

Argument is an attempt by means of reasoning to convince the understanding of the truth or falsity of a proposition. The details of the theory of reasoning belong rather to logic than to rhetoric; and we therefore confine ourselves to suggestions of direct practical application.

**Definition of argument.**

We may remark, furthermore, that the ability to reason with force and coherence cannot be acquired from a text-book, but is gradually developed as one's mental horizon widens, and one's mind becomes accustomed to forming clear and precise opinions about every question that presses for solution.

A proposition is something to be proved or disproved; that is, *shown to be or not to be in harmony with admitted facts*. Since the proposition

**The proposition.**

tion is the formal statement of what is to be proved, it should be expressed in the fewest and clearest terms possible. This is especially true in debate, where, unless the question is freed from all ambiguity, the contestants may find that they have been maintaining propositions essentially different. Such ambiguity is likely to arise wherever words are vaguely used. In the proposition: Constitutional government by the classes is better than government by the masses, the words *constitutional government, classes, better, masses*, must be defined before any satisfactory discussion is possible. Even in such simple assertions as, — *Physicians should not be allowed to practice without a license*;

The sale of *adulterated foods* should be *prohibited*, — the italicized words are not entirely clear without more precise definition. A reasoner whose propositions are so vague that he never knows precisely what he wishes to prove is like one that beats the air. No argument is possible among men who disagree in every particular. In every debate it is therefore necessary in the first place for the contestants to find a common ground upon which they can stand. After the exact meaning of the question has been determined and certain common principles have been agreed upon, the aim of each debater must be to show that the argument of his opponent is inconsistent with the facts and principles upon which it avowedly rests.

EXERCISE 68. Point out the ambiguity in the following propositions : —

- (1) The *clergy* should *bear more* of the *obligations* of *society* than should *teachers*.
- (2) People in *moderate circumstances* should be exempted from *excessive* taxation.

The proof consists of all that is brought forward to sustain or refute the proposition, and it contains facts and inferences drawn from them, so arranged as to be effective for the purpose. **The proof.**

That arrangement is generally best which places the strong arguments where they will attract most

attention, and the less weighty arguments where they will be least obtrusive. We have found that in sen-

tences and paragraphs the most emphatic places are the beginning and the end.

**Arrangement  
of arguments.**

The same general principle of emphasis applies here also. In arranging arguments, the strongest should usually be last, since the final impression is that which remains. But arguments of considerable weight may well be placed at the beginning, for it is important that the first impression be favorable. The other arguments then find their natural place in the body of the discourse, where they are least conspicuous. They may sometimes be introduced incidentally, with the remark that they are not so strong as others, but yet are worthy of a passing glance. Such arguments when skilfully used often win favorable attention for stronger arguments that need to have a presumption established in their favor before they can receive due weight. There can be no invariable order for arguments ; but the arrangement will be varied according to circumstances.

In the practical management of an argument some hints may be of value.

1. Arguments should not be too numerous. A few strong arguments presented in detail are far more effective than a larger number that

**Practical  
suggestions.**

lack expansion and illustration. A sufficient objection to the undue multiplication of arguments is that some will be likely to be

weak. Such arguments are the first to be seized upon by an opponent, and, if numerous, they may entirely nullify the effect of arguments which might be convincing if they stood alone.

2. Arguments should be suited to the subject. There is no need of wasting time in elaborately proving what every one admits; for in such a case the inference is natural that what requires so much proof must be difficult to establish. Furthermore, if undue space is taken for unimportant matters, there remains less for considerations of real weight.

3. Arguments should be suited to the persons addressed. An audience of day-laborers may not be moved by the arguments that would influence a company of trained lawyers.

4. If the conclusion is likely to excite opposition, care should be taken to secure, if possible, the favorable attention of the hearers. Then arguments that are opposed to the prejudices of the listeners will be more likely to receive fair consideration. In this particular, the methods of argument and persuasion agree.

By keeping an offensive proposition out of sight until one's hearers are in a measure prepared for it, one can sometimes convince even the most prejudiced. A skilful speaker will often put an objectionable proposition into the form of a question, and adopt for the moment the point of view of his auditors. In this way he will appear to be engaged in an

impartial inquiry after the truth, and will be far more likely to carry conviction to his hearers than by bluntly stating his position at the outset.

5. Policy — to say nothing of higher considerations — dictates that the arguments of one's opponent should be met without misstatement. One may sometimes gain a temporary advantage by an opposite course, but more often one may destroy by a suspicion of unfair dealing the effect of one's own legitimate arguments. The inference is natural, that a reasoner who is obliged to resort to trickery in order to make good his position can have no good case.

6. One should not attempt to prove what properly falls to one's opponent. The obligation to prove an assertion is called "the burden of proof." Thus those who do not accept the traditional date and authorship of the earlier books of the Bible are bound to adduce facts and arguments that make their position plausible. Until this is done, those who maintain the traditional view are under no obligation to give up the advantage of the presumption that generally accepted historical data are probably true. If the advocates of the new view can show that the acceptance of the traditional date and authorship involves an apparent contradiction of admitted facts, then the burden of proof falls upon the advocates of the old view. If they can explain the inconsistency, they transfer the burden of proof to their opponents.

As has been already remarked, much of the work of the reasoner consists in showing that the arguments of his opponent are untenable. Some of the methods of refutation deserve special mention.

**Refutation.**

1. REDUCING TO AN ABSURDITY (REDUCTIO AD ABSURDUM).

In this method of reasoning we may assume, for the sake of the argument, the truth of a proposition, and, by drawing the logical inferences, show that it leads to an absurd conclusion. Of such sort are the arguments that "prove too much." Thus it may be incautiously admitted that all interference with the freedom of others is indefensible. Hence it may be inferred that the arrest of a thief is indefensible.

EXERCISE 69. Show how the following propositions lead to absurd conclusions:—

(1) Every man who kills another is a murderer, and should suffer the penalty for murder.

(2) The efforts of a man to do good should have the direct help of the law.

2. THE PERSONAL ARGUMENT (ARGUMENTUM AD HOMINEM).

This merely shows that, whatever may be the real merits of the question, our opponent cannot maintain his position without having his practice or his principles turned against himself. Thus, as an answer to the arguments of a capitalist who is advocating a railway, we may show that he will gain largely by its

construction while other people bear most of the expense. A sufficient personal reply to one who charges dishonesty upon another is to show that he is himself equally guilty.

This sort of argument often diverts attention from the real question, since the truth or falsity of a proposition is not dependent upon the personal character or opinions of one's opponent.

### 3. THE DILEMMA.

This opens two or more alternatives, any one of which is undesirable. Thus it may be argued that extreme legislation against Chinese residing in America is unwise, since to execute such a law would require a vast sum of money, while, on the other hand, to enact a law which is an empty menace is ridiculous.

In meeting the dilemma one must show either that the alleged consequences do not follow, or that there are other alternatives. For example, one who was opposed to the Chinese might urge that the evils arising from the presence of the Chinese are so great that active measures against them must be taken at any cost.

### 4. BEGGING THE QUESTION (PETITIO PRINCIPII).

Wherever an unproved conclusion is taken as a proof of something that is afterwards used to substantiate the original conclusion, there is a begging of the

question. For instance, if we say: "These pupils must be good scholars, for they attend so good a school: and the school must be excellent since such pupils attend it," the argument moves in a circle, and uses as a proof what needs itself to be proved. No more effective refutation of an elaborate argument can be made than to show that it is not an argument at all but a mere assumption.

EXERCISE 70. (1) Fill out the blanks in the following topics: —

Some Advantages of —.

Some Objections to —.

The Value of — to —.

The Danger of —.

The Remedy for —.

Some Uses of —.

Reasons for —.

(2) Suggest suitable topics for an editorial article; for a letter to a newspaper.

EXERCISE 71. Select from the following topics those on which your opinions are most definite. Base your arguments upon facts and not upon careless guesses. Consider who the persons are that you are trying to convince, and adapt your reasoning to them. In any case do not discharge your arguments into the air in the hope that they will hit *somebody*. Save space for your important arguments by treating minor arguments as briefly as you can: —

(1) The Best Site for Our High School Building.



Point out what are the desirable features of a site, and make your reasoning apply to your own building.

(2) A newspaper letter discussing the best place for a public library building.

(3) Reasons for the Support of High Schools by Taxation.

Answer the objection that the high school benefits a few at the expense of many. Indicate the effect upon the community of having a nucleus of progressive, well-educated men and women. (Newspaper editorial article.)

(4) A Practical Substitute for Examinations.

Show what are some of the evils attending examinations, — hasty “cramming,” overwork, nervousness, possible dishonesty, etc. Indicate what tests appear to you to serve the same purpose as examinations. (An argument addressed to your teacher.)

(5) Some Reasons for Reading Aloud.

Remark upon the fact that good readers are rare. Be as specific as you can. Show what are the occasions that call for reading aloud, and emphasize some of the advantages to the reader that come from the practice, — the improvement of the voice, the greater insight into the meaning of the printed page, etc.

(6) Study in Hot Weather. Why difficult?

(7) A School Without Vacations.

Tell why you would like or dislike such a school, and point out some of the advantages and the disadvantages to be expected.

(8) The Teaching of Sewing, Cooking (Manual Training) in the Public Schools.

Raise any objections you can to the teaching of these subjects — expenditure of time, money, etc. Admit the value of the subjects to some classes of pupils. Should all be required to pursue them? etc.

(9) Should any High School Studies be made Elective?

Show that the number of important studies has become so great that no high-school scholar can pursue them all. Illustrate. Urge that some studies not included in a prescribed course may be of great value to a pupil whose tastes lie in that department, etc. Offer any objections that occur to you; for example, unwise choice of studies, disarrangement of school programmes, possible increase of expense, etc.

(10) Some Reasons for the Study of American History (or any other subject in your school course, — Botany, Geology, Chemistry, etc.).

(11) What is to be Learned by Collecting Stamps?

If you are a collector, point out the fact that some overwise people regard the collecting of stamps as a mere boyish folly. Show in reply what is to be learned of geography, of history, of political relations, of monetary systems, etc., by collecting stamps systematically.

(12) Military drill in Public Schools.

Show what are the advantages arising from such drill, — better carriage of the figure, habits of precision and obedience, preparation for war or suppression of disorder, aid to patriotic feeling.

Consider objections, — encouragement of unduly war-like spirit, false ideals, expense, etc.

(13) Wrongs Done to the American Indian, as told by Tecumseh or Pontiac.

This topic may involve some narrative as well as argument.

(14) Manual Training as a Substitute for Athletics.

Mention the fact that everything nowadays is expected to yield to the claims of athletics, but raise the question whether the ends proposed by the advocates of athletics may not be attained in another way. Show how manual training develops the strength and educates the eye, the hand, etc.

Answer objection that there is no recreation in manual training.

(15) The Best Exercise for Girls.

Girls can hardly be expected to play the rougher games, such as baseball and football. Point out some of the advantages offered by tennis, golf, cycling, rowing, etc.

(16) A Proposal for a Public Park.

*A.* Our town rapidly growing — need of securing at once a place for a public park.

*B.* What ought to be considered in selecting a place:

1. Should be easily accessible. Note in which direction the town is growing.

2. Should be place of greatest natural beauty, so that expense for ornamentation shall be as small as possible.

*C.* Size of park.

*D.* How to be adorned.

*E.* Need of action at once — expense saved by purchasing land now. Public meeting to be called for discussing question and appointing committee.

(17) The Proposed New Fountain in the Park.

Show that although a new fountain might seem desir-

able for some reasons, yet that the proposed design is unsatisfactory and would involve too great expense.

(18) Shall We Return to Fire-places?

A. Advantages of fires:—

1. Good ventilation.
2. Cheerfulness.

B. Disadvantages.

1. Dusty.
2. Uneven heat.
3. Expensive.
4. Dangerous.
5. Troublesome.

(19) Organized Charity and Ordinary Almsgiving.

Remark upon the prejudice against organized charity, on the ground that it is a heartless form of relief, that it is too public, etc. Show some of the evils arising from supporting an army of beggars and undeserving poor, and point out how these evils are remedied by a suitable organization that considers all cases of need.

(20) Should Women Receive the Same Wages as Men for the Same Work?

Remark upon the fact that women are usually more poorly paid than men. This not true of great singers, actresses, etc. What justice in paying women less than men for their *work*, if the quality is equally good?

(21) Reasons for Establishing a Factory for Making —<sup>1</sup> in Our Town.

Show how the town has profited by its manufacturing, and how it has lost by the removal of certain industries. Point out the especial advantages to be gained by establishing the proposed factory. Consider the local needs.

<sup>1</sup> Let the class fill out the blank.

(22) Our National Holidays and Why We Celebrate Them.

Narrow this topic so as to discuss one holiday at a time.

(23) Why Should the Fourth of July be made Noisy?

Do you think that a quieter form of celebration would be appropriate to the day? If not, give your reasons.

(24) Why Should we Celebrate Washington's Birthday?

Point out the special services that Washington rendered to his country, and show that in honoring him we are really commemorating the birth of our nation.

(25) What is to be Said for the American Tories?

The American Tories have had their full measure of abuse for their opposition to the Revolution. Present what you think one of them might have urged in their defence. They had been subjects of King George and were continuing in the old way, etc. The alleged oppression was very slight, etc.

(26) The Increase of Fast Driving in Crowded Streets.

Editorial article calling attention to the facts and urging that measures be taken to suppress the practice.

(27) Side-paths for Bicyclists.

Give reasons why side-paths should be provided for cyclists wherever the main roads are badly kept. Answer objections by showing the importance of the bicycle as a vehicle.

(28) Shall Railway Cars be Heated by Stoves or by Steam?

Point out the evident objections to the use of stoves and the advantages offered by steam. Qualify your

approval of steam by showing some possible dangers in its use.

(29) The Ordinary Carriage or the Automobile — Which?

Give reasons why you think that the ordinary carriage will be gradually supplanted by the automobile.

(30) The Need of Elevated Railways and Subways in Large Cities.

Point out the advantages in enabling people to live in the suburbs and do business in the city; the effect upon the health of the community, etc.

(31) American Railway Collisions.

Comment upon the great number of collisions. Urge the need of some effective remedy,—greater number of tracks, or, division of line into sections, only one train at a time being allowed on a section, etc.

(32) Reasons for Carrying Bicycles as Passengers' Luggage on Railway Trains without Extra Charge.

(33) Postal Delivery in the Country.

Give reasons why the system of free delivery from house to house should (or should not) be extended to the country.

(34) The Sewerage System in Towns and Large Cities.

Explain briefly what it is, and point out dangers arising from neglect.

(35) My Objections to the Destruction of the Forests.

Comment upon the vast number of trees destroyed every year, and point out some of the evils attending their destruction. Give, if you can, the results of your own observation.—Note the bare hills, the dry brooks, the unbearable heat of summer, etc.

## (36) Harmony in Church Bells.

Assume that a new church is building, and write a newspaper letter urging that the bell for the church be in harmony with other bells.

## (37) Why Should not Boys Rob Birds' Nests?

Cite the various motives that lead boys to rob nests, and give reasons against the practice. Do not give a sentimental tone to your argument.

## (38) Some Excuses for the Inaccuracy of Newspapers.

Point out the disadvantages under which news is often gathered,—haste, inability to find persons best informed, desire of the public to know *something*, etc.

## (39) Should Art Galleries and Museums be Opened on Sundays?

## (40) Objections to the Sunday Newspaper.

Any one of the following topics may serve as a theme for discussion :

## (41) Improvement of Towns.

- (a) Removal of Fences.
- (b) Building of New Roads.
- (c) Laying out Parks.
- (d) Building of a Bridge to —.
- (e) A New School Building.
- (f) A Steamer Line to —.
- (g) Need of a Public Bath-house.
- (h) Electric Lighting or Gas?
- (i) Electric Cars or Horse-cars?
- (j) Steam Heat in Public Buildings.
- (k) Need of a New Sidewalk on — Street.
- (l) Planting of Trees.

Pupils should be encouraged to outline arguments on both sides of a question. In no other way can they develop their reasoning powers so rapidly.

**EXERCISE 72.**

Criticise the arrangement and the material of the following plans for a debate on the question —

**RESOLVED:** That Athletic Training be Made Compulsory in Schools.

**FIRST AFFIRMATIVE.**

I. Athletic exercise is needed by students, because it brings about some satisfactory balance between physical and intellectual needs.

II. Athletic training should be made compulsory because —

- (a) If it were not compulsory, just those pupils who need it most would neglect it;
- (b) It would do away with evils of the present undirected athletics, such as,—
  - (1) Excess of exercise,
  - (2) Physical injury,
  - (3) Neglect of study,
  - (4) Making rivalry rather than health the object of athletics,
  - (5) Causing inharmonious feelings between teachers and pupils.

III. The effects of athletic training in schools where it has been tested,—

- (a) In decrease of sickness,
- (b) In general vigor of constitution.



## SECOND AFFIRMATIVE.

I. Is Compulsion beneficial in other things?

II. Compulsion in athletics.

- (a) Compulsory athletic training brings exercise for those who would not take it otherwise and who need it most.
- (b) Develops the physical nature.

III. A few direct results.

- (a) If compulsory, there would be more system; and it would not be overdone.
- (b) It would bring about unity and good feeling between teacher and pupils.
- (c) Under competent management there would be less danger to life and limb.
- (d) It would remedy the evils of present athletics, which are:—
  - (1) Excess,
  - (2) Physical injuries,
  - (3) Neglect of study,
  - (4) Too much nervous expenditure.
- (e) It would create less rivalry.
- (f) Special need of athletic exercise when one is studying.
  - (1) It would bring about satisfactory balance between mental and physical needs.

IV. Answer to one of the negative arguments. If men cannot afford to spend their time *now* in taking exercise, they *never* will find time.

## FIRST NEGATIVE.

I. Method of discussing the question.

- (a) Not in regard to one special case, but as a general rule.
- (b) Not as a question of the present only, but as affecting the future.

II. Am not opposed to athletics, and believe their moderate pursuit to be beneficial, but am heartily opposed to *compulsory* athletics : —

Because such compulsion raises antagonism against athletics and defeats its own object.

SECOND NEGATIVE.

I. Athletic training should not be made compulsory, because it is not practical, as —

- (a) It necessitates a division into classes, and
- (b) With so many classes the hours would often be inconvenient, as,
  - (1) During a study hour.
- (c) The hours would be dangerous, as,
  - (1) Just before a meal,
  - (2) Just after a meal.
- (d) The classes could not meet often enough to derive benefit.
- (e) No two people are developed alike, and so should not be given the same class exercise, because,
  - (1) Exercise which would be beneficial to one would be really injurious to another.

It may be suggested as a practical method of conducting a debate in a large class, that the general question be announced some time in advance, without designation of the side which the speakers are to represent ; that the side which each member of the class is to take be drawn by lot, two or three days before the exercise is to be presented ; and that the actual speakers be selected by lot at the time of the exercise. Each member of the class may be required to hand in an outline of the remarks he might make

if called upon. By following some such plan the teacher may secure substantially uniform preparation from the entire class.

EXERCISE 73.

Debate the following questions : —

(1) Resolved: That college students be allowed to vote in town elections ;

(2) That toll-bridges should be owned by the State ;

(3) That American boys be compelled to receive a military training ;

(4) That a tax be imposed upon all immigrants into the United States ;

(5) That none but landowners should be voters ;

(6) That gas-works and electric-light works be owned and managed by city corporations ;

(7) That the telegraph system be purchased and controlled by the Federal Government ;

(8) That the racing of ocean passenger steamers should be prohibited by law.

Other questions, of immediate local interest, may well be suggested by the teacher or the members of the class.

## SECTION V.

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## Persuasion.

AFTER convincing a man by reasoning of the truth of a proposition, we may still have to rouse him to action. The appeal in argument is to the intellect: the appeal in persuasion is **Relation of argument and** mainly to the feelings. Evidently, in **persuasion.** order that persuasion may be successful the speaker must clearly conceive the course of action which he wishes to have followed, and he must make it appear desirable. An earnest and persuasive speaker may violate all the laws of logic and good taste, and yet accomplish his purpose by playing upon the emotions. He may often bring men in the excitement of the moment to act contrary to their best judgment, and may thus move them in spite of themselves. Yet, although with certain classes of hearers one may largely dispense with argument, the most effective speakers are those who combine some reason with their appeals.

The appeal to the feelings is not made directly but indirectly, by presenting suitable motives, and by so playing upon the imagination as to touch **Indirect ap-** the heart. For example, it is to no pur- **peal to the** pose to tell a man who has injured **feelings.** another that he ought to be sorry and to ask forgiveness. Still less to the purpose is it to announce to him that he is presently to be made sorry. He must

rather be made to feel sorrow by having his conduct presented to him in such a light that his sense of shame and regret shall be awakened. To persuade a man to contribute to a deserving charity, it is necessary to make him see the obligation that properly rests upon *him*. He may first be shown in general terms how great is the need ; how extensive is the work already done, and yet to be done. After this concise general statement may well come detailed instances of want that has been relieved. It may be shown how much may be accomplished by a small sum. And thus, by a skilful series of appeals to the pity, the generosity, and the pride of the hearer, the desired effect may be produced.

The most effective plea can be made only where the matter can be shown to have a personal bearing.

**The personal application.** Otherwise there is always opportunity for a man to object that the cause is good, but that it imposes no obligation upon *him*.

The motives to be appealed to are too numerous to be detailed here. Natural tact and a careful study

**Variety of motives.** of men can alone tell a speaker how to touch the chords to which his hearers will respond. For example, in calling for vol-

unteers in time of war he may dwell upon many different motives — the safety of one's property, of one's family and friends, the love of country, the love of freedom. If he is determined to move his hearers at any cost, he may have to "play to the gallery," and

to pitch his discourse in a lower key than he would prefer. He may thus have to show that victory will bring large personal gains to the soldiers who enlist early. Wherever possible a speaker will do well to hold up unselfish motives; but he must remember that he can reach some men only by showing that they will gain something by their action.

Persuasion involves the removal of prejudice and the substitution for it of another feeling. Such a transformation is impossible as long as people are suspicious of the speaker. **Importance of a good reputation to a speaker.** His first aim should therefore be to win the confidence of his hearers. Whatever his real character, he must at least appear to them to be worthy of confidence. If he seems to desire their welfare and impresses them with his good sense, he will be likely to win their hearts.

It has already been remarked that the feelings are usually reached indirectly. This does not mean that enthusiasm and earnestness can safely be neglected. A speaker who is cold and apparently destitute of interest in the cause he is presenting cannot hope to move the feelings of his hearers. **Display of feeling by the speaker.** But he should not tear passion to tatters and make himself ridiculous by his excess of zeal. He must keep himself sufficiently under control to maintain control of his audience. If he is for a moment overmastered by his feelings, the effect upon his hearers may be powerful; but if he

is entirely at the mercy of his emotions, he will be in danger of exciting the amused contempt of those whom he is endeavoring to persuade.

EXERCISE 74.

A large number of the topics suggested for Argument will serve equally well as exercises in Persuasion, but a few additional topics are here presented :—

(1) Speech (or Letter) Advocating an Electric Road through Main Street (addressed to the taxpayers).

(2) Public Reading-rooms in Small Villages (an appeal by a State librarian for aid).

(3) The Importance of Industrial Training for Young Women (addressed to a girls' school).

(4) The Advantage of Cremation (an editorial article).

(5) The Advantages of Learning a Trade (a letter to a poor young man who wishes to be a clerk).

(6) Write a letter to a charitable institution for assistance to a poor family in need of unusual aid.

(7) Write a letter to a public speaker urging him to make an address. Specify the topic.

(8) Instruction in Business Methods in the Public Schools (an appeal by a school Principal).

(9) A circular calling for contributions to the "fresh-air fund," the mission church, the needy school, etc.

(10) Write an excuse for your absence from some school exercise.

(11) Ask permission in writing to be allowed to write on a certain theme, and show why you have chosen it.

## CHAPTER VIII.

## STYLE.

"The choice of fit words and the skilful arrangement of them with suitable gradations in a well-cast sentence is the first elementary preparation for what is called Style."

EARLE: *English Prose*, p. 338.

"Style is an indefinable thing. We can say how the term rose, and we can say where and under what conditions the thing itself rises, but we cannot formulate a Definition for it."

*Ibid*, p. 341.

THE word Style is used in a great variety of meanings. Swift's phrase — "proper words in proper places" — well defines an accurate style, but takes no account of the higher qualities of force and beauty. These qualities we have considered elsewhere. For our present purpose we may call style the reflection of a writer's individuality in his work. If a writer does not show his real self in his writings, his productions will be unnatural or altogether lifeless. The utmost that can be expected of some people is that they may acquire sufficient skill in the use of words to avoid glaring faults. Such writers, though not attractive, may be useful. In many kinds of compositions, such as scientific treatises and formal statements of any sort, a strongly marked style is out of place; and nothing more is required than clearness and accuracy.

What is  
style?



Most juvenile writers have no style of their own ; for they are seldom free from self-consciousness.

**Style in juvenile compositions.** Before a young writer begins consciously to imitate the speech of his elders he sometimes writes as naturally as he talks. But during a transition period he no longer writes exactly what he thinks, but rather what he imagines he is expected to think. He chooses vague and ambitious subjects, such as "Glory" or "War" or "Greatness" or "Virtue and Prosperity," and adopts such a tone as he imagines older people to use. He fills his pages with cheap moralizing, because he thinks he must. He praises things that he dislikes, and properly censures his besetting sins. He makes his diction as unlike as possible to the language of real life. He calls a lamp a luminary ; a house, a residence ; a farmer, an agriculturist ; a teacher, an eminent educator. If these faults are passing crudities, they may be left to cure themselves ; if they indicate a habit of mind, they will lead a writer into perpetual overstatement, and bring upon him the amused contempt of people who know better.

A skilled writer adapts himself to his readers and his subject. If he is addressing persons of small intelligence, he will not write in the same style as for people of wide culture.

**Adaptation in style.** Hence the brevity of statement and felicity of allusion suitable in a production designed for cultured readers, he will deem unsuited to readers

who do not understand remote allusions and who find conciseness obscure. He will, therefore, sacrifice, if need be, some of the graces of style for the sake of greater effectiveness. Diffuseness, when required on account of the slowness of the reader's apprehension, he will count an excellence rather than a blemish. He will tell a plain story in a plain way, and not overload his pages with misplaced ornaments and trite phrases. His manner will be dignified and elevated when he is treating a lofty theme, and light and graceful when he discusses trifles. In thus adapting himself to circumstances he may write a great variety of styles. Some topics he will naturally discuss best, and in treating these he will display his most characteristic traits and thus reveal his personality.

The older critics used to talk much about forming a style. Dr. Johnson's advice is often quoted : "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and his nights to the volumes of Addison."<sup>1</sup> The imitative theory is now somewhat out of fashion. The attempt to create an original style by imitating somebody else is seen to be vain. But there is something to be said for the theory. If we select several great writers, we may learn method from one, clearness from another, brilliancy of diction from a third, compactness from a fourth, and so on. By following a variety of models

**Formation of  
a style.**

<sup>1</sup> Conclusion of *Life of Addison*.

we escape the servile imitation of any. Yet unless we catch the spirit that made these writers great, we may copy their perfection of form to no purpose. It is not by attempting to write like Macaulay or Goldsmith or Thackeray or Burke or Webster that one becomes recognized as a great writer, but by delivering a genuine message in one's own way. There is no mystery about acquiring a style, provided the writer will be natural and throw his own personality into his work. It is only interesting men that produce interesting books. Dull men are usually as dull when they write as when they talk, though there are occasional instances of tiresome conversationists whose writings are charming, and of brilliant talkers whose books are unreadable.

The young writer must not adopt false ideals of style from reading brilliant passages selected from great authors. He must realize that these passages are but parts of a larger whole, and that, to be rightly estimated, they must be restored to their proper place.

**False ideals  
of style.**

**The best  
style.**

The best style, then, is that which is best adapted to the subject, the reader, and the writer. According to one critic, —

“The ideal style is a style that is clear, — that cannot be misunderstood ; that is forcible, — that holds the attention ; and that is elegant, — that is so exquisitely adapted to its purpose that you are conscious of its elegance only by subtly feeling the wonderful ease of habitual mastery.”<sup>1</sup>

<sup>1</sup> Wendell : *English Composition*, p. 298.

Matthew Arnold says that a serviceable prose style should have the qualities of "regularity, uniformity, precision, balance."<sup>1</sup> And Saintsbury defines a work "not remarkable for style" as "a work which does not pile up the adjectives, which abstains from rhythm so pronounced and regular that it ceases to be rhythm merely and becomes metre, which avoids rather than seeks the drawing of attention to originality of thought by singularity of expression, and which worships no other gods but proportion, clearness, closeness of expression, and (within the limits incident to prose) rhythmical arrangement."<sup>2</sup> Such a style is for most purposes more serviceable than any other, and affords the safest model for the beginner.

But style is not wholly a matter of form ; it should have as its basis a thought that is worth expressing. Otherwise there is danger that our writing may become a mere playing with empty words. Yet the immense advance that a brilliant style gives one whose thought is only ordinary may be easily shown by selecting commonplaces which have been so gorgeously dressed as to outshine plain thoughts of far more solid worth. A brilliant style is in part a natural gift and in part a result of deliberate study. But a clear, plain style is within the reach of every decently educated person, for he has countless models to follow, and he

<sup>1</sup> Preface to Johnson's *Chief Lives of the Poets*, p. ix.

<sup>2</sup> *Specimens of English Prose Style*, p. xxxi.

need only have something to say. By studying skilful writers he may discover a host of devices that he may make his own, — indications of sequence at the beginning and end of sentences and paragraphs, variations of phrase, emphatic repetition, the interjection of short sentences between long ones, the addition of apparently unimportant words that bind together sentences, the balancing of sentence against sentence and of paragraph against paragraph, the alternation of question and positive statement, — and he will be able to express his thought clearly, fully, compactly, effectively. That such a power is worth the trouble calls for no further proof.

## *PART II.*

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### CHAPTER I.

#### HINTS TO PUPILS ON READING.

##### I.

##### **How to Read.**

You will write well about in proportion as you read well. The stimulus that comes from appreciative contact with a really great work of literature will do more to make writing easy to you than will much practice in mere writing alone. You may learn to write with tolerable clearness and force without doing much reading, but you can hardly expect that your work will have much finish ; for you are attempting to work out by yourself the difficult problems of phrasing and arrangement that have been in process of solution for centuries. You are influenced by your surroundings, especially so in your language. You pronounce as you hear others pronounce ; you unconsciously copy provincialisms, barbarisms, solecisms, vulgarisms. You need, therefore, a close familiarity with the best forms of speech in order that you may (by a sort of second nature) avoid the blunders that are daily forced upon your attention. Books that are

models of style will make your forms of expression accurate and, possibly, brilliant. But good writing is not a mere matter of form, a mere grouping of fine phrases. It has a moral quality, even when it does not make the moral obtrusive; it expresses convictions; it appeals to the imagination; it carries the reader into a new world; it makes him live with the greatest minds. Good reading affects one's forms of expression almost insensibly; and it affords at once the easiest and most delightful means of acquiring rapidly the language of the highest culture.

We all read more or less — perhaps rather less than more — but too few of us have much to show for our trouble. Possibly we do not read to much purpose. Our reading is aimless and disconnected, and our time is spent on books of low quality. Some people do little reading because they happen not to have discovered books that attract them. The following remarks are intended to open the way to an acquaintance with books of permanent interest.

**Aimless  
reading.**

To be most valuable, from the literary point of view, reading ought to be voluntary. It may have purpose, the more the better, but it ought to be taken up rather as an entertainment than a task. For mere information you may read a great variety of books that are uninteresting in style and otherwise faulty; but in choosing literature you may well select (within certain limits) the

**Voluntary  
reading.**

books that give you most pleasure. Taste for the better kinds of literature will grow with advancing years if you are careful at the outset to exclude the bad.

The reading of good literature is not intended to be a bore to you or a disguised form of work ; yet you will find your pleasure in reading not diminished but rather enhanced if you have in mind a few of the general principles which most literature obeys. These principles you have been studying in the preceding pages of this book ; and now you may see how well they are observed.

**General  
principles  
underlying  
literature.**

Literature differs from ordinary writing in a more careful observance of form, in a more careful choice of words, and in aiming primarily at holding the attention and interest of the reader. Moreover, it is usually concerned far less with mere facts than with human passions, likes and dislikes, hopes and fears. That is, literature discloses life to you in new forms, and helps you better to understand yourself and the world about you.

**Difference  
between lit-  
erature and  
ordinary  
writing.**

Yet, since most literature is not written for mere children but for those who do some thinking for themselves, you will need to look rather closely at some pieces or you will miss a part of what the writer meant to tell you. The first thing to do, therefore, is to make sure that you understand your author. As Goethe

**How to  
approach a  
piece of  
literature.**



suggests, you may ask, What, in the first place, is the writer attempting to do? And, secondly, Has he done it well? In answering the first question, you may read the piece through rapidly at first, and then a second or third time with more care. You may not understand every passage, but you can make a note of difficult parts and come back to them for later study. A second reading will usually enable you to see what is the writer's purpose. In an ordinary story you will usually discover the author's aim at once, but this is not always the case in poetry. An excellent method of making the purpose clear is to jot down a brief outline of the piece, so as to bring into prominence the central thought upon which everything else turns. Subordinate purposes, minor incidents, minor characters, will thus not be allowed to assume to you an undue importance. For practice in composition, however, the minor incidents and characters may furnish some of the most useful material. Brief abstracts of the contents of a long poem or novel or other book are usually very dull and lifeless reading. The making of such analyses is of value as a mental discipline and as an aid to the understanding of an author, but it is not a very good test of ability to write.

In answering the second question, Has the writer done his work well? you may freely apply the principles of your text-book. Does the piece possess

unity? That is, does it contain nothing that might be omitted without loss, and are the various parts naturally drawn together at one point? **The writer's** In a well-constructed drama or novel, for **execution of** example, there is one point of highest in- **his purpose.** terest, the climax, to which everything that precedes should converge. Does the author obey this principle or does he wander aimlessly? If he does wander, your interest is likely to flag. You are confused by a mass of material of which no use is made. Such material cannot be easily connected with the main current of the story or argument, and hence there is a break in the coherence. This is, from the artistic point of view, a serious fault. If nothing can be omitted, and there is nevertheless an imperfect coherence of parts, you may well try to rearrange the material so as to secure a better effect. Proportion in the breadth of treatment of the various parts deserves close attention. An incident of minor importance may be easily over-emphasized by being expanded beyond its deserts; for this undue expansion usually compels the undue compression of something of greater importance.

If you are reading a novel, you may ask whether the writer is simply telling a story, or whether he is trying to work out the answer to some **The careful** social or religious or political problem **reading of** and to convert you to his views. You **a novel.** should note whether there is more than one story in

the novel, and, if so, whether the subordinate narrative might be spared. Note exciting or interesting incidents, and descriptions that are especially vivid. Observe how the writer produces his effects. Take up the several groups of characters and consider what each group does to help the story along. Make the personal acquaintance of the great characters of fiction. You will find them more interesting than most people you know.

Endeavor to make real to your thought the kind of life the writer is trying to describe. In a novel like Scott's *Abbot* or *Ivanhoe* gather suggestive facts relating to old customs, old styles of dress, old houses, old methods of fighting, old methods of travel, old amusements. You will constantly come upon things that you will want to know more about. Jot down whatever you do not understand and consult various books of reference<sup>1</sup> for further information. You will be surprised at the end of a month to discover how many things you are interested in and how much better prepared you are to read other books. You will, moreover, in this way learn most successfully how to gather information for the special topics you wish to write about. Master in detail at least a few of the best books. You will find gradually that you will need to look up less and less ; and you will find

<sup>1</sup> You should have easy access to a good encyclopedia, a dictionary, an atlas, etc. Try to find out what the best books of reference are.

that the search will be actually worth more to you than the facts themselves. The ability to discover what you are looking for is something that will come constantly into play in later life.

If you read your books carefully, you will ask a good many questions which you cannot answer off-hand, even after you have some familiarity with the author, and which you will not find discussed in your books of reference. Suppose the question is, How does Ten-

**A specimen  
topic based  
upon books  
read.**

nyson describe Nature? In this form the topic might not attract you much. But if you remember that by Nature we mean the sun, the moon, the stars, with the varying effects of their light; water, as it rolls in the sea, or sleeps in the lake, or falls in the cataract; clouds, as they float lazily across the sky, or gather in thick masses for a storm; mountains, hills, rocks; trees, flowers, grass; living creatures of all kinds, you will have no great difficulty in rapidly gathering material for an intelligent answer to the question. You may very speedily find that your topic is too large for your space, and you may decide to treat only one or two parts of the larger topic. You may then take the question, How does Tennyson describe the Ocean? For the sake of comparison you may bring in Longfellow. Then your topic will read, — The Ocean as described by Tennyson and Longfellow. This is an excellent theme, one on which you cannot write by copying facts from books

of reference, but for which you must actually jot down illustrative passages and then combine them so as to show how the two poets view the ocean. A further advantage of treating topics of this sort is that you learn to go to books for the one thing you desire to find in them, leaving other things aside for the moment. But in thus reading for a definite purpose your attention will be quickened to note a great number of other matters that you may use at another time.

The method just outlined may easily be applied to a variety of other topics, and need not be illustrated further.

In the foregoing remarks nothing has been said about the study of the lives of authors, for the primary thing to be emphasized is the intelligent reading of the literature. Yet **Books and their authors.** most of us read a book with more pleasure if we know something about the man who wrote it. A few suggestions as to what is best worth noting may not be out of place.

In studying the life of an author, pay less attention to petty facts that are merely interesting but **How to study the life of an author.** illustrate nothing, than to those facts that tell most about the writer's character or his work. Learn something about the period in which he lived and the great events of his time. Note whether he was one of a group of writers who treated essentially the same subjects or whether

he struck out new paths for himself. You need to know the dates<sup>1</sup> of the turning points in his career. Yet, however important these facts may be in themselves, merely to rehearse them substantially as they are given in an encyclopedia affords little real practice in composition. These facts have always to be presented in about the same way, and hence they afford small opportunity for you to show your individuality in writing about them.

Other facts of vital importance to the understanding of an author allow great variety of treatment and are much more serviceable for purposes of composition. Hence we are much concerned to know whether a writer was so poor that he had to write for a living or whether he was able to travel and take his ease. You will certainly want to know the place where he was born, the circumstances in which he lived, the kind of parents he had; his personal appearance and manners; his education and his teachers; his favorite books and the range of his reading; his methods of composition and revision; his reasons for being attracted to certain subjects; obstacles in the way of his success. Note what were his recreations. Was he fond of society or convivial company? Who were

**The vital  
facts of an  
author's  
career.**

<sup>1</sup> Fix in mind a few important dates, and then note whether your author belongs earlier or later than some great event. Specimen dates are: 1603, the end of the reign of Elizabeth; 1660, the Restoration of Charles II.; 1588, the English Revolution; 1760, the accession of George III.; 1776, the Declaration of Independence; 1789, the outbreak of the French Revolution; 1837, the accession of Victoria.

his friends? Was he a great converser? If so, with what limitations? What was he fond of talking about? Had he a good memory? Did he quote much? Was he witty? Did he tell a story well? What sort of letters did he write? What were his ideals, political, social, or religious, and how do these appear in his writings? Was he fonder of nature or of society? Did he like or dislike animals? What in general were his limitations or defects? Was he, on the whole, a good or a bad man? Was he religious, or was he a scoffer? Was he vain or modest? pretentious or simple? Was he careful of his money or thoughtlessly generous? You may not have opportunity in your earlier years to learn about all the matters here suggested, but you will find them worth attention sometime.

By pursuing your study in the way just outlined you will not be likely to regard a writer as something **A writer as a** inanimate about which you are to collect **human** certain facts, but as a real person whom **personality.** you are trying to know as he actually was. You may well keep before you Thackeray's question about Swift: "Would you have liked to live with him?" In answering this vital question you will find your study of literary history transformed from something dull and lifeless into something of ever increasing interest.

## II.

## What to Read.

THE books already in print number between two and three millions. You can never read them all, nor is it desirable that you should. A **Books that vast number of books you may therefore need not set aside which you need never look at be read.** or, at most, need consult only occasionally. Such are the books that present facts, with perhaps no especial attention to the form.

But there is a much smaller class of books in which the mere facts are of secondary importance. These books contain the best thought of the **Books that world, the deepest emotion, the greatest everybody power.** These are the books that ought **should read.** to be the familiar possession of every one.

Many lists of books for reading have been made, and no two lists exactly agree. Nor is it necessary that they should. Every reader must, **Lists of after passing a certain point, be the judge books for of what he most needs. The following reading.** list has been suggested by representatives of the principal educational institutions<sup>1</sup> of the country. It

<sup>1</sup> This list contains :—

1. The books suggested by the Conference on Uniform Entrance Requirements in English at a meeting held in New York, May 29 and 30, 1899. Delegates were present at this meeting from the Commission of Colleges in New England on Admission Examinations; from the Association of Colleges and Preparatory Schools of the Middle States and Maryland; from the New England Association of Colleges and Preparatory Schools; from the North Central Association of



makes no pretence of including all the good books, for when we leave the few authors that rank among the very greatest there is no easy stopping place; but it may fairly be said to contain no trash.

Nearly all the books in the list belong to the recognized classics of English or American literature.

**Character of books in the list here suggested.** Some, like the *Arabian Nights*, *Don Quixote*, Plutarch's *Lives*, Dante's *Divine Comedy*, Goethe's *Faust*, are of course not the work of English writers, but they have passed outside the boundaries of the language in which they were originally written and belong to the literature of the world. Others, like Boswell's *Life of Johnson*, Trevelyan's *Life of Macaulay*, and Forster's *Life of Goldsmith*, though not ranking in the same class with the masterpieces of literature, are included because of the light they throw upon some of the most important English writers.

All of the books in the list are worthy of careful study, but some of them will attract even the least studious reader, who wants merely to be entertained. **Books for entertainment.** *The Arabian Nights*, *Lorna Doone*, *The Last of the Barons*, *Two Years Before the Mast*, *Robinson Crusoe*, *A Tale of Two Cities*, *Adam Bede*, Franklin's *Autobiography*,

Teachers of English; and from the University of the State of New York. Books left unmarked belong to the list recommended by this Conference only.

2. The books suggested by Harvard University for the entrance examination in English. Books contained in this list only are marked \*. Books found in both lists are marked \*\*.

3. A few additional books marked †.

*The Man without a Country*, *Westward Ho*, the *Jungle Books*, Macaulay's *Essays*, *Robin Hood*, *Ivanhoe*, *Kenilworth*, *Kidnapped*, *Treasure Island*, *Gulliver's Travels*, *Henry Esmond*, ought to interest any one who can read at all.

Not every high school scholar will find time for reading all the books in the list. Yet twenty pages a day means 7,300 pages a year or 29,200 **What may be** pages in four years. In other words, **read in four** about an hour a day given to good read- **years.** ing will enable one to read in four years nearly one hundred volumes of three hundred pages each. A large number of the works here suggested are short and require little time. The beginner may do well in some cases to start with these rather than to attack the large books first.

Every one who can get opportunity is recommended to read Frederic Harrison's Essay on *The Choice of Books*, and the essay on the same subject by Sir John Lubbock.<sup>1</sup> **Some books** Specific suggestions of great value on **on how to** how to read and what to read are found in **read and** **what to read.** Koopman's *Mastery of Books* and Foster's *Libraries and Readers* — both containing, among other things, lists of books on the subject of reading.

<sup>1</sup> In *The Pleasures of Life*, pp. 65-88.

## III.

## List of Books for Reading.

- Addison<sup>1</sup> and Steele: Selections (especially Sir Roger de Coverley).
- Aeschylus: *Agamemnon* (Fitzgerald's translation); *Prometheus Bound* (Mrs. Browning's translation).
- Arabian Nights*.
- Arnold (Matthew): *Balder Dead*; *Sohrab and Rustum*.
- Austen: *Emma*; *Pride and Prejudice*.
- Bacon: *Essays*.
- Ballads: Selection from English and Scottish.
- \*\*Bible (King James's Version).
- Blackmore: *Lorna Doone*.
- Boswell: *Life of Johnson*.
- Browning: *Balaustion's Adventure*; Selections from *Poems*.
- Bryant: *Poems*.
- \*\*Bulfinch: *Age of Fable* (\*the same, as modified in Gayley's *Classic Myths*).
- Bulwer: *Last of the Barons*; *Last Days of Pompeii*.
- \*\*Bunyan: *Pilgrim's Progress*.
- Burke: *On Conciliation with America*; †*Letter to a Noble Lord*.
- Burney: *Evelina*.
- Burns: Selections.
- Burroughs: *Selected Essays*.

<sup>1</sup> The lives of a large number of the writers in the list will be found in the series of *American Men of Letters*, edited by C. D. Warner; in the series of *English Men of Letters*, edited by John Morley; and in *Great Writers*, edited by E. S. Robertson. The *Life of Tennyson*, by his son, is one of the most important biographies of recent years.

- \*\*Byron: \*\**Childe Harold* (Cantos III., IV.); *Selected Poems*; (\**Mazeppa*).
- †Campe: *Swiss Family Robinson*.
- Carlyle: *Essay on Burns*; *Heroes and Hero Worship*; *Past and Present*.
- Carroll: *Alice in Wonderland*; *Through the Looking-Glass*.
- Cervantes: *Don Quixote*.
- Chaucer: *Prologue and Knight's Tale*.
- \*Church: *Stories from Homer and Stories from Virgil*.
- \*\*Coleridge: *Poems*; (\**Ancient Mariner*).
- \*\*Cooper: *Leatherstocking Tales*; *The Pilot*; \*\**The Spy*; \**Last of the Mohicans*.
- Cowper: *Letters*.
- Curtis: *Prue and I*; *The Duty of Educated Men*.
- \*\*Dana: *Two Years Before the Mast*.
- Dante: *The Divine Comedy*. (†Norton's translation in prose; Cary's in verse.)
- \*\*Defoe: *Robinson Crusoe*.
- De Quincey: *Opium Eater*; *Selections*; \**Flight of a Tartar Tribe*.
- \*\*Dickens: \*\**David Copperfield*; *Nicholas Nickleby*; *Pickwick*; \*\**Tale of Two Cities*.
- \*\*Dryden: *Absalom and Achitophel*; \*\**Alexander's Feast*; \*\**Palamon and Arcite*; \**Virgil* (Books I. VI).
- Edgeworth: *Belinda*.
- \*\*Eliot, George: *Adam Bede*; *Romola*; \*\**Scenes of Clerical Life*; \*\**Silas Marner*.
- \*\*Emerson: \*\**Essays*; \**American Scholar*; \**Self-Reliance*; *Poems*.
- Forster: *Life of Goldsmith*.

- Franklin: *Autobiography*.  
 Froissart: *Chronicle*. (†*The Boy's Froissart*.)  
 \*\*Gaskell: *Cranford*.  
 Goethe: *Faust*; *Part I*. (†Taylor's translation).  
 \*\*Goldsmith: \*\**Deserted Village*; \*\**Traveller*; \*\**Vicar of Wakefield*.  
 Gray: *Elegy*; *Letters*.  
 Green: *Short History of the English People*.  
 \*\*Hale, E. E., *Man Without a Country*.  
 †Hamerton: *The Intellectual Life*.  
 \*\*Hawthorne; \*\**House of the Seven Gables*; *Marble Faun*; *Scarlet Letter*; \*\**Twice Told Tales*; \**Wonder Book* and \**Tanglewood Tales*.  
 Herodotus: (†Rawlinson's translation).  
 Holmes: *Autocrat of the Breakfast Table*; Selections from *Poems*.  
 \*\*Homer: \*Pope's *Iliad* (Books I., VI., XXII.; \*Pope's *Odyssey*, Books VI., IX., XII; †Butcher and Lang's translation of the *Iliad* and *Odyssey*; †Blackie's or Bryant's *Iliad* and Palmer's *Odyssey*).  
 \*\*Hughes: *Tom Brown's School Days*.  
 \*\*Irving: \*\**Alhambra*; *Knickerbocker's History of New York*; *Life of Columbus*; *Life of Washington*; \*\**Sketch Book*; \*\**Tales of a Traveller*; \**Bracebridge Hall*; \**Life of Goldsmith*.  
 Johnson: *Rasselas*.  
 \*\*Keats: *Poems* (\**Hyperion*).  
 \*\*Kingsley: *Hypatia*; *Water Babies*; \*\**Westward Ho*; \**Hereward the Wake*; \**Heroes*; \**Andromeda*.  
 \*\*Kipling: *Jungle Books*.  
 Lamb: *Essays of Elia*; *Tales from Shakespeare*.

- Landor: Selections from the *Imaginary Conversations*.  
 Lincoln: *Gettysburg Speech: Second Inaugural Address*.  
 Lockhart: *Life of Scott*.
- \*\*Longfellow: \*\**Courtship of Miles Standish*: \*\**Evangeline*; *Hiawatha*; \*\**Tales of a Wayside Inn*.
- \*\*Lowell: *Biglow Papers*; \*\**Poems* (\**Vision of Sir Launfal*).
- \*\*Macaulay: \*\**Essays* (\**Earl of Chatham*, \**Lord Clive*, \**Life of Johnson*); \*\**Lays of Ancient Rome*.
- \*\*Malory: *King Arthur* (†Lanier's, Strachey's, or the Temple edition).  
 Mandeville's *Travels*.  
 Marco Polo's *Travels*.
- \*\*Milton: *Comus*; *Il Penseroso*; *L'Allegro*; *Lycidas*; \*\**Paradise Lost* (\*Books I., II.).  
 Montaigne: *Selected Essays*.  
 Motley: *Rise of the Dutch Republic*.  
 Newman: *Idea of a University*.
- \*Norton: *Heart of Oak Books*, IV., VI.
- \*\*Palgrave: *Golden Treasury*, First Series.  
 Parkman: *Conspiracy of Pontiac*; *Montcalm and Wolfe*.  
 Percy: *Reliques of Ancient English Poetry*.  
 Plato: *Apology of Socrates*; *Phaedo*; *Phaedrus* (†Jowett's translation).
- \*\*Plutarch: *Lives* (\*Skeat's *Shakspeare's Plutarch*).  
 Poe: *Poems*; *Tales*.  
 Pope: *Essay on Man*; *Rape of the Lock* (See also Homer).  
 Prescott: *Conquest of Mexico*; *Conquest of Peru*.  
 \*Pyle: *Robin Hood*.  
 Reade: *Cloister and the Hearth*.

Ruskin : *King of the Golden River* ; *Sesame and Lilies* ;  
Selections.

\*\*Scott : \*\**Abbot* ; \**Guy Mannering* ; \*\**Ivanhoe* ; \*\**Ker-  
ilworth* ; \*\**Lady of the Lake* ; \*\**Lay of the Last Min-  
strel* ; \**Legend of Montrose* ; \*\**Marmion* ; \*\**Old Mor-  
tality* ; \*\**Quentin Durward* ; \**Rob Roy* ; \*\**Talisman* ;  
\*\**Woodstock*.

†Seton-Thompson : *Wild Animals I Have Known*.

\*\*Shakespeare : \*\**As You Like It* ; *Hamlet* ; \*\**Julius Cæ-  
sar* ; *King Lear* ; *Macbeth* ; \*\**Merchant of Venice* ;  
\*\**Midsummer Night's Dream* ; *Tempest* ; \*\**Twelfth  
Night* ; \*\*the plays concerned with English history  
(\**Richard III* ; \**Henry V*).

Shelley : Selections.

Sophocles : *Antigone* ; *Oedipus King* (Jebb's or Plump-  
tre's translation).

Spenser : *Faerie Queene*.

\*\*Stevenson : *David Balfour* ; *Dr. Jekyll and Mr. Hyde* ;  
\*\**Kidnapped* ; *Poems* ; \*\**Treasure Island*.

Stowe : *Uncle Tom's Cabin*.

\*\*Swift : *Gulliver's Travels* (\**Lilliput*, *Brobdingnag*).

Tacitus : *Agricola* ; *Germania* (†Church and Brodribb's  
translation).

Taylor, Bayard : *Views Afoot*.

\*\*Tennyson : *Poems* (\**Enid*, \**The Passing of Arthur*,  
\**The Lotus-Eaters*, \**Ulysses*, \**Tithonus*, \**The Revenge*,  
\**Ode on the Duke of Wellington*).

\*\*Thackeray : *English Humorists* ; \*\**Henry Esmond* ; *Pen-  
dennis* ; *Four Georges* ; *Newcomes* ; *Vanity Fair* ; \**The  
Rose and the Ring*.

Thoreau : *Walden*.

Thucydides: (Jowett's translation).

Trevelyan: *Life of Macaulay*.

Tyndall: *Hours of Exercise in the Alps*.

Webster: *First Bunker Hill Oration; Plymouth Oration*.

White: *Natural History of Selborne*.

Whittier: *Snow Bound; Tent on the Beach*.

Wordsworth: *Selections*.



## CHAPTER II.

## TOPICS BASED UPON READING.

THE list of books upon which the work of this chapter is based includes the books read in preparation for the entrance examinations in English at the principal colleges of the country. The themes take a wide range, and are designed to furnish sufficient material for composition work extending through the high school course. The alphabetical arrangement of the authors, and the references in the index to topics on Description, Narration, Exposition,<sup>1</sup> and Argument will enable any one to find without difficulty any specific topic.

The questions are in no sense exhaustive, and are intended as mere specimens of what the teacher may suggest or get his pupils to suggest on the literature read in the class. In some cases the topics here presented will not best suit the needs of untrained pupils, but some very simple themes will be found for each book, and topics that appear too difficult can easily be simplified by the teacher.

**Addison:** THE SIR ROGER DE COVERLEY PAPERS.

(1) How I Met Sir Roger. (*Narration.*)

(2) A letter from Will Honeycomb to a friend in town,

<sup>1</sup> For want of a better word I have used the term Exposition to cover a variety of miscellaneous topics.

describing the Spectator's visit to Sir Roger. (*Narration.*)

(3) A letter from Widow Trueby to a friend, telling about Sir Roger. (*Description.*)

(4) A Day's Fishing with Will Wimble. (*Narration.*)

(5) A leaf from Sir Roger's diary, containing an account of his visit to the theatre. (*Narration and description.*)

(6) Sir Roger's Account of his Visit to Westminster Abbey. (*Narration and description.*)

(7) Bits of Humor in Addison's Portrait of Sir Roger. (*Exposition.*)

(8) Some London Street Sights of Sir Roger's Time. (*Description.*)

#### **Arnold : SOHRAB AND RUSTUM.**

(1) Outline the story in five hundred words. (*Narration.*)

(2) Tell in your own words the story of the fight and the recognition. (*Narration.*)

(3) Glimpses of Oriental Life in the Poem. (*Exposition and description.*)

(4) Arnold's Use of the Ocean and of Rivers in the Poem. (*Exposition.*)

(5) Select from the poem ten striking epithets; ten unusual verbs; ten similes.

(6) The Diction of the Poem as Compared with that of Longfellow's *Evangeline*. (*Exposition.*)

#### **Burke : CONCILIATION WITH AMERICA.**

(1) Make a detailed analysis of the speech.

(2) Make a detailed analysis of two or three of Burke's paragraphs, and note how he begins and ends them, how

he connects sentences within a paragraph, and how he joins one paragraph to another.

(3) Analyze one of Burke's paragraphs, and note the proportion of native to borrowed words.

(4) Note the positions of emphatic words in Burke's sentences.

(5) What do you find most difficult to grasp in the speech? (*Exposition.*)

(6) The Condition of America in 1775, as Sketched by Burke. (*Exposition.*)

(7) Account, as Burke does, for the "fierce spirit of liberty" which he noted among the Americans. (*Exposition.*)

(8) How does Burke propose to deal with America? (*Exposition.*)

(9) Account, if you can, for the failure of the speech to accomplish its purpose. (*Exposition.*)

(10) Do you find the speech interesting?

If not, why? (*Exposition.*)

(11) Some Reasons for Burke's Failures as an Orator. (*Exposition.*)

(12) Compare the speech on *Conciliation with America* with his earlier speech on *American Taxation*. (*Exposition.*)

(13) America's Debt to Edmund Burke. (*Exposition.*)

(14) Burke's Use of Metaphor. (*Exposition.*)

(15) Burke's Historical Allusions, their Character and their Source. (*Exposition.*)

**Carlyle: ESSAY ON BURNS.**

(1) Burns's Visit to Edinburgh and the Results. (*Narration.*)

- (2) The Effect of Notoriety upon Burns. (*Exposition.*)
- (3) Burns as a Hero-Worshiper. (*Exposition.*)
- (4) Carlyle's Criticism of Burns's Religious Views. (*Exposition.*)
- (5) In What Sense Did Carlyle Count Burns's Life a Failure? (*Exposition.*)
- (6) Carlyle's Conception of Byron Compared with his Conception of Burns. (*Exposition.*)
- (7) Did Burns Gain or Lose by Writing in the Scotch Dialect? (*Exposition and argument.*)
- (8) Was the Poverty of Burns an Aid or a Hindrance to his Poetical Development? (*Exposition and argument.*)
- (9) The Sincerity of Burns's Poetry. (*Exposition.*)
- (10) The Religious Element in the Poems of Robert Burns. (*Exposition.*)
- (11) Burns's Love of Solitude. (*Exposition.*)
- (12) Flowers in Burns's Poems. (*Exposition.*)
- (13) Personal Traits of Carlyle as Seen in the Essay on Burns. (*Exposition.*)
- (14) Carlyle's Sympathy with Burns. (*Exposition.*)
- (15) The Unconventionality of Carlyle as a Biographer. (*Exposition.*)
- (16) Carlyle's Opinion of the Duty of a Biographer. (*Exposition.*)
- (17) Carlyle's Method of Studying Character Compared with Macaulay's. (*Exposition.*)
- (18) Is Carlyle a Hero-Worshiper in this Essay? (*Exposition.*)
- (19) Carlyle's Theory of the Making of a True Poet. (*Exposition.*)

(20) Carlyle's Comparison of Burns with Mirabeau. (*Exposition.*)

(21) Carlyle's Sketch of Burns Compared with the Essay on Johnson. (*Exposition.*)

(22) Carlyle's Views on Happiness and Work. (*Exposition.*)

(23) Carlyle's Exaggerations Compared with Macaulay's. (*Exposition.*)

(24) Carlyle's Opinion of the General Public. (*Exposition.*)

(25) Carlyle's Moralizing by the Way. (*Exposition.*)

(26) Carlyle's Mental Traits as Indicated by his Style. (*Exposition.*)

(27) Points of Resemblance in Carlyle and Samuel Johnson. (*Exposition.*)

(28) Objections to Carlyle's Style as a Model for Young Writers. (*Exposition and argument.*)

(29) Carlyle's Style Contrasted with Matthew Arnold's. (*Exposition.*)

(30) Traces of Carlyle's Nationality in his Writings. (*Exposition.*)

(31) What does Carlyle's Style Owe to its Oddity? (*Exposition.*)

(32) The Range of Carlyle's Allusions. (*Exposition.*)

(33) Carlyle's Illustrations from Nature in the Essay on Burns. (*Exposition.*)

(34) Traces of the Bible in Carlyle's Style. (*Exposition.*)

(35) Some Peculiar Qualities of Carlyle's Humor. (*Exposition.*)

(36) My Visit to Carlyle at his Own Home. (*Narration and description.*)

**Coleridge: THE RIME OF THE ANCIENT MARINER.**

- (1) The Story of the Albatross. (*Narration.*)
- (2) The Superstition of Sailors as Seen in the Poem. (*Exposition.*)
- (3) The Supernatural Element in *The Ancient Mariner*. (*Exposition.*)
- (4) What is the Meaning and Purpose of the Poem? (*Exposition.*)
- (5) Is *The Ancient Mariner* an Allegory? (*Exposition and argument.*)
- (6) The Analogy of the Voyage to Man's Journey through Life. (*Exposition.*)
- (7) The Theory of Penance as Shown in *The Ancient Mariner*. (*Exposition.*)
- (8) Sin and its Consequences as Seen in the Poem. (*Exposition.*)
- (9) Coleridge's Religious Belief as Inferred from the Poem. (*Exposition.*)
- (10) Modern Applications of the Teaching of *The Ancient Mariner*. (*Exposition.*)
- (11) A Description of the Phantom Ship. (*Description.*)
- (12) An Explanation of the Phantom Ship. (*Exposition.*)
- (13) How Nature Affected Coleridge. (*Exposition.*)
- (14) Sea Pictures from *The Ancient Mariner*. (*Description.*)
- (15) The Mirage as Seen by Sailors. (*Description and exposition.*)
- (16) Coleridge's Description of the Sky. (*Description.*)
- (17) Coleridge's Use of the Sun, Moon, and Stars in the Poem. (*Exposition.*)

(18) Coleridge's Interpretation of Nature Compared with Wordsworth's. (*Exposition.*)

(19) The Geography of the Poem. (*Exposition.*)

(20) The Vague Effects in *The Ancient Mariner*. (*Exposition and description.*)

(21) Obsolete Words and Expressions in the Poem. Why are they introduced? (*Exposition.*)

(22) *The Ancient Mariner* as a Work of Art. (*Exposition.*)

(23) The Technical Merit of the Poem. (*Exposition.*)

(24) The Effect Produced by Introducing the Wedding Guest. (*Exposition.*)

(25) The Effect of Interruptions upon the Narrative. (*Exposition.*)

(26) The Grotesque Elements in the Poem. (*Exposition.*)

(27) How Does Coleridge Produce Weird Effects? (*Exposition.*)

(28) The Weird Effects in the Poem Compared with Effects in Poe's *Raven*. (*Exposition.*)

(29) A Study of the Descriptive Epithets in the Poem. (*Exposition.*)

(30) Motion as an Element in the Descriptions in the Poem. (*Exposition.*)

(31) Coleridge's Use of Figures in *The Ancient Mariner*. (*Exposition.*)

(32) The Musical Effects of Coleridge's Verse. How Produced? (*Exposition.*)

(33) The Purely Imaginative Elements in the Poem. (*Exposition.*)

(34) In what Does the Literary Value of the Poem Consist? (*Exposition.*)

(35) *The Ancient Mariner* Tested by Coleridge's Principles of Criticism as Stated in the *Biographia Literaria*. (*Exposition.*)

(36) Coleridge's Idea of Poetry Compared with Wordsworth's. (*Exposition.*)

(37) A Comparison of *The Ancient Mariner* with Longfellow's *Wreck of the Hesperus*. (*Exposition.*)

### Cooper: THE LAST OF THE MOHICANS.

(1) The Historical Truth of *The Last of the Mohicans*. (*Exposition.*)

(2) Characteristics of the Aristocracy in the Colonies, as Seen in the Story. (*Exposition.*)

(3) Is the story meant to teach anything, or is it a mere story? (*Exposition.*)

(4) Are Cooper's Indians Real or Imaginary? (*Exposition.*)

(5) The Red Man as Seen by Cooper and by Dickens. (*Exposition.*)

(6) Cooper's Conception of Indian Character Compared with that in *Hiawatha*. (*Exposition.*)

(7) Uncas as a Representative Indian. (*Exposition.*)

(8) Indian Figurative Speech in *The Last of the Mohicans*. (*Exposition.*)

(9) Indian Warfare as Illustrated by the Three Hunters. (*Exposition.*)

(10) Indian Traditions in the Story. (*Narration.*)

(11) The Influence of the Great Spirit on the Indian. (*Exposition.*)

(12) The Indian Idea of the Supernatural. (*Exposition.*)



(13) The Religion of Hawkeye; of Natty Bumppo. (*Exposition.*)

(14) Likeness of the Characters in *The Last of the Mohicans* to Characters in Other Stories of Indian Warfare. (*Exposition.*)

(15) The Lack of Refinement in Cooper's Characters. (*Exposition.*)

(16) Cooper's Description of a Scout. (*Description.*)

(17) What do you find uninteresting in Cooper's women? (*Exposition.*)

(18) Heyward as a Lover. (*Exposition.*)

(19) Woodcraft as Cooper Describes it. (*Exposition.*)

(20) The White Man as an Observer in the Forest. (*Exposition.*)

(21) Means of Travel in *The Last of the Mohicans*. (*Exposition.*)

(22) Artistic Defects in the Story. (*Exposition.*)

(23) Cooper's Methods of Transition in the Story. (*Exposition.*)

(24) Absurdities in the Narrative of *The Last of the Mohicans*. (*Exposition.*)

(25) Conventional Elements in the Plot. (*Exposition.*)

(26) Inconsistencies in the Plot. (*Exposition.*)

(27) Cooper's Use of Dialect. (*Exposition.*)

(28) Cooper's Pathos — Is it Real or Artificial? (*Exposition.*)

(29) The Character of the Humor in the Story. (*Exposition.*)

(30) Cooper's Realistic Descriptions. (*Exposition.*)

(31) The Sensational Element in the Story. (*Exposition.*)

(32) What Cooper Admires Most in Nature. (*Exposition.*)

**Defoe: HISTORY OF THE PLAGUE IN LONDON.**

(1) Describe in your own words the causes of the spread of the Plague. (*Exposition.*)

(2) Describe the lawlessness during the Plague. (*Description.*)

(3) The Method of Burial during the Plague. (*Description.*)

(4) Retell some of the anecdotes related in the *History of the Plague*. (*Narration.*)

(5) Write the recollections of a man who recovered from the Plague. (*Narration and description.*)

(6) Is the *History of the Plague* truth or fiction? If it is fiction, by what means does the author make it seem to be truth? (*Exposition.*)

**De Quincey: THE FLIGHT OF A TARTAR TRIBE.**

(1) The Principal Causes of the Tartar Revolt. (*Exposition.*)

(2) How Were the Tartars Influenced by their Religion? (*Exposition.*)

(3) The Character of the Kalmucks. (*Exposition.*)

(4) Effects of the Delay of Traubenberg at the Torgau. (*Exposition.*)

(5) Some Hardships of the Journey. (*Exposition.*)

(6) De Quincey's Description of the Bloody Combat at the Lake. (*Description.*)

(7) The Reception of the Tartars by the Chinese. (*Description.*)

(8) Compare the Tartar Exodus with the Anabasis of Cyrus the Younger. (*Exposition.*)

(9) What devices does De Quincey use to indicate the sequence of his thought? (*Exposition.*)

(10) Tricks of De Quincey's Style. (*Exposition.*)

(11) Comparison of De Quincey's Historical Method with Macaulay's. (*Exposition.*)

(12) De Quincey's Conversation, as I Overheard It. (*Narration.*)

### Dickens: DAVID COPPERFIELD.

(1) David Copperfield's School Life. (*Narration and description.*)

(2) David's Walk from London to Dover. (Chap. xiii). (*Description.*)

(3) Some of the Opinions Held by David's Aunt. (*Exposition.*)

(4) The Influence of Steerforth upon David Copperfield. (*Narration and exposition.*)

(5) Housekeeping at Mr. Micawber's. (*Description.*)

(6) Mr. Micawber as a Borrower. (*Description.*)

(7) Mr. Micawber's Style of Talking and Writing. (*Exposition.*)

(8) Rewrite in simple English some of Mr. Micawber's letters.

(9) The Winning of Peggotty. (*Narration.*)

(10) The Relations between Mr. Mell and Mr. Creakle. (*Exposition and narration.*)

(11) What do you find to like in Traddles? (*Description.*)

(12) Glimpses of Old Canterbury. (*Description.*)

- (13) The Courting of Dora. (*Narration.*)  
 (14) Dora's Housekeeping (Chap. xlv). (*Narration.*)  
 (15) The Great Storm and the Wreck (Chap. lv). (*Description.*)  
 (16) David's Visit to the Prison (Chap. lxi). (*Narration.*)  
 (17) What does Uriah Heep gain by being " 'umble "?  
 (18) What redeeming traits do you find in Uriah Heep? (*Exposition.*)  
 (19) What do you dislike in the story? (*Exposition.*)  
 (20) To what extent does *David Copperfield* tell the story of the life of Dickens himself? (*Exposition.*)

**Dryden : PALAMON AND ARCITE.**

- (1) The Essential Elements of a Verse Romance. (*Exposition.*)  
 (2) Dryden's Management of the Turning Points of the Story. (*Exposition.*)  
 (3) Is the story well told? If so, what do you especially commend? (*Exposition.*)  
 (4) Is the poem too long? If so, how could it be shortened? (*Exposition.*)  
 (5) Would the story be improved by being reduced to prose? Why not? (*Exposition.*)  
 (6) Describe the Temple of Mars. (*Description.*)  
 (7) What led up to the fight between Palamon and Arcite? (*Narration.*)  
 (8) Would you have sided with Palamon or with Arcite? Why? (*Argument.*)  
 (9) How would you have ended the story? (*Exposition.*)

(10) The Pathetic Scenes in *Palamon and Arcite*. (*Narration.*)

(11) Greek Life as Depicted in the Poem. (*Exposition.*)

(12) The Mixture of Greek and Medieval Life in the Poem. (*Exposition.*)

(13) Courtship in Early Greece, as Depicted in the Poem. (*Exposition.*)

(14) The Medieval Conception of Love. (*Exposition.*)

(15) In what respects, if in any, is the sentiment of the story out of date? (*Exposition.*)

(16) Do you think that Chaucer is improved by being modernized? Give your reasons. (*Exposition.*)

(17) Technical Defects in *Palamon and Arcite*. Rhymes, etc. (*Exposition.*)

### George Eliot: SILAS MARNER.

(1) Describe Silas Marner's lonely life. (*Narration.*)

(2) Leaves from the Journal of Silas Marner. (*Narration.*)

(3) How Silas Marner Became a Miser. (*Narration.*)

(4) The Change in Silas Marner, and How it was Wrought. (*Narration.*)

(5) Silas Marner's Mode of Life at Raveloe before he Lost his Money. (*Narration.*)

(6) The Last Two Days in the Life of Dunstan Cass. (*Narration.*)

(7) How Silas Marner Found Eppie. (*Narration.*)

(8) The Sin of Godfrey Cass. (*Narration.*)

(9) How Eppie Changed the Life of Silas Marner. (*Narration.*)

**Emerson: THE AMERICAN SCHOLAR.**

(1) What do you find difficult to understand in *The American Scholar*? (*Exposition.*)

(2) "The books of an older period will not fit this." Show in what particulars this is true, and in what untrue. (*Exposition.*)

(3) Give an outline and a criticism of Emerson's theory as to the proper use of books. (*Exposition.*)

(4) "Man is surprised to find that things near are not less beautiful than things remote. The near explains the far. The drop is a small ocean."

Explain with numerous illustrations what Emerson means. (*Exposition.*)

(5) Explain what you think this means: "The boy is a Greek; the youth, romantic; the adult, reflective." (*Exposition.*)

(6) "If there is any period one would desire to be born in, is it not the age of revolution?" Do you agree or disagree with Emerson in this, and why? (*Exposition.*)

(7) Do you find anything in the address that you think would have to be changed in order to adapt it to our time? (*Exposition.*)

**Goldsmith: THE VICAR OF WAKEFIELD.**

(1) What do you find absurd in the plot? (*Exposition.*)

(2) Can you reconstruct the plot so as to improve the story? (*Exposition.*)

(3) To what extent are the characters developed by circumstances? (*Exposition.*)

(4) Effects of the Gypsy's Prophecy. (*Narration.*)

(5) Do you find the conclusion of the story a natural one? (*Exposition and argument.*)

(6) The Combination of Simplicity and Learning in the Vicar. (*Description and narration.*)

(7) The Vicar's Views on Marriage. (*Exposition.*)

(8) The Vicar's Religion. (*Exposition.*)

(9) What can you criticise in the Vicar's conduct? (*Exposition.*)

(10) The Vicar's Estimate of Woman's Intellectual Ability. (*Exposition.*)

(11) The Vicar as a Typical Country Parson. (*Description and exposition.*)

(12) Compare Dr. Primrose with the Preacher in *The Deserted Village*. (*Description.*)

(13) Objections to Living with Mrs. Primrose. (*Exposition.*)

(14) The Contrasts of Character in Sophia and Olivia. (*Exposition.*)

(15) The Vicar's Estimate of Mr. Burchell. (*Exposition.*)

(16) What do you like most in Mr. Burchell? (*Exposition.*)

(17) What is the probability that Burchell could so long remain undetected? (*Exposition.*)

(18) The Peculiar Humor of the Story. (*Exposition.*)

(19) The Great Family Painting. (*Description.*)

(20) Moses and his Bargains at the Fair. (*Narration.*)

(21) What do you find pathetic in the story? (*Narration and exposition.*)

(22) Social Life in *The Vicar of Wakefield*. (*Description.*)

(23) Country Manners as Seen in the Story. (*Description.*)

(24) Amusements in the Story. (*Description.*)

(25) The Morals of the Time as Indicated in the Story. (*Exposition.*)

(26) The Importance of an English Country Squire. (*Exposition.*)

(27) Bits of Goldsmith's Autobiography in *The Vicar of Wakefield*. (*Narration and exposition.*)

(28) Goldsmith's Idea of Happiness as Seen in *The Vicar of Wakefield*. (*Exposition.*)

(29) Goldsmith's Views on the Reformation of Prisoners. (*Exposition.*)

(30) Our Personal Affection for Goldsmith. (*Exposition.*)

### **Hawthorne: THE HOUSE OF THE SEVEN GABLES.**

(1) Is the Story a Novel or a Romance? Why? (*Exposition.*)

(2) New England Village Life as Portrayed in *The House of the Seven Gables*. (*Description and exposition.*)

(3) The Story of Alice Pyncheon. (*Narration.*)

(4) Problems Suggested by *The House of the Seven Gables*. (*Exposition.*)

(5) Hawthorne's Theory of Heredity as Indicated in the Story. (*Exposition.*)

(6) Hawthorne's Use of Mesmerism in the Development of the Story. (*Exposition.*)

(7) The Working of Fate in the Story. (*Exposition.*)

(8) Hawthorne's Treatment of the Supernatural in the Story. (*Exposition.*)



- (9) Bits of Superstition in the Story. (*Exposition.*)
- (10) Contrasts between Hepzibah and Phœbe. (*Description.*)
- (11) Phœbe and her Manners. (*Description.*)
- (12) The Shop and the Part it Plays in the Story. (*Description and exposition.*)
- (13) The Pathos in Hepzibah's Life. (*Narration.*)
- (14) The Influence of Hepzibah and Phœbe upon Clifford. (*Exposition.*)
- (15) Morbid Traits in the Character of Clifford Pyncheon. (*Exposition.*)
- (16) Judge Pyncheon as a Type of a New England Politician. (*Exposition.*)
- (17) The Judge's Excuses for his Conduct. (*Exposition.*)
- (18) Show how Hawthorne lets us gradually see the real character of Judge Pyncheon. (*Exposition.*)
- (19) Does Hawthorne Succeed Better in Portraying Men or Women? (*Exposition.*)
- (20) The Puritan Conception of Duty as Seen in the Story. (*Exposition.*)
- (21) Types of Family Pride in the Story. (*Exposition.*)
- (22) The Moral Purpose of the Story. (*Exposition.*)
- (23) Remarkable Characteristics of the Pyncheon Chickens. (*Description.*)
- (24) What Trait of Hawthorne's Character most Clearly Appears in *The House of the Seven Gables*? (*Exposition.*)
- (25) Is Hawthorne a Pessimist? (*Argument.*)
- (26) Hawthorne's Love for Mysterious and Tragic Situations. (*Exposition.*)

(27) The Peculiar Character of Hawthorne's Originality. (*Exposition.*)

(28) Hawthorne's Method of Telling a Story. (*Exposition.*)

(29) Are Parts of the Book Overdrawn? (*Argument.*)

(30) Striking Characteristics of Hawthorne's Diction. (*Exposition.*)

(31) Hawthorne's Style Compared with Thackeray's. (*Exposition.*)

(32) Points of Similarity in Hawthorne's Novels. (*Exposition.*)

### **Hawthorne : TWICE-TOLD TALES.**

(1) Retell each of the *Tales* in your own language, using not more than five hundred words in any case. (*Narration.*)

(2) Group the subjects of the *Tales*, and point out any elements that you find repeated in several of the *Tales*. (*Exposition.*)

(3) Glimpses of Old New England Customs in the *Tales*. (*Description and exposition.*)

(4) How many different aspects of New England life do you find depicted in the *Tales*? (*Exposition.*)

(5) Is Hawthorne's attitude toward the New England Puritans favorable or unfavorable? (*Exposition.*)

(6) The Puritans and the Quakers (see *The Gentle Boy*). (*Exposition.*)

(7) Continue the reflections which Hawthorne suggests at the conclusion of *The Prophetic Pictures*.

(8) What is the meaning of *Dr. Heidegger's Experiment*? (*Exposition.*)

(9) How does Hawthorne produce the weird effects so common in his writings? (*Exposition.*)

(10) The Unreal Elements in Hawthorne's Stories. (*Exposition.*)

(11) Hawthorne's Tales of a Mystery Compared with Poe's. (*Exposition.*)

### Irving: THE SKETCH BOOK.

(1) Compare the Author's *Account of Himself* in *The Sketch Book* with the first number of *The Spectator*. (*Exposition.*)

(2) Tell the story of Rip Van Winkle. (*Narration.*)

(3) Write a similar story about your own town. (*Narration.*)

(4) A Visit to Rip Van Winkle's Village on the Day of his Return. (*Narration and description.*)

(5) An Evening at the Boar's Head Tavern with Falstaff. (*Narration and description.*)

(6) An English Sunday Compared with an American Sunday. (*Exposition and description.*)

(7) What do you find in an English church unlike an American church? (*Exposition.*)

(8) Compare what Sir Roger de Coverley sees in the Abbey with what Irving points out. (*Exposition.*)

(9) How does Westminster Abbey differ from any other church you have seen? (*Exposition.*)

(10) What sort of reflections does Irving make on his visit to the Abbey? (*Exposition.*)

(11) What have English travellers found to criticise in America? <sup>1</sup> (*Exposition.*)

<sup>1</sup> Read Miss Martineau's *Society in America*; Mrs. Trollope's *Domestic Life of the Americans*; Dickens's *American Notes* and *Martin Chuzzlewit*; Matthew Arnold's papers on America; Kipling's *American Notes*; Bourget's *Oltre Mer*.

(12) Write a description of your own town, as an Englishman might see it. (*Description.*)

(13) What are some difficulties in the way of writing a good book of travels? (*Exposition.*)

(14) What differences do you find between rural life in England and in America? (*Exposition.*)

(15) A Drive in an English Stage Coach. (*Description.*)

(16) Describe the dream in *The Art of Bookmaking*. (*Description.*)

(17) What are some of the steps to take in making a book? (*Exposition.*)

(18) Tell the story of *The Royal Poet*. (*Narration.*)

(19) The Life of Shakespeare as Irving Relates it. (*Narration.*)

(20) Compare Irving's sketch of Indian character with the sketch in Longfellow's *Hiawatha*. (*Exposition.*)

(21) Tell the story of *The Legend of Sleepy Hollow*. Tell the story of *The Spectre Bridegroom*. (*Narration.*)

(22) How does a Christmas in America differ from one in England? (*Exposition and description.*)

### Irving: TALES OF A TRAVELLER.

(1) Retell any of the stories in your own words. (*Narration.*)

(2) Note the character of the *Tales* as a whole, and group as many as you can under the same category. (*Exposition.*)

(3) Compare these *Tales* with Hawthorne's *Twice-Told Tales* as regards subjects and general method of treatment. (*Exposition.*)

**Longfellow: EVANGELINE.**

- (1) Tell the story very briefly in prose. (*Narration.*)
  - (2) Describe the village of Grand Pré. (*Description.*)
  - (3) Compare Grand Pré with Plymouth, as seen in *The Courtship of Miles Standish*. (*Description.*)
  - (4) Compare the position of the Puritan preacher with that of the French priest. (*Exposition.*)
  - (5) Tell the story of Benedict's courtship. (*Narration.*)
  - (6) The Amusements of the People at Grand Pré. (*Narration and description.*)
  - (7) Did they have more amusements than the Puritans? If so, why? (*Exposition.*)
  - (8) In what was the life of the Puritans and of the French alike? (*Exposition.*)
  - (9) What differences do you find in the dress of the Puritans and of the French? (*Description.*)
  - (10) "Four long years in the times of the war had he languished a captive,  
Suffering much in an old French fort as the friend of the English."
- What can you tell about the causes of this war? (*Exposition.*)
- (11) Describe the burning of the village of Grand Pré and the scenes that attended it. (*Narration and description.*)
  - (12) Can you find any excuse for the removal of the French from Acadia? (*Argument.*)
  - (13) Compare the Indians in *Evangeline* with those in *The Courtship of Miles Standish*. (*Exposition.*)
  - (14) Which of the two poems do you like better, and why? (*Exposition.*)
  - (15) The Finding of Evangeline. (*Narration.*)

**Longfellow: THE COURTSHIP OF MILES STANDISH.**(1) Tell the story in five hundred words. (*Narration.*)

- (2) "Meanwhile Alden at home had built him a new habitation,  
Solid, substantial, of timber rough hewn from the firs  
of the forest."

The Houses at Plymouth, as Seen in the Poem.  
(*Description.*)

- (3) "Nothing was heard in the room but the hurrying pen  
of the stripling,  
Busily writing epistles important, to go by the May-  
flower,  
Ready to sail on the morrow, or next day at latest,  
God willing!  
Homeward bound with the tidings of that terrible  
winter."

(a) Means of Travel in the time of Miles Standish. (*Exposition.*)

(b) The Use of Scripture Phrases by the Puritans in Conversation. (*Exposition.*)

(c) What had John Alden to tell about that "terrible winter"? (*Narration.*)

- (4) "Is it to shoot red squirrels you have your howitzer  
planted  
There on the roof of the church, or is it to shoot red  
devils?"

(a) How did the Puritans attend church in old Colony times? (*Description.*)

(b) A Sunday in Old Plymouth. (*Description.*)

(c) How did the Puritans of Plymouth treat the Indians? (*Narration.*)

(d) Differences in the Puritan and the Indian Methods of Fighting. (*Exposition.*)

(e) Glimpses of the Indians in the Poem. (*Exposition.*)

(f) Seventeenth Century Indians Compared with those of Our Time. (*Exposition.*)

(5) How Were the Puritans Dressed? (*Description.*)

(6) Describe the wedding of John Alden and Priscilla.  
(*Description.*)

**Lowell: THE VISION OF SIR LAUNFAL.**

(1) Tell how Sir Launfal sought and found the Holy Grail. (*Narration.*)

(2) How Sir Launfal's Character Was Changed. (*Narration.*)

(3) The Influence of Suffering upon Character as Shown in the Poem. (*Exposition.*)

(4) The Part Played by the Leper in the Poem. (*Exposition and narration.*)

(5) True Charity as Shown in *Sir Launfal*. (*Exposition.*)

(6) Pictures of Summer and of Winter in *Sir Launfal*.  
(*Description.*)

(7) Comparison of Nature in Lowell's Poems and in Tennyson's. (*Exposition.*)

(8) Moralizing in *The Vision of Sir Launfal*. (*Exposition.*)

(9) Dramatic Elements in *Sir Launfal*. (*Exposition.*)

(10) Traces of Lowell's Personality in the Poem. (*Exposition.*)

(11) Compare the poem with Tennyson's *Holy Grail* or *Sir Galahad*. (*Exposition.*)

**Macaulay: ESSAY ON ADDISON.**

(1) Sketch Addison's political life, as narrated by Macaulay. (*Narration and exposition.*)

(2) Some of Addison's Friends. (*Description.*)

(3) An Evening in Button's Coffee-house with Addison and Steele. (*Narration and description.*)

(4) A Letter from Addison to Steele, giving an account of the quarrel with Pope. (*Narration and Exposition.*)

(5) The Element of Truth in Pope's Portrait of Addison in the *Epistle to Arbuthnot*. (*Exposition.*)

(6) The Variety of Macaulay's Allusions in the *Essay on Addison*. (*Exposition.*)

(7) Compare Macaulay's estimate of Addison's character with the estimate in Thackeray's *Lecture on Addison*. (*Exposition.*)

### **Macaulay: SECOND ESSAY ON THE EARL OF CHATHAM.**

(1) Outline the causes which, in Macaulay's words, "had for a time suspended the animation of both the great English parties." (*Exposition.*)

(2) Give a brief sketch of Pitt's political associates, and contrast him with them. (*Exposition.*)

(3) What were Pitt's Political Ideals? (*Exposition.*)

(4) The Political Methods and Ideals of Newcastle Compared with those of Pitt. (*Exposition.*)

(5) What claim had Lord Bute to be called a statesman? (*Exposition.*)

(6) Compare Bute and Grenville. (*Exposition.*)

(7) Reasons for the Enactment of the Stamp Act. (*Exposition.*)

(8) The Character of George III. Compared with that of George II. (*Exposition.*)

(9) Chatham's Last Speech in Parliament. (*Narration and description.*)

(10) John Wilkes and the Freedom of the Press. (*Exposition.*)

(11) Give an account of the political corruption in England in Pitt's time. (*Exposition.*)



(12) The General State of Morals in England as Presented in the Essay. (*Exposition.*)

**Macaulay: LIFE OF SAMUEL JOHNSON.**

(1) How I Met Dr. Johnson. (*Narration.*)

(2) A Group of Johnson's Friends. (*Description.*)

(3) What Did Johnson Find to Like in Boswell? (*Exposition.*)

(4) Is Macaulay in either of his Essays fair to Boswell? (*Argument.*)

(5) Compare Macaulay's estimate of Boswell with Carlyle's. (*Exposition.*)

(6) An Evening at the Club. (*Narration and description.*)

(7) Dr. Johnson as a Conversationist. (*Narration and description.*)

(8) Dr. Johnson's Writing Compared with his Conversation. (*Exposition.*)

(9) Some of Johnson's Opinions. (*Exposition.*)

(10) Johnson's Character as Illustrated by a Few Anecdotes. (*Narration and exposition.*)

(11) The Range of Dr. Johnson's Reading. (*Exposition.*)

(12) Dr. Johnson's Personal Habits. (*Description.*)

(13) What do you find interesting in Samuel Johnson? (*Exposition.*)

(14) Compare Macaulay's *Life of Samuel Johnson* with his review of Croker's edition of Boswell's *Life of Johnson*. (*Exposition.*)

**Macaulay: ESSAY ON MILTON.**

(1) A Visit to Milton in his Old Age. (*Narration and description.*)

(2) The Defects of Milton's Character. (*Exposition.*)

(3) Taine's (or Johnson's) Sketch of Milton's Character Compared with the Sketch by Macaulay. (*Exposition.*)

(4) With which of the following opinions do you agree, and why?

"On the whole Milton's character was not an amiable one, nor even wholly estimable."<sup>1</sup>

"But there are a few characters which have stood the closest scrutiny and the severest tests, which have been tried in the furnace and have proved pure, which have been weighed in the balance and have not been found wanting, which have been declared sterling by the general consent of mankind, and which are visibly stamped with the image and superscription of the Most High. These great men we trust that we know how to prize; and of these was Milton."<sup>2</sup> (*Exposition.*)

(5) Milton's Political Life. (*Exposition.*)

(6) The Puritan Ideal of Life as Sketched in Macaulay's *Essay on Milton*. (*Exposition.*)

(7) Is Macaulay's Estimate of Puritan Character too Favorable? (*Argument.*)

(8) Remote Allusions in Macaulay's *Essay on Milton*. (*Exposition.*)

(9) Macaulay's Exaggerations in the *Essay on Milton*. (*Exposition.*)

(10) Milton's Life at Horton. (*Narration and description.*)

(11) In what sense was Milton a Puritan? (*Exposition.*)

<sup>1</sup> Saintsbury: *A History of Elizabethan Literature*, p. 317.

<sup>2</sup> Macaulay: *Essay on Milton*.

**Milton: COMUS.**

- (1) Milton's Purpose in Writing *Comus*. (*Exposition.*)
- (2) *Comus* has been called a "Hymn to Virtue." How does this appear? (*Exposition.*)
- (3) The Historical Allusions in *Comus*. (*Exposition.*)
- (4) What impression does *Comus* make upon you? (*Exposition.*)
- (5) Do you find *Comus* less attractive than the *Merchant of Venice*, and if so, why? (*Exposition.*)
- (6) The Dramatic Defects of *Comus* as Compared with a Play of Shakespeare. (*Exposition.*)
- (7) The Mythological Confusion in *Comus*. (*Exposition.*)
- (8) The Compound Epithets in *Comus* and *Paradise Lost*. (*Exposition.*)
- (9) Milton's Interest in the Stage. (*Exposition.*)
- (10) Why is *Comus* called a masque? What is a masque, and in what does it differ from an ordinary play? (*Exposition.*)
- (11) Milton's Use of Natural Scenery in his Poems. (*Exposition.*)
- (12) What difficulties do you find in understanding Milton? (*Exposition.*)
- (13) Why do people hesitate to express honest dislike for Shakespeare and Milton? (*Exposition.*)

**Milton: L'ALLEGRO AND IL PENSEROSO.**

- (1) Write out, in as few words as you can, what you think the poems *L'Allegro* and *Il Penseroso* mean. (*Exposition.*)

(2) Reflections of Milton's Personality in *L'Allegro* and *Il Penseroso*. (*Exposition.*)

(3) Traces of Puritanism in *Il Penseroso*. (*Exposition.*)

**Milton : LYCIDAS.**

(1) Milton's Life at Cambridge as Hinted at in *Lycidas*. (*Exposition.*)

(2) Historical Allusions in *Lycidas*. (*Exposition.*)

(3) Milton's Use of the Classics in *Lycidas*. (*Exposition.*)

(4) Difficulties in the Way of Reducing *Lycidas* to Prose. (*Exposition.*)

(5) Poetic Embellishments of Simple Facts in *Lycidas*. (*Exposition.*)

(6) Comparison of *Lycidas* with Shelley's *Adonais* or Matthew Arnold's *Thyrsis*. (*Exposition.*)

(7) What objections have you to make to Dr. Johnson's criticism of *Lycidas* ?

"One of the poems on which much praise has been bestowed is 'Lycidas,' of which the diction is harsh, the rhymes uncertain, and the numbers unpleasing. What beauty there is we must therefore seek in the sentiments and images. It is not to be considered as the effusion of real passion ; for passion runs not after remote allusions and obscure opinions. Passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of rough satyrs and 'fawns with cloven heel.' Where there is leisure for fiction there is little truth."<sup>1</sup> (*Argument.*)

**Milton : PARADISE LOST, BOOKS I AND II.**

(1) How to Read *Paradise Lost*. (*Exposition.*)

(2) Some things that impressed you most in reading *Paradise Lost*. (*Exposition.*)

<sup>1</sup> *Life of Milton.*

- (3) Defects of the poem as you see them. (*Exposition.*)
- (4) Show, if you can, why Milton begins the poem as he does. (*Exposition.*)
- (5) How the Evil Angels Lost Heaven. (*Narration.*)
- (6) The Building of Pandemonium. (*Description.*)
- (7) The Debate in Hell (B. II)—the Speakers and their Arguments. (*Description and summary.*)
- (8) Satan's Search for the World. (*Narration and description.*)
- (9) Compare Milton's Hell with the Greek Hades, as depicted in *The Frogs* of Aristophanes. (*Exposition.*)
- (10) Milton's Ideas of the Lower World Compared with Virgil's. (*Exposition.*)
- (11) Dante's Inferno Compared with Milton's Hell. (*Exposition and description.*)
- (12) The Humanity in Milton's Conception of Satan's Character. (*Exposition.*)
- (13) Milton's Satan Compared with Goethe's Mephistopheles. (*Exposition.*)
- (14) The Breadth of Milton's Reading as Seen in *Paradise Lost*. (*Exposition.*)
- (15) How much of Homer and Virgil do you find in the poem? (*Exposition.*)
- (16) Classical Allusions in *Paradise Lost*. (*Exposition.*)
- (17) Milton's Use of Heathen Deities in *Paradise Lost*. (*Exposition.*)
- (18) The Use of Metaphor and Simile in *Paradise Lost*. (*Exposition.*)
- (19) Milton's Illustrations from Nature. (*Exposition.*)
- (20) Milton's Use of Light in his Descriptions. (*Exposition.*)

- (21) Does the poem, as far as you have read it, lack *human* interest? Why? (*Exposition.*)
- (22) Milton's Additions to Bible History. (*Exposition.*)
- (23) Milton's Idea of the Creation. (*Exposition.*)
- (24) Reasons Why Theology Should not be Discussed in an Epic Poem. (*Argument.*)
- (25) The Structure of the Universe as Seen in *Paradise Lost*. (*Exposition.*)

**Pope : ILIAD, BOOKS I, VI, XXII, XXIV.**

- (1) Is the Hero Achilles Really Heroic? (*Argument.*)
- (2) Can you justify Achilles in his quarrel? (*Argument.*)
- (3) The Homeric Conception of a King. (*Exposition.*)
- (4) Describe the Pestilence and tell why it was sent. (*Description and exposition.*)
- (5) A Study of the Manners of Homeric Times as Seen in the Poem. (*Exposition and description.*)
- (6) The Exchange of Arms between Glaucus and Diomed. (*Narration.*)
- (7) The Homeric Conception of the Gods. (*Exposition.*)
- (8) The Prejudices of the Homeric Gods. (*Exposition.*)
- (9) An Homeric Battle. (*Description.*)
- (10) Brutality in the *Iliad*. (*Exposition.*)
- (11) Would you have sided with the Greeks or the Trojans? Why? (*Argument.*)
- (12) Hector Taking Leave of Andromache. (*Description.*)
- (13) The Story of Hector's Death. (*Narration.*)
- (14) The Anguish of Priam and Andromache on the Walls of Troy. (*Narration.*)

(15) The Pleading of Priam for Hector's Body. (*Narration.*)

(16) The Solemnities of Hector's Funeral. (*Description.*)

(17) Homer's Conventional Epithets. (*Exposition.*)

(18) The Morals of the Homeric Period as Seen in Books I and XXII. (*Exposition.*)

(19) Bentley is reported to have said : " A pretty poem, Mr. Pope, but you must not call it Homer." Can you justify the criticism? (*Exposition.*)

(20) In What Respects is Pope's Translation Unfaithful? (*Exposition.*)

(21) Pope's Qualifications for Translating Homer. (*Exposition.*)

(22) Pope's Translation Compared with Bryant's. (*Exposition.*)

(23) Pope's poetical style is often called artificial. Can you tell why? (*Exposition.*)

(24) The Monotony of Pope's Verse. (*Exposition.*)

### Scott : THE ABBOT.

(1) Write an account, based on the novel, of each of the following topics : food, dress, houses, medicines, hunting, hawking, other amusements. (*Description or exposition.*)

(2) Women's Dress in the Time of Queen Mary. (*Description.*)

(3) Tell the story of Roland Graeme. (*Narration.*)

(4) Would you have disliked him? If so, why? (*Exposition.*)

(5) What do you think of the preacher, Henry Warden? (*Exposition.*)

(6) A newspaper report of the visit of the revellers to the abbey (chap. xiv). (*Narration and description.*)

(7) A letter by Mary Queen of Scots giving an account of her escape. (*Narration.*)

(8) Some Reasons for the Popularity of Mary Queen of Scots. (*Exposition.*)

**Scott : IVANHOE.**

(1) The Life of the Saxon Swineherd, Gurth. (*Narration.*)

(2) Compare Rowena with Rebecca. (*Exposition.*)

(3) How did the Normans oppress the English? (*Exposition.*)

(4) Persecution of the Jews in *Ivanhoe*. (*Exposition and description.*)

(5) An Account of the Trial of Rebecca. (*Narration.*)

(6) Tell the story of Isaac of York. (*Narration.*)

(7) A letter written by the Jew Isaac, giving an account of his treatment in the castle of Front-de-Bœuf. (*Narration and description.*)

(8) Describe the attack on the castle of Front-de-Bœuf. (*Description.*)

(9) An Account of the Great Tournament at Ashby, by an Eyewitness. (*Description.*)

(10) The Part that the Knight Templar Plays in the Story. (*Exposition.*)

(11) What do you find to dislike in Prince John? (*Exposition.*)

(12) The Black Knight's Visit to the Hermit. (*Narration.*)

(13) A Day in the Forest with the Outlaws. (*Description.*)



(14) The Food of the Saxons as Contrasted with that of the Normans. (*Exposition.*)

(15) Drinking Customs in *Ivanhoe*. (*Description.*)

(16) Describe an old English castle, as seen in *Ivanhoe*. (*Description.*)

(17) The Differences between the Saxon and the Norman Houses as Described in *Ivanhoe*. (*Description and exposition.*)

(18) The Sleeping Accommodations Described in *Ivanhoe*. (*Description.*)

(19) Compare the dress of the Normans with that of the Saxons. (*Description.*)

(20) Means of Travel in the Time of *Ivanhoe*. (*Exposition.*)

(21) In what particulars are the clergy in *Ivanhoe* false to their vows? (*Exposition.*)

(22) An eminent critic has said that in *Ivanhoe* there is a historical mistake in every line. What mistakes do you find? (*Exposition.*)

### Scott: THE LADY OF THE LAKE.

(1) Describe Loch Katrine as seen in the poem. (*Description.*)

(2) Describe some of the results of Roderick Dhu's raids. (*Description.*)

(3) Tell the story of Douglas as you find it in the poem. (*Narration.*)

(4) Describe Douglas's part in the games at Stirling. (*Description.*)

(5) The Combat between Roderick Dhu and Fitz-James, as I Saw it. (*Description.*)

(6) Is your sympathy more with Roderick Dhu or with Fitz-James? Why? (*Argument.*)

(7) What did Ellen think of Roderick Dhu?

Were there special reasons why she might have been expected to care for him? (*Exposition.*)

(8) Write a description of Stirling castle, using no other source of information than the poem. (*Description.*)

(9) Soldier Life in Stirling Castle. (*Description.*)

(10) The Everyday Life of Ellen. (*Narration.*)

(11) Ellen's Visit to Stirling Castle. (*Narration.*)

(12) The Fiery Cross and the Part it Plays in the Story. (*Description and exposition.*)

(13) The Music and Musical Instruments in the Poem. (*Description and exposition.*)

(14) Compare the minstrel in *The Lady of the Lake* with the minstrel in *The Lay of the Last Minstrel*. (*Description.*)

(15) The Use Made of Heather in the Poem. (*Exposition.*)

(16) The Houses of the Highlanders as Seen in the Poem. (*Description.*)

(17) What does the poem tell us about the dress of the Highlanders? (*Exposition.*)

(18) The Weapons of the Clansmen in the Poem. (*Exposition.*)

(19) Hutton says, *Life of Scott*, chap. v :

"Directly he begins to attempt rich or pretty subjects, as in parts of *The Lady of the Lake*, . . . his charm disappears." What seems partly to justify the criticism? (*Exposition.*)

(20) Do you prefer *The Lady of the Lake* to *Marmion*? If not, why? (*Argument*.)

**Scott: MARMION.**

(1) Tell the story of *Marmion* in five hundred words. (*Narration*.)

(2) The Fate of Lady Clare at Holy Island. (*Narration*.)

(3) Describe your visit to a feudal castle, using the material you find in *Marmion*. (*Description*.)

(4) What do you learn in *Marmion* of the everyday life of a knight? (*Exposition*.)

(5) What do you learn in *Marmion* about life in a convent? (*Exposition*.)

(6) Sketch the characteristics of the different classes of ecclesiastics represented in *Marmion*. (*Exposition*.)

(7) *Marmion* in the Hall of Douglas. (*Description*.)

(8) What does the poem tell of the causes of the battle of Flodden Field? (*Exposition*.)

(9) The Methods of Warfare Described in *Marmion*. (*Description*.)

(10) Compare the English warriors with the Scotch. (*Description*.)

(11) Compare the battle in *Marmion* with that in *The Lady of the Lake*. (*Description*.)

(12) Glimpses of Superstition in *Marmion*. (*Exposition*.)

(13) What use does Scott make of the frequent descriptions in *Marmion*? (*Exposition*.)

(14) What do you dislike most in the character of *Marmion*? (*Exposition*.)

(15) The Better Traits in the Character of Marmion.  
(*Exposition.*)

**Scott: WOODSTOCK.**

(1) Describe the disturbance in the Church (chap. i).  
(*Description.*)

(2) Compare Holdenough with Dr. Rochecliffe. (*Description.*)

(3) Holdenough as a Soldier. (*Narration and description.*)

(4) The Manners and Tastes of the Cavaliers Compared with those of the Puritans. (*Exposition.*)

(5) Sir Henry Lee's Reasons for Disliking the Puritans. (*Exposition.*)

(6) The Use of Scripture Language throughout the Story. (*Exposition.*)

(7) Are Scott's sympathies with the Royalists or the Puritans in the story? Prove by reference to the story itself. (*Argument.*)

(8) Glimpses of Fanaticism in the Story. (*Exposition.*)

(9) References to Shakespeare and Milton in *Woodstock*. (*Exposition.*)

(10) Compare Harrison with Cromwell. (*Exposition.*)

(11) A Visit to Woodstock Lodge with Cromwell.  
(*Narration.*)

(12) Charles II. as he Appears in *Woodstock*. (*Description.*)

(13) The Hound Bevis, and his Part in the Story.  
(*Narration.*)

(14) A Talk with Sir Walter about his Novels. (*Narration and exposition.*)

**Shakespeare: AS YOU LIKE IT.**

(1) How does Rosalind in disguise show that she is still a woman? (*Narration.*)

(2) Do you find anything uninteresting in Celia? If so, what? Why does Rosalind like her? (*Exposition.*)

(3) What is your notion of the personal appearance of Rosalind, Celia, Orlando, Jaques, Touchstone? (*Description.*)

(4) Rosalind's Humor Compared with Touchstone's. (*Exposition.*)

(5) Traits Common to Jaques and to Touchstone. (*Exposition.*)

(6) Do you find anything unnatural in the play, as some critics pretend to do? (*Exposition.*)

(7) Why does Rosalind delay so long in the Forest of Arden before seeking her father? (*Exposition.*)

(8) Can you show from the play itself how much time elapses in the course of it? (*Exposition.*)

(9) Is the play meant to teach anything? If so, what? (*Exposition and argument.*)

(10) "Properly speaking," says Hudson,<sup>1</sup> "the play has no hero." Do you agree or disagree? Give your reasons. (*Argument.*)

**Shakespeare: JULIUS CÆSAR.**

(1) The Weaknesses of Cæsar as Portrayed in the Play. (*Exposition.*)

(2) How does Cassius try to belittle Cæsar? (*Exposition.*)

(3) Is Shakespeare fair to Cæsar? (*Argument.*)

<sup>1</sup> *Shakespeare's Life, Art, and Characters*, vol. i, p. 337.

(4) Is Cæsar or Brutus the leading character in the play? (*Argument.*)

(5) The Plot against Cæsar. (*Narration.*)

(6) The Last Day in the Life of Cæsar. (*Narration.*)

(7) What do you find to like in Brutus, Cassius, Antony? (*Exposition and description.*)

(8) What characters in the play do you most dislike, and why? (*Exposition.*)

(9) Compare Portia and Calphurnia. (*Exposition.*)

(10) What can we learn from the play about the personal appearance of Cassius, Cicero, etc.? (*Description.*)

(11) A Visit to Rome on the Day of Cæsar's Assassination. (*Narration and description.*)

(12) Would you like to have lived at Rome in Cæsar's time? If not, why? (*Argument.*)

(13) Glimpses of the Roman People in the Play. (*Exposition.*)

(14) Which side would you take in the quarrel between Brutus and Cassius? (*Argument.*)

(15) The Better Traits in the Character of Cassius. (*Exposition.*)

(16) What led Brutus to make his speech over Cæsar, and why did he allow Antony to speak? (*Argument.*)

(17) Mark Antony's Speech Contrasted with that of Brutus. (*Exposition.*)

(18) What impression do Cæsar, Antony, Brutus, Cassius, Portia, etc., make upon you? (*Exposition.*)

(19) Is the play true to history? (*Exposition.*)

(20) Anachronisms in *Julius Cæsar*. (*Exposition.*)

(21) Describe the storm in act i, sc. iii, and show what use is made of it in the play. (*Description and exposition.*)

(22) Shakespeare's Use of the Supernatural in the Play. (*Exposition.*)

(23) Shakespeare's Use of Trifles in the Delineation of his Characters. (*Exposition.*)

(24) Does the play lack unity? (*Argument.*)

(25) Can any scene be omitted without destroying the unity of the play? (*Argument.*)

(26) Is Cicero necessary to the action of the play? (*Argument.*)

(27) Is the language of the play needlessly involved and obscure? (*Exposition and argument.*)

(28) What do you find most difficult to understand in the play? (*Exposition.*)

(29) The Motives of Brutus for Entering into the Conspiracy Compared with those of Cassius. (*Exposition.*)

(30) The Last Night in the Life of Brutus. (*Narration.*)

### Shakespeare : MACBETH.

(1) Human and Inhuman Traits in the Weird Sisters. (*Exposition.*)

(2) Do the Weird Sisters add to the impressiveness of the play? How? (*Argument.*)

(3) The Part Played by the Weird Sisters in the Development of the Plot. (*Exposition.*)

(4) Motives for the Murder of Duncan. (*Exposition.*)

(5) Does Macbeth's hesitation to kill Duncan arise from cowardice or from generous feeling? (*Argument.*)

(6) Why does not Macbeth kill the grooms? (*Argument.*)

(7) Macbeth's Reasons for Fearing Banquo. (*Exposition.*)

(8) Do you agree with Johnson that there are "no nice discriminations of character" in the play, and that the motives of action are so strong as to sink all individuality? (*Argument.*)

(9) The Good and the Bad in the Character of Macbeth. (*Exposition.*)

(10) Lady Macbeth's Reception of the Letter from her Husband. (*Narration and description.*)

(11) Light thrown upon Macbeth's character by the soliloquy in act i, scene vii, and in act ii, scene i. (*Exposition.*)

(12) How is Macbeth's Character Developed in the Play? (*Exposition.*)

(13) Contrast Macbeth's Character with Macduff's; with Hamlet's. (*Exposition.*)

(14) The Macbeth of History Compared with the Macbeth of the Play. (*Exposition.*)

(15) Reasons why Macbeth's Secret Murders are Concealed till the End of the Play. (*Exposition.*)

(16) Lady Macbeth's Influence over her Husband. (*Exposition.*)

(17) Is Lady Macbeth more or less poetical than her husband? (*Exposition.*)

(18) Lady Macbeth's Personal Appearance as Inferred from the Play. (*Description.*)

(19) Leading Traits in the Character of Macduff. (*Exposition.*)

(20) Lady Macbeth's Remorse. (*Narration and description.*)

(21) Could any scenes or parts of scenes be omitted to advantage? (*Argument.*)



(22) Is the Porter's Scene out of harmony with the rest of the play? Do you recall similar scenes in other plays? (*Exposition and argument.*)

(23) At what point do you find the climax of the play, and why? (*Argument.*)

(24) What do you think of the value of the closing scenes of acts ii and iii? (*Argument.*)

(25) Bits of Natural Scenery in the Play. (*Description.*)

(26) The Season of the Year as Indicated in the Play. (*Argument.*)

(27) Show from the play itself how much time elapses in it. (*Exposition.*)

(28) Are Virtue and Vice Properly Rewarded in the Play? (*Argument.*)

(29) Is Macbeth's Fall Necessary? (*Argument.*)

(30) Is Shakespeare trying to teach, or simply to be true to Nature? (*Argument.*)

(31) Do you find a central thought in the play? If so, what? (*Exposition.*)

(32) Some Reasons for the Popularity of *Macbeth* as a Play. (*Exposition.*)

(33) Some Difficulties in the Way of Writing a Drama. (*Exposition.*)

### Shakespeare: THE MERCHANT OF VENICE.

(1) The Suitors of Portia. (*Description.*)

(2) Tell the story of the caskets. (*Narration.*)

(3) Contrasts of Character in Portia and Jessica. (*Exposition.*)

(4) Portia's Wit and Launcelot's. (*Exposition.*)

(5) Shylock is regarded as one of Shakespeare's great-

est creations. What elements of greatness do you discover? (*Exposition.*)

(6) Can we account for Shakespeare's unfavorable portrait of the *Jew* Shylock? (*Exposition.*)

(7) What defence can you make for Shylock? (*Argument.*)

(8) Describe Shylock and his Friends. (*Description.*)

(9) Jewish Traits in Shylock. (*Exposition.*)

(10) Comparison of Shylock with Barabas in Marlowe's *Jew of Malta*. (*Exposition.*)

(11) Why do Antonio and Shylock dislike each other? (*Exposition.*)

(12) Comparison of Gratiano and Antonio. (*Description and exposition.*)

(13) The Court-room Scene. (*Description.*)

(14) Is the Fifth Act, which is frequently omitted on the stage, superfluous? (*Argument.*)

### **Shakespeare: A MIDSUMMER NIGHT'S DREAM.**

(1) Tell the story of Pyramus and Thisbe as it appears in the play. (*Narration.*)

(2) Does anything in the play appear unnatural? (*Exposition.*)

(3) What marked differences do you find between this play and any other you have read? (*Exposition.*)

(4) Do the characters in the play really possess human interest? If not, why? (*Exposition.*)

(5) Why do we find it difficult to discover whether we like or dislike them? (*Exposition.*)

(6) The Contrasts between Titania and Bottom. (*Description and exposition.*)

(7) How do you explain Titania's admiration for Bottom? (*Exposition.*)

(8) In what respects do Shakespeare's fairies differ from men and women? (*Exposition.*)

(9) Shakespeare's Use of the Fairies in the Play. (*Exposition.*)

(10) Does the story seem real to you? If not, what unreal elements do you discover? (*Exposition.*)

(11) Tell what Puck does in the play. (*Narration.*)

(12) Do you think that *A Midsummer Night's Dream* is a good acting play? If not, why? (*Argument.*)

(13) What do you think that the play means? (*Exposition.*)

(14) What difficulties do you find in understanding the play? (*Exposition.*)

(15) What is there in the play to justify the title, *A Midsummer Night's Dream*? (*Exposition.*)

### Shakespeare: TWELFTH NIGHT.

(1) Why does Viola assume her disguise?

(2) Does she act like a man in her disguise?

(3) Compare her success in disguising herself with that of Rosalind in *As You Like It*. (*Exposition.*)

(4) What do you find to like in Viola? (*Description.*)

(5) Compare Viola with Olivia. (*Exposition.*)

(6) What do you find of mere commonplace in Olivia's character? (*Exposition.*)

(7) Describe what is to you the most amusing scene in the play. (*Description.*)

(8) Describe the duel between Viola and Sir Andrew. (*Description.*)

- (9) What led up to the duel? (*Narration.*)
- (10) Who is to blame in the quarrel? (*Exposition.*)
- (11) Compare Sir Toby and Falstaff. (*Exposition.*)
- (12) Describe some of Sir Toby's practical jokes. (*Description.*)
- (13) How I Met Sir Toby. (*Narration.*)
- (14) One critic says that Sir Andrew is "ludicrously proud of the most petty childish irregularities." Do you agree or disagree? (*Argument.*)
- (15) The Personal Appearance of Sir Andrew Aguecheek, Olivia, etc. (*Description.*)
- (16) Do you find the characters more or less interesting than those in other plays of Shakespeare? If so, in what particulars? (*Exposition.*)
- (17) How does Sir Andrew draw out Sir Toby's peculiarities? (*Narration and exposition.*)
- (18) How does the Clown help the action of the play? (*Exposition.*)
- (19) Describe the circumstances that called forth this remark (act iv, sc. ii): "There was never man thus abused: I am no more mad than you are." (*Narration.*)
- (20) Was Malvolio mad? If not, what seemed to justify the charge? (*Exposition and narration.*)
- (21) Charles the First of England altered in his copy the title of the play from *Twelfth Night* to *Malvolio*. Can you justify this in any way? (*Argument.*)
- (22) What is there to dislike in Malvolio? Does Malvolio admire himself too much? How does this appear? (*Exposition and argument.*)
- (23) Give in your own words Maria's estimate of Malvolio. (*Description.*)

(24) What do you find especially peculiar in the plot of *Twelfth Night*? (*Exposition.*)

(25) Do you find anything improbable in *Twelfth Night*? See act iii, sc. iv. (*Argument.*)

### **Southey: LIFE OF NELSON.**

(1) Obstacles in the Way of Nelson's Advancement. (*Narration.*)

(2) Some of Nelson's Methods of Naval Warfare. (*Exposition.*)

(3) Nelson's Relations with his Men. (*Narration.*)

(4) Causes and Results of the Battle of the Nile. (*Exposition.*)

(5) An Old-fashioned Sea Fight. (*Description.*)

(6) The Last Day in the Life of Nelson. (*Narration.*)

(7) Elements of Success in the Character of Nelson. (*Exposition.*)

(8) Nelson's Conception of Honor. (*Exposition.*)

(9) Some Instances of Nelson's Bravery. (*Narration.*)

(10) Faults of Nelson's Character. (*Exposition.*)

(11) Southey's Attitude toward the French. (*Exposition.*)

### **Tennyson: THE PRINCESS.**

(1) The Plan of the Princess in her School. (*Exposition.*)

(2) The Characters of the Founders of the School Compared. (*Exposition.*)

(3) Are the Views of the Princess Concerning Women Exaggerated? (*Argument.*)

(4) Tennyson's Opinion of Woman's Ability. (*Exposition.*)

(5) Causes of the Failure of the School. (*Exposition.*)

(6) The Theory of Education in *The Princess* Compared with that of Ruskin in *Sesame and Lilies*. (*Exposition.*)

(7) The Transformation of the Character of Ida. (*Narration.*)

(8) Feminine Traits as Seen in *The Princess*. (*Exposition.*)

(9) Tennyson's Portrayal of Love in *The Princess*. (*Exposition.*)

(10) Do you find anything false in the sentiment of the poem? (*Exposition.*)

(11) Tennyson's Conception of the Social Position of Women as Seen in *The Princess*. (*Exposition.*)

(12) Is Tennyson's Attitude Fair? (*Argument.*)

(13) Nature Studies in *The Princess*. (*Description.*)

(14) The Appeal to the Senses in Tennyson's Descriptions. (*Exposition.*)

(15) Chivalry as Portrayed in *The Princess*. (*Description.*)

### **Webster: FIRST BUNKER HILL ORATION.**

(1) Make an analysis of the oration, noting carefully the introduction, the discussion, and the conclusion.

(2) Tell in your own words the narrative inserted in the oration. (*Narration.*)

(3) Compare this oration with the one delivered by Webster at the completion of the Monument. (*Exposition.*)

(4) Give an account of the circumstances leading to the delivery of the oration. (*Narration.*)

(5) Webster speaks of "the great changes which have happened in the fifty years since the battle of Bunker Hill was fought." Similarly outline some of the changes that have taken place in America since Webster spoke. (*Exposition.*)

# CHAPTER III.

## MISCELLANEOUS TOPICS FOR ESSAYS.

### I

(1) The Comparative Advantages of City and Country Life.

(2) How Can One Form a Habit of Study?

(3) How to Prepare for an Examination.

(4) Should Examinations be Long or Short?

(5) What is the Value of a 'Marking System' in School Work?

(6) The Evil and the Good in Prizes.

(7) The Value of Elementary Science Teaching in Grammar Schools.

(8) The Value of a School Library in School Work.

(9) My Favorite Study, and Why.

(10) The Value of Geography in the Study of History.

(11) Should the Study of Music be Compulsory in Public Schools?

(12) Some Reasons for Studying Physics.

(13) The Decoration of Schoolrooms.

(14) How Can the Study of Rhetoric be Made more Interesting?

(15) The Value of Writing Half an Hour a Day.

(16) The Use of the Study of Poetry.

(17) Some Excuses for Using Slang.



(18) Ought Text-books to be Furnished Free to Pupils in Public Schools?

(19) Monday as a School Holiday instead of Saturday.

(20) Should the Chief Vacation of a School Year be during the Summer Months?

(21) Should Study be Entirely Given up during the Summer Vacation?

(22) Should Military Drill be Compulsory in the Public Schools?

## II.

(23) Books that Have most Influenced Me.

(24) Some Dangers in Novel Reading.

(25) What Can be Learned from Novels?

(26) The Characteristics of a Good Letter.

(27) What is Literary Trash?

(28) To What Extent Should a Student Read Magazines?

## III

(29) Football as a Mental Discipline.

(30) Is Football a Healthful Exercise?

(31) How Shall We Exercise in Winter?

(32) What Outdoor Sports are Possible for Girls?

## IV

(33) A Study of a Handful of Snow.

(34) Substitutes for Coal as a Producer of Power.

(35) The Use of Trees as a Shelter from Winds.

(36) A System for the Preservation of the Forests.

(37) The Manufacturers' Side of the Labor Question.

- (38) Some Reasons for Studying Politics.
- (39) What is a Political Partisan ?
- (40) Some Words in Defence of Political Parties.
- (41) Reasons for the Restriction of Immigration.
- (42) The Regulation of Immigration by Taxation.
- (43) Do the United States Need a Larger Navy ?
- (44) The Best Defences against Foreign Invasion.
- (45) How Should the Fourth of July be Celebrated ?
- (46) Should Canada be Annexed to the United States ?

## V

- (47) Causes Leading to Burr's Duel with Hamilton.
- (48) Has History Justified Webster's Opposition to the Mexican War ?
- (49) Some Reasons for Webster's Success as an Orator.
- (50) Webster's Methods as a Political Manager.

## VI

- (51) Manners and Morals in England as Depicted in Thackeray's *Henry Esmond*.
- (52) Colonial Life in Maryland as seen in Churchill's *Richard Carvel*.
- (53) Philadelphia in the Revolution (see Mitchell's *Hugh Wynne*).
- (54) What was Meant by a Whig and a Tory in 1700 ?
- (55) Queen Elizabeth's Treatment of Mary Queen of Scots.

## VII

- (56) Sunday as a Day of Rest.
- (57) The Opening of Museums and Libraries on Sunday.

- (58) Sunday in Early New England.
- (59) What is Cruelty to Animals?
- (60) The Overheating of American Railway Trains in Winter.
- (61) Some Arguments against Capital Punishment by Hanging.
- (62) Is there any Excuse for Lynch Law?
- (63) Some Dangers from Thoughtless Almsgiving.
- (64) Reasons for the Differences between Town and Country Manners.
- (65) The Everyday Life of a Druggist.
- (66) Difficulties in Amateur Photography.
- (67) The Trials of a Book Agent.

## VIII

- (68) Preparing for Christmas.

The mystery of the fortnight before Christmas — hidden purchases — ambiguous replies — warnings to avoid certain places. The hunt for Christmas trees — the snow — the contrasts of color. The remainder can easily be filled in by the pupil.

- (69) Dr. Johnson's First Ride in a Trolley Car.
- (70) Dr. Johnson's Visit to Washington.
- (71) An Open Fire.

General use of fireplaces a hundred years ago — partly disused later owing to other means of heating. Reasons for preferring an open fire — cheerful — helps ventilation. Disadvantages — expensive — dusty — not warm enough, etc.

- (72) What would you do with Ten Million Dollars?
- (73) Some Dangers in Sudden Wealth.

- (74) Coin-Collecting.
- (75) Skating on Thin Ice.
- (76) Amateur Theatricals.
- (77) The Party Call.
- (78) What is a Bore?
- (79) The Spelling Match.
- (80) Building a Boat.
- (81) Summer on a Farm.

Let each pupil suggest five or ten topics based upon this general topic.

(82) We have of course no knowledge of the things that birds, dogs, horses and other animals think about; if indeed they think at all, in any proper sense. But we may well imagine what they might think of us and of our work. For interesting illustrations of what may be done with such themes, see Kipling's *Jungle Books*.

## APPENDIX I.

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### PUNCTUATION.

PUNCTUATION is a mechanical aid to a reader in following the thought of a writer. The chief marks of punctuation are :—

The comma ,  
The semicolon ;  
The colon :  
The period .

Other marks frequently used are :—

The interrogation mark ?  
The exclamation mark !  
The parentheses ( )  
The brackets [ ]  
The dash —  
The apostrophe '  
The quotation marks “ ” ‘ ’  
The hyphen - `

We may note also the use of italics, which are indicated to the printer by drawing a single line under the word to be italicized, and of capital letters, which serve a variety of ends.

Rules for punctuation are here given as in most other treatises on rhetoric, but the student will perhaps be more likely to apply rules if he formulates them for himself by comparison of the usage of the best writers. The examples that he collects may show a divergent usage, but this very fact is worthy of his attention, for it shows that punctuation is not an exact science but an art. He should examine writers of different classes in order to determine what the generally accepted usage is. A play or a novel cannot be punctuated in precisely the same way as a text-book on history or a treatise on mathematics. The tendency at present is to reduce the number of marks of punctuation as far as possible. Hence an essential thing for a young writer to remember is that he should not use a mark of punctuation without being able to give a reason for so doing. Furthermore, he should form the habit of punctuating as he writes, and of allowing no sentence to pass until it is properly punctuated.

Since punctuation is here considered mainly as an aid in the intelligent apprehension of the thought the following general suggestions may be made :—

1. Frame your sentences so as to dispense as far as possible with marks of punctuation for expressing your meaning. Never rely upon your punctuation to save yourself from saying something that would be absurd without the punctuation.
2. If nothing breaks the continuity of thought from

the beginning to the end of the sentence, you may frequently omit the punctuation altogether.

3. Several of the marks of punctuation, such as the period, the exclamation mark, the interrogation mark, the apostrophe, the quotation marks, afford little opportunity for going wrong, since they follow in the main well established rules.

4. The comma, the dash, the parentheses, and the brackets form a progressive series that may be used to indicate the extent to which explanatory or parenthetical elements may be disconnected from the principal thought of the sentence—the comma expressing the closest connection, the square brackets, the slightest connection.

### COMMA.

#### COMMA WITH WORDS AND PHRASES IN A SERIES.

**RULE I.**—Words or phrases, used in a series without conjunctions to connect them, should be separated by commas.

The comma is to be inserted even when *and* or some other connective stands before the last word or phrase of the series. If no connective is so used, a comma must generally be put after the last word or phrase, except in short sentences. When the words or phrases occur in pairs, a comma is required to separate the pairs. When two words or phrases in the same construction stand together, they should be separated by a comma if the conjunction is omitted; as, The brook ran swiftly, merrily on.

**Examples.**—(1) *Orange, yellow, blue, and green* are names of colors. (2) It is well known that *Clay, Webster, Calhoun, and Sumner* were distinguished American statesmen. (3) *Apples, pears, peaches, plums, grapes, are*

some of the fruits that grow in New England. (4) *Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.*

EXERCISE 1. — Give reasons for the use of commas in the following sentences :—

(1) *Columbus, Champlain, Magellan, and De Soto* spent years in making discoveries and explorations. (2) We saw with horror scores of *men, women, and* children clinging desperately to *planks, masts, and* spars from the ship that had been dashed to pieces on the rocks. (3) With *a firm voice, a quiet manner, and* an easy address the young man faced the trying situation. (4) John True desired to cultivate *reverence toward God, faith in humanity, and* a genuine respect for the rights of others.

EXERCISE 2. — Insert commas in the following sentences, and give reasons :—

(1) Chicago San Francisco Philadelphia Boston and New York are some of the largest cities in the United States. (2) January February March April May are names of the first five months in the year. (3) As we floated slowly down the narrow quiet stream we saw in the distance green valleys beautiful orchards and towering mountains. (4) The tendency of poetry is to refine purify expand and elevate.

EXERCISE 3. — Write the following sentences :—

Five containing adjectives or adjective phrases used in a series ; five with adverbs or adverbial phrases so used ; five with nouns as subjects of verbs ; and five with nouns as complements of verbs. Find in some good writer five illustrations of the comma used according to Rule I.



## COMMA WITH PARENTHETICAL WORDS AND EXPRESSIONS.

**RULE II.** — Parenthetical words and expressions should be set off by commas.

Marks of parenthesis,<sup>1</sup> dashes,<sup>2</sup> or commas followed by dashes,<sup>2</sup> are sometimes used instead of commas. Parenthetical words and expressions are such as are thrown in between closely related parts of the sentence. Such words and expressions can be taken out of the sentence without changing the grammatical construction. But sometimes a parenthetical word or expression is so closely united in thought with the sentence that no comma is needed. Among the large number of words and expressions that may have a parenthetical use are the following:—

However, in a word, of course, indeed, then, therefore, no doubt, namely, perhaps, in fact, in truth, consequently, now, too, finally, in brief, in short, again, moreover, for instance.

**Examples.**—(1) Thousands of men, *indeed*, protested against the mayor's action. (2) Every man, *however humble he may be*, can do something for the good of society. (3) As a writer, *perhaps*, he did not succeed; as an after-dinner speaker, *however*, he took high rank. (4) Dismiss, *as soon as possible*, all envious feelings.

**EXERCISE 4.**—Insert commas in the following sentences, and show why:—

(1) You see then why I cannot agree with you. (2) Style is indeed a part of the writer. (3) It is in fact the very tissue of his thought and feeling. (4) Socrates was in the highest sense a great teacher. (5) Consequently the general decided to move rapidly upon the enemy's works. (6) "John" said his father "you must now shift

<sup>1</sup> See pp. 343-344.

<sup>2</sup> See p. 344.

for yourself." (7) Punctuation will without doubt aid you in expressing your thoughts clearly. (8) Walter Scott the Wizard of the North wrote "Ivanhoe" and "Kenilworth."

EXERCISE 5. — Use each of the following words in two sentences ; in the first as a parenthetical word, and in the second as uniting so closely with the remainder of the sentence that no comma is required : Indeed, too, there, now, therefore. Find in some good writer five examples of parenthetical words and expressions.

#### COMMA WITH PARTICIPIAL AND ADJECTIVE PHRASES.

**RULE III.** — Participial and adjective phrases should generally be separated from the context by commas.

When a noun is used absolutely with a participle, the entire phrase is set off by commas ; as, *The fleet being ready*, Admiral Dewey steamed into Manila Bay. Absolute expressions may be punctuated according to the rule ; as, *To make a long story short*, the boys decided that the game must stop. *To tell the truth*, we made a great mistake.

**Examples.** — Apply the rule to the following sentences : —

(1) *Having made careful preparations*, Admiral Sampson patiently waited near the entrance of the harbor of Santiago. (2) Dante, *driven from his country into exile*, wrote the poem that has made his name immortal. (3) *Ready to meet all emergencies*, the brave knight leaped into his saddle. (4) *Relying upon his strength and skill*, he was not afraid to meet the enemy. (5) The aged vicar, *living a life of simplicity and kindness*, had won the love of all the village people.

EXERCISE 6.—Insert commas in the following sentences, and give reasons:—

(1) He being dead we shall live. (2) Overwhelmed with shame the poor man went to his home to mourn over his mistake. (3) Careful about even the smallest details the painter was growing in power every day. (4) The scientist alert to spy out nature's secrets sees and hears what makes no appeal to the ordinary man. (5) Fitz James standing bravely with his back against the rock was ready to defend himself.

EXERCISE 7.—Write five sentences illustrating the rule. Find in some good writer five sentences in which commas are used according to the rule.

#### COMMA WITH VOCATIVE WORDS AND EXPRESSIONS.

**RULE IV.**—Vocative words and expressions should be set off by commas.

**Examples.**—(1) No, *my dear sir*, you are mistaken. (2) We are met here to-day, *fellow-citizens*, to discuss a matter of vital interest to the city. (3) Why do you not defend Othello in this also, *cousin*? (4) *Friends*, let the man have one more word to say for himself.

EXERCISE 8.—Write ten sentences illustrating the rule.

#### COMMA WITH APPOSITIVE WORDS AND EXPRESSIONS.

**RULE V.**—Words or expressions in apposition should be set off by commas.<sup>1</sup>

But when two appositive words form a single phrase, as in *Touraine Hotel*, or when one of them is a general title, as in *King John*, *Captain Cook*, the comma should not be used.

<sup>1</sup> The dash by itself or the comma followed by the dash sometimes takes the place of the comma. See p. 344.

**Examples.**—(1) *William the Conqueror* was as ambitious as he was masterful. (2) The poet Virgil tried to win the favor of Augustus Cæsar, Emperor of Rome at that time. (3) King Richard the First, a renowned leader in the third crusade, was in England but a short time during his reign. (4) Fleet Street, Grub Street, and Hanover Square are in London.

**EXERCISE 9.**—Apply the rule in the foregoing examples. Insert or omit commas in the following expressions, and give reasons: (1) Washington Street; (2) Garrick an actor well known in his day; (3) John Bunyan the author of *Pilgrim's Progress*; (4) the poet Whittier; (5) Whittier the Quaker poet; (6) Whittier the poet who wrote many hymns; (7) Doctor Holmes; (8) Doctor Holmes professor in Harvard College. Find ten cases of the application of the rule. Write five sentences to illustrate the use of the comma with appositive words and expressions.

#### THE COMMA WITH DEPENDENT CLAUSES.

**RULE VI.**—Commas should be used to set off dependent clauses from the rest of the sentence.

If, however, the connection in thought is very close the comma should be omitted, especially when the dependent follows the independent clause.

**Examples.**—(1) While we were wandering through the fields of golden grain, the church bells began to toll in the village near by. (2) He will surely come if he can. (3) When they heard the signal gun, they knew that all the cannon on Seminary Ridge were to open fire. (4) You will fire when you hear the signal gun.

EXERCISE 10. — Insert commas, where needed, in the following sentences, and give reasons : —

(1) When Gladstone made an address in the House of Commons all Englishmen were eager to know what he said. (2) The wind blew so hard that the ship was driven upon the rocks. (3) He started as soon as he could get ready. (4) If you would be wealthy think of saving as well as getting. (5) Please tell us where we may find the man we need. (6) Money is of no advantage to a man unless he makes good use of it. (7) He ran away because he feared the knight. (8) Do you know where to go?

EXERCISE 11. — Write five sentences containing dependent clauses that require the use of commas, and five that do not require the comma. Find ten sentences to which you can apply the rule.

#### COMMA WITH RELATIVE CLAUSES.

**RULE VII.** — When relative clauses furnish an explanation or an additional thought, they should be set off by commas.

If the relative clause is used to restrict or limit the meaning of the antecedent, no comma is required : as, (1) The man *that wore the sword* was General Grant. (2) The child *that sang so sweetly* was Dr. Brown's daughter.

You will do well to observe that this rule is based on the same principle as the preceding rule ; for the *relative* clause is *dependent*, and the relative used in a restrictive sense requires no comma because of the close connection in thought with the independent clause.

We may see examples of the explanatory use of the relative in the following sentences : (1) Ichabod Crane, *who was the master of the country school in Sleepy Hollow*, has been im-

mortalized by Washington Irving. (2) Pickett's men, *who had taken no part in the first two days' fighting at Gettysburg*, quietly made ready for their great charge. In the first of these sentences, the clause, *who was the master of the country school in Sleepy Hollow*, is used to explain who *Ichabod Crane* was. In the second, the clause, *who had taken no part in the first two days' fighting at Gettysburg*, gives additional information concerning *Pickett's men*. In the place of *who* after *Ichabod Crane*, we can get the same meaning by the use of *and he*. In the place of *who*, after *Pickett's men*, *and they* may be used. Whenever *and he*, *and they*, *and this*, *and it*, etc., may take the place of the relative and make sense, we may know that the relative is explanatory and requires a comma before it.

EXERCISE 12. — Insert commas where they belong in the following sentences, and give reasons : —

(1) The man that crossed the street was an old acquaintance. (2) Nellie Grant whose father was General Grant came to visit her friend in Brandon. (3) Napoleon Bonaparte who was the most famous general in French history won many victories, but Wellington defeated him at Waterloo which was Napoleon's last battlefield. (4) Napoleon was then sent to the island of St. Helena on which he was kept a prisoner during the rest of his life. (5) The servant was ready to do that which he was directed to do. (6) The boy that you called has gone into the garden. (7) The man who came from Boston yesterday left the hotel to-day. (8) The emperor was in the audience that heard Paganini play.

EXERCISE 13. — Write five sentences containing the relative used in an explanatory sense, and five with it used in a restrictive sense. Find ten relative clauses, and explain the use or omission of commas with them.

## COMMAS WITH INDEPENDENT CLAUSES.

**RULE VIII.** — Independent clauses, when short or closely connected, should be separated by commas.

When the clauses are long and the connection between them is not close a semicolon<sup>1</sup> or a colon<sup>2</sup> should be used instead of a comma.

The parts of a compound predicate are set off by commas: as, (1) Franklin wrote many familiar maxims, invented the lightning rod, and won the gratitude of his country by his statesmanship and devoted patriotism. (2) The man heard the story, and told us that he liked it.

**Examples.** — (1) Bees make *honey*, and cows give milk. (2) Men are more logical than *women*, but women are more sympathetic than men. (3) The officers were *veterans*, and their soldiers were ready to follow them even to death.

**EXERCISE 14.** — Write ten sentences as examples under the rule, and five to illustrate the use of commas to set off parts of a compound predicate. Find ten sentences with commas used according to the rule.

## USE OF THE COMMA TO MARK OMISSIONS.

**RULE IX.** — The comma may be used to mark omissions of words, but is itself often omitted when the meaning is perfectly clear without it.

**Examples.** — (1) The English relied mainly upon their javelins and battleaxes; the Normans, upon their horsemanship and skill in archery. (2) Admittance, 50 cents. (3) Washington was born in Westmoreland County, *Vir-*

<sup>1</sup> See p. 330.

<sup>2</sup> See p. 341.

*ginia, February 22, 1732.* (4) John lost his knife; *Richard*, his pocketbook. (5) The heading of the letter was *Salisbury, Maryland, August 23, 1899.* (6) Patrick Henry lived in Virginia; Samuel Adams, in Massachusetts.

EXERCISE 15. — Write ten sentences with the commas to mark omissions, and find ten instances of such use.

#### COMMA USED TO INTRODUCE SHORT QUOTATIONS.

**RULE X.** — The comma should be used to introduce short quotations;<sup>1</sup> as, Lincoln said, "You are all citizens of one country." But in the sentence, Lincoln said that they were all citizens of one country, no comma is required.

**Examples.** — (1) The officer shouted, "Charge like heroes, men!" (2) But still the little maiden cried, "We are seven." (3) The father cried in anguish, "My boy is gone forever!"

EXERCISE 16. — Write ten sentences, using the comma to introduce short quotations. Find ten sentences illustrating this use of the comma.

#### THE SEMICOLON.

##### USE OF THE SEMICOLON IN A SERIES OF CLAUSES.

**RULE I.** — Independent clauses, when long or not closely connected, are separated by a semicolon.

It will be well to compare this rule with Rule VIII, under the comma.

The colon may be used to indicate a more remote relation between the clauses.

<sup>1</sup> For punctuation of long or formal quotations, see p. 341.



**Examples.** — (1) The sun rose over the eastern hills; the birds sang in the trees; the cows and sheep went slowly to their pasture; the workmen took up their daily task. (2) There is good for the good; there is virtue for the faithful; there is victory for the valiant; there is spirituality for the spiritual.

No practical exercise is suggested because the semicolon should be sparingly used by writers of high school age. Experience in writing, and close observation of the best writers, will in due time furnish all needed information.

**EXERCISE 17.** — Find six sentences containing the semicolon used in a series of clauses.

**RULE II.** — The semicolon is used to separate the clauses of a compound sentence when any of these clauses contain commas.

**Examples.** — (1) The young live largely in the future; *the old*, in the past. (2) Virtue brings health and joy; *vice*, disease and sorrow.

#### THE SEMICOLON WITH AN ADDED CLAUSE.

**RULE III.** — A semicolon should stand before a clause which is introduced by a connecting word and is added to a sentence for the purpose of offering an explanation, giving a reason, or stating a contrast.

Sometimes a comma is used when the clause is closely related to the rest of the sentence. If the connective word is omitted a colon may be used.

**Examples.** — (1) When the Stamp Act was passed the colonists refused to import anything from England; for they knew this would make the English merchants eager for a repeal of the law. (2) After a hard-fought struggle

the left wing gave way, and slowly fell back to the fortifications; *but* the right wing, carrying everything before it, drove the enemy back four miles. ♦

EXERCISE 18. — Find six illustrations of the semicolon standing before an added clause.

### THE COLON.

#### THE COLON USED BEFORE A FORMAL QUOTATION.

**RULE I.** — The colon should be used before a long or a formal quotation.

We have already seen that short quotations are introduced by a comma. If the long quotation begins a new paragraph a dash should be used with the colon.

**Examples.** — (1) The preamble of the Federal Union begins as follows: "We, the people of the United States."  
(2) Rising slowly, the speaker began with these words: "The cause of this large gathering of thoughtful citizens needs no explanation by me. Action, rather than words, is now in order."

EXERCISE 19. — Write five quotations requiring commas and five requiring colons. Find five applications of the rule.

#### USE OF THE COLON TO SEPARATE INDEPENDENT CLAUSES.

**RULE II.** — The colon is used to separate independent clauses when any of these clauses is subdivided by semicolons.

**Example.** — A clause is either independent or *dependent*: *independent*, if it forms an assertion by itself; *dependent*, if it enters into some other clause with the value of a part of speech.

## COLON AT THE BEGINNING OF LETTERS.

**RULE III.** — The colon is sometimes used after the address in a letter. .

For examples of this, reference may be made to the letter forms on page 354.

## THE PERIOD.

**RULE I.** — The period should be put at the end of every sentence that does not require the interrogation mark or exclamation mark.

**RULE II.** — A period must follow every abbreviated word.

If, however, an apostrophe is used to mark the omission of letters, as in *rec'd*, the period should not be used.

**EXERCISE 20.** — Write twenty abbreviations requiring periods. .

## THE INTERROGATION MARK.

## THE INTERROGATION MARK WITH DIRECT QUESTIONS.

**RULE I.** — The interrogation mark should be used after direct questions.

## THE INTERROGATION MARK TO INDICATE DOUBT.

**RULE II.** — The interrogation mark is sometimes used after a word to indicate doubt; as, In 1863 (?) the serfs in Russia were set free.

## THE EXCLAMATION MARK.

## THE EXCLAMATION MARK WITH INTERJECTIONS AND EXCLAMATORY WORDS, PHRASES AND SENTENCES.

**RULE.** — The exclamation mark should follow interjections and exclamatory words and expressions.

We may well observe two differences in the use of *O* and *oh*. *O* should not have the exclamation mark standing *immediately*

after it; *oh* may be immediately followed by the exclamation mark. If, however, the deep emotion runs through the whole expression, the mark must stand at the end; as, Oh, how I wish he were here!

Some writers without experience use too freely the exclamation mark.

**Examples.** — (1) On, my brave men! on! (2) Ha, ha, ha! Ye gods! it doth amaze me. (3) Too bad! too bad! (4) O friends! (5) O my countrymen! (6) O that I had the wings of a dove! (7) Oh! you surprise me. (8) Oh, how they loved him! (9) Oh, how vain and foolish the young man is!

EXERCISE 21. — Write ten expressions requiring the use of the exclamation mark: — Show by examples the difference between *O* and *oh*. Find in some good writer five applications of the rule.

### THE PARENTHESES AND BRACKETS.

Whatever explanatory matter stands in close relation to the thought of the sentence should usually be set off, if at all, by commas or by dashes. Where the connection is less close, the parentheses ( ) may be used. Brackets [ ] are commonly employed to indicate a still remoter connection, as, for example, the insertion of words of your own in a passage you are quoting.

**Examples.** — “John Wilkes was (I state a matter of common knowledge) a man who was willing to sacrifice almost any principle for the sake of popularity.”

“Young Lucius Cary came into possession of two very good houses well furnished (worth about \$2,000 per annum) and situated in a pleasant country.”

“But the teaching in Trinity College is, and long will be (and very naturally) for the most part in the hands of Protestants.”

“As was remarked above in chapter iv [an evident blunder for chapter vi] the case needs to be restated more simply.”

EXERCISE 22. — Search the pages of good writers for examples of the use of parentheses and brackets.

### THE DASH.

#### THE DASH WITH PARENTHETICAL EXPRESSIONS.

**RULE I.** — The dash is sometimes used instead of the comma <sup>1</sup> to set off parenthetical expressions that are too closely connected in thought with the rest of the sentence to require parentheses; as, Rome — that wonderful city on the Tiber — defied her enemies in Carthage.

**Examples.** — (1) In old age — a time of life when most men have not much physical energy — Benjamin Franklin achieved great things for his country. (2) The Hebrews, the Greeks, and the Romans — the three peoples to whom the present owes a heavy debt — looked at the world from different points of view. (3) Lincoln believed — and Lincoln reached his conclusions after careful thought — that the plain people were worthy of trust.

EXERCISE 23. — Find six applications of the rule.

#### THE DASH WITH SUDDEN BREAKS IN THE SENTENCE.

**RULE II.** — The dash is used to indicate a sudden break or an unexpected change in the sentence.

<sup>1</sup> See p. 332.

**Examples.** — (1) Could you know — but you cannot know. (2) At that moment — what a moment it was ! (3) The boy — oh where was he ? (4) Greece, Carthage, Rome, — where are they ? (5) He started — ha, ha, ha ! — on a full run — ho, ho, ho ! — but I cannot tell you the funny story.

**EXERCISE 24.** — Find ten applications of the rule.

#### THE USE OF THE DASH TO INDICATE OMISSIONS OF LETTERS OR FIGURES.

**RULE III.** — The dash is used to indicate omissions of letters or figures.

If numbers or pages are quoted the full figures must be expressed ; as, 447-483. But in the case of dates the figures denoting centuries may be omitted ; as, 1841-'45.

**Examples.** — (1) J——n T——n, for John Thompson ; (2) pages 243-261 ; (3) Nos. 41-53 ; (4) the school year of 1898-'99.

Young writers often use the dash too freely. It should not be made to do the legitimate work of other marks of punctuation.

#### THE APOSTROPHE.

##### THE APOSTROPHE WITH ELISIONS.

**RULE I.** — The apostrophe should be used to note elisions of letters or syllables.

**Examples.** — *I'll* for I will ; *I won't* for I will not ; *I've* for I have ; *rec'd* for received ; All's (all is) well that ends well.

The apostrophe also notes the elision of the century in dates.

**EXERCISE 25.** — Write ten illustrations of the rule.

#### APOSTROPHE IN QUOTATIONS.

**RULE II.** — The apostrophe is used to mark the end of quotations.

Double apostrophes are used except in quotations enclosed within quotations, which require a single apostrophe; as, In the fourth chapter of St. Matthew's Gospel may be found the following verse: "And he saith unto them, 'Follow me, and I will make you fishers of men.'"

**EXERCISE 26.** — Write five sentences to illustrate the use of the apostrophe with quotations.

#### THE APOSTROPHE USED IN FORMING THE PLURAL OF LETTERS AND FIGURES.

**RULE III.** — The apostrophe is used in the plural form of letters and figures.

**Examples.** — (1) Make your n's and w's more distinct.  
(2) How many r's and z's are in that column of figures?  
(3) Mind your p's and q's. (4) How many 5's in 75?

**RULE IV.** — The apostrophe is used to mark the possessive case.

The apostrophe and the letter *s* are used in forming the possessive singular, and in the possessive plural of all nouns whose plural does not end in *s*. When plural nouns end in *s* the apostrophe alone is used.

**EXERCISE 27.** — Write ten examples under this rule.

## QUOTATION MARKS.

## THE DIRECT QUOTATION.

**RULE I.** — Quotation marks are used to denote a direct quotation.

In the direct quotations, the exact words of some other, — a writer or speaker, — are used. In the indirect, the thought, but not the exact words of another, is given.<sup>1</sup>

## DIRECT QUOTATIONS.

They said, "We will come."

He replied, "I cannot tell."

The men shouted, "We are ready."

The officer asked, "Are you ready?"

## INDIRECT QUOTATIONS.

They said that they would come.

He replied that he could not tell.

The men shouted that they were ready.

The officer asked whether they were ready.

**EXERCISE 28.** — Write five sentences containing direct quotations, and five containing indirect. Change five direct quotations to indirect.

**RULE II.** — If quotations are broken by the introduction of parenthetical expressions, quotation marks should be used to enclose the parts; as, "Soldiers," he shouted, "let us go forward to victory or death!"

When several paragraphs are quoted, inverted commas should stand at the beginning of each paragraph, but the apostrophes should be used only at the end of the last paragraph.

<sup>1</sup> Page 339, Rule X.



EXERCISE 29.—Write five sentences containing broken quotations. Find five such quotations.

**RULE III.**—Titles of books, magazines, newspapers, etc., may be enclosed in quotation marks; as, "The Times," "The Century Magazine," "Ivanhoe," "Richard Carvel."

Such titles are sometimes printed in italics.

Quotation marks are sometimes used with names of vessels; as, "The Hartford," "The Chesapeake."

### THE HYPHEN.

IN COMPOUND WORDS AND AT THE END OF LINES.

**RULE.**—The hyphen may be used between the parts of compound words, and at the end of a line when a part of the word is carried over to the next line.

### ITALICS.

**RULE I.**—Italics are used in giving emphasis.

In writing we should draw a line under the word we wish printed in italics. Young writers sometimes use italics unnecessarily. To be of real value they should be used but seldom.

**RULE II.**—Italics are sometimes used with the titles of books, and names of vessels.

Usage is divided between the use of quotation marks and italics.

**RULE III.**—Italics are used when the name of a word is referred to in a specific way; as, the word "good" is Anglo-Saxon.

CAPITAL LETTERS.<sup>1</sup>

**RULE I.**—A capital letter should be used to begin every sentence, every line of poetry, and every direct quotation.

**RULE II.**—Names of the Deity should begin with capital letters.

Some writers begin with capitals adjectives and pronouns referring to the Deity.

**RULE III.**—Proper names and adjectives derived from them should begin with capitals.

Under this rule are included names of political parties and religious sects, as well as names of months, of holidays, and of days of the week. Names of the seasons should not begin with capitals.

The words North, South, East, and West, when referring to parts of the country, should begin with capitals; when referring to points of the compass, they should begin with small letters. We should therefore write, *The North and the South could not agree about slavery*, but, — *Latitude is distance north or south of the equator*.

State, Commonwealth, and the like, when referring to a political unit of the United States, should begin with a capital.

**RULE IV.**—The principal words in the titles of books, magazine articles, and the like, should begin with capitals.

**RULE V.**—Titles of honor, official titles, and the like, when they refer to a particular person or stand before a name, should begin with a capital; as, President Lincoln, General Grant, the Mayor of Greater New York, Uncle John, the Queen of England, the Pope, the Czar of Russia, her Majesty, your Lordship.

When titles are compound words each part should begin with a capital; as, Major-General, Lieutenant-Colonel.

<sup>1</sup> For the use of capitals in writing letters, see pp. 352-359.

EXERCISE 30. — Copy the following sentences, changing small letters to capitals whenever necessary and giving your reasons: (1) We celebrate the adoption of the declaration of independence on july 4. (2) In the late war with spain the american seamen were superior to the spanish. (3) The republicans, the democrats, and the populists joined in extending a hearty welcome to the president. (4) In the civil war the west joined the north against the south. (5) The names of the seasons are spring, summer, autumn, and winter. (6) The motley crowd consisted of jews and gentiles, christians and mohammedans, buddhists and brahmanists. (7) He reads latin, greek, and hebrew, and converses easily in french, german, italian, or spanish.

EXERCISE 31. — Write ten adjectives derived from proper names; the names of five religious sects; the titles of five books and five essays; and ten titles of honor or official titles requiring capitals.

## APPENDIX II.

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### LETTER WRITING.

THE importance of good letter-writing is not likely to be overrated. Many a youth has spoiled his chances of appointment to a position of honor and trust because he was careless in writing some letter. Then, too, much the greater part of what most people write in their whole lives is in the form of business letters or letters to relatives and friends. We shall therefore do well to give our best thought and effort to learning the art of writing letters that are practically faultless.

In its form the letter may be divided into The Heading, The Address, The Salutation, The Body, The Complimentary Ending, and the Writer's Signature.

**Importance  
of letter-  
writing.**

**Divisions of  
a letter.**

The Heading contains the date of the letter and the name of the place where it is written. Unless the letter is short, a margin of one and a half or two inches should be left at the top. The heading should begin well to the right, and may consist of one, two, or three

**1. The  
Heading.**

lines, the number being to some extent a matter of taste.

A few examples will suffice to indicate the position, arrangement and punctuation of the heading :

(1)      *Quantico, Wicomico Co., Md.,*  
            *June 14, 1899.*

(2)                      *P. O. Box 1992,*  
                            *Chicago, Ill.,*  
                            *July 3, 1899.*

(3)                      *Parker House,*  
                            *Boston, Mass.,*  
                            *May 4, 1899.*

(4)                      *Boston, July 14, 1899.*

In this last case the name of the state is omitted because the letter is addressed to a person living in the same city or town as the writer, or in some city or town near by.

EXERCISE 1. Imagine yourself in the following places at the dates named, and write correct headings for letters :

(1.) December 10, 1874 ; city of Albany ; state of New York ; with a friend at 42 Lake Avenue.

(2.) At the State Normal School, Willimantic, Connecticut ; letter written on the 28th of October, 1896.

(3.) You are in Boston, State of Massachusetts, doing business at 724 Washington Street; you are writing a business letter on the 3d day of March, 1889.

(4.) Imagine yourself as visiting a friend in Galveston, Texas, in the first week of February, 1900, and write the heading of a letter to your father or mother.

(5.) Your post-office box is 793; you are living at 563 Euclid Avenue, in the city of Cleveland, State of Ohio; your letter is written early in July, 1898.

(6.) District of Columbia; Washington; Pennsylvania Avenue; street number 893; time of writing is the last of January, 1900.

(7.) Write a heading of three lines for each of the following groups of items, and be sure to begin each new line a little further to the right than the one preceding. Cambridge; Harvard University; State of Massachusetts; month of July; about the middle of the month; 1899. Cincinnati; Ohio; Eastern Avenue; No. 3638; 1895; some time in the first week.

The Address contains (1) the title and the name of the person to whom the letter is written, and (2) the name of the place to which the letter is sent. The address is rarely used except in business letters. In the examples given below you will observe:— (1) That the address begins at the margin on the left; (2) that each line of it begins a little to the right of the line preceding; (3) that commas are used after the parts; and (4) that a period is placed at the end as in the case of the heading.

## 2. The Address.

**Examples : —**

- (1) Miss Annie A. Brown,  
Newark, Delaware.
- (2) Dr. Samuel S. Gregory,  
789 Farmington Avenue,  
Hartford, Conn.
- (3) Messrs. Charles Scribner's Sons,  
153-157 Fifth Avenue,  
New York City.

The Salutation is a sort of courteous introduction to the body of the letter, and its form depends upon the relations between the writer and the person addressed. In familiar letters, for example, it may take some such form as Dear Mother, My dear Mother, Dear Friend, My dear Ned, and Dear cousin Ned ; and in formal and business letters Sir, Dear Sir, My dear Sirs, Gentlemen, and Madam.

If the address is omitted, the salutation should stand on the line below the heading, and begin at the left-hand margin. When the address follows the heading the salutation should be put on the next line below. It may be followed by a comma, a comma and dash, a colon, or a colon and dash, the comma being the least formal and the colon the most formal.

In the following examples, the heading and address also are used to indicate more clearly the position, form, and punctuation. **Examples.**

(1) . Boston, July 4, 1899.

My dear Friend,

Your letter was indeed  
a pleasure, etc.

(2) . 172 Washington Street,  
Boston, Mass.,  
June 4, 1899.

Messrs. Smith, Brown & Co.,  
Minneapolis, Minn.

Dear Sirs:—I enclose a check for  
\$500. Please send receipted bill by re-  
turn mail, etc.

When the address is arranged in three lines, as in the next example, the salutation is indented to correspond with the second line of the address.

Mr. William Brown,  
1209 Euclid Avenue,  
Cleveland, Ohio.

My dear Sir:—Your letter of the  
28th inst. reached me this morning.



The Body of the letter contains the message or information the writer wishes to convey. In familiar

letters the language should be simple, easy, and natural. We should try to write such letters in an unaffected, conversational way, very much as we should talk if conversing with a friend. But we should not be over-familiar any more than we should try to be stiff and unnatural. Courtesy should find expression in all letters, whether familiar or formal. This is particularly true of business letters, which should moreover be clear, direct, and simple. Courtesy is very scantily expressed when the first personal pronoun is suppressed. Do not write: "Received your letter this morning.<sup>1</sup> Am coming to see you to-morrow."

The Complimentary Ending, like the Salutation, depends somewhat upon the relations that exist between the writer and his correspondent.

5. **The complimentary ending.** Sincerely your friend, Your loving son, Your affectionate daughter, Yours faithfully, Sincerely yours, and similar expressions, indicate the most intimate or friendly relations. Such complimentary endings as Yours truly, Very truly yours, Yours respectfully, and Your obedient servant, are more formal and indicate respect. You will observe that the complimentary ending begins with a capital and is followed by a comma.

<sup>1</sup> People who write in this fashion are prone to such a form as—"Rec'd your favor this A.M."

EXERCISE 2. Write suitable addresses, salutations, and complimentary endings for use in the following letters :

(1.) To your sister ; to your father ; to your mother ; to a near friend.

(2.) To your teacher ; to a stranger, asking for information ; to the publishers of this book, ordering ten copies of it ; to a firm, making application for a situation ; to a school superintendent, applying for a position as teacher of drawing.

Be careful in the arrangement of your words, as well as in the use of capitals and marks of punctuation.

In *formal* invitations and replies the address, salutation, complimentary ending, and signature are omitted.

**Formal  
notes.**

EXERCISE 3. Study the following formal notes ; observe the difference in form between these and the ordinary letter forms ; and then write (1) a formal invitation, (2) an acceptance of this invitation, and (3) a note of regret that the invitation must be declined.

**Examples.**

INVITATION.

Miss Helen Brown requests the pleasure of Miss Julia Spencer's company on Monday evening, January fifth, at eight o'clock, to meet Miss Margaret Hayes.

Hartford, December twenty-ninth.

## ACCEPTED.

Miss Julia Spencer accepts with much pleasure Miss Brown's kind invitation for Monday evening, January fifth, to meet Miss Margaret Hayes.

91 Elm Street,  
December twenty-ninth.

## NOT ACCEPTED.

Miss Julia Spencer deeply regrets that a previous engagement prevents her acceptance of Miss Brown's kind invitation for Monday evening, January fifth, to meet Miss Margaret Hayes.

91 Elm Street,  
December twenty-ninth.

The Superscription should be written with extreme care, and should contain all the facts necessary to insure the prompt transmission of the letter to its destination. It should begin about midway between the upper and lower edges of the envelope, each line beginning a

**The Super-  
scription.**

little to the right of the line preceding. Observe the superscriptions given below, in their form, position, and punctuation.

**Examples.**

<b>STAMP.</b>	<p>Mr. William A. Lawrence, Pratt Institute, Brooklyn, New York.</p>
---------------	--

<b>STAMP.</b>	<p>Messrs. A. W. Elson &amp; Co., 146 Oliver Street, Boston, Mass.</p>
---------------	--

STAMP.	<p>Miss Laura G. Whitmore, Shornton, Fairfax Co., Virginia.</p>
--------	---

STAMP.	<p>Miss Emma A. Brown, Lexington, Kentucky.</p> <p>Box 289.</p>
--------	---

EXERCISE 3. Write suitable superscriptions for the following letters :

1. To Sibley and Ducker, doing business at 110 Boylston Street in Boston, Mass.; to Dr. A. E. Jones, living in Philadelphia, Pennsylvania, at No. 946 Chestnut

Street ; to Professor John A. Conant, in the Chicago University, in Chicago, Illinois ; to Miss Amy Havemeyer, living in the town of Manchester, in the county of Clay, and in the state of Kentucky ; to Mr. Frank B. Squires, Box 1276, Minneapolis, Minnesota.



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