or **experiences** you may have had, you might select the following:

1. The accident that — suffered, where and how it happened, and its results. 2. The morning assembly exercises or “chapel,” at our school. 3. An interesting, or moving, or thrilling reel I saw at the moving-picture theater. 4. A call on my friend at the hospital; what I learned from him about how a hospital is run. 5. The church social.

Pick out five other subjects based on your experiences of the past week.

If you were asked to pick out five subjects for a theme suggested by your **imagination**, you might select the following:

1. A dream. 2. What I would most like to be; why and how. 3. What I would do if I were as small as a fly. 4. Alone in the house at night. 5. Around the world in twenty days.

Pick out five other subjects suggested by your **imagination**.

When it comes to selecting subjects suggested by your **reading**, you must be very careful. Unless your teacher particularly tells you to do so, you should not merely retell in your own words an incident, or give a description or a character-sketch found in the book. If you do that, you do not get any exercise in *constructing* a composition, — the ideas and the order in which they are arranged are already furnished you. But the reading of a book may *suggest* subjects for a theme.

*Treasure Island* might suggest “Hunting for treasure in — River”; *Ivanhoe*, “The combat between two thugs” or “An English house in the thirteenth century,” or “Captured and locked in —’s room”; *Robinson Crusoe*, “How I built a hut in the woods”; *Oliver Twist*, “A day at the town poor-farm”; *The Merchant of Venice*, “My visit to the local court-house.”

Pick out subjects suggested by your reading of five other books

*Limiting the Subject*

Suppose that out of the fifteen or more subjects already thought of, we select five.

1. All I know about my favorite bird.
2. An interesting reel.
3. My visit to the hospital.
4. An English house of the thirteenth century.
5. A day at the town poor-farm.

It is obvious that it would be impossible to tell everything you know about these subjects in two hundred words. You could limit them by taking up the following phases of each subject :

1. *a.* A description of my favorite bird. *b.* How my favorite bird builds its nest.
2. *a.* The climax. *b.* How the hero escaped.
3. *a.* The operating room at ——— Hospital. *b.* Meal time at ——— Hospital.
4. *a.* The plan of a thirteenth century house. *b.* How old houses were heated.
5. *a.* The living-room at the poor-farm. *b.* An interesting character at the poor-farm.

Take any five of the subjects you have picked out, and limit them by selecting two phases of each subject that you could develop with completeness in about two hundred words.

*Jotting Down Points*

And now suppose that out of these five subjects that we have limited, we take up the second — “An interesting reel” — and decide to develop the second phase we noted — “How the hero escaped.” The thoughts, the ideas in connection with it that would occur to us would probably not come in logical order ; but we could jot them down as they did come, perhaps something like this :

1. Prisoners sleep together.
2. Night-watch goes by.
3. Leg-chain had been partially cut through.
4. The day had been a strenuous one.
5. Prisoners raise heads as guard goes by.
6. Prisoners sleeping on an elevated space at one side of room.
7. Guard returns and gives the alarm.
8. Commotion in prison after escape.
9. Description of night watch :  
     Three men with clubs, one with lantern. As rough-looking as the prisoners.
10. Guard goes out of room, one of prisoners rises.
11. Description of prisoners :  
     Thin, sharp eyes. Look as if good taken out of them, evil put into them.
12. Two of prisoners raise the escaping prisoner and hold one end of rope.
13. Small window.
14. Descent slow, increases speed towards bottom.
15. Runs to a clump of trees, escapes.

Select any one of the phases of a subject you may have noted, and jot down ten or fifteen thoughts or ideas that may occur to you in connection with it.

#### *Arranging the Material into an Outline*

The points jotted down are obviously not put in the correct, the logical order. Our next step is to arrange them so, and thus make an outline. And while we are doing that, we must try to use exact words, expressive words, words that convey the exact shade of meaning we want to give. The eighth head could be omitted.

(In the following outline, words that have been changed or added are italicized.)

4. It was the end of an *unusually* strenuous day.
1. Prisoners were sleeping together.
6. On elevated *platform* at one side of one of the *prison dormitories*.
11. Description of prisoners:  
Thin *faces*, sharp eyes. Look as if all the good *had been crushed* out of them, *a lot of evil had been pumped* in.
2. Night-watch comes by.
9. Description of night-watch:  
Three men looking as rough as the prisoners, with *cane*s that looked like clubs, one with a lantern.
5. Prisoners *pop* up their heads as guard goes by.
10. When guard goes out one of prisoners *throws back blanket* which covered him.
3. Leg chain had been partly *filed* through.
- 12 and 13. Two of the prisoners *give a shoulder* to escaping prisoner, and when he reaches the small *round* window, hold one end of the rope that had in some way been secured and which had been hid under the plank bed.
- 13 and 14. Window high above ground. Begins descent slowly, increases speed.
15. Reaches bottom, runs to clump of trees and escapes.
7. Guard returns unexpectedly. Gives alarm. Prevents escape of other prisoners.

Arrange the ten or fifteen thoughts or ideas, which you jotted down, in the correct, the logical order, and so make yourself an outline.

### *The First Copy*

Now we are ready for some strenuous work. If you have seen a high-jumper about to perform, or a sprinter about to get on his marks, you will have noticed, probably, that he took in three or four long breaths. This seems to have an effect of filling him up with energy. The athlete can do his "stunt" better if he takes in a few long



breaths, and so can the theme-writer. With your outline before you, write out, without stopping for anything, the first draft of your theme.

*Finally*

Look the thing over carefully, make corrections where necessary, and give it a title. Then copy it off neatly, indorse it properly, look it over once again, and hand it in on time.

LESSON IV

Read over the following selection and have the story and as far as possible the vocabulary and sentence structure so well in mind that you can come to class, begin reading, and at a signal from the teacher, close your book and go on with the story. Try not to make any break between your reading and your speaking. If the teacher wishes, he may tell only you before you start, just where he wishes you to stop. He can then inquire to see if the class detected where the change was made.

THE MASQUE OF THE RED DEATH

THE "Red Death" had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its avatar and its seal — the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face, of the victim were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour.

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the

## The Escape

It was the end of an unusually strenuous day; <sup>though it was not yet entirely dark,</sup> and the prisoners were lying <sup>side by side,</sup> ~~sleeping together~~ on an elevated platform <sup>that ran along</sup> ~~at~~ <sup>a</sup> ~~one side of one of the~~ prison dormitor<sup>y</sup>. They were a <sup>miserable</sup> ~~poor~~ looking set of men, with thin faces and sharp eyes. They looked as if all the good had been crushed out of them, and a lot of evil had been pumped into them.

<sup>When it became dark,</sup> ~~the~~ the night-watch of the prison came by. It consisted of three men quite as rough looking as the prisoners themselves. They carried canes that looked like clubs, and one <sup>held</sup> ~~carried~~ a lantern. As they went by, the prisoners popped up their heads to look at them.

<sup>After</sup> ~~the~~ they ~~went~~ had gone out of the room, a few of the prisoners threw back the <sup>in</sup> blankets, ~~that covered them~~ and one of them broke the chain that was fastened to his leg; <sup>it</sup> ~~that~~ had been partly filed through. <sup>He grasped, and while</sup> ~~A~~ two of his companions gave him a shoulder,

~~and~~ he climbed up to the small round window at the top of the room, ~~and while the two held~~ <sup>the</sup> end of the rope, which had in some way been secured, and which had been hid under the plank

beds; <sup>His fellow prisoners held the other end; and he, crawling through the window, started his descent. (hand over hand)</sup>

At first he went down slowly, but as he neared the bottom, he went more rapidly. <sup>F</sup> Finally he reached the <sup>ground,</sup> ~~bottom~~ and ran to a clump of trees, <sup>and</sup> from <sup>there</sup> ~~which he later~~ escaped.

The guard returned unexpect<sup>ed</sup>ly, and so prevented the others from escaping.

### FIRST DRAFT OF THEME

Revised and Made Ready for Copying. (The first draft is typewritten.)

knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the Prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers, and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The Prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held. There were seven — an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding-doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different, as might have been expected from the Prince's love of the bizarre. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass, whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue — and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange, the fifth with white, the sixth with

violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But, in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet — a deep blood-color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the firelight that streamed upon the dark hangings through the blood-tinted panes was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes (which embrace three thousand and six hundred seconds of the Time that flies) there came yet another chiming of the clock, and then

were the same disconcert and tremulousness and meditation as before.

But, in spite of these things, it was a gay and magnificent revel. The tastes of the Prince were peculiar. He had a fine eye for colors and effects. He disregarded the *decora* of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There are some who would have thought him mad. His followers felt that he was not. *It was necessary to hear and see and touch him to be sure that he was not.*

He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great *fête*; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm — much of what has been since seen in *Hernani*. There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There was much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these — the dreams — writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away — they have endured but an instant — and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many tinted windows through which stream the rays from the tripods. But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away, and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appalls; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches *their* ears who indulge in the more remote gayeties of the other apartments.

But these other apartments were densely crowded, and in them

beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps, that more of thought crept, with more of time, into the meditations of the thoughtful among those who revelled. And thus too it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise — then, finally, of terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the Prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood* — and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its *rôle*, stalked to and fro among the waltzers) he was seen to be con-

vulsed, in the first moment, with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

“Who dares?” he demanded hoarsely of the courtiers who stood near him — “who dares insult us with this blasphemous mockery? Seize him and unmask him — that we may know whom we have to hang at sunrise, from the battlements!”

It was the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly — for the Prince was a bold and robust man, and the music had become hushed at the waving of his hand.

It was in the blue room where stood the Prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the Prince’s person; and, while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple — through the purple to the green — through the green to the orange — through this again to the white — and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry — and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock,

gasped in unutterable horror at finding the grave ceremonies and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form.

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all. *Edgar Allan Poe (1809-1849)*

In this selection pick out a restrictive relative clause, a non-restrictive relative clause, a conditional clause, a temporal clause, and a participial phrase. What comment can you make on the position of the participial phrase?

What comment can you make on the order in which the thoughts are presented in the last paragraph?



## CHAPTER XXVI

### NARRATION

#### LESSON I

**Narration.** Almost all of us have at some time or other been asked by a church or school society to help make a wreath with which to decorate a room or a hall at Christmas time. We went out into the country, whenever that was possible, and gathered branches of pine trees, or some other kind of evergreen, which we brought back to the place where we were to make the wreath. The first thing we did then was to take a long, strong piece of rope. We fastened it firmly to some support, and then bound to this rope, with twine, the leaves, twigs, and branches of the aforementioned evergreens. When we got through with our task, we had a long green wreath; and if we did a good piece of work, the rope and the twine were not visible. We had an elaborate green rope — but the hemp cord and twine were absolutely necessary. If we had not had them, all the branches and the twigs would have had nothing to hold them together.

In telling a story we must follow much the same plan. We go into the street, or into a house, or into a book, and collect all the **material** we need for our narrative. Then, as we sit down to write, we must have our rope; that is, a general idea of what the story is to be about, where we

are to begin it, what we are to say about it, and how we are to end it. We should, if possible, boil it all down into one sentence. Before we started making our wreath, we looked over what greens we had, and then decided whether we should make it two inches thick or five inches thick. So in telling a story, we must plan out the whole thing before we start.

In making our wreath we started at one end of the rope and wound it consecutively until we were done. We did not start halfway down, do a little piece there, then jump to the beginning and then take up another foot or so halfway between the middle and the beginning. So in our story, we should follow a regular order, and in narration, usually, the chronological or **time order** is the best.

With these suggestions in mind, arrange your outline somewhat as follows:

1. Time and place of the action.
2. Circumstances leading up to the exciting moment.
3. The exciting moment.
4. Conclusion.

When you are done, go over the theme and see if:

1. You said what you meant to say.
2. What you said is clear to your readers.
3. Your theme is interesting.

## LESSON II

Look over the following selections and tell:

1. Where the author went to get his *material*.
2. What is the *thread of the narrative*. If possible, tell it in one sentence.
3. What is the *exciting moment*.

4. What part of the selection may be taken as the introduction. (That part which prepares us for what is to be said, which introduces us to the subject.)

5. What is the *setting* or *background* of the selection, — the city or the country or the sea. Is it outdoors or indoors?

6. What is the *mood* or the *atmosphere* of the selection; that is, what emotion it arouses in you, — sorrow, repulsion, “sweet melancholy,” patriotism, hatred, amusement, horror, hilarity, or something else. Can you think of any other emotions you or anyone else could be subject to?

1. Then the Spirit of the Lord came upon Jephthah, and he passed over unto the children of Ammon. And Jephthah vowed a vow unto the Lord, and said: “If thou shalt without fail deliver the children of Ammon into mine hands, then it shall be, that whatsoever cometh forth of the doors of my house to meet me, when I return in peace from the children of Ammon, shall surely be the Lord’s, and I will offer it up for a burnt offering.” So Jephthah passed over unto the children of Ammon to fight against them; and the Lord delivered them into his hands. And he smote them from Aroer, even till thou come to Minnith, even twenty cities, and unto the plain of the vineyards, with a very great slaughter. Thus the children of Ammon were *subdued before the children of Israel*.

And Jephthah came to Mizpeh unto his house, and behold, his daughter came out to meet him with timbrels and with dances: and she was his only child; beside her he had neither son nor daughter. And it came to pass, when he saw her, that he rent his clothes, and said: “Alas, my daughter! thou hast brought me very low, and thou art one of them that trouble me: for I have opened my mouth unto the Lord, and I cannot go back.” And she said unto him: “My father, if thou hast opened thy mouth unto the Lord, do to me according to that which hath proceeded out of thy mouth; forasmuch as the Lord hath taken vengeance for thee of thine enemies, even of the children of Ammon.” And she said unto her father: “Let this

thing be done for me : let me alone two months, that I may go up and down upon the mountains, and bewail, I and my fellows." And he said, "Go." And he sent her away for two months; and she went with her companions, and bewailed upon the mountains. And it came to pass at the end of two months, that she returned unto her father, who did with her according to his vow which he had vowed.

2. The elder Mr. Weller still continued to make various strange and uncouth attempts to appear asleep; but when Stiggins stopped for breath, he darted upon him, and snatching the tumbler from his hand, threw the remainder of the rum and water in his face, and the glass itself into the grate. Then, seizing the reverend gentleman firmly by the collar, he suddenly fell to kicking him most furiously: accompanying every application of his top-boots to Mr. Stiggins's person, with sundry violent and incoherent anathemas upon his limbs, eyes, and body.

"Sammy," said Mr. Weller, "put my hat on tight for me."

Sam dutifully adjusted the hat with the long hatband more firmly on his father's head, and the old gentleman, resuming his kicking with greater agility than before, tumbled with Mr. Stiggins through the bar, and through the passage, out at the front door, and so into the street; the kicking continuing the whole way, and increasing in vehemence, rather than diminishing, every time the top-boot was lifted.

It was a beautiful and exhilarating sight to see the red-nosed man writhing in Mr. Weller's grasp, and his whole frame quivering with anguish as kick followed kick in rapid succession; it was a still more exciting spectacle to behold Mr. Weller, after a powerful struggle, immersing Mr. Stiggins's head in a horse-trough full of water, and holding it there, until he was half-suffocated.

"There!" said Mr. Weller, throwing all his energy into one most complicated kick, as he at length permitted Mr. Stiggins to withdraw his head from the trough, "send any vun o' them lazy shepherds here, and I'll pound him to a jelly first, and drownd him arterwards! Sammy, help me in, and fill me a small glass of brandy. I'm out o' breath, my boy."

*Dickens, "Pickwick Papers"*

Correct any misspellings or grammatical errors you can find in this selection.

3. The bell of Monastier was just striking nine as I got quit of these preliminary troubles and descended the hill through the common. As long as I was within sight of the windows, a secret shame and the fear of some laughable defeat withheld me from tampering with Modestine. She tripped along upon her four small hoofs with a sober daintiness of gait; from time to time she shook her ears or her tail; and she looked so small under the bundle that my mind misgave me. We got across the ford without difficulty — there was no doubt about the matter, she was docility itself — and once on the other bank, where the road begins to mount through pine-woods, I took in my right hand the unhallowed staff, and with a quaking spirit applied it to the donkey. Modestine brisked up her pace for perhaps three steps, and then relapsed into her former minuet. Another application had the same effect, and so with the third. I am worthy the name of an Englishman, and it goes against my conscience to lay my hand rudely on a female. I desisted, and looked her all over from head to foot; the poor brute's knees were trembling and her breathing was distressed; it was plain that she could go no faster on a hill. God forbid, thought I, that I should brutalize this innocent creature; let her go at her own pace, and let me patiently follow.

*R. L. Stevenson, "Travels with a Donkey"*

#### 4. THE BALLAD OF ROBIN HOOD'S DEATH AND BURIAL

When Robin Hood and Little John  
 Down a down a down a down  
 Went o'er yon bank of broom,  
 Said Robin Hood bold to Little John,  
 "We have shot for many a pound."  
 Hey down, a down, a down.

"But I am not able to shoot one shot more,  
 My broad arrows will not flee;  
 But I have a cousin lives down below,  
 Please God, she will bleed me."

Now Robin he is to fair Kirkly gone,  
 As fast as he can win;



A HUGUENOT — MILLAIS

But before he came there, as we do hear,  
He was taken very ill.

And when he came to fair Kirkly-hall,  
He knock'd all at the ring,  
But none was so ready as his cousin herself  
For to let bold Robin in.

“Will you please to sit down, cousin Robin,” she said,  
“And drink some beer with me?”  
“No, I will neither eat nor drink,  
Till I am blooded by thee.”

“Well, I have a room, cousin Robin,” she said,  
“Which you did never see,  
And if you please to walk therein,  
You blooded by me shall be.”

She took him by the lily-white hand,  
And led him to a private room,  
And there she blooded bold Robin Hood,  
While one drop of blood would run down.

She blooded him in a vein of the arm,  
And locked him up in the room ;  
Then did he bleed all the live-long day,  
Until the next day at noon.

He then bethought him of a casement there,  
Thinking for to get down ;  
But was so weak he could not leap,  
He could not get him down.

He then bethought him of his bugle-horn,  
Which hung low down to his knee ;  
He set his horn unto his mouth,  
And blew out weak blasts three.

Then Little John, when hearing him,  
As he sat under a tree,

“I fear my master is now near dead,  
He blows so wearily.”

Then Little John to fair Kirkly is gone,  
As fast as he can dree ;  
But when he came to Kirkly-hall,  
He broke locks two or three :

Until he came bold Robin to see,  
Then he fell on his knee ;  
“A boon, a boon,” cries Little John,  
“Master, I beg of thee.”

“What is that boon,” said Robin Hood,  
“Little John, [thou] begs of me ?”  
“It is to burn fair Kirkly-hall,  
And all their nunnery.”

“Now nay, now nay,” quoth Robin Hood,  
“That boon I’ll not grant thee ;  
I never hurt woman in all my life,  
Nor men in woman’s company.

“I never hurt fair maid in all my time,  
Nor at mine end shall it be ;  
But give me my bent bow in my hand,  
And a broad arrow I’ll let flee  
And where this arrow is taken up,  
There shall my grave digged be.

“Lay me a green sod under my head,  
And another at my feet ;  
And lay my bent bow by my side,  
Which was my music sweet ;  
And make my grave of gravel and green,  
Which is most right and meet.

“Let me have length and breadth enough,  
With a green sod under my head ;  
That they may say, when I am dead,  
Here lies bold Robin Hood.”



These words they readily granted him,  
Which did bold Robin please :  
And there they buried bold Robin Hood,  
Within the fair Kirkelys.

5. We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention. It proved to be the mast of a ship that must have been completely wrecked; for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves.

There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for many months; clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, are the crew? Their struggle has long been over. They have gone down amidst the roar of the tempest. Their bones lie whitening among the caverns of the deep. Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end.

What sighs have been wafted after that ship! what prayers offered up at the deserted fireside of home! How often has the wife, the mother, pored over the daily news, to catch some casual intelligence of this rover of the deep! How has expectation darkened into anxiety, anxiety into dread, and dread into despair! Alas! not one memento shall ever return for love to cherish. All that shall ever be known is, that she sailed from her port, "and was never heard of more!"

The sight of the wreck, as usual, gave rise to many dismal anecdotes. This was particularly the case in the evening, when the weather, which had hitherto been fair, began to look wild and threatening, and gave indications of one of those sudden storms which will sometimes break in upon the serenity of a summer voyage.

As we sat round the dull light of a lamp in the cabin, that made the gloom more ghastly, every one had his tale of shipwreck and disaster. I was particularly struck with a short one related by the captain.

"As I was once sailing," said he, "in a fine stout ship across the banks of Newfoundland, one of those heavy fogs, which prevail in those parts, rendered it impossible for us to see far ahead even in the

daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship.

"I kept lights at the mast-head, and a constant watch forward to look out for fishing-smacks, which are accustomed to lie at anchor on the banks. The wind was blowing a smacking breeze, and we were going at a great rate through the water. Suddenly the watch gave the alarm of 'A sail ahead!' It was scarcely uttered before we were upon her.

"She was a small schooner, at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, and weight of our vessel bore her down below the waves. We passed over her, and were hurried on our course.

"As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches rushing from her cabin. They just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears swept us out of all further hearing. I shall never forget that cry!

"It was some time before we could put the ship about, she was under such headway. We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense fog. We fired several guns, and listened if we might hear the halloo of any survivors. But all was silent; we never saw nor heard anything of them more." *Washington Irving.*

### LESSON III

Choose from the list of subjects for narrative compositions given in the appendix one subject, and make a three or four minute speech on it. Or recount, taking up three or four minutes to do so, some story that particularly interested you or some personal experience that particularly moved you.

### LESSON IV

Write out in a theme what, in the previous lesson, you prepared for a speech.

## CHAPTER XXVII

### DESCRIPTION

#### LESSON I

**Description.** Description is that form of discourse which gives a picture. As was said earlier, it records all impressions perceived by the senses; but as the descriptions most often met with, and those which you will chiefly be called on to give, deal with impressions received through the eyes, this book will take up and discuss only that form of description which gives a picture.

Someone has compared a person who is describing an individual or a scene to a camera, but added that the camera should have a brain and a heart. Description should give more than a mere inventory; it should appeal to the imagination by suggesting things. It should not be merely a "police description"; it should give some idea of character.

A description has been likened to a photograph; it might be better to liken it to a painting. A photograph gives you a picture of what a place or a person looked like during the time of the exposure — a few seconds at most. A painting tries to make you see not only what a place looked like, but also what the impression of the place was on the painter; a portrait tries to represent the expression of a face that to the artist seemed most characteristic.

Both camera and artist have a definite **point of view**. The camera records what is before it and is reflected on the plate; the artist records what comes within his range of vision. So in describing something, a writer must note only those things that lie before his eyes. When a camera is taking a picture of the outside of a house, it cannot at the same time take a picture of the inside. No more may you describe the outside and the inside of a house in the same breath. After taking the picture of the outside, the owner of a camera may move it inside and take one of the interior. So one who is describing a house may give us a picture of the inside as well as of the outside, but he must warn us whenever he changes his point of view.

With the idea of having a definite point of view firmly determined on, there are four more things to pay special attention to: 1, **Order**; 2, **Accuracy**; 3, **Thoroughness**; and 4, what would naturally follow, **Clearness**.

In describing a house, you should first give, in a sentence or two, a general picture or impression; then you should go more into detail; but you must follow a definite order. You may not begin with the foundation, jump to the ridge-pole, and then drop down to the front door. You must be accurate, otherwise your reader will not know just what you want him to; he may think, for instance, that the door is at the end instead of in the center of the house; he may think that the upstairs windows are huge, and the downstairs ones merely peep-holes. You must give a *thorough description*, that is (though in a short description you cannot enumerate every detail — every knot-hole), you must not leave out any important features. If you do, it will have the same effect as a hole in a painting or a blot on a photograph.

If you follow these directions, the chances are your description will be clear; but it is a safe plan to go over it and make sure that you can see, from what you have written, the thing you want your reader to see. You may have to add an adjective here, or remove one there; you may have to change your sentence structure in one or more places, you may have to add a sentence. It is worth while to work hard on your first exercises in description; for, if you do, you will find that, having gotten into the habit of being orderly, accurate, thorough, and clear in your descriptions, it will be more natural to write that way than otherwise.

In giving a description of an extended view you should follow the same idea of having a definite point of view to start with and being orderly, accurate, thorough, and clear. You should give in a sentence or two a general picture or impression, then you should begin with the foreground, and go on out to the horizon; or if there is a mountain before you, at the bottom and climb to the top. As it would be impossible, though, in a short description — or even in a very long one — to take up every detail, you should lay special emphasis on some one object, or on one single impression which we might call the **point** or **effect** of the description. But be sure that your reader or hearer can see what you want him to see.

## LESSON II

Examine the following selections and tell:

1. In what ones there is action or motion. In those selections is the emphasis placed on what is done or on what things look like?

2. What differences you can see in selections 2 and 5.
3. Why it is that selection 4 seems to have more life than selection 3. Does the fact that selection 4 deals with people whom it is easier for us to understand have anything to do with it? Discuss fully.
4. What is the point of view in selection 1. Does the writer change his point of view at any time?

1. In these forests I have witnessed the inhabitants of two large ant-hills engaged in spirited combat. I cannot pretend to say what occasioned discord between these republics. They were composed of ants of the same species, alike in their extent and population, and were situated about a hundred paces distance from each other. Two empires could not possess a greater number of combatants.

Let us figure to ourselves this prodigious crowd of insects covering the ground lying between these two ant-hills, and occupying a space of two feet in breadth. Both armies met at half-way from their respective habitations, and there the battle commenced. Thousands of ants took their station upon the highest ground, and fought in pairs, keeping firm hold of their antagonists by their mandibles: a considerable number were engaged in the attack and leading away prisoners. The latter made several ineffectual efforts to escape, as if aware that, upon their arrival at the camp, they would experience a cruel death. The scene of warfare occupied a space of about three feet square; a penetrating odor exhaled from all sides; numbers of *dead ants* were soon covered with venom. Those ants composing groups and chains, took hold of each other's legs and pincers, and dragged their antagonists on the ground. Those groups formed successively. The fight usually commenced between two ants, who seized each other by the mandibles, and raised themselves upon their hind-legs, to allow of their bringing the abdomen forward, and spurt-ing the venom upon their adversary. They were frequently so closely wedged together that they fell upon their sides, and fought a long time, in that situation, in the dust; they shortly after raised themselves, when each began dragging its adversary; but when their force was equal, the wrestlers remained immovable, and fixed each other to the ground, until a third came to decide the contest. It more

commonly happened that both ants received assistance at the same time, when the whole four, keeping firm hold of a foot or antenna, made ineffectual attempts to gain the battle. Some ants joined the latter, and these were, in their turn, seized by new arrivals. It was in this way they formed chains of six, eight, or ten ants, all firmly locked together; the equilibrium was only broken when several warriors from the same republic advanced at the same time, who compelled those that were enchained to let go their hold, when the single combats again took place. On the approach of night each party returned gradually to the city, which served it for an asylum. The ants which were either killed or led away in captivity not being replaced by others, the number of combatants diminished until their force was exhausted.

The ants returned to the field of battle before dawn. The groups again formed, the carnage recommenced with greater fury than on the preceding evening, and the scene of combat occupied a space six feet in length by two in breadth. Success was for a long time doubtful; about mid-day the contending armies had removed to the distance of a dozen feet from one of their cities, whence I conclude some ground had been gained. The ants fought so desperately, that nothing could withdraw them from their enterprise; they did not even perceive my presence, and although I remained close to the army, none of them climbed upon my legs; they seemed absorbed in one object, that of finding an enemy to contend with. . . .

The common operations of the two colonies were not suspended during this warfare; the paths, which led to a distance in the forest, were as much thronged as in a time of peace, and all around the ant-hill order and tranquillity prevailed, with the exception only of that side on which the battle was raging. A crowd of these insects were constantly to be seen setting off for the scene of combat, while others were returning with their prisoners. This war terminated without any disastrous results to the two republics; long-continued rains shortened its duration, and our warriors ceased to frequent the road which led to the camp of the enemy.

*Pierre Huber*

Note that the writer does not describe anything irrelevant. We know that the fight took place in a forest, but

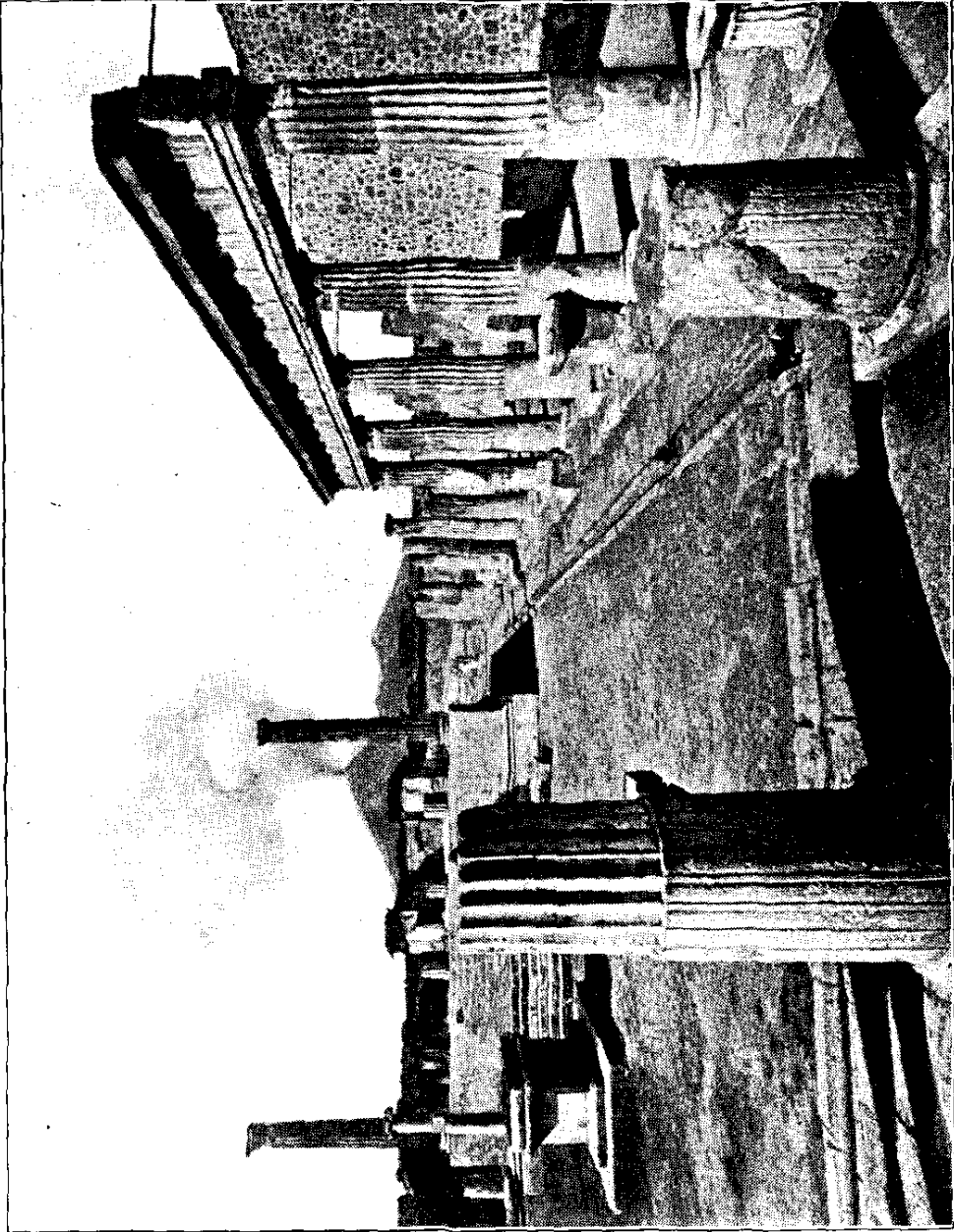
we are not given any description of the forest. Note how he introduces us to his subject in the first paragraph, by giving us — in a nutshell — what he is to develop in the rest of the essay. Note too how he does not end abruptly; but in a final paragraph, gradually and gracefully draws to a close.

2. It is five centuries since Dante ceased writing and living here. After all commentaries, the Book itself is mainly what we know of him. The Book; — and one might add that Portrait commonly attributed to Giotto, which, looking on it, you cannot help inclining to think genuine, whoever did it. To me it is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it; the deathless sorrow and pain, the known victory which is also deathless; — significant of the whole history of Dante! I think it is the mournfulest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud hopeless pain. A soft ethereal soul looking out so stern, implacable grim-trenchant, as from imprisonment of thick-ribbed ice! Withal it is a silent pain too, a silent scornful one: the lip is curled in a kind of godlike disdain of the thing that is eating out his heart, — as if it were withal a mean insignificant thing, as if he whom it had power to torture and strangle were greater than it. *The face of one wholly in protest, and life-long unsundering battle, against the world. Affection all converted into indignation: an implacable indignation; slow, equable, silent, like that of a god! The eye too, it looks out as in a kind of surprise, a kind of inquiry, Why the world was of such a sort? This is Dante: so he looks, this “voice of ten silent centuries,” and sings us “his mystic unfathomable song.”*

*Thomas Carlyle*

Note the adjectives that Carlyle used. Adjectives are very helpful — almost indispensable — in writing descriptions.





POMPEII

3. A disaster followed (whether accidental or treacherously contrived by the Emperor is uncertain, as authors have given both accounts) worse, however, and more disastrous than any, which have happened to the city, by the violence of fire. It had its beginning in that part of the Circus which adjoins the Palatine and Cælian hills, where, amid the shops containing inflammable wares, the conflagration both broke out and instantly became so fierce and so rapid from the wind, that it seized in its grasp the entire length of the Circus. For here there were no houses fenced in by solid masonry, or temples surrounded by walls, or any other obstacle to interpose delay. The blaze in its fury ran first through the level portion of the city; then rising to the hills, while it again devastated every place below them, it outstripped all preventive measures, so rapid was the mischief, and completely at its mercy the city, with those narrow winding passages and irregular streets which characterized old Rome. Added to this were the wailings of terror-stricken women, the feebleness of age, the helpless inexperience of childhood, the crowds who sought to save themselves or others, dragging out the infirm or waiting for them, and by their hurry in the one case, by their delay in the other exaggerating the confusion. . . . At last, doubting what they should avoid, or whither betake themselves, they crowded the streets or flung themselves down in the fields; while some who had lost their all, even their very daily bread, and others, out of love for their kinsfolk whom they had been unable to rescue, perished, though escape was open to them. And no one dared to stop the mischief, because of incessant menaces from a number of persons who forbade the extinguishing of the flames; because others again openly hurled brands, and kept shouting that there was one who gave them authority: either seeking to plunder more freely, or obeying orders.

Nero at this time was at Antium, and did not return to Rome until the fire approached his house which he had built to connect the palace with the gardens of Mæcenas. It could not, however, be stopped from devouring the palace, the house, and everything around it. However, to relieve the people, driven homeless as they were, he threw open to them the Campus Martius and the public buildings of Agrippa, and even his own gardens, and raised temporary structures to receive the destitute multitude. Supplies of food were brought up from Ostia and the neighboring towns, and the price of corn was reduced

to three *sestertia* (twelve cents) a peck. These acts, though popular, produced no effect, since a rumor had gone forth everywhere that, at the very moment when the city was in flames, the Emperor appeared on a private stage, and sang of the destruction of Troy, comparing present misfortunes with the calamities of antiquity. *Tacitus*

Note how, in the first paragraph, we *see* the fire; in the second, we *see* the frightened people and *hear* their cries. From the order Tacitus followed, we can judge that to him, though the fire was terrible, the suffering of the people was more terrible. The last paragraph is narration, not description; but by adding that last paragraph, which tells of what was done after the fire, the writer was able to impress us even more forcibly with the awfulness of the catastrophe.

4. On another occasion while with the round-up we were spared an excessively unpleasant night only because there happened to be two or three great corrals not more than a mile or so away. All day long it had been raining heavily, and we were well drenched; but towards evening it lulled a little, and the day herd, a very large one, of some two thousand head, was gathered on an open bottom. We had turned the horses loose, and in our oil-skin slickers cowered, soaked and comfortless, under the lee of the wagon to take a meal of damp bread and lukewarm tea, the sizzling embers of the fire having about given up the ghost after a fruitless struggle with the steady down-pour. Suddenly the wind began to come in quick, sharp gusts, and soon a regular blizzard was blowing, driving the rain in stinging level sheets before it.

Just as we were preparing to turn into bed, with the certainty of a night of more or less chilly misery ahead of us, one of my men, an iron-faced personage, whom no one would ever have dreamed had a weakness for poetry, looked towards the plain where the cattle were and remarked, "I guess there's 'racing and chasing on Cannobie Lea,' now, sure." Following his gaze, I saw that the cattle had begun to drift before the storm, the night guards being evidently unable to cope with them, while at the other wagons riders were saddling in hot

haste and spurring off to their help through the blinding rain. Some of us at once ran out to our own saddle-band. All of the ponies were standing huddled together, with their heads down and their tails to the wind. They were wild and restive enough usually; but the storm had cowed them, and we were able to catch them without either rope or halter. We made quick work of saddling; and the second each man was ready, away he loped through the dusk, splashing and slipping in the pools of water that studded the muddy plain. Most of the riders were already out when we arrived. The cattle were gathered into a compact, wedge-shaped, or rather fan-shaped mass, with their tails to the wind — that is, towards the thin end of the wedge or fan. In front of this fan-shaped mass of frightened, maddened beasts, was a long line of cow-boys, each muffled in his slicker and with his broad hat pulled down over his eyes, to shield him from the pelting rain. When the cattle were quiet for a moment, every horseman at once turned round with his back to the wind, and the whole line stood as motionless as so many sentries. Then, if the cattle began to spread out and overlap at the ends, or made a rush and broke through at one part of the lines, there would be a change into wild activity. The men, shouting and swaying in their saddles, darted to and fro with reckless speed, utterly heedless of danger — now racing to the threatened point, now checking and wheeling their horses so sharply as to bring them square on their haunches, or even throw them flat down, while the hoofs ploughed long furrows in the slippery soil, until, after some minutes of mad galloping hither and thither, the herd, having drifted a hundred yards or so, would be once more brought up standing. We always had to let them drift a little to prevent their spreading out too much. The din of the thunder was terrific, peal following peal until they mingled in one continuous rumbling roar; and at every thunder-clap louder than its fellows, the cattle would try to break away. Darkness had set in, but each flash of lightning showed us a dense array of tossing horns and staring eyes. It grew always harder to hold in the herd; but the drift took us along to the corrals already spoken of, whose entrances were luckily to windward. As soon as we reached the first we cut off part of the herd, and turned it within; and after again doing this with the second, we were able to put all the remaining animals into the third.

The instant the cattle were housed, five-sixths of the horsemen

started back at full speed for the wagons ; the rest of us barely waited to put up the bars and make the corral secure before galloping after them. We had to ride right in the teeth of the driving storm ; and once at the wagons we made small delay in crawling under our blankets, damp though the latter were, for we were ourselves far too wet, stiff, and cold not to hail with grateful welcome any kind of shelter from the wind and the rain.

*Theodore Roosevelt*

Note the "setting" given in the first paragraph.

In the latter part of this description we are told that darkness had set in. How did the writer see what happened?

Pick out passages that make you *see*, *hear*, or *feel* what took place.

5. But the boatswain was a more amusing personage. He was considered to be the *taughtest* (that is, the most active and severe) boatswain in the service. He went by the name of "Gentleman Chucks," — the latter was his surname. He appeared to have received half an education ; sometimes his language was for a few sentences remarkably well chosen, but, all of a sudden, he would break down at a hard word ; but I shall be able to let the reader into more of his history as I go on with my adventures. He had a very handsome person, inclined to be stout, keen eyes, and hair curling in ringlets. He held his head up, and strutted as he walked. He declared "that an officer should look like an officer, and *comport* himself accordingly." In his person he was very clean, wore rings on his great fingers, and a large frill to his bosom, which stuck out like the back fin of a perch, and the collar of his shirt was always pulled up to a level with his cheek bones. He never appeared on deck without his "persuader," which was three rattans twisted into one, like a cable ; sometimes he called it his Order of the Bath, or his *Trio juncto in uno* ; and this persuader was seldom idle. He attempted to be very polite, even when addressing the common seamen, and, certainly, he always commenced his observations to them in a very gracious manner, but, as he continued, he became less choice in his phraseology. O'Brien said that his speeches were like the sin of the poet, very fair at the upper part of them, but shocking at the lower extremities. As a specimen of them, he would say

to the man on the forecastle, "Allow me to observe, my dear man, in the most delicate way in the world, that you are *spilling that tar upon the deck* — a deck, sir, if I may venture to make this observation, I had the duty of seeing holystoned this morning. You understand me, sir, you have defiled his Majesty's forecastle. I must do my duty, sir, if you neglect yours; so take *that — and that — and that* — (thrashing the man with his rattan) — you haymaking son of a sea cook. Do it again, and I'll cut your liver out."

*Captain Frederick Marryat*

In this selection we have a description of the *appearance* of Boatswain Chucks, but we also get a very good idea of his *character*. The writer has done this by showing us: *a.* How he looks and dresses, and *why* he dresses as he does. *b.* What he does, and *the manner* in which he does it.

### LESSON III

**Oral composition.** Look over the following exercises and come to class prepared to answer intelligently the questions that are asked. Your answers should be complete; and to make them such, you will have to give more than mere sentences. You will have to say something about the composition of the pictures; you will have to indicate clearly what details illustrate your points; you will have to show that there is a definite connection between what you say about the pictures and what you say about descriptions. You must, of course, be very particular about your English.

#### THE LIGHT OF THE WORLD—HOLMAN-HUNT

Examine carefully the picture facing page 234. Note that it is late twilight, that the lantern sheds the kind of light it would in late twilight; and yet the leaves on the bushes, and even the veins of the leaves, stand out as clearly as they would in bright daylight. What

comment can you make on this? Does it suggest any helpful ideas about writing descriptions?

## A HUGUENOT — MILLAIS

## ANGELUS — MILLET

Compare the pictures facing pages 208 and 271. You will notice that the composition is about the same in both. There are two central figures in each, the figures are in each case moved by certain emotions (the emotions in the first cause the figures to be tense, in the second relaxed). In the first, the artist has spent great care in bringing out every possible detail, even to the mortar between the bricks, and the lichens growing on the bricks and the mortar. In the second, the eye without any hesitation, without being detracted by other things, immediately rests on the two central figures. In the first one, the two lovers form the "point" or "effect" of the picture, but this is weakened by certain distracting elements. In the second, there is nothing to distract. What suggestion does the contemplation of these pictures give you about Unity? About the writing of descriptions?

## ST. JEROME IN HIS CELL — DÜRER

Note the overinsistence on detail in the picture facing page 245; but note at the same time that the central figure, which forms the "point" or "effect" of the picture, stands out very clearly. The artist has succeeded in doing this by making the light parts of this central "point" or "effect" a little lighter, the dark parts a little darker, and the outlines a little clearer and sharper than those of the details in the rest of the picture. Comment on this, and note fully what suggestions it gives about bringing out the "point" or "effect" of a description.

## RAILWAY STATION — FRITH

Is there any one concrete idea brought out by the picture facing page 30, or are there so many different ones that the mind is confused?

How many groups of people, each one of which could form the subject of a painting, can you pick out?

Does this picture suggest anything that would help you in the writing of a description?

## TRACK TEAM

## NIGHT-WATCH — REMBRANDT

Look at the pictures facing pages 132 and 261. The first of these is a photograph; the second, a painting. In the first, every face and every figure stands out equally clearly. There is no central "point" or "effect."

Comment on the difference, in that respect, between the two pictures. Does it suggest anything that might be of help to you in writing descriptions?

## LESSON IV

Choose from the list of subjects for descriptive compositions given in the appendix, one subject, and write a theme of about three hundred or four hundred words on it. Or describe, in a theme of about the same length, some scene or some picture that particularly interested you or particularly moved you.



## CHAPTER XXVIII

### EXPOSITION

#### LESSON I

**Exposition.** Exposition is really explanation. Description aims to make us see something; exposition, to make us understand something. Description tries to tell us what a thing looks like; exposition, what it is, why it is, and how it works. Description has been likened to a photograph and to a painting; exposition could be likened to an architect's plans or working-drawings.

In the lesson on description you were told to be orderly, accurate, thorough, and clear; in writing an expository theme you must be even more careful to be orderly, accurate, thorough, and clear. In writing narratives and descriptions, you will find an outline of great help. In writing an exposition, you will find an outline absolutely necessary.

In studying about narration, you were told to gather together all the material you were to use, and then to arrange it. In exposition you should follow the same plan. You should collect all the points you are to discuss, being very careful not to overlook any important detail; then, for your outline, arrange **related things in groups**.

Each group would probably take up one paragraph. It is a good plan to have a topic sentence at the beginning

of each paragraph. (A topic sentence or a key sentence is one which puts in a nutshell the ideas brought out in the paragraph.) You should also show the transition from one paragraph to another by means of a transition sentence, or even by means of single words such as *however*, *likewise*, *also*, *moreover*, *etc.*, that would show the connection between what has been said and what is going to be said. In descriptions it is necessary that you notify your reader when you change your point of view; in expositions it is necessary that you give your reader warning when you are to make a transition.

There is still another thing you should remember in writing expository themes, and that is to be sure that your reader is able to follow every step you take. Consequently it is a good plan to proceed from what he knows to what he doesn't know, rather than to start in with some phase of the subject that he does not understand and then lead up to one he does. You will find that using examples and illustrations, comparing and contrasting what you are presenting with something similar or something different, will be a great help to you in making your reader understand what you want him to.

## LESSON II

Read over the following selections. Give careful consideration to the questions asked and to the suggestions for exercises given at the end of each selection. Be ready to discuss them intelligently, but do not prepare any formal speeches or themes.

1. The mariner's compass is an instrument by means of which the directive force of that great magnet, the earth, upon a freely

suspended needle, is utilized for a purpose essential to navigation. The needle is so mounted that it moves freely only in the horizontal plane. The direction assumed by the needle is not generally towards the geographical north, but diverges towards the east or west of it. Amongst mariners this angle is known as the variation of the compass.

The compass, as we know it, is the result of the necessities of navigation, which have increased from century to century. It consists of five principal parts: the card, the needles, the bowl, the jeweled cap, and the pivot. The card or "fly," formerly made of cardboard, now consists of a disk either of mica covered with paper or of paper alone, but in all cases the card is divided into points and degrees. The outer margin is divided into degrees with  $0^{\circ}$  at north and south, and  $90^{\circ}$  at east and west; the thirty-two points, with half and quarter points, are seen immediately within the degrees. The north point is marked with a *fleur de lis*, and the principal points (northeast, east, etc.) and the intermediate points (north-northeast, east-northeast, etc.) have their names indicated by initials.

The more modern form of card consists of a broad ring of paper, marked with degrees and points, attached to a frame where an outer aluminum ring is connected by thirty-two radial silk threads to a central disk of aluminum, in the center of which is a round hole, designed to receive an aluminum cap with a highly polished sapphire center, worked to the form of an open cone. To direct the card, eight short light needles are suspended by silk threads from the outer ring. Single needles are never used, two being the least number. The combination of card, needles, and cap is generally termed "the card," though on the continent it is commonly called "the rose."

Another form of compass is called the liquid or spirit compass. In this, the card floats in a bowl filled with distilled water and alcohol. The bowl is hermetically sealed, and allowance is made for contraction and expansion of the liquid. The card is a mica disk upon which the degrees and points are printed, the needles being enclosed in brass. Great steadiness of card with a minimum of friction is obtained with this compass.

All compasses are fitted with a gimbal ring to keep the bowl and card level under every circumstance of the ship's motion, the ring being connected with the binnacle or pedestal by means of knife edges. On the inside of every compass bowl is drawn a vertical

black line, called "the lubber's point," and it is imperative that when the compass is placed in the binnacle, the line joining the pivot and the lubber's point be parallel to the keel of the vessel.

In every ship a position is selected for the navigating or standard compass, as free from neighboring iron as possible; and by this compass all courses are shaped and bearings taken. The binnacles or pedestals for compasses are generally constructed of wood, and are fitted to receive and alter at pleasure the several magnet and soft iron correctors. They are also fitted with different forms of suspension in which the compass is mounted to obviate the mechanical disturbance of the card caused by the vibration of the hull in ships driven by powerful engines.

What purpose is served by the first sentence?

Is the emphasis placed on making you see what a compass looks like; or on making you understand what a compass is and how it works; or are both ideas emphasized?

How would you explain the working of an automobile engine, a telephone, a sewing-machine, a phonograph?

2. A gondola is in general rowed only by one man, standing at the stern; but those of the upper classes have two or more boatmen, for greater speed and magnificence. In order to raise the oar sufficiently, it rests, not on the side of the boat, but on a piece of crooked timber like the branch of a tree, rising about a foot from the boat's side, and called a "fórcola." The fórcola is of different forms, according to the size and uses of the boat, and it is always somewhat complicated in its parts and curvature, allowing the oar various kinds of rests and catches on both its sides, but perfectly free play in all cases; as the management of the boat depends on the gondolier's being able in an instant to place his oar in any position. The fórcola is set on the right-hand side of the boat, some six feet from the stern: the gondolier stands on a little flat platform or deck behind it, and throws nearly the entire weight of his body upon the forward stroke. The effect of this stroke would be naturally to turn the boat's head round to the left, as well as to send it forward; but this tendency is corrected by keeping the blade of the oar under the water on the

return stroke, and raising it gradually, as a full spoon is raised out of any liquid, so that the blade emerges from the water only an instant before it again plunges. A downward and lateral pressure upon the fórcola is thus obtained, which entirely counteracts the tendency given by the forward stroke; and the effort, after a little practice, becomes hardly conscious, though, as it adds some labor to the back stroke, rowing a gondola at speed is hard and breathless work.

If then the gondola is to be turned to the left, the forward impulse is given without the return stroke; if it is to be turned to the right, the plunged oar is brought forcibly up to the surface; in either case a single strong stroke being enough to turn the light and flat-bottomed boat. But as it has no keel, when the turn is made sharply, as out of one canal into another very narrow one, the impetus of the boat in its former direction gives it an enormous lee-way, and it drifts laterally up against the wall of the canal, and that so forcibly, that if it has turned at speed, no gondolier can arrest the motion merely by strength or rapidity of stroke of oar; but it is checked by a strong thrust of the foot against the wall itself.

*John Ruskin, "The Stones of Venice"*

Discuss, as fully as Ruskin has discussed how to manage a gondola, "How to Manage a Canoe."

3. ARTICLE II. SECTION I. The executive power shall be vested in a President of the United States of America. He shall hold his office during the term of four years, and, together with the vice-president, chosen for the same term, be elected, as follows:—

\* \* \* \* \*

No person except a natural born citizen, or a citizen of the United States, at the time of the adoption of this constitution, shall be eligible to the office of president; neither shall any person be eligible to that office who shall not have attained to the age of thirty-five years, and been fourteen years a resident within the United States.

In case of the removal of the president from office, or of his death, resignation, or inability to discharge the powers and duties of the said office, the same shall devolve on the vice-president, and the congress may by law, provide for the case of removal, death, resigna-

tion, or inability, both of the president and vice-president, declaring what officer shall then act as president, and such officer shall act accordingly, until the disability be removed, or a president shall be elected.

The president shall, at stated times, receive for his services, a compensation, which shall neither be increased nor diminished during the period for which he shall have been elected, and he shall not receive within that period any other emolument from the United States, or any of them.

Before he enter on the execution of his office, he shall take the following oath or affirmation:—

“I do solemnly swear (or affirm) that I will faithfully execute the office of president of the United States, and will to the best of my ability, preserve, protect and defend the constitution of the United States.”

SECT. 2. The president shall be commander-in-chief of the army and navy of the United States, and of the militia of the several states, when called into the actual service of the United States; he may require the opinion, in writing, of the principal officer in each of the executive departments, upon any subject relating to the duties of their respective offices, and he shall have power to grant reprieves and pardons for offences against the United States, except in cases of impeachment.

He shall have power, by and with the advice and consent of the senate, to make treaties, provided two-thirds of the senators present concur; and he shall nominate, and by and with the advice and consent of the senate, shall appoint ambassadors, other public ministers and consuls, judges of the supreme court, and all other officers of the United States, whose appointments are not herein otherwise provided for, and which shall be established by law: but the congress may by law vest the appointment of such inferior officers, as they think proper, in the president alone, in the courts of law, or in the heads of departments.

The president shall have power to fill up all vacancies that may happen during the recess of the senate, by granting commissions which shall expire at the end of their next session.

SECT. 3. He shall from time to time give to the congress information of the state of the Union, and recommend to their consideration

such measures as he shall judge necessary and expedient ; he may, on extraordinary occasions, convene both houses, or either of them, and in case of disagreement between them, with respect to the time of adjournment, he may adjourn them to such time as he shall think proper ; he shall receive ambassadors and other public ministers ; he shall take care that the laws be faithfully executed, and shall commission all the officers of the United States.

SECT. 4. The president, vice-president, and all civil officers of the United States, shall be removed from office on impeachment for, and conviction of, treason, bribery, or other high crimes and misdemeanors.

*Constitution of the United States*

Give an exposition defining the duties of an umpire, or a foreman, or a policeman, or a district nurse.

4. Wit is eliciting surprise by an unexpected association of ideas ; humor is eliciting surprise by an unexpected association of things. Surprise and ideas are the important words in the first ; surprise and things in the second definition. If any stronger feeling than surprise is aroused, the wit or the humor disappears. If the witticism is profane, to the religious mind it loses its force. Thus a truly noble object cannot be made the subject of degrading wit, while pretentious greatness at once becomes its butt. The dandy slipping into the ditch is a humorous object, but fracturing his limb, he becomes an object of pity.

Wit is distinguished from humor by pertaining to ideas rather than to persons or things. Wit thus is more transient, spends itself in sudden sallies, while humor is more continuous, follows the narrative in its events and makes up the comedy of life. Wit is more cutting and brilliant, humor more mild and pleasing ; wit more admirable, humor more laughable ; wit more to be feared, humor more to be loved.

The unexpected union and quick recoil of ideas please the mind. A pun is an agreement in sound with different meanings. The mind is instantly foiled in the natural completion of its work. But wit very soon becomes stale. Surprise quickly disappears, and then the connection no longer pleases us. The habit of mind, therefore, which wit cherishes is obviously not desirable. Wit turns on secondary

and trifling relations, not on fundamental agreements. The more philosophical our habits of observation, the more carefully and constantly we note important resemblances, the less shall we mark or treasure the trivial connections of wit. The movement of mind from which wit springs is opposed both to thorough and serious reflection, and ought not, therefore, to become habitual.

An undesirable result of wit, when constantly employed, is the insatiable demand to which it gives rise. Men love to laugh better than to think; and the moment they find one who can indulge them in this respect, they require a constant exhibition of his power, and transform him, as far as possible, into a public buffoon. Great earnestness and strength of purpose are required to resist this tendency. The power is rare and exceedingly attractive, and flattering in the immediate popularity it confers. One who possesses it is strongly tempted to indulge it on all occasions, more and more to rely upon it, and thus ultimately becomes a cracker of jokes.

Notwithstanding their dangers, wit and humor may subserve an important purpose. One can, indeed, succeed perfectly without them, but can succeed a little more readily with them. To awaken interest, quicken the flagging attention, relieve protracted debate, aid an unpopular theme, parry assault, carry home to the obtusest mind an argument, and afford a decent retreat or brilliant exit, wit is most efficient.

*John Bascom, "Philosophy of Rhetoric"*

Bring to class five witty stories and five humorous ones. Explain the difference between the two kinds.

5. "I, Charles Lounsbury, being of sound mind and disposing memory, do hereby make and publish this, my last will and testament, in order as justly as may be to distribute my interest in the world among succeeding men.

"That part of my interest which is known in law and recognized in the sheepbound volumes as my property, being inconsiderable and of no account, I make no disposal of in this my will.

"My right to live, being but a life estate, is not at my disposal, but these things excepted all else in the world I now proceed to devise and bequeath: —



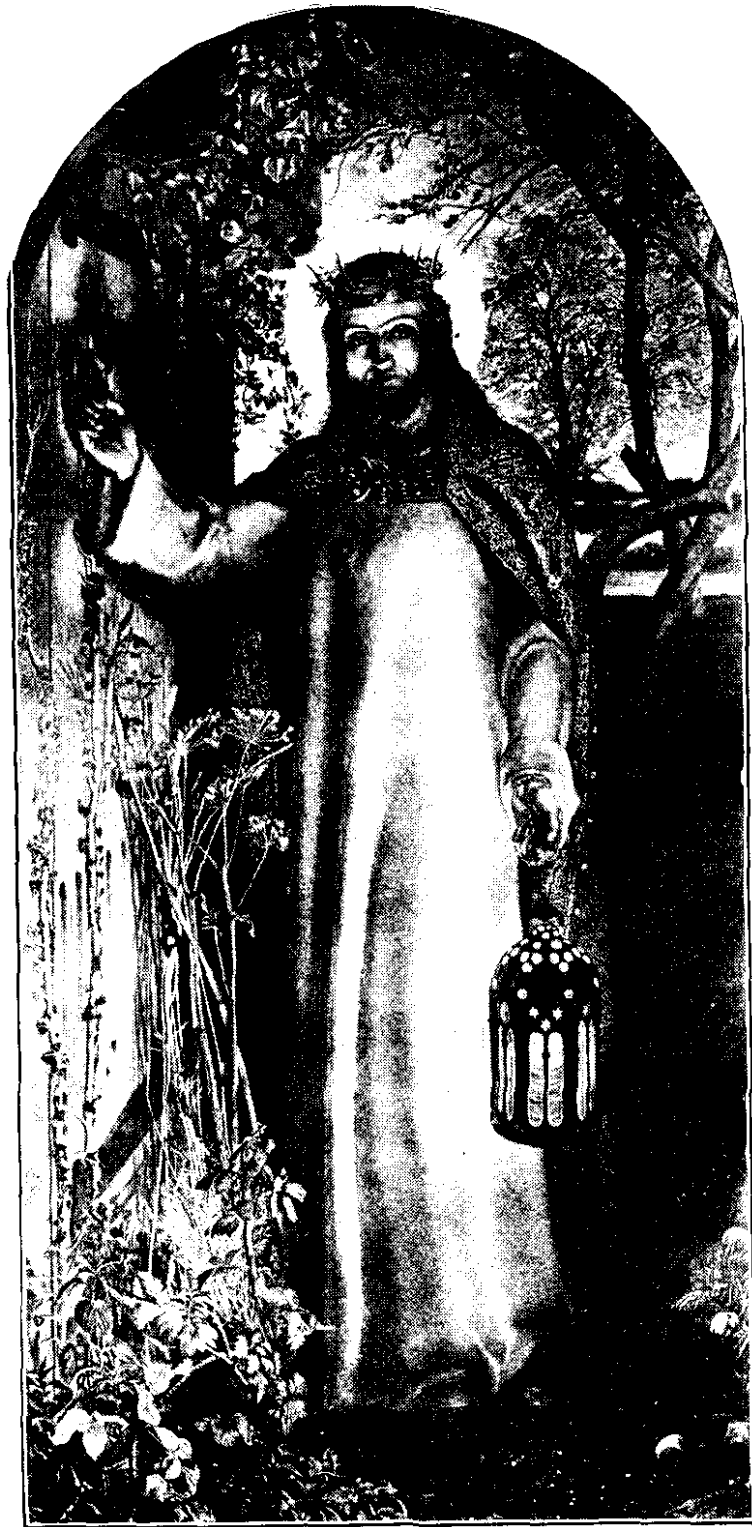
“Item: I give to good fathers and mothers, in trust for their children, all good little words of praise and encouragement, and all quaint pet names and endearments, and I charge said parents to use them justly and generously, as the needs of their children may require.

“Item: I leave to children inclusively, but only for the term of their childhood, all and every, the flowers of the fields, and the blossoms of the woods, with the right to play among them freely according to the customs of children, warning them at the same time against thistles and thorns. And I devise to children the banks of the brooks, and the golden sands beneath the waters thereof, and the odors of the willows that dip therein, and the white clouds that float high over the giant trees. And I leave the children the long, long days to be merry in, in a thousand ways, and the night and the moon and the train of the Milky Way to wonder at, but subject nevertheless to the rights hereinafter given to lovers.

“Item: I devise to boys jointly all the useful idle fields and commons where ball may be played; all pleasant waters where one may swim; all snowclad hills where one may coast, and all streams and ponds where one may fish, or where, when grim Winter comes, one may skate; to have and to hold the same for the period of their boyhood. And all meadows with the clover blossoms and butterflies thereof, the woods and appurtenances, the squirrels and birds, and echoes and strange noises, and all distant places which may be visited, together with the adventures there found. And I give to said boys each his own place at the fireside at night, with all pictures that may be seen in the burning wood, to enjoy without let or hindrance and without any incumbrance of care.

“Item: To lovers, I devise their imaginary world, with whatever they may need; as the stars of the sky; the red roses by the wall; the bloom of the hawthorn; the sweet strains of music, and aught else by which they may desire to figure to each other the lastingness and beauty of their love.

“Item: To young men jointly, I devise and bequeath all boisterous, inspiring sports of rivalry, and I give to them the disdain of weakness and undaunted confidence in their own strength though they are rude; I give them the power to make lasting friendships, and of possessing companions, and to them exclusively I give all merry songs and brave choruses, to sing with lusty voices.



THE LIGHT OF THE WORLD — HUNT

“Item: And to those who are no longer children or youths or lovers, I leave memory, and I bequeath to them the volumes of the poems of Burns and Shakespeare and of other poets, if there be others, to the end that they may live over the old days again, freely and fully, without tithe or diminution.

“Item: To our loved ones with snowy crowns I bequeath the happiness of old age, the love and gratitude of their children, until they fall asleep.”

Give a character sketch of Charles Lounsbury, telling — from what you have been able to gather from reading his *Will* — just what kind of man you think he must have been.

### LESSON III

Look over the following selections and give an exposition (oral) of one of the subjects suggested by them, or of one of the subjects suggested by the selections you read in Lesson II, or of a subject given in the appendix in the list of subjects for expository themes.

1. Cecil Rhodes (1853–1902), the great man of South Africa, left by his will a large sum of money, the income of which was to be used in providing scholarships at Oxford University, England, for a number of young men from America and other countries. Each year some are selected to go over; and those who form the committee to pick them, are guided in their selection by certain stipulations in the will:

“I direct that in the election of a student to a scholarship, regard shall be had to —

“1. His literary and scholastic attainments.

“2. His fondness of and success in manly out-door sports, such as cricket, football, and the like.

“3. His qualities of manhood, truth, courage, devotion to duty, sympathy for the protection of the weak, kindness, unselfishness, and, —

“4. His exhibition during school-days of moral force of character,

and instincts to lead and take an interest in his school-mates; for those latter attributes will be likely in after life to guide him to esteem the performance of public duties as his highest aim."

Take some member of your school, who you think would qualify to become a Rhodes Scholar, and give a character sketch of him.

2. "Julian inviolably preserved for Athens that tender regard which seldom fails to arise in a liberal mind from the recollection of the place where it has discovered and exercised its growing powers."

This selection is taken from Edward Gibbon's (1737-1794) *Decline and Fall of the Roman Empire*, and tells us how the Emperor Julian felt towards the place where he had been a student. Notice how beautifully it is expressed; notice also that the tender regard he felt for the place was due chiefly to the fact that he had "found himself" there.

Give an exposition of "School Spirit," telling fully what it is that makes you feel a tender regard for the institution of which you are a member.

3. "If Julian could now revisit the capital of France, he might converse with men of science and genius, capable of understanding and of instructing a disciple of the Greeks; he might excuse the lively and graceful follies of a nation whose martial spirit has never been enervated by the indulgence of luxury; and he must applaud the perfection of that inestimable art which softens and refines and embellishes the intercourse of social life."

This selection is also from Gibbon. Julian, in Gaul, — which at that time was pretty crude, — longed to return to Athens, then the home of culture. Now, Gibbon says, the capital of France is quite as cultivated a place as ancient Athens. Notice how smoothly, gracefully, beautifully the last clause reads.

Give an exposition of some city or town or community or organization you are acquainted with, in which everything tends to “soften and refine and embellish the intercourse of social life.” Use as many of the words Gibbon has employed as you can.

(Remember this does not call for a description. You are not asked to tell how the place or organization *looks*, but what it *is*.)

#### LESSON IV

Write out in a theme what, in the previous lesson, you prepared for a speech.

## CHAPTER XXIX

### ARGUMENTATION

#### LESSON I

**Argumentation.** There are three very important things to remember in connection with argumentation.

1. Don't argue about everything. It is quite as bad form to be "cantankerous" and to doubt everything that is said, as it is to be a "gull" and believe everything that is said.

2. Your own personal opinion about a certain thing, or your belief in it, does not necessarily make it true.

3. A mere statement is not an argument; you must present facts to back it up.

To these we might add a fourth, though it might almost go without saying, — *be fair, be honest, be courteous.*

First, think out your proposition clearly. Then collect all your facts (make clear statements about them) and arrange them so that your hearer or reader may know immediately just what you are supporting, and what is to be your line of proof. Then present your proofs; but do not have too many of them, for they may confuse your reader. Two or three strong arguments can do more to convince than a dozen weak ones. A rifle bullet goes farther and does more execution than the discharge from a shot-gun.

In presenting your proofs remember that an appeal, an exhortation, is not an argument. Remember also that a mere statement amounts to little unless you put facts behind it.

So far we have spoken only of the *constructive* side of argumentation. There is also a *destructive* side to it. Arguing is really something like fighting. In war it is not enough merely to dig and build your own trenches; if you want to win the battle, you must destroy your opponent's trenches. So in argumentation it is not enough merely to build up your arguments; if you want to win someone over to your way of thinking, you must destroy his arguments. This is what is called **refutation**. You must clear away any objections that may lie in the way of your opponent's agreeing with you; you must point out, too, the fallacies or weak points in his line of argument.

No rule can be laid down as to just what order you should follow. Sometimes it is best to destroy your opponent's arguments first and then to go on and build up your own. Sometimes it is best to build up your own first, and then gradually and gracefully to destroy his. The only thing that can guide you is your common sense, and that is a pretty safe thing to rely on.

At the close you should always sum up, in a few convincing words, the main points of your argument. Be sure to make your last sentence the strongest.

[Never use the expression "to have an argument," when you mean simply "to talk over" or "to discuss" something.]

A complete outline for a debate is given in Appendix VI.

## LESSON II

What principles, already given you in this chapter, do the following selections confirm?

1. Examples I could cite you more;  
But be contented with these four;  
For when one's proofs are aptly chosen,  
Four are as valid as four dozen.

*Prior*

2. Erasmus, asked to attack the errors of Luther, said: "My Lord, nothing is more easy to say than, 'Luther is mistaken'; and nothing more difficult than to prove him so."

3. Reproachful speech from either side  
The want of argument supplied;  
They rail, reviled; as often ends  
The contests of disputing friends.

*Gay*

4. Some men at the approach of a dispute neigh like horses. Unless there be an argument, they think nothing is doing. Some talkers excel in the precision with which they formulate their thoughts, so that you get from them somewhat to remember; others lay criticism asleep by a charm. Especially women use words that are not words, — as steps in a dance are not steps, — but reproduce the genius of that they speak of; as the sound of some bells makes us think of the bell merely, whilst the church chimes in the distance bring the church and its serious memories before us.

*Emerson*

5. Remember always, in painting as in eloquence, the greater your strength, the quieter will be your manner, and the fewer your words; and in painting, as in all the arts and acts of life, the secret of high success will be found, not in a fretful and various excellence, but in a quiet singleness of justly chosen aim.

*Ruskin*

Which of the following questions are worth arguing about and which are not? Discuss fully why you make your decision as you do.

1. Is it a pleasant day?
2. Should school close on Lincoln's birthday?
3. Is —— a better dog than —— is a man?



4. How many angels can dance on the point of a needle?
5. Is *Treasure Island* a more interesting book than *Ivanhoe*?
6. What happens when an irresistible force meets an immovable body?
7. Can the Lord, who is all powerful, make a two-year-old calf in a minute?
8. Does roast beef taste better than roast lamb?
9. Should clocks be set ahead an hour during the summer months?
10. Would you rather be a bigger fool than you seem to be, or seem to be a bigger fool than you are?

Think out and phrase five questions that are worth arguing about and five that are not worth arguing about. Explain fully what makes them belong to the class in which you put them.

In the following exercises pick out those that are arguments and those that are not. Tell at length why you make the selection as you do.

1. Temperance in all things should be the rule of life, for excess causes disease.
2. I believe in preserving the Republic; therefore I shall vote the Republican ticket.
3. We must restrict immigration; because I believe confidently that if we do not, we will not be able to Americanize the huge numbers that come to our shores.
4. Secretary of State —, who for ten years was a member of the Immigration Commission, said, "We must restrict immigration; because I believe confidently that if we do not, we will not be able to Americanize the huge numbers that come to our shores."
5. I think Rudyard Kipling is a better poet than Tennyson, because I find him much more interesting and much more moving.
6. Ex-Superintendent Cooley, of Chicago, says:  
"I sought an individual expression from 15 principals and 375 teachers in the high schools of Chicago. Without an exception or a dissenting voice, they characterized the influence of the fraternities

and sororities as harmful to scholarship and to discipline, as un-American and un-democratic."

7. Trades Unions are a good thing for the country because they protect the working man from oppression by his employer.

8. A student should not be obliged to take any study that he does not like; for without interest in it, there can be no effort.

9. The average high school boy has hardly got beyond the period when he is puzzled to decide whether he will be a general, an admiral, or a circus clown. To throw open a course of study to the election of such immature minds would be as edifying a spectacle as to allow an infant to experiment with different colored candies, for the similitude could be extended to the ultimate effect on brains and bowels.

10. "The metropolitan press is not the voice of the nation! You can no more measure the peace loving masses by the froth of the jingo press than you can measure the ocean's silent depths by the foam upon its waves!"

Point out the fallacies that exist in the following selections.

1. It is either raining today or it is not raining today. It is not raining; therefore it is raining.

2. The fishing schooner *Excelsior* put out from Gloucester with a crew of sixteen men, bound for the Grand Banks. For five days they sailed towards the spot the skipper had selected, without running in with a vessel of any kind. On the sixth day a terrible storm struck them; and though everything possible was done to save the boat, all efforts were unavailing. At seven o'clock in the evening the vessel foundered, with all on board, leaving no trace of the catastrophe.

3. When it was proposed to adopt the English measure of miles in India, it was objected that it would increase the distance between the towns, and that travelers would have to rise earlier in the morning to perform their journeys.

4. A man once bet that he could prove *this side* of the river was *the other side*. Pointing to the opposite shore he asked, "Is not that *one side* of the river?"

"Yes."

“Well, a river has but two sides; if that is *one side*, of course this is *the other side*.”

5. “The sun is all very well,” said a Russian peasant, “but the moon is worth two of it. For the moon affords us light in the night time, when we want it, whereas the sun is with us in the day time when we have no occasion for it.”

6. One day, after a severe battle, Napoleon was surveying the field; when a few steps from him, he perceived a dragoon, lying on his back, severely wounded. On coming up to him, the Emperor noticed that his left arm had been shot off just above the elbow.

“My poor fellow,” Napoleon cried, “I suppose you hate me now, because it is in my service that you have been wounded so terribly.”

“Nay, Sire,” replied the soldier, “for your sake I would gladly lose my other arm also.”

And to prove his sincerity, he drew his sword and cut off his right arm.

7. A certain Greek philosopher used to maintain that if a hare was chasing a tortoise, it would be impossible for him ever to catch up with his object. Because, before he could cover the entire distance, he would first have to cover one half the distance. Before going over the remainder of the space between them, he would have to go over one half of that. And so, being obliged constantly to travel fractions of the distance, it would be impossible for him ever to cover the entire distance.

8. Mr. Jones borrowed a buggy from Mr. Smith, and when he returned it five or six days later, it was found that one of the shafts was broken. Mr. Smith asked Mr. Jones to make the damage good, and threatened, if he did not, to refer the matter to a lawyer.

“I’m not afraid,” replied Mr. Jones; “I can prove that the shaft was broken when I borrowed your buggy, that it was whole when I returned it, and that I never borrowed your buggy at all.”

9. Deacon Perkins fell asleep in church one Sunday and had a most horrible dream. He dreamed that he was living in the days of the French Revolution; and that for some remarks he had innocently made he was suspected by some of the numerous spies that thronged Paris at the time, and was thrust into prison. After a few hours of terrible suspense, he was taken out and led with some others to the guillotine to be executed. His turn came, his neck was awaiting the

fatal stroke just as the sermon came to an end. His wife, wishing to awaken him, tapped him on the back of his neck with her fan; and this was such a severe shock, — he thought it was the blade of the guillotine, — that he died instantly.

10. It should be against the laws of the state and of the church for a man to marry his widow's sister.

### LESSON III

Take any one of the five questions you have phrased, think out and tell clearly just what you mean by it, and collect all the facts you can about it. Make clear statements about these and arrange them in logical order. Present at some length three strong proofs in support of your proposition, and also three objections that might be raised against it or against your arguments. Discuss the latter fully, telling how you would refute the objections.

While you are debating a question, or while you are writing an argumentative theme, do not allow yourself or anyone else to get you off the subject. If you set out to reach a certain conclusion, keep on the main road that leads thither. Do not make any detours unless it is absolutely necessary; and if you are once off the road, try to get back just as soon as you can.

Do not quibble over minor points. Do not dwell too long on details. Find out first what are the significant points, what are the fundamental truths of your proposition, and keep these points, these truths, constantly before you.

### LESSON IV

Write out in theme form what, in the previous lesson, you prepared to deliver orally.



SAINT JEROME — DÜRER

## CHAPTER XXX

### LETTER WRITING

#### LESSON I

**Letter writing.** Writers of short stories or novels or histories are few in number. Only a few persons are in the advertising business and have to write descriptions of new dresses or expositions of new kinds of motor-cars. The number of lawyers, who have to write out and present arguments, is comparatively small. But everybody has to write letters; and letter writing involves the use of narration, description, exposition, and argumentation.

There are three kinds of letters: *Formal*, *Business*, and *Personal* or *Social letters*.

[The adjective "formal" may of course be applied to business letters that are very stilted, or to social letters that are not at all intimate; but the term "formal letter" usually applies to a note written in the third person.]

*Formal letters.* Formal letters are used chiefly for invitations and acceptances or regrets to formal

dinner or entertainments. They should always be written in the third person.

*Mrs. Lawrence Bruce requests  
the pleasure of Mr. Thornton  
Smith's company on the evening  
of Thursday, March fifteenth,  
from eight until ten o'clock.*

*36 Morton Street,  
Seattle, Washington.*

*Mr. and Mrs. Stuart Prentiss Jones  
request the honor of your presence  
at the marriage of their daughter  
Alice Elizabeth  
to  
Mr. Arthur Egbert Chandler,  
on Tuesday evening, September the seventh,  
one thousand nine hundred and seventeen,  
at half after six o'clock.  
Third Congregational Church,  
Los Angeles, California.*

The replies should also be written in the third person, and should follow the wording of the invitation exactly. Replies to formal invitations should be sent as early as possible.

Formal invitations and replies should always be written on note-paper. If you add the name of the town from which you are writing, and the date, put it at the end of the note, writing out the date.

*Mr. Thornton Smith accepts with  
pleasure Mrs. Lawrence Bruce's kind  
invitation for the evening of Thursday,  
March fifteenth, from eight until ten  
o'clock.  
Bremerton, Washington,  
March tenth.*

*Miss Susanne Greenleaf regrets her inability to accept the invitation of Mr. and Mrs. Stuart Prentiss Jones to be present at the marriage of their daughter Alice Elizabeth to Mr. Arthur Egbert Chandler, on Tuesday evening, September the seventh, one thousand nine hundred and seventeen, at half after six o'clock.*

*Wichita, Kansas,  
July twentieth.*

*Announcements and notices.* Announcements and notices, like formal letters, should be written in the third person, and should be as brief as possible. Sometimes it is desirable, when announcements are made about societies or organizations, to have the person who posts the announcement or submits it to be read, sign his name and indicate the office he holds in the organization. When the notice or announcement is read out, the submitter's name need not be read.

1. Mr. Brown will not meet his classes this morning. (May 3.)

2. The Forum Literary Society will hold its regular meeting this evening at seven-thirty.

Oct. 14.

*F. B. Jones, Secretary.*

3. *a.* The members of the foot-ball squad are asked to consult the bulletin-board in the lower hall.

*William Rankin, Captain.*



b.

## FOOT-BALL NOTICE

The following men will report on the new campus at 2 this afternoon :

S. Jones, Avery, Tryson, James, Ogilvie, Thornton, Osgood, Esty, J. Smith, Hardy, Heizer.

The following will report at 2 : 30 :

Bates, Quealy, Smithwick, Stockwell, Nusbaum, Spencer, Bergstrom, Reed, Ledyard, Anderson, D. Jones.

All the other members of the squad will report at 3.

Oct. 3.

*William Rankin*, Captain.

4. The Society of Inquiry will meet this evening in the lecture-room of the Physics Building. Mr. G. B. Adams, of the University of Michigan, will talk on his experiences as an ambulance driver in France. All the members of the school are cordially invited to be present.

Nov. 18.

*G. X. McDougal*, President.

5. The manager of the Dramatic Club will be in room 10, from eleven to twelve, on Monday, January 9, to give out parts to those who have qualified for membership in the organization.

*Business letters.* Business letters may be written on note-paper, but it is better if they are written on regular business paper (about 11 inches by 8½ inches). It is a good plan to write on only one side of the paper. Business paper may be lined, though it is better not to have it lined.

At the very top put **the heading**, the address (including the house number and street, the town and state) from which you are writing or to which you wish the reply sent ; and the date, which should come under the address. Arrange these lines so that the end of each may come near the right-hand side of your paper. Note carefully the punctuation marks used in the examples given.

37 Algernon Street,  
Boston, Massachusetts,  
November 3, 1917.

Or 37 Algernon St., Boston, Mass.,  
Nov. 3, 1917.

A little below the heading, on the left-hand side of the paper, put **the salutation**. This consists of the name of the man or woman (with title and initials) or of the firm to which you are writing, the complete address under that, and under the address, — *Dear Sir* or *Dear Madam*, if it is to one person that you are writing, or *Gentlemen*, if it is to some firm. *Dear Sirs* is permissible, but *Gentlemen* is a little better form. *My dear Sir* is more formal.

Mr. John Smith,  
37 Boulder Avenue,  
Guthrie, Oklahoma,  
My dear Sir: Or : — Or , —  
Or Dear Sir: —

Smith, Brown, and Co.,  
109 Dearborn St.,  
Memphis, Tenn.,  
Gentlemen:

It is permissible in business letters that are not very formal, and in social letters that are somewhat formal, to use only *Dear Sir:* or *My dear Mr. Brown:* in the salutation. But if you do this, at the end of the letter, below the signature, and at the left of the page, you should put the name and address of the person to whom you are writing.

|  |
|--|
| <hr/> <hr/>  |
| Dear Sir :   |
| <hr/> <hr/>  |
| Yours truly,   |
| <hr/>  |
| Mr. J. W. Brown,<br>132 Oak Street,<br>Quincy, Illinois. |

|  |
|--|
| <hr/> <hr/>                                      |
| My dear Mr. Brown :                              |
| <hr/> <hr/>                                      |
| Yours truly,                                     |
| <hr/>  |
| Mr. J. W. Brown,<br>132 Oak St.,<br>Quincy, Ill. |

Immediately under the salutation should come **the body** of the letter. In writing this part, you should follow the general directions you learned, in Chapter XXV, about constructing themes: *i.e.* you should plan out what you are to say before you start writing; you should have a separate paragraph for every new point you bring up, and the first line of these paragraphs should be indented at least half an inch. In the body of a business letter see to it that you say what you have to say clearly and briefly. But be very careful not to say it abruptly, for courtesy counts for much in business.

Be sure to note all inclosures you may make, such as cheques, postal money-orders, receipts, etc. In letters applying for positions, speak of your experience, your capacities and qualifications for filling the position; and do not neglect to give references — names and addresses of people from whom the person you are writing to may make inquiries about you — or copies of any recommendations which you may have, with the names and addresses of those who gave them to you. When you have finished what you have to say, add — a line below — **the formal closing**, *Yours truly*, *Yours very truly*, or *Yours faithfully*. Note that only the first word of the formal closing is capitalized; note also that the formal closing is followed by a comma. Under the formal closing, put **the signature** — your name. If you have written the letter on a typewriter, be sure to *sign* your name by hand in ink.

If, after you have signed a letter, you think of something you would like to say further, you may add a **postscript**. A postscript should come below the signature, it should start as a paragraph at the left side of the page, and should be preceded by the letters P. S. A postscript

should be signed at least with initials. If the postscript should turn out to be of more importance or significance than the letter itself, it would be better to recast and re-write the whole letter.

Yours truly,  
J. D. Smith.

P. S.

J. D. S.

In replying to a business letter, follow the directions already given you in the matter of the heading, the salutation, the formal closing, and the signature. In the body, acknowledge the receipt of the letter you are answering, *noting its date*: e.g. "I have received your letter of May 29." Take up every point and answer every question that is brought up, and note all inclosures that are made in it. You should reply to all business letters just as soon as you can. If it is impossible for you to answer immediately, write a short note acknowledging your receipt

of the letter, and saying that you will reply fully in the course of a few days.

If a woman, who is unmarried, is writing a business letter, she should put *Miss*, in parentheses, before her signature; if she is married, she should put under her signature, or to the left of it, in parentheses, her married name. In all cases she should sign her own name.

1. Yours very truly,  
(Miss) Ida L. Swaine.
2. Yours very truly,  
(Mrs. Thomas J. Leake) Ida L. Leake.

*Social letters.* Social letters are the ones you are called on to write most often. It is a good plan to welcome all opportunities to write social letters, for there is nothing you can do which would give you better practice in writing. In a social letter you have to use all forms of discourse. When you write of what you have been doing the past week, you are using *narration*. When you speak of what your room looks like, you are using *description*. When you tell a former teacher how your present instructors conduct their classes, you are using *exposition*. And when you write home for money, the chances are *argumentation* has to play a rather important part.

Although social letters should not be as stilted as formal letters, or as concise and to the point as business letters, there are a few general rules you should remember about the form in which you should present them. A social letter has to conform to certain conventions; it must not be a slap-dash mixture of anything that may come into your head. You black your shoes and brush your coat

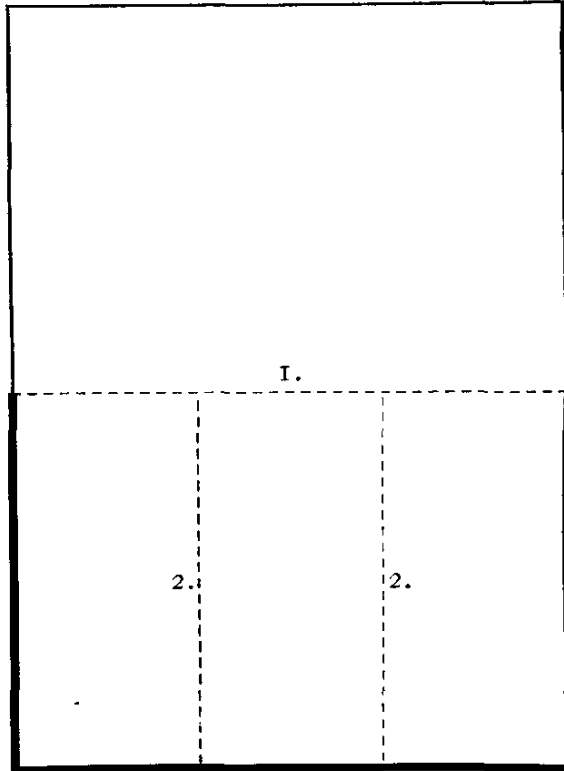
before making a social call quite as carefully as you do before waiting on Mr. —— the bank president, who, you hope, will give you employment of some kind.

As you do in writing business letters, put your complete address and the date at the upper right-hand corner, then a line or two below that, on the left-hand side of the paper, Dear ——: Before you begin the body of the letter, it is a good plan to have something of an outline, or at least to jot down on a piece of paper the points you are to take up in the letter, and the order in which you are to take them up. Write neatly and legibly; always be courteous; never give the impression that you are in a hurry by using abbreviations or by putting down numbers and figures instead of writing them out. But above all things put some life into your letters. You can do this only by taking a real interest in what you are writing, and in the way you think the person to whom you are writing will take what you say. When you are through, say *Yours sincerely*, or anything else that your spirit, guided by your common sense, may direct, and under that put your name.

[After visiting at anyone's house, you should always write to the hostess, thanking her for her hospitality and telling her of your safe arrival at your destination. Letters of this kind should be written as soon as possible.]

You may write social letters to very intimate friends on business paper, but as a general thing it is better to use note-paper. You should be careful always to have your note-paper and envelopes match. If they do, one fold in the middle of the note-paper will be enough to make it fit the envelope. Business paper, unless it is to go in a large document envelope, should be folded once across,

a little below the middle of the long side, and then twice across the other way. Always be careful to fold your paper evenly and neatly.



[No definite rule can be laid down as to the page order you should follow in writing on note-paper; though as a general thing, it is best to start on the first page. When the letter is not to extend over more than two pages, it is best to use the first and third pages.]

On the envelope put **the superscription**. This is the name and the title of the person to whom you are writing, the street and number, or the building where he may be found, the town, and the state. All this and the stamp should be placed on the right side of the envelope. Sometimes people like to be a little odd and place the address on the left side of the envelope. But this makes it very annoying for the clerks at the post office and so had better be avoided. In the upper left-hand corner it is permissible for you to put your own name and address. If you are sending the letter *in care of* someone else, you should address it as it was suggested above; only between the name and address you should put *Care of* — the name of the person in whose care you are sending it. The address, of course, would be that of the latter person. Abbrevia-

tions are permissible on envelopes containing business letters and on envelopes containing letters to very intimate friends. Ordinarily it is better not to use them. Commas may be used after every line but the last in the superscription, or after none. At the end of the last line you should put a period. If the town and state are put on the same line, a comma should separate them, *e.g. Portland, Oregon.*

|   |
|---|
| Stamp   |
| Mr. Arthur Anderson,<br>Care of Mr. J. B. Jones,<br>37 Noble Street,<br>Austin,<br>Texas. |

|   |
|---|
| Stamp   |
| N. D. James<br>89 School Street<br>Springfield, Mo.<br><br>Mr. Arthur Anderson<br>79 Hoxie St.<br>Omaha<br>Neb. |



## LESSON II

Comment fully on the following letters. What kind of persons wrote them? In what circumstances were they written? Can they be improved in any way? Is there in any of them any elaboration or decoration? Could this be left out without changing the whole tone of the letter? Which are formal, which business, and which personal or social? On what kind of paper should the letters be written?

## 1

5 Phillips Hall, Athens, Ga.

Sep. 15, 1917.

The Crass Book-Store,  
273 Washburn St., Atlanta, Ga.,

Gentlemen:

Will you kindly send me copies of the following books:

|  |               |
|--|---------------|
| Smith, H. C., <i>Elementary Algebra</i> (Adams & Co.)            | \$1.          |
| Doremus, T. L., <i>First Year Latin</i> (Brown and Jones)        | 1.15          |
| Drury, S. L., <i>English Spelling Book</i> (Associated Book Co.) | .25           |
| Stevenson, R. L., <i>Treasure Island</i> (J. B. McPhee & Co.)    | .50           |
| Thurston, G. D., <i>English Composition</i> (J. B. McPhee & Co.) | 1.25          |
|  | <u>\$4.15</u> |

I am enclosing a postal money-order to cover the amount.

Yours truly,  
*Evelyn Pickford.*

## 2

Greylock Academy,  
Sandusky, Ohio,  
May 2, 1917.

Mr. Henry J. Sarmon,  
Manager, "The Three Pines,"  
Bay Head, New Jersey,

My dear Sir:

I have been informed by Dr. Dole Cummings, the Head-Master of this school, that you wish to procure student waiters for your summer hotel. At his suggestion I am writing to apply for such a position.

Dr. Cummings has kindly offered to write you about me; and I have asked Mr. V. S. Harris, the manager of the school dining-hall, where I have been serving as assistant head-waiter during this school year, to write you also.

I hope you will be able to give me a position.

Yours truly,  
*Emerson Dayton.*

## 3

THE CEDARS,  
Lexington, Kentucky.

June 10, 1916.

Dear Harry, —

I was very much pleased when I picked up the paper this morning and saw that you had been elected captain of your school baseball team. I congratulate you, and wish you "Good luck!"

You have made a good record this year; I know, for I have been following your games closely; and this honor is no more than you deserve.

Very sincerely yours,  
*Margaret B. Jones.*

Camp Marneec, Inlet, N. Y.

August 4, 1917.

Principal M. W. Lester,  
Strawn Academy,  
Placeton, N. Y.,

Dear Sir:

Will you kindly send me, at the address given above, a catalogue of your school? I am anxious to attend some Eastern preparatory school this coming year, but am not sure which one I should choose. I am fifteen years old, and have completed my first year in the Thola, Iowa, High School. The subjects I studied and the marks I obtained each term are as follows:

|         |    |    |    |
|---------|----|----|----|
| Algebra | 96 | 94 | 97 |
| English | 84 | 85 | 81 |
| French  | 75 | 78 | 83 |
| Latin   | 77 | 80 | 78 |
| Science | 95 | 94 | 96 |

Charles Dunklee, one of your students who is spending the summer in this camp, is very enthusiastic about Strawn, and has urged me very strongly to enter the school if I can gain admittance.

My father has told me that he can allow me \$500. for my education next year.

Yours very truly,

*Bradford Roberts.*

P.S. I should appreciate your sending a catalogue to my father also. He is Mr. F. T. Roberts, 19 Roscoe St., Thola, Iowa.

*B. R.*

## 5

*The Agora Literary Society re-  
quests the pleasure of your company  
at a reception on Friday evening,  
September fifteenth, at eight o'clock,  
in Main Hall.*

## 6

Phillips Academy,  
Laramie, Wyoming,  
January 15, 1917.

My dear Mrs. Enos:—

It was only this morning that I heard of the death of your son Charles; and though a month has passed since that sad day, I want to write you to express my sympathy with you in your sorrow.

Charles was a very good friend to me while we were together last year. He was at all times kind and helpful, and I grew to love him very dearly. I shall always remember him as one of the finest fellows I have ever known.

Please express my sympathy to Mr. Enos and Miss Enos, and believe me always,

Very sincerely yours,  
*Stafford E. Lee.*

## ST. MARTIN'S SCHOOL

Abernethy, Vermont.

January 8, 1917.

My dear Mrs. Day:—

I want to thank you again for the very pleasant visit I had at your home during the holidays. During the first week of December I had dreaded the coming of the vacation, because I knew I could not go all the way home to Arizona. But when Fred came to my room one night with your cordial invitation, everything seemed brighter; I had something very pleasant to look forward to.

Now I have something very pleasant to look

back on. You were very kind to do so much for me while I was with you in Newton. I shall especially remember the trip to the Charlestown Navy Yard. I had read and studied about "Old Ironsides," but it never was a real ship to me until I saw it and actually walked its decks!

Fred and I reached Abernethy safely, though we were an hour late. Our delay was due to a freight wreck near Posqueedaka Lake. We saw some of the wreckage; fortunately no lives were lost.

With kindest regards to Mr. Day, I am,

Very sincerely yours,

*Osgood R. Roberts.*



THE NIGHT-WATCH — REMBRANDT

## 8

Headquarters Army of Northern Virginia,  
April 10th, 1865.

General Order No. 9.

After four years of arduous service, marked by unsurpassed courage and fortitude, the Army of Northern Virginia has been compelled to yield to overwhelming resources and numbers. I need not tell the brave survivors of so many hard-fought battles, who have remained steadfast to the last, that I have consented to this result from no distrust of them. But, feeling that valor and devotion could accomplish nothing that could compensate for the loss that must have attended the continuance of the contest, I have determined to avoid the useless sacrifice of those whose past services have endeared them to their countrymen. By the terms of agreement, officers and men can return to their homes and remain until exchanged. You will take with you the satisfaction that proceeds from the consciousness of duty faithfully performed; and I earnestly pray that a merciful God will extend to you his blessing and protection.

With an increasing admiration of your constancy and devotion to your country, and a grateful remembrance of your kind and generous considerations for myself, I bid you all an affectionate farewell.

*R. E. Lee, General.*

## 9

EXECUTIVE MANSION,  
Washington, Nov. 21, 1864.

To Mrs. Bixby, Boston, Mass.

Dear Madam: I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any word of mine which

should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,  
A. Lincoln.

## 10

[*Dr. Samuel Johnson to the Earl of Chesterfield*]

February, 1755.

MY LORD, —

I have been lately informed by the proprietor of the World, that two papers, in which my Dictionary is recommended to the publick, were written by your Lordship. To be so distinguished, is an honour, which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address; and could not forbear to wish that I might boast myself *Le vainqueur du vainqueur de la terre*, — that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in publick, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now past, since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work



through difficulties, of which it is useless to complain, and have brought it at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a Patron before. The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the publick should consider me as owing that to a Patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope, in which I once boasted myself with so much exultation.

My Lord

Your Lordship's most humble

most obedient servant

*Sam. Johnson.*

What suggestions does the following article give you about the art of writing personal or social letters?

[From the *London Times*]

We published the other day a letter from a Russian soldier at the front to an Englishman, speaking of the Russian soldiers' confidence in their English allies. The writer says that he is but little educated, and so cannot express himself as he ought to do; yet his letter is

faultless in its natural and graceful simplicity. No doubt he had not been educated to the point of supposing that writing must be different from ordinary speech; and so he was able to say what he wished to say just as if he were talking. Education makes this difficult or impossible for many people. They fear that, if they write as they talk, they will seem illiterate; and so they fall into a language which is literary in so far as it proves that they have read some newspapers. This language does not say what they wish to say, because only their ordinary speech would do that; it "expresses their general sentiments" so that they seem to be the sentiments of a committee, not of a man. It is always a paraphrase of their natural language; and that cannot be paraphrased without loss, because it is natural and the paraphrase artificial; because when they have something to say, they find the right words for it at once, and any other words are wrong. A man accustomed to simple speech about simple things cannot suddenly change it for complex speech; and the literary language used by unpractised writers is an imitation of the complex speech used by practised writers in dealing with complex things. It is well enough where the thought is complex, but when it is applied to plain statements of fact, it only weakens them. Thus, in reading letters from the front, we are surprised by their goodness when the writer writes as he would talk, and by their badness when he tries to imitate what he has read. In the first case he can tell us what has happened to him; in the second, he gives us only generalities, because he is thinking of his style more than of what has happened to him.

This Russian soldier was not thinking of his style. "It was proposed," he says, "that some one better educated than I should write to you in my name; but I did not want that, and I hope you will be better pleased with the letter of an uneducated man like myself. What I write is the real truth." A little more education, and he would not have been able to write the real truth, but only his notion of how some one else would express it. The real truth can only be told in those words which offer themselves to the teller. When he rejects them for other words which he supposes to be literary, he ceases to tell the truth at all. There is in writing, artlessness, which has the power of saying certain simple things; and there is art, which is command of a speech capable of expressing both thoughts

and emotions; but the man who has given up artlessness without acquiring art can say *nothing* and express *nothing*. He has lost one form of speech without gaining the other. We say that this loss is all the fault of education; but that is not quite fair. When a man is taught to read, he is not taught to read trash. He does that either because he is not educated far enough, or because there is something in him which likes trash. What we need in our education is that a *clear distinction* should be made between the language proper to thought and emotion, and the language proper to simple statements of fact. The rule should be — write as you would speak, so long as you can say what you have to say in your ordinary speech. There is not one language for talking and another for writing. The language only differs when you have to write something more than you would say. The aim of writing is not to show that you have read, but to say what you have to say as clearly and briefly as you can. The great mass of bad writing is produced by people who have nothing to say, and who therefore can use neither the language of ordinary talk nor the language of emotion and thought. What they do use is an imitation of the latter, because they wish to convince themselves and others that they are expressing emotion or thought, when they are not. This imitation, unfortunately, is very catching, and is often caught by people who have something quite simple to say, and who therefore become unable to say it. Writing, when it is artless, is very easy; when it is art, it is very difficult; but when it is neither, it is impossible.

Examine the following letters carefully and tell wherein they do not conform to the rules you have learned about letter writing. Make the necessary corrections.

**1**

Lowell, Sept. 4, 1917.

I accept with pleasure the invitation of Mr. and Mrs. Paul Prince to be present at the marriage of their daughter Helen to Dr. Thurlow Henderson on Sept. 18, at eight o'clock, at St. James' Church.

*Helen Perkins*

*Hints.* 1. Where should the date be placed? Should the date be written out in full?

2. In what person should formal letters be written?

**2**

Baltimore, April 25, 1916.

S. T. Jones and Co.,  
27 Cedar St., Little Rock, Ark.,

Dear Sirs :

I would like to secure a position with you during the coming summer. I have had some experience in working in a dry-goods store in Baltimore and feel sure that I could give you satisfactory service. I could easily procure recommendations from former employers, both in the dry-goods store I have spoken of and in the drug-store where I was employed two years ago. I could come to you any time after June 1st and could stay until September 1st.

Yours truly,

*James Brennan.*

*Hints.* 1. To what address should S. T. Jones & Co. reply?

2. Does James Brennan make *specific* or *general* remarks about the dry-goods store and drug-store he worked in?

3. Are two recommendations in the bush as good as one in the hand?

**3**

157 Arizona Street, Miami, Florida.

June 18, 1918.

Mr. John Smith,

Dear Sir :

Yours of the 14th instant to hand and contents noted. In reply would say that your proposition is a fair one and would be pleased to hear further from you. Meanwhile we are shipping you a catalogue which we hope you will

find helpful. We would call your attention especially to page 18.

Hoping to hear from you soon and oblige,

Yours truly,

JUNIPER DOW CO.

per *L. B. Adams.*

- Hints.* 1. What is Mr. Smith's address?  
 2. Try to parse the first and second sentences. What is wrong with them?  
 3. In the third sentence, could a better expression than "shipping" be used? Could you combine the third and fourth sentences?  
 4. What is wrong with the last part (Hoping . . . yours truly)?

4

St. Louis Jan. 15. '16

Dear Bill,

I have an awful lot 2 do 2 night, but I guess I can squeeze in a letter 2 you. We've been having some great times here & have wished you could B with us. How is everything going on? I xpect 2 B in this part of the world a little while longer & then will leave for a new field.

Good bye

*Tom.*

- Hints.* 1. Does Tom say anything in his letter?  
 2. Why is it bad form to use abbreviations?  
 3. Taken all in all what would Bill think, and how would Bill feel on receiving a letter like this?

5

St. Cloud, Minn., Nov. 29, 1917.

Dear Aunt Mary:—

I had a splendid time on my birthday. It came on Saturday, and a number of the boys and girls in the

neighborhood took me out for a picnic. We went up the river in canoes until we came to a spring near an old deserted cabin, and there cooked our coffee and had our lunch. Later in the afternoon we came home, and all of us sat down to a fine dinner mother had specially prepared for us.

This year I am enjoying my work very much, especially my mathematics. A great many of the problems we have to do are like puzzles, and solving them is very good fun.

I was fortunate enough to make the High School football team this fall. I played guard. Our season was a fairly successful one: we beat Morrill Academy 6-0, Hopetown High School 7-6, Loringville School 20-0, and Broadmead H. S. 3-0. We were defeated by Lorton 14-13; but every one who saw the game admitted that we should have won, because the Lorton team did not play fairly. The referee did not know the rules very well and made some rotten decisions. Their team did not deserve its first touchdown, because one of their men held our star end, who could easily have stopped their runner. Our captain protested, but it didn't do any good.

I must stop now and do my Latin for tomorrow.

With much love to all

Affectionately your nephew

*Donald.*

*Hints.* 1. "Every intimate letter is really suffused with two personalities, one of which is that of the recipient." In this letter has Donald thought of Aunt Mary, her personality, her likes and dislikes, her tastes, or has he merely written about what is interesting to him?

2. Is the word *rotten* an elegant expression?

3. What is the subject and what the predicate in "With much love to you all, Affectionately your nephew"?

Remember that that part of a letter must be as grammatically complete as any other part. (It is perfectly good form to end with "Affectionately your nephew," if what comes before is grammatically complete.) What comment can you make on the punctuation of the last three lines?

4. Can you think of a better connective than the first *and*, that might be used in the second sentence?

### LESSON III

**Telephoning.** There are few conditions under which the average American is seen to greater disadvantage than when he is telephoning. You are all familiar with the self-conscious youth at a public telephone, who stutters and hesitates, and hardly knows what to say next. You are also familiar with the poor bored man with his ear against the receiver, obliged to answer those foolish questions "How is everybody?" "Can you guess who this is?"

The trouble is that people usually do not stop to think, before they telephone, of what they want to say. You were advised to think out your message and to arrange it in order before you started to write a letter. Do the same thing before you telephone. If you are making an appointment, have at your fingers' ends, or, if necessary, on a piece of paper, the times when you are free. If you are trying to secure information about a certain subject, be sure that you know beforehand the questions you are going to ask. If you are simply going to make a social call over the wire, try to have something to say that will be of real interest to the person at the other end. Do not ask unnecessary questions — remember you usually have to pay extra charges if you talk over three minutes. Be

exact in your questions and in your answers, and see to it that, if possible, the information you secure is complete — not mere scraps.

You must strive to adapt yourself to the speaker at the other end of the wire, and you must always be courteous. "Please," and "Thank you" do not take up much time to say, but they help a great deal.

1. Call up a doctor and explain to him the nature of an injury one of your friends has received. Tell him also what you have done for him.

2. Call up your friend's home and explain to his mother, who is of a very nervous disposition, the nature of the injury he has sustained.

3. Call up his father, a matter-of-fact business man, and tell him about the accident.

4. Call up the fire department ("Fire Department, Emergency!") and tell them of a fire.

5. Call up your neighbor, who is out of town, and tell him about a fire at his house.

6. Call up the police station and inform someone in authority of the loss of a hand-bag; an overcoat; an automobile; a pocketbook; a dog.

7. Call up a steamship agency and make inquiries about a trip to Bermuda, or Hawaii, or some place nearer home.

8. Pretend you are a new student just arrived in town. Call up the office of the principal of the school and ask him what you should do.

9. Call up your home and tell about your doings of the past week, and your plans and needs for the coming week.

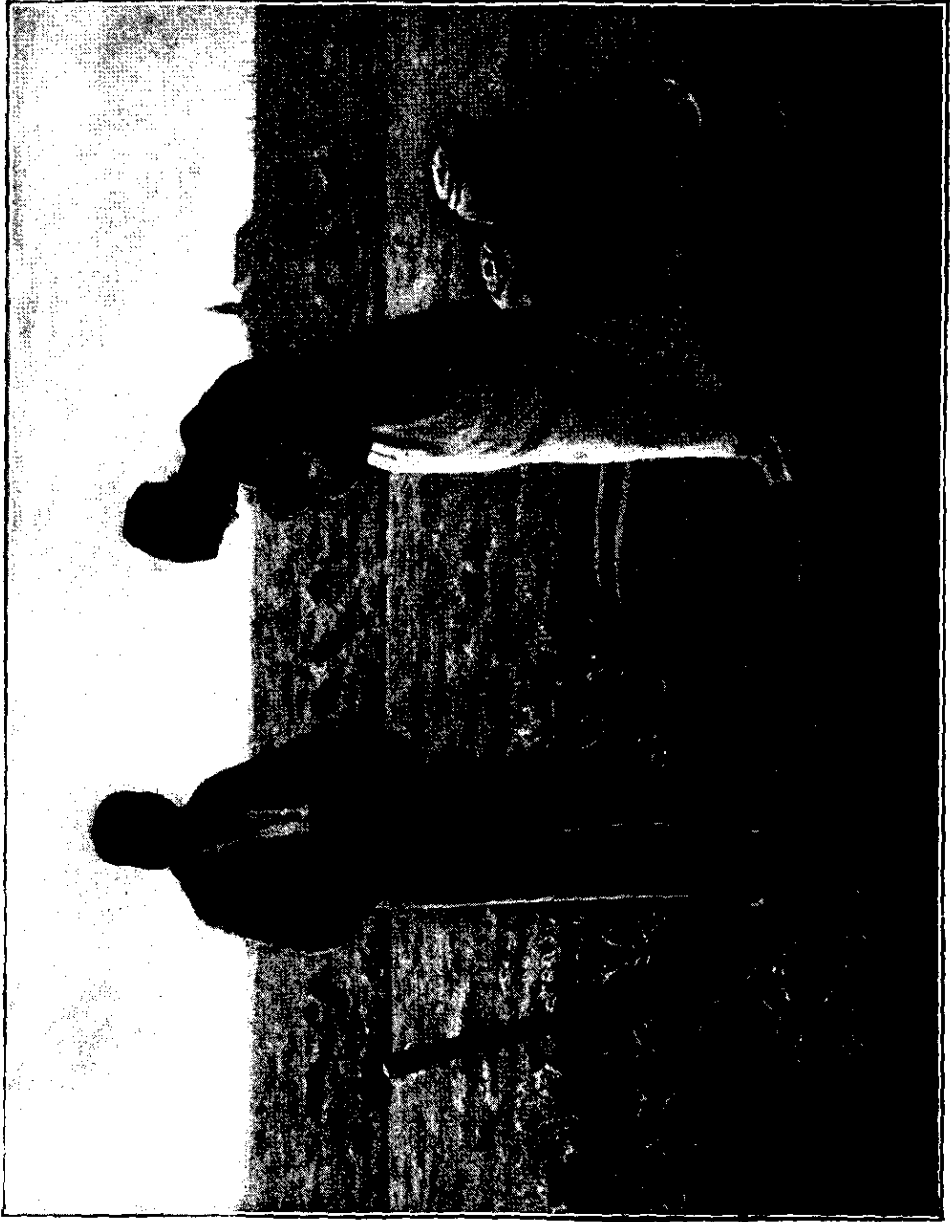
10. Call up the principal of a young ladies' seminary and ask if you may call on one of her students.

11. Call up a dentist and cancel an appointment. Give him your reasons.

12. You and your friends in the dormitory are to have a "spread." Call up various stores and order what you want.

13. Invite a friend to a dance; to an athletic contest; to go skating; to dinner; to a theater party.





THE ANGELUS — MILLET

14. Invite some one to act as a judge at a school debate.
15. Invite some one to address a meeting of the school religious society.
16. Call up the manager of an athletic team of a rival school and arrange for a contest.
17. Call up the box-office of a theater and ask to have seats reserved for you.
18. Call up the business manager of a summer camp and make inquiries about it.
19. Call up your English teacher and consult with him about a theme you wish to write.
20. Call up a friend and congratulate him on his being elected to a school office.
21. Call up the principal of your school and explain why you were late for a certain class.
22. Call up a real estate dealer and make inquiries about houses or lots suitable for fraternity or sorority purposes.
23. Call up a man from whom you would like to secure employment. If necessary, make an appointment to see him.
24. Call up some friend and tell him about the death of some man or woman well known to you both.
25. Pretend you are a newspaper reporter, and call up different people who know something about the matter you are seeking information on, and ask them about an epidemic; the life of some alumnus of the school; an athletic contest; a dance; a literary society meeting; a religious society meeting; a lecture; some new purchase that has been made by one of the school departments; a new building that is being erected at the school; the new athletic field.

#### LESSON IV

Look over the list of subjects for Letters, given in the Appendix; select three (one for a formal, one for a business, and one for a personal or social letter); and, paying heed to the directions that were given you in Lesson I, write them out.

Pg 272 is blank

## APPENDIX I

### ADJECTIVES, ADVERBS, AND VERBS

#### IRREGULAR ADJECTIVES

| POSITIVE                 | COMPARATIVE         | SUPERLATIVE           |
|--------------------------|---------------------|-----------------------|
| bad }<br>evil }<br>ill } | worse               | worst                 |
| far                      | farther             | farthest              |
| good }<br>well }         | better              | best                  |
| fore                     | former              | { foremost<br>{ first |
| late                     | { later<br>{ latter | { latest<br>{ last    |
| little                   | less                | least                 |
| many }<br>much }         | more                | most                  |
| near                     | nearer              | { nearest<br>{ next   |
| old                      | { older<br>{ elder  | { oldest<br>{ eldest  |

The following are used as adverbs or prepositions in the positive degree, and as adjectives in the comparative and superlative degrees.

| POSITIVE | COMPARATIVE | SUPERLATIVE             |
|----------|-------------|-------------------------|
| (forth)  | further     | furthest                |
| (in)     | inner       | { innermost<br>{ inmost |

| POSITIVE | COMPARATIVE      | SUPERLATIVE                                   |
|----------|------------------|---|
| (out)    | { outer<br>utter | { outmost<br>outermost<br>utmost<br>uttermost |
| (up)     | upper            | { upmost<br>uppermost                         |

## IRREGULAR ADVERBS

| POSITIVE                | COMPARATIVE          | SUPERLATIVE            |
|-------------------------|----------------------|------------------------|
| badly }<br>ill (evil) } | worse                | worst                  |
| far }<br>forth }        | { farther<br>further | { farthest<br>furthest |
| late                    | later                | { latest<br>last       |
| little                  | less                 | least                  |
| much                    | more                 | most                   |
| nigh                    | nigher               | { nighest<br>next      |
| well                    | better               | best                   |

## TROUBLESOME VERBS

| PRESENT | PAST    | PAST PARTICIPLE |
|---------|---------|-----------------|
| am      | was     | been            |
| arise   | arose   | arisen          |
| bear    | bore    | borne, born     |
| begin   | began   | begun           |
| bend    | bent    | bended, bent    |
| bid     | bade    | bidden          |
| bind    | bound   | bound           |
| bite    | bit     | bitten          |
| bleed   | bled    | bled            |
| blow    | blew    | blown           |
| break   | broke   | broken          |
| bring   | brought | brought         |

| PRESENT        | PAST         | PAST PARTICIPLE |
|----------------|--------------|-----------------|
| build          | built        | built           |
| burst          | burst        | burst           |
| buy            | bought       | bought          |
| cast           | cast         | cast            |
| catch          | caught       | caught          |
| choose         | chose        | chosen          |
| climb          | climbed      | climbed         |
| come           | came         | come            |
| cost           | cost         | cost            |
| creep          | crept        | crept           |
| cut            | cut          | cut             |
| deal           | dealt        | dealt           |
| dig            | dug          | digged          |
| dive           | dived (dove) | dived           |
| do             | did          | done            |
| draw           | drew         | drawn           |
| drink          | drank        | drunk           |
| drive          | drove        | driven          |
| drown          | drowned      | drowned         |
| eat            | ate          | eaten           |
| fall           | fell         | fallen          |
| feed           | fed          | fed             |
| feel           | felt         | felt            |
| fight          | fought       | fought          |
| find           | found        | found           |
| flee           | fled         | fled            |
| fly            | flew         | flown           |
| freeze         | froze        | frozen          |
| get            | got          | got             |
| give           | gave         | given           |
| go             | went         | gone            |
| grow           | grew         | grown           |
| hang (execute) | hanged       | hanged          |
| hang (suspend) | hung         | hung            |
| have           | had          | had             |
| hear           | heard        | heard           |
| hide           | hid          | hidden          |

| PRESENT           | PAST          | PAST PARTICIPLE |
|-------------------|---------------|-----------------|
| hit               | hit           | hit             |
| hurt              | hurt          | hurt            |
| keep              | kept          | kept            |
| kneel             | knelt         | knelt           |
| knit              | knit          | knit            |
| know              | knew          | known           |
| lay               | laid          | laid            |
| lead              | led           | led             |
| leave             | left          | left            |
| lend              | lent          | lent            |
| let               | let           | let             |
| lie (recline)     | lay           | lain            |
| lie (prevaricate) | lied          | lied            |
| lift              | lifted        | lifted          |
| light             | lighted (lit) | lighted (lit)   |
| lose              | lost          | lost            |
| make              | made          | made            |
| mean              | meant         | meant           |
| meet              | met           | met             |
| pay               | paid          | paid            |
| plead             | pleaded       | pleaded         |
| put               | put           | put             |
| raise             | raised        | raised          |
| rid               | rid           | rid             |
| ride              | rode          | ridden          |
| <i>ring</i>       | <i>rang</i>   | <i>rung</i>     |
| rise              | rose          | risen           |
| run               | ran           | run             |
| say               | said          | said            |
| see               | saw           | seen            |
| seek              | sought        | sought          |
| sell              | sold          | sold            |
| send              | sent          | sent            |
| set               | set           | set             |
| shake             | shook         | shaken          |
| shed              | shed          | shed            |
| shine             | shone         | shone           |

| PRESENT | PAST    | PAST PARTICIPLE            |
|---------|---------|----------------------------|
| shoe    | shod    | shod                       |
| shoot   | shot    | shot                       |
| show    | showed  | shown                      |
| shut    | shut    | shut                       |
| sing    | sang    | sung                       |
| sink    | sank    | sunk                       |
| sit     | sat     | sat                        |
| slay    | slew    | slain                      |
| sleep   | slept   | slept                      |
| speak   | spoke   | spoken                     |
| spend   | spent   | spent                      |
| spread  | spread  | spread                     |
| spring  | sprang  | sprung                     |
| steal   | stole   | stolen                     |
| strike  | struck  | struck                     |
| sweep   | swept   | swept                      |
| swell   | swelled | { swelled }<br>{ swollen } |
| swim    | swam    | swum                       |
| take    | took    | taken                      |
| teach   | taught  | taught                     |
| tear    | tore    | torn                       |
| tell    | told    | told                       |
| think   | thought | thought                    |
| throw   | threw   | thrown                     |
| thrust  | thrust  | thrust                     |
| wear    | wore    | worn                       |
| weep    | wept    | wept                       |
| wish    | wished  | wished                     |
| write   | wrote   | written                    |



## APPENDIX II

### SUBJECTS FOR THEMES

#### GENERAL SUBJECTS

Look back at Chapter VI, Lesson IV, and Chapter VIII, Lesson IV, for suggestions about **point of view**.

1. Waiting for the train.
2. Indoors on a rainy day.
3. Outdoors in the rain.
4. From my window at night.
5. Buying a new hat.
6. A candy store.
7. The longest day of the year.
8. Through the telescope.
9. Through the microscope.
10. An Indian chief.
11. A relic of the past.
12. How the members of this school can help in the economy campaign.
13. A wave.
14. Wind in the wheat.
15. The charge of the light brigade.
16. The Rough Riders.
17. Big guns.
- ✓ 18. A deserted house.
19. An old-fashioned garden.
20. A tramp.
21. The best scholar in my class.
22. A poplar tree.
23. The old pine.
24. A newcomer.

25. A mischievous boy.
26. A bad scrape.
27. A typical New England farmer.
28. The newer occupations for women.
29. A tired horse.
30. The importance of fashions.
31. Eight o'clock on a winter morning.
32. The sky on a frosty evening.
33. Preparations for papering a room.
34. An old barn.
35. An old bridge.
36. Sounds on a cold winter morning.
37. A coasting experience.
38. A gust of wind.
39. A dusty day.
40. A sandy road.
41. A generous act.
42. A ragamuffin.
43. My favorite author.
44. My favorite book.
45. My favorite character.
46. My hero.
47. My idea of perfect bliss.
48. A picturesque wall.
49. In crowded street cars men should offer their seats to ladies.
50. A smooth pond.
51. Den Rock in winter.
52. A grove of evergreens.
53. A full moon.
54. The face I know best.
55. A dollar bill, — its experiences.
56. A pool of water, — what it saw.
57. A dreary scene.
58. A cheerful scene.
59. A street corner.
60. A bit of sunshine.
61. Æsthetic dancing.
62. A laughable sight.

63. A pair of old shoes, — their journeys.
64. The oldest person I know.
65. After a shower.
66. A queer trick.
67. A bonfire.
68. The patient horse.
69. My most intimate friend.
70. A stray dog.
71. An observation of ten minutes.
72. A bird's nest.
73. A glimpse from a car window.
74. A frozen swamp.
75. A walk in the shadows.
76. An adventure.
77. An exciting experience.
78. A good joke.
79. Overheard in passing.
80. A sad experience.
81. The queerest person I know.
82. An automobile breakdown.
83. How ink is made.
84. What a looking-glass could tell.
85. The adventures of a counterfeit dime.
86. A joke on me.
87. A modern fable.
88. An up-to-date hat.
89. My bookcase.
90. My favorite walk.
91. One of the greatest influences of my life.
92. Three ways of lighting houses.
93. Street entertainers.
94. This school should organize a dramatic club.
95. Lynching.
96. Locked out.
97. Behind time.
98. A ghost I saw.
99. A boy detective.
100. My dream.

## APPENDIX II

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### NARRATION

1. In a runaway.
2. A skating accident.
3. From the oak tree to the library table.
4. Hunting for my first job.
5. How wireless saved the ship.
6. Hide and seek with a burglar.
7. The accident at the switch.
8. A night on the bread line.
9. A dog fight.
10. A story from today's newspaper.
11. The autobiography of the school bell.
12. The autobiography of the east wind.
13. The autobiography of a worn doorstep.
14. The boyhood of Mark Twain.
15. Two dogs discuss their master.
16. A deaf lady and a street-car conductor.
17. Tom Sawyer meets Little Lord Fauntleroy.
18. An anecdote about a child.
19. The story of a prank.
20. A school experience.
- ✓ 21. The occasion when I was most frightened. ✓
22. The occasion when I was most surprised.
23. The occasion when I was most disappointed.
24. The occasion when I was most proud.
25. Lost.
26. Told by a piece of driftwood.
27. A misdirected letter.
28. An upset.
29. A lonely ride.
30. On thin ice.
31. What the fisherman told me.
32. A practical joke.
33. A day on a canal boat.
34. A case of discipline.
35. A week in Mars.
36. When my ship comes in.

37. A modern fairy-tale.
38. A wedding.
39. What I would do with \$100.
40. My first biscuits.
41. Because I forgot.
42. A day at the beach.
43. A runaway automobile.
44. What I did on March 17.
45. Going for the mail.
46. The soldier's story.
47. An adventure on "Old Ironsides."
48. An adventure on a dreadnought.
49. An adventure in a Zeppelin.
50. An athletic contest.

#### DESCRIPTION

1. A thunder storm.
2. A hot Sunday in church.
3. Watching the clouds.
4. The fog.
5. A glorious sunset.
6. The cover of some magazine.
7. From the fifth story of a burning building.
- ✓8. An English sparrow.
9. Curfew.
10. The interior of an iceberg.
11. Subterranean passages.
12. The man in the moon.
13. A hornet's nest.
14. A sheep-herder.
15. The haunted house.
16. A ferry boat.
17. My favorite picture.
18. Departure of an ocean liner.
19. The land where lost things go.
20. The High School building.
21. Morning on a mountain top.
22. My desk.
23. A grain elevator.

24. A bed of flowers.
25. The line at the ticket window.
26. A parade.
27. The school bell.
28. The principal's office.
29. A relic of the War between the States.
30. A canoe race.
31. My room.
32. An auction.
33. A barnyard in winter.
34. My favorite animal at the Zoo.
35. An operating room at a hospital.
36. The oldest building in town.
37. The crowd at a circus.
38. My vegetable garden.
39. A cotton field.
40. The school kitchen.
41. The snow-man.
42. A sanitarium.
43. Street musicians.
44. A pine grove.
45. The house I was born in.
46. A fruit store.
47. A troop train.
48. The United States army uniforms.
49. An electric light bulb.
50. The school library.

### EXPOSITION

1. How to pitch curves.
2. How to build a camp fire.
3. The duties of an ambulance driver.
4. The advantages of a city playground.
5. A British "tank-car."
6. How I feel when I have not prepared my lesson.
7. How I feel when I am having my picture taken.
8. How I feel when waiting at the dentist's.

9. A torpedo.
10. The work of a submarine chaser.
11. How to pack a trunk.
12. A landslide.
13. How to serve in tennis.
14. How to broil a steak.
15. Explain the algebraic formula
$$(x + y)(x + y) = x^2 + 2xy + y^2.$$
16. Explain the difference between the duties of a referee and those of an umpire.
17. How a boat is steered.
18. How a coaster brake works.
19. How a gyroscope works.
20. A sneak.
21. Irrigation.
22. The effects of smoking.
23. The effects of lack of exercise.
24. Who's who in — school.
25. Fire-patrol boats.
26. How my home town is governed.
27. Tides — how they are caused and their effect.
28. How gold is obtained, coined, and used.
29. School honor.
30. Why I dread examinations.
31. What the carpenter did.
32. The study I enjoy most.
33. Preparedness.
34. A day with the lighthouse keeper.
35. Mending a tire.
36. How to work one's way through school.
37. How railroad signals work.
38. A swallow's nest.
39. A watch.
40. The Swiss military system.
41. How cotton is picked and ginned.
42. Making hay.
43. How to run an automobile.
44. Cutting ice.

45. A fireplace.
46. How sugar is refined.
47. A double-runner.
48. The bank vaults.
49. How to build a tennis court.
50. How trenches are made.

### ARGUMENTATION

- ✓1. Every one should learn how to swim.
2. What I intend to become. Why.
3. The evils of billboard advertising.
4. Why we should have a safe and sane 4th of July.
5. The — automobile is a better one than the — automobile.
6. Fairy tales should not be told to children.
7. The owning of firearms by the students of — school should be forbidden.
8. Department stores injure the trade of smaller towns.
9. Every student in school should partake in some form of athletics.
10. Should a lie ever be told?
11. Every boy should learn a trade.
12. A plea for tramps.
13. This school should adopt the honor system in examinations.
14. Novel reading is a waste of time.
15. Athletes seldom secure high scholastic honors.
16. Do colored-picture supplements to Sunday papers exert the best influence?
17. Should a pupil try simply to pass?
18. Athletic contests between schools should be abolished.
19. Admission to colleges should be by examinations only.
20. Military training in schools should be encouraged.
21. Labor unions are on the whole beneficial to workingmen.
22. Libraries and museums should be open on Sundays.
23. This school should provide more practical courses in its curriculum.
24. There should be an educational test as a qualification for voting.
25. The case against the fly.



26. Church and school property should be taxed.
27. The United States should maintain a larger standing army.
28. The United States should maintain a larger navy.
29. Vivisection that involves pain should be prohibited by law.
30. Novels should not be dramatized.
31. The case against the rat.
32. This school should substitute military training for athletics.
33. Are grades in society necessary?
34. In this school a closer relation between students and faculty should be encouraged.
35. Should peace societies be encouraged?
36. A sailboat provides more fun than a motorboat.
37. It is better to attend a high school in one's home town than to go away to a boarding school.
38. The afternoon session in this school should be from 4 to 6 instead of from 2 to 4.
39. The government should provide for the support of the poor.
40. It is needless to own books when a good public library is available.
41. This school should have its weekly holiday on Monday instead of Saturday.
42. Children under 14 should be prohibited from working in factories.
43. The value of dictographs.
44. This school should adopt an athletic eligibility rule based on scholarship.
45. Free public employment offices should be maintained by each community.
46. Are games of chance morally right?
47. Is the pledge of total abstinence morally right?
48. Are fictitious compositions useful?
49. Social functions involving lavish expense are unjustifiable.
50. No student attending this school should be allowed to represent the school on any of its organizations during his first year of residence.

## LETTERS

1. To your home, telling about your first day at school.
2. Accept an *informal* invitation to dinner.
3. Regret your inability to accept an invitation to visit a friend.
4. From camp, telling what you are doing and what you are seeing and learning.
5. From a farm, telling what you are doing and what you are seeing and learning.
6. To your parents, asking them to buy you a canoe.
7. To your parents, asking them to let you join a military company.
8. To your parents, asking them to take you on a trip to Europe.
9. To an athletic outfitter, asking for a complete set of foot-ball supplies.
10. To your sister, giving an account of a wedding you have attended.
11. To a friend, telling how you are employed during the summer holidays.
12. To a friend, telling about a trip down — River.
13. A letter placed in a sealed bottle and cast overboard from a sinking ship.
14. To a schoolmate who is away, telling about the death of a common friend.
15. To a scientist, telling about an invention you have thought out.
16. To a girl friend, congratulating her on her engagement.
17. To the parents of a friend who has recently died (a letter of condolence).
18. To an opponent in a foot-ball game, apologizing for your rough play.
19. To a famous author or actor, asking for his autograph.
20. To your parents, asking for some money.
21. To a soldier in the trenches.
22. To a friend who has not seen your school, telling him what it is like.
23. To some business house, applying for a position.
24. An answer to an advertisement in this morning's paper.

25. A Sunday night letter home, telling of the events of the past week.
26. To a teacher in a former school, explaining what course you like best in the school you attend now.
27. To your little sister, to amuse and to cheer her.
28. To your parents, telling them what occupation you want to take up.
29. To your parents, telling them what college you want to enter.
30. To a friend, telling him about your visit to an interesting factory.
31. To a friend, inviting him to come to the big game of the season.
32. To the manager of the base-ball team at a rival school, trying to arrange for a game.
33. To a friend who has never been in the North, telling him what a cold winter is like.
34. To a friend who is blind, telling him about a long tramp through the woods.
35. To a friend who is deaf, telling him about a long tramp through the woods.
36. To an athletic outfitter, complaining about the quality of some of his goods.
37. To a friend in high school, explaining the difference between a high school and an academy.
38. To a friend in an academy, explaining the difference between an academy and a high school.
39. A communication to a school paper, disapproving of some school organization or institution.
40. To an employer, asking for an advance in wages.
41. To a friend, recommending that he read a certain book.
42. To a friend, telling her all about the great game.
43. To an instructor, asking him what you should do to make up a condition you received in his course.
44. To the principal of the school, explaining why you cannot return on time after the vacation.
45. To a landlady, asking for rooms.
46. To your hostess, after visiting at her home during your vacation.
47. To a homesick friend, bidding her cheer up.

48. To your English teacher, telling him of a plot to a story you have thought out.
49. To the faculty of your school, asking them to excuse your absence from recitations on a certain day.
50. To a friend, urging him to come to your school.

## APPENDIX III

### TELEGRAMS AND ADVERTISEMENTS

#### TELEGRAMS

A telegram is really a letter. Telegraph companies allow you, for a certain sum, to send a message of ten words or less (exclusive of the name and address of the person to whom you are sending the message, and your signature) but charge for any additional word over ten you may use. Besides regular telegrams, you can send "day-letters" and "night-letters" (messages of fifty words). The rate for the latter is usually the same as that for regular ten-word telegrams, and for the former, once and a half the rate. Telegrams are delivered immediately, day-letters sometime during the day, and night-letters the first thing the next morning.

When you send telegrams and day or night letters, you must be very careful to express yourself concisely and clearly. In all kinds of composition, *form* plays a very important part; in telegrams *form* is subordinated to *matter*. As a result, in sending telegrams you frequently have to violate rules of grammar and composition: subjects of sentences may be left out; verbs may be dispensed with; prepositions may be dropped. Pick out the really significant matters that you wish the recipient at the other end to get; but be sure that, in striving to be brief and to the point, you give a complete message, and at the same time do not say anything misleading.

In the following telegram only the italicized words are necessary to give a clear and complete message.

*I shall come home on Wednesday at three o'clock in the afternoon. Please have a carriage waiting for me at the station. I have had a very pleasant time.*

The sender of this telegram is entitled to one more word; but he has nothing more to say, so he had better let the message go as it is.

|   |
|---|
| Andover, July 19, 1917.                                 |
| Mrs. J. B. Arthur,<br>67 Morgan St., Black Ridge, N. J. |
| I come Wednesday three afternoon.                       |
| Have carriage waiting station.                          |
| <i>J. B. Arthur Jr.</i>                                 |

[A *telegram* is a letter sent to a distance; to *telegraph* is to write a letter to a distance. The Greek noun (*gramma*) means *a letter*; the Greek verb (*grapho*) means *I write*.]

#### ADVERTISEMENTS

You are not very frequently obliged to write advertisements. But if you lose something which you want to recover, or find something which you feel sure the owner would like to recover, you advertise in the **Lost and Found** columns of a newspaper. If you have something you are anxious to dispose of at as great an advantage as you can, either by selling it or by exchanging it; or if you wish to obtain something that you cannot procure at a store, you advertise in the **For Sale** or the **Barter and Exchange** or the **Want** columns. If you are anxious to do some work to help pay your expenses while you are in school, and do not know of anyone to whom you might apply for employment, you are forced to make your wants known through a **Situation Wanted** advertisement.

In writing out advertisements you must be *brief*, for advertising is expensive business; but you must, at the same time, give a *complete* and *absolutely accurate* description of the object you have lost or found or which you wish to buy, sell, or exchange. If you are seeking employment, you must state accurately what *kind of work* you can do, and what your *qualifications* are. For further enlightenment on the question of advertising, consult the columns of any Sunday newspaper.

## APPENDIX IV

### VERSIFICATION

**Versification** is the art of making verses, or lines of poetry. **Prosody** is that part of grammar which treats of the structure and movement of verse.

Poetry differs from prose structurally in that it conforms to certain rules of **meter** or **measure**. There is, that is to say, to poetry a certain measured movement, a regular succession of accents or sounds which we call **rhythm**. The arrangement of long or short syllables, or of accented and unaccented syllables is uniform.

Groups of syllables, of similar length and structure, constitute metrical units of verse, and are called **feet**. A line consisting of a certain number of metrical feet, disposed according to metrical rules, is called a **verse**. And a group of verses, forming a division of a song or a poem, and agreeing in meter, rhyme, number of lines, etc., with other divisions, is called a **stanza**.

Now let | us sing | “ Long live | the king! ”  
And Gil | pin long | live he.  
And when | he next | doth ride | abroad,  
May I | be there | to see.

This is a stanza of four verses. In the first and third there are four feet; in the second and fourth, three feet. The separation of a verse into feet is called **scansion**.

When there is but one foot in a verse, it is called a **monometer**; when two, a **dimeter**; three, a **trimeter**; four, a **tetrameter**; five, a **pentameter**; six, a **hexameter**.

The feet in the stanza just given are made up of two syllables, the first unstressed, the second stressed. A foot of this kind is called an **iambus**.

If a foot is made up of a stressed and unstressed syllable, it is called a **trochee**.

Tell me | not in | mournful | numbers,

If a foot is made up of two unstressed syllables and one stressed syllable, it is called an **anapest**.

In the days | of King Charles.

If a foot is made up of one stressed and two unstressed syllables, it is called a **dactyl**.

Take her up | tenderly.

A **spondee** is a foot made up of two stressed syllables. "I too." An **amphibrach** is a foot made up of a stressed syllable between two unstressed syllables. "Prophetic."

The adjectives derived from the names of the various feet are **iambic**, **trochaic**, **anapestic**, **dactylic**. These adjectives are applied to lines or verses in which the majority of the feet are of that special kind: *i.e.* the line

Now let us sing Long live the king,

is an iambic line; and if we wish to note also the number of feet there are in the line, we call it an **iambic tetrameter**.

*Spondees and amphibrachs* are occasionally found in verses where the prevailing foot is something else. In English, the substitution of one foot for another in a verse frequently occurs.

A metrical pause in a verse is called a **cæsura**.

Nought but tradition remains || of the beautiful village of Grand-Pré.

When a pause comes at the end of a verse, the line is called an **end-stopped line**. When there is no pause at the end of a verse, the line is called a **run-on line**.

Time has laid his hand  
Upon my heart, gently, not smiting it,  
But as a harper lays his open palm  
Upon his harp, to deaden its vibrations.



The first and third lines are run-on lines; the second and fourth are end-stopped lines.

**Rhyme** is not absolutely necessary to modern English poetry; but it is so universally used, that it may be considered almost an essential feature of all kinds of versification except **blank verse**. Blank verse is verse that does not rhyme, but the term is specially applied to unrhymed iambic pentameter, like that found in Milton's *Paradise Lost*.

Rhymes may be of various kinds. They are indicated in explanations of rhyming schemes by italicized letters: *i.e.* *abab* indicates that the first and third verses, and the second and fourth verses in a stanza, rhyme; *abcb* indicates that only the second and fourth verses rhyme. Rhymes sometimes occur within the verse.

Now let us *sing* Long live the *king*.

[For exercises in recognizing forms of verse, and for exercises in scansion, the students might be referred to some anthology of poetry — *The Oxford Book of English Verse*, for instance — from which they may pick examples and scan passages from them.]

## APPENDIX V

### GLOSSARY AND ABBREVIATIONS

#### GRAMMATICAL AND RHETORICAL TERMS

(Not discussed in the body of this work)

**Abstract.** A summary or an epitome; a brief. "He made an *abstract* of every book he had read."

**Abstráct noun.** (See **Concrete noun**.)

**A fortiori.** A form of the *a pari* argument (see **A pari**), the "much more" argument. "If God so clothe the grass of the field, which today is, and tomorrow is cast into the oven, will he not *much more* clothe you, O ye of little faith?"

**Alexandrine verse.** An iambic hexameter. (See Appendix, section **Versification**.)

**Allegory.** A description of one thing under the image of another. "I am the vine, ye are the branches." (The properties of the vine and the relation of the branches are transferred to the person of Christ and his apostles.) An allegory is a prolonged metaphor. (See **Figure of speech**.) Bunyan's *Pilgrim's Progress* is a celebrated allegory.

**Alliteration.** The repetition of the same letter at frequent intervals. "Around the *rugged* rocks, the *ragged* rascal ran."

**Allusion.** A reference to something supposed to be known but not specifically mentioned. "They were like David and Jonathan": (*i.e.* they were fast friends as David and Jonathan were fast friends).

**Ambiguity (Ambiguous).** Doubtfulness or uncertainty as to the meaning of a word or passage, arising from its admitting of more than one meaning. "The teacher says the Kaiser is a fool." (The teacher says, "The Kaiser is a fool." "The teacher," says the Kaiser, "is a fool.")

**Amplify.** Make fuller.

**Analogy.** An agreement or likeness between things in some circumstances or effects when the things are otherwise entirely different. "Learning *enlightens* the mind." (It is to the mind what *light* is to the eye, enabling it to discover things before hidden.)

**Anapest.** A metrical foot made up of two short and one long syllable. (See Appendix, section **Versification**.) "In the days, etc."

**Anticlimax.** A passage in which the ideas become less important and striking at the close. "If once a man indulge in murder, he comes very soon to think little of robbing; from robbing he comes to drinking and Sabbath breaking, and from that to incivility and procrastination."

**Antithesis.** A contrast of words or sentiments occurring in the same sentence. "The prodigal *robs his heir*; the miser *robs himself*."

**Antonym.** A word of opposite meaning. "Empty — full; good — bad."

**A pari.** An argument from analogy; (see **Analogy**) an argument from history. It is the same thing as saying *like things have like results*. "Cæsar had his Brutus, Charles the first his Cromwell, and George the third — may profit by their example."

**A posteriori.** Induction; inductive reasoning. Reasoning from particular facts collected and interpreted for the purpose. "He was a hundred miles away at the time of the murder, *therefore* he could not have committed it." (The reverse of *a priori*.)

**Apostrophe.** (See **Figure of speech**.)

**A priori.** Deduction; deductive reasoning. Reasoning from general principles. "He will be sick, *for* he has eaten many green apples." (The reverse of *a posteriori*.)

**Archaism.** A word or form of speech no longer in common use. "Chirurgeon" (surgeon).

**Asyndeton.** A passage which omits the connective. "I came, I saw, I conquered."

**Balanced sentence.** A sentence so arranged that its clauses have the same construction and are of about the same length. "John saw a bear; James killed it." (A contrast or comparison is not necessarily implied, as is the case in *antithesis*.)

**Ballad.** A popular kind of narrative poem adapted for recitation or singing. The term is usually applied to that kind of poetry which

has sprung up among a people; a poem that really has no author, for different people in different ages have contributed towards its making.

**Barbarism.** A word that is not permissible in careful speech or writing; this includes obsolete words, new and unestablished words, new formations from good words. "Disremember, aviate, travelogue." (The reverse of a word in *good use*.)

**Begging the question.** Assuming that which was to be proved in a discussion. "Students should not be given instruction in writing good English, because students cannot be taught to write good English."

**Beside the point.** An argument that does not touch the issue. "The Massachusetts schools should have a holiday on February 12, because the Illinois schools do."

**Bibliography.** A list of books, manuscripts, pamphlets, etc., dealing with a certain subject. The list should include the authors' names, the dates of the publications, etc.

**Bombast.** Language above the dignity of the occasion. "We shall go on the field, we football heroes, and fight to the death for our dear old college." Sometimes applied to language that is loud and empty. "Now we will talk about the 'League to Enforce Peace,' with the soft pedal on peace, and the loud pedal on force."

**Burden of proof.** A legal phrase to express the degree of proof necessary for one side as compared with that necessary for the other. It is expressed in the legal maxim *He who affirms must prove*. (*Baldwin*.)

**Cacophony.** A combination of discordant sounds owing to the coming together of harsh letters or syllables. "He snarled and snorted and then crunched the scoundrel's bones." (The reverse of *euphony*.)

**Cadence.** The fall of the voice in reading and speaking; the rhythmical flow of language. "How art thou fallen from heaven, O Lucifer, son of the morning!"

**Cæsura.** A metrical break in a verse. (See Appendix, section **Versification**.) "This is the forest primeval, || the murmuring pines, etc."

**Catastrophe.** The final event, usually of a disastrous nature, in a romance or a dramatic piece.

**Cause and effect.** That which produces a result, and that which is produced by a cause. "A strikes B; B is wounded." (The blow was the *cause*; the wound is the *effect*.)

**Circumstantial evidence.** Evidence obtained from circumstances which usually attend facts of a particular nature, from which arises a certain presumption. It does not give an absolutely sure proof, but points in that direction.

**Citation.** Quotation.

**Climax.** A passage in which the parts are so arranged that each one rises above its predecessor in impressiveness. Also, the highest point. "Tribulation worketh patience, patience experience, and experience hope."

**Cogency.** Power of compelling conviction; force.

**Coining words.** Making new words, or using words in a new sense.

" 'Twas *brillig* and the *slithy toves*  
Did *gyre* and *gimble* in the *wabe*.  
All *mimsy* were the *borogoves*,  
And the *mome raths outgrabe*."

"I shall *execute* my poor mustachio."

**Collective noun.** (See **Concrete noun**.)

**Comma blunder.** Separating by means of commas complete statements that are not grammatically joined. "The birds are singing, the cat is asleep on the wall, the sun is shining."

**Conciseness.** The expressing of much in few words. (The reverse of *copiousness*.)

**Concrete noun.** A concrete noun is a name which stands for a thing. An abstract noun is a name which stands for an attribute of a thing: "lion" and "light" are concrete nouns; "strength" and "brightness" are abstract nouns. A collective noun is the name of a group of objects considered as one — "class," "army."

**Connotation.** An implication or a suggestion of something more than is actually said. "His looks were *black*." (*Black* implies or suggests gloomy darkness accompanied by something terrible. The same idea could be conveyed by a sentence reading: He looked as though he would inspire terror and gloom.) (See **Denotation**.)

**Continuity.** Uninterrupted connection or succession; a close union of parts.

**Copiousness.** Diffuseness and discursiveness. (The reverse of *conciseness*.)

**Couplet.** Two successive rhyming lines. (See Appendix, section **Versification**.)

“ A little learning is a dangerous thing;  
Drink deep, or taste not the Pierian spring! ”

**Crisis.** The decisive moment; the turning-point.

**Dactyl.** A metrical *foot* made up of one long and two short syllables. (See Appendix, section **Versification**.) “Murmuring.”

**Deduction.** Deductive reasoning. (See **A priori**.)

**Denotation.** Meaning that has been absolutely determined by authority; the dictionary meaning of a word. (See **Connotation**.)

**Dénouement.** The solution of a mystery; the discovery of a plot; the outcome.

**Dialect.** Speech characterized by local peculiarities; a variety or subdivision of a language. “The French-Canadian dialect” — as distinguished from French and from English.

**Diction.** The choice of words for the expression of ideas; the mode of expression. (See **Style**.)

**Digest.** A compilation or summary.

**Dilemma.** Predicament. An argument which presents an antagonist with two absolute alternatives, both of them conclusive against him. (See **Horns of a dilemma**.)

**Discursive.** Passing from one thing to another; digressive; desultory. (The reverse of *intensive*.)

**Doggerel.** Irregular verse; undignified poetry.

**Double negative.** The use of two negatives when only one is needed. “He hasn’t *no* money” for “He has *no* money.”

**Effectiveness.** The power of producing an effect; forcefulness.

**Elegy.** A poem of lamentation.

**Ellipsis.** The omission of one or more words that are obviously understood. “The man I know” for “The man *whom* I know.”

**Enthymeme.** A syllogism with one premise omitted. (See **Syllogism**.) It implies a link in the reasoning with which everyone is familiar. “Kindness is a virtue, therefore kindness is laudable.” (The major premise, “virtue is laudable,” is omitted.)

**Epic. Epic poem.** A kind of narrative poem in which real or fictitious events, usually the achievements of some hero, are narrated in an elevated style.

**Epitome.** A condensation; an abridgment.

**Etymology.** That form of study which treats of the history of words, tracing out their origins, primitive significance, and changes of form and meaning. "Estuary: noun; plural, estuaries; derived from the Latin *æstuarium*, from *æstuarē*, to surge; also written *æstuary*."

**Eulogy.** Something written or spoken in praise of a person or thing.

**Euphemism.** The expression in a softened or a more delicate way of a harsh or indelicate word or expression. "Bad odor" for "stink"; "perspiration" for "sweat."

**Euphony.** A pleasing or sweet sound. "Meandering with a mazy motion."

**Euphuism.** An affectation of excessive elegance and refinement of language. "Retire" for "go to bed"; "limb" for "leg."

**Exordium.** An introduction which prepares an audience for the main subject.

**Fallacy.** An argument which professes to be decisive, while in reality it is not.

**Figure of speech.** A departure from the literal, not only for the sake of adornment, but for the sake of expressiveness as well. You can frequently present a fact, or explain a truth more clearly and in a more interesting manner if you compare it with something else that resembles it either actually or in your imagination. The chief figures of speech are *simile*, *metaphor*, *metonymy*, *synecdoche*, *apostrophe*, and *personification*.

**Simile expresses** a resemblance — imaginative rather than literal — between two objects or ideas of unlike classes. The resemblance must be expressed by the use of *like*, *as*, *etc.* The best similes are those in which the ideas compared have one point of resemblance and are unlike in all other respects. "That man *is like a lion*."

**Metaphor implies** a resemblance between two objects of unlike classes. "That man *is a lion*." (In simile one object *is like* another; in metaphor one object *is* another.)

A **mixed metaphor** is an obviously faulty combination of meta-

phors. Shakespeare and other great poets have used them sometimes, but as a general thing they are to be avoided. "To *take arms* against a sea of troubles." (*Shakespeare.*) "I *smell a rat*, but I shall *nip it in the bud!*" (*Jimmie O'Leary.*)

**Personification** is a metaphor that attributes human qualities to inanimate objects, abstract ideas, or lower animals. "The trees *whisper* in the wind." "Wisdom *crieth* aloud."

**Apostrophe** is a figure by which the writer suddenly turns aside from what he is saying and addresses some absent or present person or some personified object.

"The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring ;  
*But O heart! heart! heart!*  
*O the bleeding drops of red, etc."*

**Metonymy** is the substitution of the name of one object for that of another, the two being so closely associated that the mention of one suggests the other. "*Gray hairs* should be respected." (*Gray hairs* is substituted for *old age*.)

**Synecdoche** is the substitution of a part of anything for the whole, and vice versa. "Give us this day our daily *bread*" (*bread* is substituted for *food*). "The *entire town* came out to meet him" (*entire town* is substituted for *many of the town*).

**Florid.** Enriched to excess with flowery figures of rhetoric.

**Good use.** A word or construction in good use is one that is intelligible to the present generation, to the English-speaking world, and is used by the best writers and speakers.

**Heroic meter.** Rhymed iambic pentameters. (See Appendix, section **Versification**.)

**Heroic poetry.** (See **Epic**.)

**Homonym.** A word having the same sound as another but differing from it in meaning — "sea, see."

**Horns of a dilemma.** Alternatives, each of which presents a predicament. (See **Dilemma**.)

**Hyperbole.** Exaggeration to the point of impossibility, but with no intent to deceive. "He is as strong as a lion."

**Hypothesis.** Something not proved, but assumed for the purpose of argument, or to account for a fact or occurrence.



**Iambus.** A metrical foot made up of one short and one long syllable. (See Appendix, section **Versification**.) "Today."

**Idiom.** A use of words sanctioned by usage, peculiar to a particular language. "I can *make nothing of it*." (I cannot understand it.)

**Impropriety.** A word in reputable use, but confused in its meaning with some other word. An Italian, who heard that "to postpone" meant "to put off," said to the conductor, "Please *postpone* me at the next station."

**Induction.** **Inductive reasoning.** (See **A posteriori**.)

**Inference.** A proposition or a conclusion derived from induction or deduction.

**Invective.** A violent denunciation or accusation.

**Inverted order.** When the simple subject and the predicate change places in a sentence or a clause. "There came a time" for "A time came."

**Issue.** Final outcome or result; conclusion. A point in debate on which the parties take affirmative and negative positions.

**Limerick.** A nonsense poem of five lines, rhyming *aa bb a*.

**Localism.** A word peculiar to a certain community and not understood elsewhere. "Spider" for "frying-pan."

**Loose sentence.** A sentence in which the sense and grammatical construction are such that we can stop at one or more points before we come to the end, and yet have a sentence that is grammatically complete. A periodic sentence is one in which the sense and grammatical construction are such that neither is complete until we come to the end.

"Sometimes the different parts of our thought are so various, and yet so intimately related, that, without a complex sentence, which knits together the different strands by means of subordinate clauses, participial phrases, and similar modifiers, we should find it impossible to bring our meaning to an adequate expression. At other times, our ideas take shape one by one, in orderly sequence, but without combining or much affecting each other, and accordingly our sentences fall naturally into the compound structure, and their parts are held together by coördinate conjunctions." (*Gardner, Kittredge, and Arnold, "Elements of English Composition."*)

The first sentence is periodic; the second is loose.

**Lyric.** A poem appropriate for song; said especially of poetry which expresses the individual emotions of the poet.

**Metaphor.** (See **Figure of speech**.)

**Meter.** Poetical measure depending on number, quantity, and accent of syllables. (See Appendix, section **Versification**.)

**Metonymy.** (See **Figure of speech**.)

**Modern usage.** The present-day use and meaning of a word as contrasted with its use and meaning in former times. The word "silly" in Chaucer's time (the fourteenth century) meant *innocent*; today it means *weak and foolish*.

**National use.** To be in national use a word must be intelligible to all people of a certain nation. The word "baggage" is not in national use; for, though it is used universally in America, it is not in England. In that country the word "luggage" is used for baggage.

**Non sequitur.** A fallacy in deduction. *It does not follow.*

**Objective, Subjective.** *Objective* is applied to things exterior to the mind, and objects of its attention; *subjective*, to the operations of the mind itself. Hence, an *objective* motive is some outward thing awakening desire; a *subjective* motive is some internal feeling or propensity. *Objective* views are those governed by outward things; *subjective* views are produced or modified by internal feeling. Sir Walter Scott's poetry is chiefly *objective*; that of Wordsworth is eminently *subjective*. (*Webster*.)

**Ode.** A short poem suitable to be sung, characterized by sustained noble sentiment and appropriate dignity of style.

**Onomatopœia.** A figure of speech in which the sound of a word is imitative of the sound of the thing which the word represents. "The *buzz* of bees."

**Panegyric.** An oration or eulogy in praise of some person or achievement.

**Parallel structure.** (See **Balanced sentence**.)

**Paraphrase.** The giving of the meaning in another form.

**Pathetic fallacy.** An effort to harmonize scene and feeling that is deliberate or extravagant. "The trees lashed out with their arms as though they would seize the lonely wayfarer and tear him into shreds."

**Pedantry. Pedantic.** A pretension to superior knowledge.

**Periodic sentence.** (See **Loose sentence.**)

**Peroration.** The concluding part of an oration; the final summing up and enforcement of an argument.

**Personification.** (See **Figure of speech.**)

**Perspicuity.** Clearness of expression or thought.

**Phraseology.** The mechanical structure of sentences, or the mode in which they are phrased. (See **Style.**)

**Pleonasm.** The use of more words than are necessary to express an idea. "I saw it *with my own eyes.*"

**Preciosity.** The quality of being overfastidious.

**Premise.** (See **Syllogism.**)

**Present use.** A word to be in present use must be intelligible to the present generation. "Surgeon" is intelligible to the present generation; "chirurgeon," meaning the same thing, is not.

**Prolixity.** Unnecessary length and minuteness of discourse; tediousness.

**Prosody.** The part of grammar that treats of the laws of versification.

**Protagonist.** One who takes the leading part in a drama; the hero.

**Provincialism.** An expression widely used within certain sections of the country, but not used in others. In the South, for instance, *evening* is often used where in the North one would use *afternoon*.

**Quantity.** The measure of a syllable.

**Quatrain.** A stanza of four lines, usually of iambic pentameters, rhyming alternately. (See Appendix, section **Versification.**)

**Realism.** Fidelity to nature or to real life; representation without idealization, and making no appeal to the imagination; adherence to the actual fact.

**Recondite.** Hidden from the mental or intellectual view; abstruse.

**Reductio ad absurdum.** The kind of refutation which shows that an opponent's position involves an absurd conclusion.

**Redundancy.** The using of more words or images than are necessary or useful. "He jumps off *of* the box."

**Reputable use.** Words in reputable use are those which are not only in present use and in national use, but are used by the best speakers and writers. "Well informed" is in reputable use; "well posted" (meaning the same thing) is not.

**Rhyme.** Correspondence of sound in words or syllables. Usually used to refer to a correspondence of sound in the terminating words or syllables of two or more verses one succeeding another immediately or at no great distance. (See Appendix, section **Versification**.)

**Rhyme royal.** A stanza made up of seven iambic pentameters, rhyming *ababbcc*. (See Appendix, section **Versification**.)

**Rhythm.** A measured, regular, and harmonious flow of vocal sounds.

**Romance.** A tale of extravagant adventures of love and the like.

**Scansion.** The distinguishing of the metrical feet of a verse by emphasis, pauses, or otherwise. (See Appendix, section **Versification**.)

**Sequence.** The order of following; arrangement.

**Simile.** (See **Figure of speech**.)

**Slang.** Popular, but unauthorized words, phrases, or modes of expression. "Beat it" for "run away."

**Solecism.** A word used in an ungrammatical construction. "It is me" for "It is I."

**Sonnet.** A complete poem made up of fourteen iambic pentameters. The **Italian sonnet** is divided into two groups, the first eight verses forming the *octave* and the last six the *sestet*. The rhyme order is *abba abba cde cde* (or *cd cd cd*). In the **Shakespearean sonnet** the rhyme order is *ab ab cd cd ef ef gg*. (See Appendix, section **Versification**.)

**Sonorous.** Impressive in sound; high-sounding.

**Sources.** A term used to indicate the books, etc., from which one has obtained information about a certain subject.

**Spenserian stanza.** A stanza made up of nine lines: the first eight, iambic pentameter, and the ninth, an iambic hexameter. The rhyme order is *ab ab bc bc c*. (See Appendix, section **Versification**.)

**Spondee.** A metrical foot made up of two long syllables. (See Appendix, section **Versification**.) "I too."

**Stanza.** A number of lines or verses forming a division of a song or poem, and agreeing in meter, rhyme, number of lines, etc., with other divisions. (See Appendix, section **Versification**.)

**Style.** Mode of expressing thought in language, whether oral or written; especially, such use of language in the expression of thought as exhibits the spirit and faculty of an artist; choice or arrangement of words in discourse; rhetorical expression.

*Style* relates both to language and thought; *diction*, to language only; *phraseology*, to the mechanical structure of sentences, or the mode in which they are phrased. The *style* of Burke was enriched with all the higher graces of composition; his *diction* was varied and copious; his *phraseology*, at times, was careless and cumbersome. (*Webster*.)

**Subjective.** (See **Objective**.)

**Sustained effort.** A piece of writing of uniform style, extended to considerable length.

**Syllogism.** The regular logical form of every argument, consisting of three propositions, of which the first two are called the *premises*, and the last, the *conclusion*. The conclusion necessarily follows from the premises; so that if these are true, the conclusion must be true, and the argument amounts to demonstration; as in the following example:

Every virtue is laudable;  
Kindness is a virtue;  
Therefore kindness is laudable.

These propositions are denominated respectively the *major premise*, the *minor premise*, and the *conclusion*. (*Webster*.)

**Symbolism.** The representation of truths, virtues, vices, etc., by emblematic colors, signs, and forms.

**Synecdoche.** (See **Figure of speech**.)

**Synonym.** A word conveying the same or approximately the same idea. "Tease, vex, irritate."

**Tautology.** A repetition of the same meaning in different words. "The dawn is overcast, the morning lowers." "I have got."

**Terse.** Short, concise, but at the same time polished.

**Tertium quid.** A dilemma that does not present absolute alternatives; *i.e.* one which allows for a third alternative or a possible way out.

**Transition.** A passing from one subject to another.

**Transposed order.** A change of the natural order of words in a sentence. (Not a frequent occurrence in English.)

**Trite.** A word or expression used until it is so common that it has lost novelty and interest. "He fell with a *dull sickening thud*."

- Trochee.** A metrical foot made up of one long and one short syllable. (See Appendix, section **Versification**.) “Mournful.”
- Verbosity.** The use of more words than are necessary.
- Verisimilitude.** The quality of having the appearance of truth.
- Verse.** A line of poetry.
- Vulgarism.** A vulgar word or expression.

### CONTRACTIONS AND ABBREVIATIONS

- A. A. A.** American Automobile Association.
- A. A. U.** American Athletic Union.
- A. B. or B. A.** Bachelor of Arts.
- A. D.** *Anno Domini* (in the year of our Lord). [*Lat.*]
- A. D. C.** Aide-de-camp.
- ad inf.** *Ad infinitum* (to infinity). [*Lat.*]
- ad int.** *Ad interim* (in the meantime). [*Lat.*]
- ad lib.** *Ad libitum* (at pleasure). [*Lat.*]
- æ., æt., ætat.** *Ætatis* (of age, aged). [*Lat.*]
- Anon.** Anonymous.
- A. O. H.** Ancient Order of Hibernians.
- A. S. P. C. A.** American Society for the Prevention of Cruelty to Animals.
- Bart.** Baronet.
- B. C.** Before Christ.
- brev.** Brevet.
- B. S.** Bachelor of Science.
- Cantab.** *Cantabrigiensis* (of Cambridge). [*Lat.*]
- C. E.** Civil Engineer.
- cf.** *Confer* (compare). [*Lat.*]
- cir., circ., c.** *Circa* (about). [*Lat.*]
- cm.** Centimeter.
- C. O. D.** Cash on delivery.
- C. S. A.** Confederate States of America.
- cwt.** Hundredweight.
- D. C. L.** Doctor of Civil Law.
- D. D.** Doctor of Divinity.
- D. D. S.** Doctor of Dental Surgery.
- D. G.** *Dei gratia* (by the grace of God). [*Lat.*]
- dm.** Decimeter.

- do. Ditto.
- D. V. *Deo volente* (God being willing). [Lat.]
- D. V. S. Doctor of Veterinary Science.
- Ed. Editor. ed., edit. Edited, edition.
- E. E. Electrical engineer.
- e.g. *Exempli gratia* (for the sake of example). [Lat.]
- E. M. Mining Engineer.
- Esq. Esquire. This title is placed after the name. Mr. and Esq. should never be used together.
- et al. *Et alii* (and others). [Lat.]
- et seq. *Et sequentes, et sequentia* (and the following). [Lat.]
- fec. *Fecit* (he or she did it). [Lat.]
- ff. Following.
- fo., fol. Folio.
- f. o. b. Free on board.
- F. R. S. Fellow of the Royal Society.
- G. A. R. Grand Army of the Republic.
- gloss. Glossary.
- G. O. P. Grand Old Party (Republican Party).
- H. B. M. His or Her Britannic Majesty.
- H. I. M. His or Her Imperial Majesty.
- H. M. S. His or Her Majesty's Ship.
- Hon. Honorable.
- h. p. Horse power.
- H. R. H. His or Her Royal Highness.
- ib., ibid. *Ibidem* (in the same place). [Lat.]
- Id. *Idem* (the same). [Lat.]
- i.e. *Id est* (that is). [Lat.]
- I. H. S. *Iesus Hominum Salvator* (Jesus the Saviour of men). [Lat.] Abbreviation of the Greek word for Jesus  $\text{IH}\Sigma\text{OY}\Sigma$ .
- inc. Incorporated.
- incog. Incognito.
- I. N. R. I. *Iesus Nazarenus, Rex Iudæorum* (Jesus of Nazareth, King of the Jews). [Lat.]
- inst. Instant (present month).
- I. O. U. I owe you.
- I. W. W. Industrial Workers of the World.
- K. C. B. Knight Commander of the Bath.

- K. G.** Knight of the Garter.  
**K. of C.** Knights of Columbus.  
**K. of L.** Knights of Labor.  
**Kt., Knt.** Knight.  
**lat.** Latitude.  
**L. H. D.** *Litterarum Humaniorum Doctor* (Doctor of the Humanities). [*Lat.*]  
**Litt. D.** Doctor of Literature.  
**ll.** Lines.  
**LL. D.** Doctor of Laws.  
**lon.** Longitude.  
**L. (or £) s. d.** *Libræ, solidi, denarii* (pounds, shillings, pence). [*Lat.*]  
**Ltd.** Limited.  
**M.** *Monsieur* (mister). [*French.*]  
**m.** Meter.  
**M. A.** Master of Arts.  
**M. C.** Member of Congress.  
**M. D.** Medical Doctor.  
**mdse.** Merchandise.  
**M. E.** Methodist Episcopal, Mining Engineer.  
**Memo.** Memorandum.  
**Messrs.** *Messieurs* (gentlemen). [*French.*]  
**mfg.** Manufacturing.  
**Mgr.** Monseigneur.  
**Mlle.** *Mademoiselle* (Miss). [*French.*]  
**mm.** Millimeter.  
**Mme.** Madame.  
**M. P.** Member of Parliament.  
**M. S.** Master of Science.  
**MS.** Manuscript.  
**N. A.** National Army.  
**N. B.** *Nota bene* (note well). [*Lat.*]  
**N. G.** National Guard.  
**non seq.** *Non sequitur* (It does not follow). [*Lat.*]  
**N. S.** New Series, New Style.  
**n. u.** Name unknown.  
**ob.** *Obiit* (died); *obiter* (by the way). [*Lat.*]



- obs. Obsolete.
- O. E. Old English.
- O. K. All correct (from "oll korrekt").
- o. p. Out of print.
- Ph. D. Doctor of Philosophy.
- Ph. G. Graduate in Pharmacy.
- Pinx. *Pinxit* (he or she painted it). [Lat.]
- P. M. *Post meridiem* (afternoon). [Lat.]
- pp. Pages.
- P. P. C. *Pour prendre congé* (to take leave). [French.]
- pro tem. *Pro tempore* (for the time being). [Lat.]
- prox. *Proximo* (next month). [Lat.]
- P. S. *Post scriptum* (postscript). [Lat.]
- pseud. Pseudonym.
- pwt. Pennyweight.
- qu., qy. Query.
- R. G. S. Royal Geographic Society.
- R. H. Royal Highness.
- R. I. P. *Requiescat in pace* (may he or she rest in peace). [Lat.]
- R. M. S. Royal Mail Service.
- R. N. Royal Navy.
- R. O. T. C. Reserve Officers Training Corps.
- R. S. V. P. *Répondez s'il vous plait* (answer if you please). [French.]
- Sc. D. Doctor of Science.
- seq. *Sequentes, sequentia* (the following). [Lat.]
- S. G. State Guard.
- sic. Thus; sometimes inserted [*sic*] to note that an expression, spelling, etc., is just as given. [Lat.]
- S. P. Q. R. *Senatus Populusque Romanus* (The Roman Senate and People). [Lat.]
- Stat. *Statim* (immediately). [Lat.]
- ster., stg. Sterling.
- stet. Let it stand as it was originally written. [Lat.]
- T. O. Turn over.
- ult., ulto. *Ultimo* (last month). [Lat.]
- U. S. A. United States Army.
- U. S. N. United States Navy.

- U. S. N. R.** United States Naval Reserve.  
**U. S. S.** United States Ship.  
**V. C.** Victoria Cross.  
**vid.** *Vide* (see). [*Lat.*]  
**Vis., Visc., Visct.** Viscount.  
**viz.** *Videlicet* (namely). [*Lat.*]  
**vs.** *Versus* (against). [*Lat.*]  
**W. C. T. U.** Woman's Christian Temperance Union.  
**Ye.** The or Thee (pronounced *the*).  
**Y. M. C. A.** Young Men's Christian Association.  
**Y. M. H. A.** Young Men's Hebrew Association.  
**4<sup>o</sup>, 8<sup>vo</sup>, 12<sup>mo</sup>.** Quarto, octavo, etc. The number indicates the number of times a sheet of paper is folded in the preparation of a book.

## APPENDIX VI

### OUTLINE FOR A DEBATE

**QUESTION: Resolved, that municipalities should own and operate all public utilities.**

As all debating in the earlier years of High School must be rather elementary, the following outline does not pretend to be an elaborate brief. It merely gives a few points on both sides of the subject, arranged in topics and sub-topics. Almost any advanced composition book, and certainly any textbook on debating, would give the arrangement — according to good practice — of the introduction, body of argument, and summary.

Before debating a question like the one given above, both sides must come to an agreement as to exactly what is meant by public utilities. The question could very wisely be limited to concern only gas and electric lighting, or water-works, or street railways.

#### AFFIRMATIVE

- I. Public utilities are absolutely necessary for all citizens.
  - a. Public utilities depend on the use of public property.
  - b. The public should not be at the mercy of private corporations.
  - c. There is a public obligation to furnish citizens with what they need.
- II. Experience in other municipalities.
  - a. Successful workings of public ownership.  
(Examples.)
  - b. Failure of private enterprise.  
(Examples.)
  - c. Private corporations corrupt politics.
    1. Favor certain sections and certain individuals.

- III. Condition of labor.
  - a.* Men working for themselves (*i.e.* their own government).
  - b.* Civil Service will insure efficient employees.
  - c.* Public ownership will eliminate dissatisfaction and strikes.
- IV. Tendency of the times is towards having governments do more for their people.
  - a.* Certain forms of so-called Socialism are not objectionable.
  - b.* All governments are becoming more efficient.

## NEGATIVE

- I. Public ownership of even necessities of life is un-American.
  - a.* It discourages,
    - 1. Private initiative.
    - 2. Employment of capital.
  - b.* It develops a paternalistic spirit and socialism in government.
- II. Experience in other municipalities.
  - a.* Failure of public ownership (wasteful).  
(Examples.)
  - b.* Success of private enterprise (efficient).  
(Examples.)
  - c.* Party in power can corrupt politics,
    - 1. By lowering rates.
    - 2. By raising wages.
- III. Regulation of rates and service is better than outright ownership.
  - a.* States may give municipalities power to fix rates.
  - b.* All the public wants is good service at a reasonable rate.
  - c.* Private ownership prevents burden on taxpayers because of costly deficits due to politics, bad management, etc.

## APPENDIX VII

### SPELLING RULES AND EXERCISES

[No lists have been given in this book of common prefixes and suffixes. The number is very large; and, moreover, it is difficult to draw the line between those that might well be listed in an elementary composition book and those that belong in more advanced works. Teachers who wish to go into the matter more thoroughly are referred to Greenough and Kittredge, *Words and Their Ways in English Speech* — particularly Chapter XIV.]

I. Words of one syllable ending in a single consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel. (A suffix is a syllable or syllables added to the end of a word: *e.g.* speak-*er*.)

hop — hopping, drop — dropper, plan — planning, rub — rubber, wrap — wrapped, win — winning, rob — robbery, red — reddish.

II. Words of more than one syllable ending in a single consonant preceded by a single vowel, and accented on the final syllable, double the final consonant before a suffix beginning with a vowel.

occur — occurrence, prefer — preferred, control — controller, acquit — acquitted, regret — regretting, omit — omitted, begin — beginner, compel — compelling.

III. Words of more than one syllable, not accented on the last syllable, ending in a single consonant preceded

by a single vowel, do not double the final consonant before a suffix beginning with a vowel.

suffer — suffering, offer — offered, develop — developed, conquer — conqueror, benefit — benefited, summon — summoning.

**Note** traveling *or* travelling; kidnaped *or* kidnapped.

IV. Final silent *e* is usually retained before a suffix beginning with a consonant.

hope — hopeful, love — lovely, safe — safety, sincere — sincerely, immediate — immediately, comparative — comparatively, separate — separately, base — baseness.

**Exceptions:** acknowledgment, judgment.

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

come — coming, lose — losing, loose — loosing, persuade — persuading, describe — indescribable, pursue — pursuing, desire — desirable, shine — shining.

VI. Words ending in *ce* or *ge* retain the *e* before a suffix beginning with *a* or *o*, to preserve the soft sound. The letters *c* and *g* are usually soft before *e*, but hard before *a* and *o*.

changeable, courageous, noticeable, peaceable, unmanageable, serviceable, vengeance, outrageous.

(*a*) In the following words final *e* is retained before a suffix beginning with a vowel:

hoe — hoeing, shoe — shoeing, agree — agreeable, dye — dyeing, mile — mileage.

(*b*) In the following words final *e* is dropped before a suffix beginning with a consonant:

true — truly, awe — awful, due — duly, argue — argument.

[These words cannot be said to be exceptions to the rules governing the spelling of words ending in silent *e*, for the final *e* in all is part of a diphthong.]

VII. Words ending in *ie* drop the *e* when adding *ing*, and change the *i* to *y* to avoid the doubling of *i*.

die — dying, tie — tying, lie — lying.

VIII. *Ei* or *ie*? *E* follows *c* when the sound of the diphthong is  $\bar{e}$  (long *e*); *i* follows all other letters when the sound of the diphthong is  $\bar{e}$ .

receive, deceive, ceiling, conceit, deceit, perceive, shield, shriek, fierce, niece, believe, grieve, besiege, chief, field, thief, pierce, piece, yield.

**Exceptions:** weird, seize, leisure, neither.

IX. Final *y*, preceded by a consonant, is changed to *i* before a suffix.

fancy — fanciful, hasty — hastily, ordinary — ordinarily, friendly — friendliness, busy — busily — business, heavy — heavily — heaviness, happy — happier — happiest.

X. Final *y* is retained before a suffix beginning with *i* to prevent the doubling of *i*.

carry — carrier — **but note** carrying, study — studious — **but note** studying, reply — replied — **but note** replying.

XI. The final letter of a word or prefix is usually retained before the same letter in the suffix or root.

[We learned in our first spelling lesson that a suffix is a syllable or syllables added to the end of a word; *e.g.* speak-*er*, pass-*able*. A prefix is a syllable or syllables added to the front part of a word; *e.g.* *un*-tie, *over*-take. Some words have both a prefix and a suffix; *e.g.* *un*-speak-*able*. The original form of the word is called the root.]

exceptional + ly = exceptionally, un + nerve = unnerve, equal + ly = equally, even + ness = evenness, natural + ly = naturally, open + ness = openness, sullen + ness = sullenness, occasional + ly = occasionally.

XII. A prefix or suffix ending in *-ll* generally drops one *l* in derivative words.

[A derivative word is one formed from another word by adding to it a prefix or a suffix, or by changing one or more of its vowels. (a) *unnerve*, formed from the word *nerve* + the prefix *un*; (b) *hastily*, formed from the word *hasty* + the suffix *ly* (like); (c) *French*, formed from the word *France*.]

use + full + ness = usefulness, all + together = altogether, hope + full = hopeful, health + full = healthful, faith + full + ness = faithfulness, full + fill = fulfil *or* fulfill, full + fill + ment = fulfilment *or* fulfillment.

XIII. The prefixes *dis* and *mis* do not double the final *s* before a root. If the root begins with *s*, rule XI applies.

disarm, mishap, dissolve, mistake, disappoint, misdemeanor, disobey, misjudge, disinfectant, misspell.

XIV. Words that were formerly spelled with an ending *-re* are now, in America, generally spelled *-er*.

*theater, center, sepulcher*; **Not** *theatre, centre, sepulchre*.

XV. Words that were formerly spelled with an ending *-our* are now, in America, generally spelled *-or*.

*endeavor, parlor, color*; **Not** *endeavour, parlour, colour*.

XVI. It is difficult to make a rule governing the spelling of words that end in *-ize* or *-ise*. The tendency in America has been to use the ending *-ize* for the greater part of them, though there are still a number spelled *-ise*. The most common of these are :



advertise, advise, arise, compromise, devise, disguise, enterprise, exercise, franchise, improvise, merchandise, revise, rise, supervise, surmise, surprise.

XVII. Terminations *-sion* and *-tion*. Words which in their shortest form end in *-d*, *-de*, *-ge*, *-mit*, *-rt*, *-se*, *-ss*, take the ending *-sion*. Other words take the ending *-tion*.

pretend — pretension, delude — delusion, emerge — emersion, permit — permission, pervert — perversion, confuse — confusion, digress — digression.

**Exceptions:** adhere — adhesion, cohere — cohesion, attend — attention, assert — assertion.

XVIII. It is impossible to make a rule governing the spelling of words ending in *-ible* or *-able*. Those who have studied Latin can follow the general rule that derivatives of the first conjugation take *-able*, while those of the other conjugations take *-ible*. Those who have not, can pretty safely spell most words with the ending *-able*. The following are the most common of those spelled *-ible*.

|                |              |               |               |             |
|----------------|--------------|---------------|---------------|-------------|
| accessible     | admissible   | apprehensible | audible       | compatible  |
| comprehensible | contemptible | convertible   | convincible   | corrigible  |
| corruptible    | credible     | defensible    | destructible  | digestible  |
| discernible    | divisible    | edible        | eligible      | enforcible  |
| expressible    | feasible     | flexible      | forcible      | horrible    |
| intelligible   | irascible    | legible       | negligible    | perceptible |
| permissible    | plausible    | possible      | reprehensible | resistible  |
| responsible    | sensible     | terrible      | visible       |             |

Two hundred words frequently misspelled.

|          |            |               |           |             |
|----------|------------|---------------|-----------|-------------|
| oblige   | privilege  | separate      | excellent | independent |
| mystery  | absence    | fascinate     | fiery     | villain     |
| proceed  | speeches   | speak         | all right | guard       |
| athletic | opinion    | audience      | grammar   | religious   |
| comma    | repetition | sentence      | clothes   | government  |
| imagine  | convenient | comparatively | practical | embarrass   |

|                |                                     |                               |                                   |               |
|----------------|-------------------------------------|-------------------------------|-----------------------------------|---------------|
| scene          | civil                               | sincerely                     | column                            | apology       |
| typical        | character                           | captain                       | treasure                          | dealt         |
| formerly       | exaggerate                          | academy                       | treacherous                       | accommodate   |
| descent        | obstacle                            | college                       | article                           | conscience    |
| decent         | shepherd                            | minute                        | necessary                         | conscientious |
| immediately    | accidentally                        | agreeable                     | professor                         | destroy       |
| committee      | experience                          | challenge                     | prejudice                         | village       |
| o'clock        | cruelty                             | aggravate                     | abbreviate                        | acquaintance  |
| preparation    | possession                          | to-day<br>( <i>or today</i> ) | dormitory                         | description   |
| disappear      | similar                             | control                       | parallel                          | beneficial    |
| assistance     | until                               | choose                        | holiday                           | surprise      |
| assistants     | disappoint                          | definition                    | finally                           | extremely     |
| there          | lightning                           | amusement                     | approach                          | thorough      |
| their          | strength                            | thought                       | altogether                        | paid          |
| boundary       | sense                               | partner                       | decide                            | laboratory    |
| arouse         | arrange                             | officer                       | divide                            | alcohol       |
| awkward        | debt                                | succeed                       | library                           | existence     |
| buoy           | yacht                               | grandeur                      | accustom                          | ascend        |
| cemetery       | opposite                            | duel                          | anxiety                           | audible       |
| admissible     | definite                            | mischievous                   | to-night<br>( <i>or tonight</i> ) | magnificence  |
| preference     | obedience                           | endurance                     | complexion                        | allowance     |
| bicycle        | to-morrow<br>( <i>or tomorrow</i> ) | accumulate                    | carriage                          | innocence     |
| dessert        | recommend                           | acknowledge                   | around                            | relative      |
| desert         | incidentally                        | principle                     | general                           | miscellaneous |
| occasion       | development                         | principal                     | already                           | organize      |
| February       | angle                               | balance                       | describe                          | appearance    |
| superintendent | always                              | ache                          | straight                          | height        |
| calendar       | Wednesday                           | difference                    | eighth                            | despair       |
| governor       | across                              | twelfth                       | prove                             | source        |
| chauffeur      | auxiliary                           | friend                        | vegetable                         | reference     |
| stationery     | commercial                          | gasoline                      | accept                            | attendance    |
| stationary     | complete                            | dining                        | except                            | excite        |
| fourth         | barrel                              | lose                          | weather                           | precede       |
| lieutenant     | quiet                               | loose                         | whether                           | forty         |

## APPENDIX VIII

### ADDITIONAL EXERCISES

**Chapters III to V.** Tell which of the following are simple sentences, explaining fully on what you base your decisions. Pick out the subjects, predicates, and objects. Pick out the proper and the common nouns. Pick out the transitive and the intransitive verbs. In the case of the latter, tell whether they are complete, linking, or auxiliary verbs. Tell whether they are in the active or the passive voice. Give the mode and tense.

In the last exercise supply the correct form (shall or will) in the spaces left blank.

Insert periods, exclamation marks, question marks, and hyphens where they are needed.

Separate by hyphens the syllables in any ten polysyllables.

Correct any errors there may be in capitalization.

1. The greatest Scholars are not the wisest men.
2. For to see and also to be seen.
3. Comparisons are odious.
4. the wolf from the back door
5. Beware of "Had I known"
6. Fast bind, fast find
7. Are Corrupted freemen the Worst of slaves
8. Facts are stubborn things
9. A Hat not much the worse for wear
10. (A. Lincoln to John D Johnston, Jan 2, 1851)

Your request for eighty dollars I do not think it best to comply with now. At the various times that I have helped you a little you have said to me, "We —— get along very well now"; but in a very short time I find you in the same difficulty again. Now this can only happen by some defect in your conduct. What that defect is, I think I know. You are not lazy, and still you are an idler. I doubt whether since I saw you, you have done a good whole day's work in any one day. You do not very much dislike to work, and still you do not work much, merely because it does not seem to you that you —— get much for it. This habit of uselessly wasting time is the whole difficulty; it is vastly important to you, and still more so to your children, that you break the habit. It is more important to them because they —— live longer and can keep out of an idle habit before they are in it, easier than they can get out after they are in.

you are now in need of some money; and what I propose is, that you —— go to work, "tooth and nail," for somebody who —— give you the money for it. Let father and your boys take charge of your things at home, prepare for a crop and make the crop, and you —— go to work for the best money that you can get; and to secure you a fair reward for your labor, I now promise you, that for every dollar you ——, between this and the first of May, get for your labor, I —— give you one other dollar. By this, if you —— hire yourself at ten dollars a month, from me you —— get ten more, which —— make twenty dollars a month for your work. In this I do not mean you —— go off to St louis, or the lead mines, or the gold mines in California; but I mean you —— go at it for the best wages you can get in Coles County. Now if you —— do this, you —— be soon out of debt, and what is better, you —— have a habit that —— keep you from getting in debt again. But if I now clear you of debt, next year you —— be just as deep in as ever. You say if I —— furnish you the money, you —— deed me the land, and if you don't pay the money back, you —— deliver possession. Nonsense. If you can't now live with the land, how —— you then live without it. You have always been kind to me, and I do not mean to be unkind to you. On the contrary, if you —— but follow my advice, you —— find it worth more than eighty times eighty dollars to you.

Affectionately your brother,

*A Lincoln*

**Chapters VI to VIII.** In the following exercises indicate what sentences are compound sentences. Pick out the compound subjects and the compound predicates. Pick out the words and groups of words that are adjectives; tell whether they are proper or common, descriptive or limiting; tell of what degree they are. Pick out the words and groups of words that are adverbs. What do the adjectives and adverbs modify? Pick out the conjunctions.

Explain the reason for all quotation marks that are used. Supply quotation marks where they may be needed.

1. Ask me no questions, and I'll tell you no lies.
2. "Man proposes, but God disposes," remarked the old general.
3. I could not love thee, Dear, so much,  
Loved I not Honor more.
4. Suspicions amongst thoughts, says Bacon, are like bats amongst birds; they ever fly by twilight.
5. Judges ought to remember that their office is to interpret law, and not to make law or give law.
6. Said the philosopher, Glorious men are the scorn of wise men, the admiration of fools, the idols of parasites, and the slaves of their own vaunts.
7. All revolutionists, the moment they undertake the actual responsibilities of government, become in some sort conservative.
8. The fly sat upon the axle-tree of the chariot-wheel and said, what a dust do I raise!
9. O'er the glad waters of the dark blue sea,  
Our thoughts as boundless, and our souls as free,  
Far as the breeze can bear the billows foam;  
Survey our empire, and behold our home!  
These are our realms, no limit to their sway, —  
Our flag the scepter all who meet obey.
10. Put your trust in God, my boys, but keep your powder dry.
11. "Will you kindly inform me how far the Tombigbee river runs up?"  
"The Tombigbee river doesn't run up at all."

12. I am not a Virginian ; I am an American.
13. Burns o'er the plough sung sweet his wood-notes wild,  
And richest Shakespeare was a poor man's child.
14. The sweetest grapes hang highest.
15. I do not know what I may appear to the world ; but to myself  
I seem to have been only like a boy playing on the sea shore, and  
diverting myself in now and then finding a smoother pebble or a  
prettier shell than ordinary, whilst the great ocean of truth lay all  
undiscovered before me.
16. He is a worthy gentleman, exceedingly well read.
17. The supper out of a strange kitchen tastes  $\left\{ \begin{array}{l} \text{well} \\ \text{good} \end{array} \right.$  (What is  
the difference?)
18. Murmur at nothing : if our ills are reparable, it is ungrateful ;  
if remediless, it is vain.
19. There are good and bad everywhere. (Be careful !)
20. She walks in beauty, like the night  
Of cloudless climes and starry skies ;  
And all that's best of dark and bright  
Meet in her aspect and her eyes ;  
Thus mellowed to that tender light  
Which heaven to gaudy day denies.

**Chapters IX to XI.** Insert the correct pronoun forms in the exercises that follow. Pick out all the pronouns ; tell what kind they are ; give their case, number, and gender. In the case of the possessive pronouns note whether they are adjectives. Comment on the different forms of relative, interrogative, and demonstrative pronouns used.

Give the plural forms of the nouns that are in the singular.

Write out ten sentences containing examples of the various uses of the apostrophe. If you wish, select as many as you can from these exercises.

1.  $\left. \begin{array}{l} \text{Those} \\ \text{These} \end{array} \right\}$  are the times that try men's souls.
2. The God — gave us life, gave us liberty at the same time.

3. Who was the mildest-mannered man  
— ever scuttled ship or cut a throat?
  4. That pleasure — is at once the most pure, the most elevating, and the most intense, is derived, I maintain, from the contemplation of the beautiful.
  5. Who restraineth —self in the use of things lawful, will never encroach on things forbidden.
  6. — the glory — was Greece,  
And the grandeur that was Rome.
  7. "What is it people lose when they grow up?"  
"Simplicity, I think, chiefly, and vision. They get wise with so many little details called facts, that they lose the great view."
  8. Murder will out; that see we every day.
  9. Uneasy lies the head — wears a crown.
  10. Compassion to an offender — has grossly violated the laws is, in effect, a cruelty to the peaceable subject — has observed them.
  11. He locked behind —self the magic doors — close at the touch of force, but which force cannot reopen.
  12. They also serve — only stand and wait.
  13. Each in — narrow cell forever laid,  
The rude forefathers of the hamlet sleep.
  14. All his faults are such that one loves — all the better for —.
  15. We mutually pledge to — other our lives, — fortunes, and — sacred honor.
  16. Our ancestors are very good folks; but — are the last ones I should like to have a visiting acquaintance with.
  17. What answer do you bring?
  18. — is the difference?
  19. As I walked by —self,  
— talked to myself;  
And —self it said unto —:  
"Take care of —self,  
Beware of —self,  
For nobody careth for thee."
- (Put this in the second and third persons (all genders) singular and plural.)
20. This is the true method of progress: to realize the best —

can obtain general consent, rather than to establish the very best by force.

21. A man that hath no virtue in ——self, ever envieth virtue in ——.

22. For though —— body's under hatches,  
His soul has gone aloft.

23. Nothing except a battle lost can be half so melancholy as a battle won.

24. In this world of imperfection, we gladly welcome even partial intimacies. And if we find but one to whom we can speak out of our heart freely, with whom we can walk in love and simplicity without dissimulation, we have no ground of quarrel with the world or God.

25. What way does the wind come? What way does he go?  
He rides over the water and over the snow,  
Through wood and through vale; and, o'er rocky height  
Which the goat cannot climb, takes his sounding flight;  
He tosses about in every bare tree,  
As, if you look up, you plainly may see;  
But how he will come, and whither he goes,  
There's never a scholar in England knows.

Supply the correct form of the pronoun in the exercises given below. After you have done that, supply plural forms for singular forms. Can you improve on the wording in any way?

1. He told (he) and (she) to do their themes on time.
2. They occupy the position to the left of (she) and (I).
3. It came as a great blow to (he) and (I).
4. You have a right to expect of (he) and (I) that (——) will be faithful to (——) trust.
5. When I look into (he) eyes and into (you), I read that I can trust (——).

**Chapters XII to XIV.** In the following exercises pick out all the phrases. Tell of what kind they are and how they are used. Pick out the infinitives and the participles;



give the tenses in each case. Comment on the verbal and the adjectival force of the participles.

Correct any errors you can detect in capitalization.

1. It is the glory of a man to pass by an Offence.
2. Whosoever is delighted in solitude is either a wild beast or a God.
3. The poorest he that is in America hath a life to lead as the richest he. (This was said of England by Colonel Rainborough; can you improve the wording?)
4. One of the briefest and queerest wills on record is that of an old Western farmer, who, though reputed to be Rich, died penniless. His will ran: "in the name of god, amen. There's only one thing I leave. i leave the Earth. My relations have always wanted that. They can have it."
5. Beaten with his own rod.
6. He tripped it lightly over the thin ice whereon he trod. (What is wrong with this sentence?)
7. Cut my coat after my cloth.
8. To tell tales out of School.
9. Mrs. ord took miss Burney to the Salubrious hills of norbury, and there administered the balsamic medicine of Social tenderness. (This is from the diary of Madame D'Arblay; but don't write like this — it is too sweet!)
10. To hold with the hare and run with the hound.
11. Born to blush unseen.
12. Born in a cellar, and living in a garret.
13. He wrote like an Angel, but talked like poor Poll!
14. The following is copied from the Springfield star: "yesterday josph Marinelli threw a stick of dynamite into a lake near here to kill fish. He was buried the next Day."
15. Better to sink beneath the shock,  
Than moulder piecemeal on the rock!
16. But strive still to be a man before your Mother.
17. Hear ye not the hum of mighty workings?
18. Too busy with the crowded hour to fear to live or die.
19. A Mexican inquired at the post Office in austin, if there were any letters for him.

“Your name, Sir?” asked the clerk.

“That,” he replied, “You will find upon the letters.”

20. How little we pay our way in life! Although we have our purses continually in our hand, the better part of service goes still unrewarded. But I like to fancy that a grateful spirit gives as good as it gets. Perhaps the Bazins knew how much I liked them; perhaps they, also, were healed of some slights by the thanks I gave them in my manner.

**Chapters XV to XVII.** In the exercises given below, analyze the different sentences and tell what kind they are. Pick out the clauses; tell what kind they are and how they are used; distinguish between those that are restrictive and those that are non-restrictive (descriptive). Note the participles and the participial expressions; comment on their position in the sentence. Explain the use of all the commas.

1. It hath been an opinion that the French are wiser than they seem, and that the Spaniards seem wiser than they are.

2. Let us no longer cheat our consciences by talking of “filthy lucre.” Money may always be a beautiful thing; it is we who make it grimy.

3. If the earth is round, how on earth can it come to an end?

4. A horse is his who mounts it; a bridge is his who crosses it; a sword is his who grasps it.

5. Whether I am praised or blamed, it enables me to advance in virtue.

6. He retreated from the enemy because he had a retreating chin.

7. And Sir Bors:

“Ask me not, for I may not speak of it.

I saw it, and tears were in his eyes.”

8. Imitation is the sincerest form of flattery.

9. When the fight begins within himself,  
A man's worth something!

10. Never speak well or ill of yourself. If well, men will not believe you; if ill, they will believe a great deal more than you say.

11. Grant graciously what you cannot refuse safely, and *conciliate those you cannot conquer*.

12. To rise at five, dine at nine, sup at five, go to bed at nine, makes a man live to ninety-nine.

13. Most of the change we think we see in life  
Is due to truths being in and out of favor.

14. What we gain in a free way, is better than twice as much in a forced way, and will be more truly ours and our posterity's.

15. War is murder truly, but is not peace decay?

16. And when the fight is fierce, the warfare long,  
Steals on the ear the distant triumph song;  
And hearts are brave again and arms are strong.

17. She carried about her an indefinable air of having been used to love, or admiration probably, of men as well as women; which the most exquisitely modest women will sometimes wear, and which is unmistakable as it is alluring to the eye.

18. If eyes were made for seeing,  
Then beauty is its own excuse for being.

19. — this dried up pedant, this elaborator of small explanations about as important as the surplus stock of false antiquities kept in a vendor's back chamber, —

20. Exact knowledge, he knew, was often merely a great treachery, and fact a dangerous weapon that deceived and might even destroy its owner. If he analyzed too carefully, he might analyze the whole thing out of existence altogether!

**Chapters XVIII to XX.** *Comment on the sentence structure in the following selections. Note the kind of sentences that are used; their length. Do the sentences and the paragraphs possess unity and coherence, and is emphasis correctly placed? Discuss fully, citing special instances to support the position you take. What is the main thought expressed in each paragraph? Can you find topic sentences in the paragraphs given? Are there any incomplete sentences?*

Explain the reason for all the marks of punctuation used.

1. While he aspired to heaven, he had his roots deep in earth.

2. Defer not charities till death; for certainly, if a man weigh it rightly, he that doth so is rather liberal of another man's than of his own.

3. I have perceived but too late, how essential it is to make the study of letters the basis of all intellectual education; the art of speech and of good writing exacts a refinement, a suppleness in certain organs, which one cannot acquire unless one exercises them in youth.

4. The first, the retort courteous; the second, the quip modest; the third, the reply churlish; the fourth, the reproof valiant; the fifth, the countercheck quarrelsome; the sixth, the lie with circumstance; the seventh, the lie direct.

5. Usually they are indolent; but when they are thoroughly roused, they are fussy.

6. Truth can hardly be expected to adapt herself to the crooked policies and wily sinuosities of worldly affairs; for truth, like light, travels only in straight lines.

7. There is this difference between happiness and wisdom: he that thinks himself the happiest man, really is so; but he that thinks himself the wisest, is generally the greatest fool.

8. In R. L. Stevenson's story "Markheim" we find, among many illuminating and interesting passages, the following:

You will have to pay for a kind of manner I remark in you today very strongly. . . . When a customer cannot look me in the eye, he has to pay for it. . . . A shock passed through him, a start both of hand and foot, a sudden leap of many tumultuous passions to the face; it passed as swiftly as it came. . . . He did not appear to be laughing; there was something in his face like an eager sparkle of hope, but nothing of mirth. . . . You don't know me. All men are better than this disguise that grows about and stifles them. . . . You would propose to judge me by my acts! Can you not look within?

9. "My affections to you," wrote Sir William Waller to Sir Ralph Hopton on the eve of battle, "are so unchangeable, that hostility itself cannot violate my friendship. We are both upon the stage, and we must act the parts assigned us in this tragedy. Let us do it in a way of honor, and without personal animosities."

10. Culture looks beyond machinery; culture hates hatred; culture has one great passion, the passion for sweetness and light. It has one even yet greater, the passion for making them all prevail. It is not satisfied till we all come to a perfect man; it knows that the sweetness and light of the few must be imperfect until the raw and unkindly masses of humanity are touched with sweetness and light.

11. Now blessings light on him that first invented this same sleep! It covers a man all over, thoughts and all, like a cloak; it is meat for the hungry, drink for the thirsty, heat for the cold, and cold for the hot. It is the current coin that purchases all the pleasures of the world cheap, and the balance that sets the king and the shepherd, the fool and the wise man, even.

12. Unbounded courage and compassion joined,  
Tempering each other in the victor's mind,  
Alternately proclaim him good and great,  
And make the hero and the man complete.

13. "For the people," said Charles I, "truly I desire their liberty and freedom as much as anybody whatsoever. But I must tell you, their liberty and freedom consist in having government, those laws by which their lives and their goods may be most their own."

14. We charge him (Charles I) with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defence is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

15. These heroes are dead. They died for liberty, they died for us. They are at rest. They sleep in the land they made free, under the flag they rendered stainless, under the solemn pines, the sad hemlocks, the tearful willows, and the embracing vines. They sleep beneath the shadows of the clouds, careless alike of sunshine or of

storm, each in the windowless palace of rest. Earth may run red with other wars; they are at peace. In the midst of battle, in the roar of conflict, they found the serenity of death. I have one sentiment for soldiers living and dead: cheers for the living; tears for the dead.

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