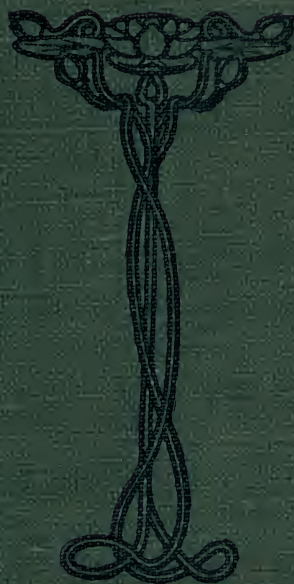


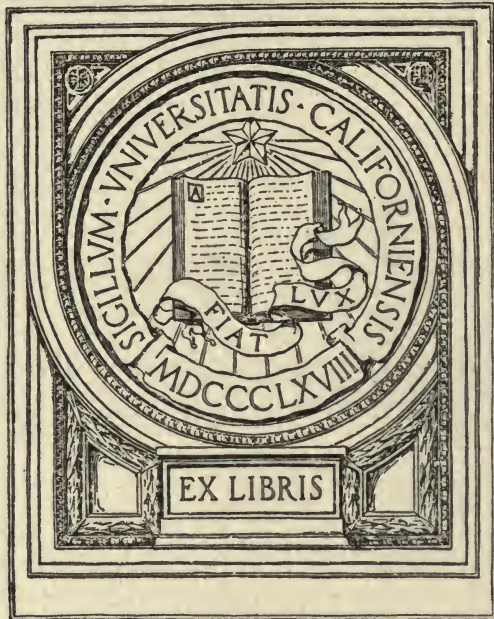


ESSENTIALS OF ENGLISH



GEO. W. FINE

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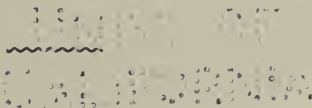
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Essentials of English

A Textbook for Schools



BY GEORGE W. RINE



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PREFACE

THIS book is planned to afford the learner a practice review of the essentials of English grammar, and a preparation for the study of formal and practical rhetoric. The book is, in brief, a manual of the working principles of English composition. It is designed to serve as a natural transition from the study of grammar to that of rhetoric proper. It is, for this reason, adapted to the needs of the higher classes in grammar schools and the lower classes in high schools.

Part One is replete with matter suited to the task of training the pupil to syntactical accuracy. The materials for study and practice have been selected and arranged with a constant view to the vital pedagogical principal—learning by doing.

The pupil should be taught from the first to punctuate correctly what he writes. No writing is complete until it is punctuated. To punctuate properly is as important as to spell correctly. To master the art of punctuating is to master a very considerable part of the art of clearness in written composition. For this reason the subject is treated with unusual fullness in Part Two.

Part Three sets forth the principles governing the art of letter-writing. But this art, like all others, can not be mastered without much practice. The discussion of principles is, therefore, followed by an abundance of suggestive exercises.

Part Four is in itself a brief manual of composition. It discusses words, sentences, and paragraphs. Figurative language is explained and illustrated with considerable fullness. The principles of clearness, force, unity, variety, and transition are set

(iii)

forth and illustrated. A marked feature of Part Four is the unusual variety and fullness of practical exercises designed to assist the learner in the extremely important work of building a vocabulary. Other means of attaining the same end will suggest themselves to the teacher.

Part Five treats of synonyms, homonyms, idioms, and phrases, which are in frequent misuse. Many actual and some apparent synonyms are discriminated. Common improprieties of diction are pointed out and their corrections indicated. A somewhat long list of exercises is added, which will exact of the learner original investigation and vigorous, independent thinking.

Some teachers may not like the sequence governing the succession of the several parts of this work. Teachers must not get the impression, however, that it is necessary to study the parts consecutively. Each part is measurably complete in itself, and, to a considerable degree, independent of the other parts. It is not necessary that the study of Part One be finished before lessons are assigned in Part Two. It is evident that the art of punctuation should be well mastered before the study of the "Principles of Effective Composition" is begun. The work prescribed in Part Five should, in my judgment, be distributed over the entire time required to complete the study of the book.

It should never be forgotten that in the arduous process of attaining skill in speaking and writing English, nothing else succeeds like *speaking* and *writing*. "We learn by doing."

GEORGE W. RINE.

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PART ONE

Applied Grammar

FAULTLESS grammar is the first requisite of good English. It is a degree of perfection of speech to which all can attain. It is, however, only by extended observation and practice that grammatical accuracy can be crystallized into habit—a habit indispensable to those who appeal to their fellows through voice or pen.

The only phase of grammar with which we are here concerned is the application of its laws. The standard of grammatical correctness is the *usage* of scholarly writers and speakers of the *present time*. Like all other living tongues, the English language is a growing language, and is, therefore, subject to change from time to time. What was faultless English in the time of Shakespeare, contains not a few expressions that are now solecisms.

DEFINITION.—A *Solecism* is a construction at variance with the laws of grammar.

DEFINITION.—*Syntax* is the art of correctly applying the laws of grammar in the construction of sentences.

Hence solecisms, taken collectively, are usually called *False Syntax*. The few solecisms found in the King James Version of the Bible were not solecisms at the time that version was made (1611).

The fundamental principles of grammar, established by good usage, will now be stated and illustrated.

HOW TO FORM THE POSSESSIVE CASE OF NOUNS

RULE.—The *possessive* of nearly all singular nouns, and of all plural nouns not ending in *s*, is formed by adding an apostrophe and *s* ('s) to the nominative form. The possessive of all plural nouns that end in *s* is formed by adding an apostrophe alone.

a. The *possessive case* of a few proper nouns, for examples, *Jesus, Moses, Xerxes, Achilles, Hercules, Demosthenes*, etc., and of the abstract nouns *goodness* and *conscience*, is formed by adding an apostrophe alone; as, *Jesus' disciples; Xerxes' army; Achilles' wrath; for conscience' sake; for goodness' sake*.

b. Words having the same form in the singular and the plural number form the *plural possessive* by adding an *s* and an apostrophe (*s'*); as, *sheeps' eyes; deers' horns*. As a rule, proper nouns of the singular number, whether they end in *s* or not, take the possessive form regularly; that is, by the adding of the apostrophe and *s*; as, *Dr. Brooks's sermons; Burns's poems; Charles's bicycle*. The adding or the omitting of the *s* in such cases is chiefly a matter of taste. The practice of newspaper publishers varies greatly. Whenever there is doubt, it is safe

to follow the regular rule; as, *Perkins's* "Rules of the Game."

c. The possessive case of compounds and expressions used as compound nouns is formed by adding the sign of the possessive to the last part of the compound; as, *The attorney-general's* office is on the third floor. His two *brothers-in-law's* estates were sold. *The Emperor of Germany's* youngest son has no taste for military life.

d. The possessive case of two or more nouns denoting joint possession is formed by adding the sign of the possessive to the last noun alone; as, *Hugh, Paul, and Alice's* uncle gave them a Shetland pony. We used *Herrick and Damon's* "Composition and Rhetoric."

e. The possessive case of two or more nouns used co-ordinately, but not denoting joint possession, is formed by adding the possessive sign to each noun; as, There are more *women's* and *children's* shoes made in Lynn than in Boston. He would listen to neither his *father's* nor his *teacher's* advice.

f. There are two recognized ways of expressing the possessive case of compound forms ending in *else*; as, *Some one's else* book, or, *Some one else's* book. To-day most writers of repute prefer the latter, or regular, form.

g. Sometimes possession is indicated by the preposition *of* used with, or without, the apostrophe and *s*; as, Those were the words *of Jesus*. He is a servant *of my uncle's*. This is a story *of my father's*. The

names of inanimate objects usually express possession by means of the *of*-phrase alone; as, The hardness *of the rock*; not, The rock's hardness. Yet such short phrases as "a week's wages," "at death's door," "a day's journey," "two years' interest," are supported by the best usage.

The student must not fail to note that a sentence in which an *of*-phrase is used alone to denote possession, has a meaning different from what it has when the apostrophe and *s* are used in addition to the *of*-phrase. Thus: "This is a story of my father's" means a story told by my father. "This is a story of my father," means a story about my father.

EXERCISE I

Embody in sentences the possessive form of each of the following words or groups of words:

Pericles	brothers-in-law
teachers	Chief Justice Fuller
John Adams	eagles
women	angels
six months	waif
Lord Essex	monkey
oxen	geese
pony	Prince of Wales
Robert Burns	one day
Knights Templars	King of Spain
four years	princes
witness	ladies
mice	Senator Perkins
Edward the Seventh	chief
fox	postmaster-general

EXERCISE II

Distinguish as to meaning between the members of each of the following pairs:

1. My brother's picture. The picture of my brother.

2. The reception of Dewey in New York. Dewey's reception in New York.

3. Gertrude and Laura's doves. Gertrude's and Laura's doves.

4. Care of a sister. A sister's care.

5. The President's reception. The reception of the President.

6. This is a portrait of her. This is a portrait of her's.

7. A story of Dr. Briggs. A story of Dr. Briggs's.

8. Children's love. The love of children.

EXERCISE III

Write the following correctly. Give the reason for each correction:

1. Our pupils use Ridpath, Eggleston, and Channing's United States History.

2. Do you prefer Morton or Frye's geography?

3. A goose and a duck's foot are shaped nearly alike.

4. Father likes Tennyson better than Wordsworth's poetry.

5. I have no time to read Stewart or Hamilton's philosophy.

6. He plowed up a mouses' nest.

7. Grant and Lee's soldiers were disbanded at the same time.

SPECIAL NUMBER FORMS OF NOUNS

RULE.—Most English nouns are made plural by adding *s* to the singular.

The following are important variations from this rule:

1. NOUNS ENDING IN "O."—If the final *o* is preceded by a vowel, the plural is formed regularly, that is, by adding *s*; as, *portfolio*, *portfolios*. If the final *o* is preceded by a consonant, the plural is formed, as a rule, by adding *es*; as, *hero*, *heroes*.

The following words, however, are exceptions, and form the plural by adding *s* alone:

banjo	bravo	piano	stiletto
canto	lasso	grotto	tyro
halo	memento	proviso	torso
junto	octavo	quarto	casino
chromo	dynamo	solo	

2. NOUNS ENDING IN "Y."—If the final *y* is preceded by a vowel, the plural is formed regularly; as, *valley*, *valleys*; *chimney*, *chimneys*.

If the final *y* is preceded by a consonant, the *y* is changed to *i* and *es* is added to form the plural; as, *cherry*, *cherries*; *mercy*, *mercies*.

3. NOUNS ENDING IN "F."—The following nouns ending in the sound of *f* form the plural by changing *f* or *fe* to *v* and adding *es*:

beef	half	life	sheaf	wife
calf	knife	loaf	shelf	wolf
elf	leaf	self	thief	wharf (or wharfs)

A few nouns ending in *f* or *fe* follow the regular rule, and add *s*. The following are examples :

belief	grief	reproof
brief	gulf	roof
chief	handkerchief	safe
dwarf	hoof	scarf
fief	proof	strife
fife	reef	waif

4. PLURAL OF COMPOUND NOUNS.—The plural of most compound nouns is formed by adding the proper sign of the plural to the essential part of the word; that is, the part described by the rest of the compound; as, goose-quill, *goose-quills*; sister-in-law, *sisters-in-law*.

The plural of a few compound nouns is formed by making both parts plural; as, man-servant, *men-servants*; ignis-fatuus, *ignes-fatui*. Others of this class are, woman-servant, woman-singer, man-singer, and, usually, Knight Templar.

5. PLURAL OF PROPER NOUNS.—The plural of proper nouns is expressed by adding *s* to the singular, or *es* when *s* will not *coalesce* in sound; as, the first two *Napoleons*; the two *Marys* of English history; the *Joneses*; the two *Johns* of the New Testament.

Most proper nouns when preceded by titles may be made plural in either of two ways; the *Misses*

Blair, or the *Miss Blairs*; the *Messrs. Clark*, or the *Mr. Clarks*; the *Colonels Brown*, or the *Colonel Browns*; the *Drs. Hall*, or the *Dr. Halls*. The latter of these forms is always used when the title is preceded by a numeral; as, *The two Mr. Wellers*; the *three Miss Bartletts*. When the title is *Mrs.*, the proper sign of the plural is added to the last part only; as, the *Mrs. Parkers*.

6. LETTERS, FIGURES, and other symbolic characters are made plural by adding an apostrophe and *s* (*'s*); as, There are more *e's* than *i's* in this word. There are three *4's* in this number.

7. NOUNS ALWAYS TREATED AS PLURALS.—The following nouns are used in the plural number only:

aborigines	clothes	pincers
alms	credentials	premises (property)
amends	dregs	riches
annals	eaves	scissors
antipodes	embers	snuffers
archives	goods (mdse.)	statistics
ashes	headquarters	tongs
assets	hose	thanks
belles-lettres	hysterics	tidings
billiards	nuptials	trousers
bitters	oats	vespers
breeches	obsequies	victuals
cattle	paraphernalia	wages

NOTE.—The singular *wage* is sometimes used in the literature of economics. *News* is always singular.

8. NAMES OF SCIENCES OR ARTS ENDING IN “IC” OR “ICS.”—All such nouns, except *politics*, are always

singular. Among these are: *arithmetic, mathematics, logic, ethics, æsthetics, optics, acoustics*, etc. *Politics* was formerly treated as singular only, but writers of to-day, as a rule, treat it as plural. There is excellent authority for treating *United States* either as singular or as plural. The justices of the United States Supreme Court and those of other federal courts always treat *United States* as a plural; as, *The United States were* represented at The Hague Peace Congress.

9. AN ENGLISH AND A FOREIGN PLURAL.—Many nouns adopted from foreign languages have both an English and a foreign plural form. Those most frequently used are the following:

<i>Singular</i>	<i>English Plural</i>	<i>Foreign Plural</i>
bandit	bandits	banditti
beau	beaus	beaux
cherub	cherubs	cherubim
focus	focuses	foci
formula	formulas	formulæ
gymnasium	gymnasiums	gymnasia
memorandum	memorandums	memoranda
nucleus	nucleuses	nuclei
radius	radiuses	radii
seraph	seraphs	seraphim
spectrum	spectrums	spectra
stamen	stamens	stamina

10. FOREIGN PLURALS ONLY.—Some nouns adopted from foreign languages retain their original plural forms. The more common of these are—

<i>Singular</i>	<i>Plural</i>
alumna (fem.)	alumnae
alumnus (mas.)	alumni
amanuensis	amanuenses
analysis	analyses
axis	axes
basis	bases
crisis	crises
datum	data
desideratum	desiderata
diæresis	diæreses
ellipsis	ellipses
proboscis	proboscides
stratum	strata
synthesis	syntheses
emphasis	emphases
erratum	errata
genus	genera
hypothesis	hypotheses
madame	mesdames
minutia	minutiæ
monsieur	messieurs
nebula	nebulæ
oasis	oases
parenthesis	parentheses
phenomenon	phenomena
terminus	termini
thesis	theses
vertebra	vertebræ

EXERCISE IV

Write the plural of—

Buffalo, mystery, ally, German, duty, calf, bamboo, salmon, major-general, princess, hoof, man-of-

war, talisman, x, cupful, looker-on, Frenchman, donkey, Miss Rogers, court-martial, journey, Brahman, forget-me-not, Dr. Hallam, minister-plenipotentiary, mouthful, mosquito, ditch, tyro, ellipsis, genus, Dakota, Mrs. Wilson, vertebra, heathen, Mr. Stratton, Watts, snipe, Dutchman, baseball, stimulus, datum, Ottoman, poet-laureate, commander-in-chief, alumna, postmaster-general, ipse dixit, halo, Norman, teacup, son-in-law, alumnus.

EXERCISE V

Each of the following nouns has two plurals, which are different in meaning. Use in sentences both plurals of each noun:

brother	penny	genius	index
die	staff	cherub	horse
fish	foot	shot	cloth

EXERCISE VI

Use each of the following nouns as the subject of a verb:

ashes	data	suds	wages
optics	assets	tidings	acoustics
proceeds	news	phenomena	scissors

GENDER

DEFINITION.—*Gender* is a grammatical property of nouns and pronouns by which objects are distinguished in regard to sex.

A noun or pronoun denoting a male object is in

the *masculine gender*; a noun or pronoun denoting a female object is in the *feminine gender*; a noun or pronoun denoting an object or an idea that has no sex is in the *neuter gender* (*neuter* means neither).

EXERCISE VII

Write the corresponding masculine or feminine form of each of the following words, according as the word given is masculine or feminine. Consult, if necessary, any standard work on grammar:

Jew	sultana	tiger
benefactor	maidservant	administrator
hero	czar	vixen
executrix	marchioness	emperor
lass	hostess	doe
his	duke	witch
bullock	goose	stag
spinster	nun	earl
idolater	preceptor	duck
bride	niece	lady
sir	filly	hen-sparrow
he-wolf	giant	Joseph
Henry	Frances	Augustus
Jesse	George	Mrs. Brown
hart	benefactor	negro
gentlewoman	schoolmaster	Caroline
Louis	landlord	maiden or damsel

GENDER IN PERSONIFICATION.—When we speak of a plant or a lifeless object as if it were a *person*, we are said to *personify* it; that is, we speak or write about it as we should of a person. A word so used is, by personification, treated as masculine or femi-

nine. Objects remarkable for size, power, strength, or other qualities thought of as manly, are referred to as masculine; objects remarkable for grace, gentleness, beauty, or other qualities thought of as womanly, are referred to as feminine. Examine the following sentences:

Earth, with *her* thousand voices, praises God.

Spring hangs *her* infant blossoms on the trees.

War smoothed *his* wrinkled front.

The *sun* now rose upon the right.

Out of the sea came *he*.

The *yacht* is on the rocks; *she* will go to pieces.

NOTE.—Certain words, like *author*, *actor*, *poet*, *doctor*, have recently come to be considered as applicable to both men and women, so that we rarely say *authoress*, *poetess*, *actress*, or *doctress*. Some words like *servant*, *helper*, *nurse*, *fish*, *deer*, *bear*, may refer to either a male being or a female being. Unless the context makes evident the gender of such words, the gender is said to be *undistinguished*.

CASE FORMS OF PRONOUNS

NOMINATIVE AND OBJECTIVE CASES.—There are only seven English words whose nominative forms differ from their objective forms. These words are the six personal pronouns *I*, *we*, *he*, *she*, *thou*, and *they*, and the relative (or interrogative) pronoun *who*. These words are used very frequently, and the liability to use one case form for the other is, therefore, great. No mistakes are more common; and no mistakes produce a more unpleasant effect upon cul-

tivated persons. The nominative and objective forms of these words are—

<i>Nominative</i>	<i>Objective</i>
I	me
we	us
he	him
she	her
thou	thee
they	them
who	whom

NOTE.—The pronoun *ye (you)* is not added to the seven pronouns given above because its two forms are used interchangeably; however *ye* is far more frequently used in the nominative than in the objective case. *Whoever (whomever)* and *whosoever (whomsoever)* are compounds of *who*.

It is imperative that the student thoroughly grasp the following principles of syntax:

1. A *pronoun* (or a noun) used as the *subject* of a *finite verb* is put in the *nominative* form.

2. A *pronoun* used as the *complement* of the verb “to be,” or any of its forms—*am, is, was, are, were*, etc.,—is put in the *nominative* form.

3. Words in apposition are in the same case.

4. A *pronoun* used as the complement of a transitive verb or of a preposition is put in the *objective* form.

5. *You* and *it* are both *nominative* and *objective* in form.

EXERCISE VIII

TO THE TEACHER.—It is important that both eye and ear should be trained to correct forms of expression. A helpful ex-

ercise to this end is to require the pupils to repeat aloud again and again such forms as: "Is it I?" "Is it she?" "Is it they?" "It is I," etc. "It is not they." "It is not we." "It is not he," etc.

Use the correct form, I or ME, in each blank, and give reason for your choice:

1. They invited Tom and —.
2. May Clarence and — fetch a pail of water?
3. Wait for Esther and —.
4. Mother knew that it was —.
5. She reproved John and —.
6. He is not so tall as —.
7. Father will come, and —, too.
8. The teacher required Olive and — to copy the words.
9. Olive and — were requested to copy the words.
10. May Marion and — go home?
11. If you were —, should you yield?
12. He expects you or — to meet him.
13. Please let Will and — go to the ball game.
14. Who is there? Only —.
15. Uncle bought brother and — tickets for the concert.
16. The Son of God gave His life for you and —.
17. Between you and —, I feel certain that the undertaking will fail.
18. It was — that sounded an alarm.
19. Every one is going except you and —.
20. There was no one there but you and —.
21. He said that you and — would be admitted.
22. Is it — he wishes to see?
23. The older man was supposed to be —.
24. No, it couldn't have been —.
25. He is a more fluent speaker than —.
26. How can you speak so insultingly to me, —, who am your friend?

EXERCISE IX

Insert the correct form, WE or US, in each blank, and give the reason for your choice:

1. Is it —— that you criticised? 2. —— girls are invited to go driving with them. 3. Cousin wanted to go; so father took —— boys and her. 4. They knew it was —— . 5. It was —— whom you heard. 6. He took a picture of —— boys sitting on the fence. 7. The Fosters, as well as ——, are invited. 8. Two hundred miles stretch between home and —— . 9. —— boys had to bait our sister's hook. 10. One of the lambs got lost, and father sent —— boys to look for it. 11. He said it was ——, but it wasn't. 12. They didn't succeed any better than —— . 13. —— boys had a fine time. 14. It may have been —— whom you saw. 15. The Chinese are better imitators than —— . 16. They will gain more than —— by the discovery of the mine. 17. I hope that they three will ask —— five to go.

EXERCISE X

Insert the correct form, HE or HIM, in each blank, and justify your choice:

1. She is nearly as tall as —— . 2. If I were —— I should desist. 3. It might have been —— who did it. 4. His father is darker than —— . 5. Is it —— you wish to see? 6. To Mary and —— belongs the credit. 7. She invited them all, —— among the rest. 8. There is little difference between you and

——. 9. —— that overcometh will I make a pillar in the temple. 10. If I were —— I would never be seen there again. 11. —— that cometh to Me I will in nowise cast out. 12. —— who gives but a cup of cold water, will Jesus reward. 13. —— who gives but a cup of cold water, will be remembered by the Saviour. 14. It should make no difference to either you or ——. 15. Few could have written the petition as well as ——. 16. Boys like you and —— are expected to comply gracefully. 17. She did as well as ——. 18. It was Paul, —— whom the Lord sent to preach to the Gentiles. 19. —— who had always befriended her, she now forsook. 20. All wore silk hats except Lloyd and ——.

EXERCISE XI.

In each of the following blanks insert SHE or HER, according to your best judgment:

1. He asked Kate if it were ——, and she said no. 2. Gertrude and —— both are wanted. 3. Father brought —— and me in the automobile. 4. It's ——, mother is calling. 5. With Ruth and —— we had no trouble. 6. We can not expect much from such as ——. 7. I supposed the tall, stately woman was ——. 8. The farmer was afraid to let you or —— drive the colt. 9. Every one went except ——. 10. Should any one be disappointed, it will not be ——. 11. If any one is late, it will certainly be ——. 12. Before leaving Margaret we saw —— and her baggage safely on the boat. 13. I dare not let you

and —— sit together. 14. —— who disobeys, mother will punish. 15. —— who disobeys will be punished.

EXERCISE XII

Insert the proper form, THEY or THEM, in each of the blanks:

1. It must have been ——.
2. We are not so rich as ——.
3. I never saw James and —— together.
4. Let none handle it but —— that are clean.
5. It could not have been ——, for —— were at school.
6. None so deaf as —— that will not hear.
7. Few amateurs could have done as well as ——.
8. —— that whisper I will punish.

EXERCISE XIII

Insert in each blank the proper form of the pronoun, WHO or WHOM:

1. —— did you think he was?
2. —— can I trust, if not him?
3. —— does the baby look like?
4. We did not tell her from —— the present came.
5. —— are you writing to?
6. —— do you think will be elected?
7. —— will the court summon?
8. —— did you say sat beside you?
9. —— do you think it was that reported the matter?

10. He is a boy — I know is reliable.
11. I don't know — to ask for.
12. She never knew — it was that spoke to her.
13. — did you say went with John?
14. — do you mean?
15. — did the officer suppose it was?
16. He confided his plan to those — he thought he could trust.
17. He confided his plan to those — he thought favored it.
18. Mr. Whitelaw Reid, — the President has appointed ambassador to Great Britain, owns the *New York Tribune*.
19. — do you think I met at the ferry house?
20. We left the man ignorant as to — it was.
21. We like to be with those — we love and — we know love us.
22. — do men say that I, the Son of man, am?
23. Elect — you like.
24. — should I meet this morning but my old friend Tompkins?
25. Near him sat a handsome man — Harry knew must be Maude's brother.

EXERCISE XIV

Justify the use of the italicized objective form of each pronoun:

1. He knew it to be *me* by my gait.
2. I suppose it to be *him*.
3. I knew it to be *them*.
4. *Whom* did you take her to be?

CHOICE IN THE USE OF RELATIVE PRONOUNS

Of the relative pronouns, *who* is used chiefly of persons (though sometimes of the higher animals); the possessive *whose* of persons, and also of animals and other objects when euphony will not admit of the possessive phrase *of which*; *which* of animals and inanimate things; *that* of persons or other objects, except after a preposition.

That is preferred to *who* (*whom*) or *which*—

a. When the antecedent includes both persons and other objects; as, The men and the horses *that* we saw on the transport are intended for service in the Philippine campaign.

b. When the antecedent is modified by an adjective of the superlative degree of comparison. (Do not forget that *first*, *last*, and *next* are superlative forms.)

c. Usually when the antecedent has no modifier except the relative clause; as, Money *that* is earned is generally prized.

d. When the relative clause is restrictive, except when euphony requires the use of *who* or *which*.

e. Generally when the antecedent is modified by, or represented by, *all*, *any*, *each*, *every*, *no*, *only*, or *same*; as, All the men *that* the company employs are skilled workers.

The relative *that* should not be used when *that* is the antecedent or a modifier of the antecedent; as, Do you know that man *who* is just stepping upon the platform?

After indefinite pronouns—*many, others, few, several, some, those, etc.*,—modern usage favors *who* or *which* rather than *that*.

EXERCISE XV

Insert in each blank whatever relative pronoun seems to you best:

1. Man is the only animal — laughs and weeps.
2. At the door I met an usher, — procured me a seat.
3. There are others — can testify.
4. Was it you or the wind — shut the door?
5. Time — is lost can never be reclaimed.
6. It was necessity — taught me Greek.
7. The trees, — are mostly walnut, were planted by my grandfather.
8. Every man — enlisted was a brave man.
9. That is the lady — spoke to us yesterday.
10. The first person — we saw was Uncle Dick.
11. Those — do their best generally win.
12. I have done many things — I should not have done.
13. Mr. Cleveland was the only President — served two non-consecutive terms.
14. The horse and his rider — were lost in the desert have been found.
15. The dog — bit the child has been killed.

THE NUMBER FORM OF A VERB HAVING A RELATIVE PRONOUN FOR ITS SUBJECT

The number of a relative pronoun is determined, of course, by the number of its antecedent, but it is never indicated by the form of the relative. For example, *who* may be singular or plural: "A man *who* works earns the right to eat;" "They *who* die in a good cause will live again." When writing the verb of a relative clause, we must, therefore, note the number of the *antecedent* of the relative pronoun in order to determine the number of the verb. A very common and obstinate error is to write such verbs in the singular form when the plural is the correct form. The opposite mistake is not nearly so common. In the sentence, "Mrs. Ward is one of the few women who never neglect an opportunity for doing good," the antecedent of *who* is *women*, not *Mrs. Ward*, or *one*. *Who* is therefore plural, and its verb, *neglect*, is properly given the plural form.

EXERCISE XVI

Which of the italicized forms is correct? Why?

1. She is one of the most successful teachers that *have* (*has*) ever taught in our district.
2. I look upon it as one of the most feasible plans that *has* (*have*) yet been offered.
3. It is one of the words that *add* (*adds*) *es* to the singular to form the plural.
4. Mark is one of those restless boys who *is* (*are*) always impatient to do something.

5. You are not the only man that *has* (*have*) been ignored by the governor.

6. She is one of the few writers who *are* (*is*) destined to be long remembered.

7. This is one of the most instructive books that *have* (*has*) issued from the company's press.

8. Our home is one of those which *command* (*commands*) a view of the bay.

9. Some of the most heinous crimes that *stains* (*stain*) the pages of history have been committed in the name of liberty.

10. It was one of the most attractive programs that *has* (*have*) yet been given in the new hall.

POSSESSIVE MODIFIER BEFORE A VERBAL NOUN

The English language comprises not a few nouns that end in *ing*, and partake of the nature of both noun and verb. Such nouns are called *verbal* nouns. Very often they follow a personal pronoun or a noun that stands for the agent or the recipient of the action denoted by the verbal nouns. The noun or pronoun so related to a verbal noun should take, as a rule, the *possessive form*; as, "I have little hope of *his* (not *him*) passing the examination." A somewhat different meaning would be expressed if the sentence were written thus: "I have little hope of *him* passing the examination." This latter meaning, however, is very seldom the meaning intended. The wording of the first sentence illustrates the rule; that of the second, the exception.

EXAMPLES

1. This can only be by *his* preferring truth to his past apprehension of truth.—EMERSON.

2. There may be reason for a *savage's* preferring many kinds of food which the civilized man rejects.—THOREAU.

3. The two strangers gave me an account of *their* once having been themselves in a somewhat similar condition.—AUDUBON.

4. Edward's father opposed *his* entering the navy.

EXERCISE XVII

Distinguish in meaning between the two forms of each sentence:

1. There is no use in *me* (*my*) trying to learn Sanskrit.

2. We had to laugh at *Mary* (*Mary's*) riding a donkey.

3. Much depends on the *teacher* (*teacher's*) correcting the papers.

4. Who ever heard of *Smith* (*Smith's*) running for office?

5. There is little doubt of *him* (*his*) being promoted.

6. Did you see *Leslie* (*Leslie's*) rowing?

7. What do you think of *Uncle Will* (*Uncle Will's*) studying art?

PRONOUNS AGREE WITH THEIR ANTECEDENTS IN NUMBER

The rule that a pronoun should be in the same number as its antecedent is often violated in connection with such locutions as *anybody*, *any one*, *each*, *either*, *neither*, *nobody*, *one after the other*, *man after man*. These expressions are grammatically singular.

a. When, in a sentence, a pronoun is used which has for its antecedent one of the foregoing italicized expressions, or a noun modified by one of these expressions, the pronoun should be singular.

b. When a collective noun is represented by a pronoun, the pronoun is singular, if the collection is viewed as a whole; plural, if the members are thought of separately, or as individuals; as, (1) The *committee* has handed in *its* report. (2) The *council* were not agreed in *their* estimate of the probable expense.

c. Two singular subjects connected by *either—or*, or by *neither—nor*, are represented, if at all, by a singular pronoun; as, *Either* the chairman *or* the secretary neglected *his* duty. Two plural nouns thus connected are represented, if at all, by a plural pronoun; as, *Neither* teachers *nor* students brought *their* books.

EXERCISE XVIII

Insert in each blank the proper pronoun:

1. Either Esther or Ruth will let you use —— book.

2. Each should take —— turn.

3. It has been said that everybody is eloquent at least once in —— life.

4. Many a brave man lost —— life in that awful struggle.

5. Neither Raleigh nor Gilbert made a success of —— colonizing scheme.

6. Each of us has —— faults.

7. Every one should be careful of what —— says (say).

8. Nobody went out of —— way to make the stranger feel at home.

9. The senior class has not yet elected —— president.

10. Each of the pupils has —— own jackknife.

11. Every kind of insect has —— own proper food.

12. Every one should respect the property of those around ——.

13. Neither the boys nor the girls ate —— breakfast before going to the grove.

14. If any one wishes to see the committee let —— call at the committee's room.

15. Every bookkeeper and every clerk received —— pay.

16. Neither of the two adventurers ever saw —— native land again.

17. Everybody says that —— never before saw so large a man.

18. Neither the mayor nor the district attorney did —— duty in the matter.

19. I do not mean that I think any one to blame for taking due care of —— health.

20. Neither gave vent to —— feelings in words.

21. Each of the nations acted according to —— national custom.

22. Not an officer, not a private escaped getting —— clothes wet.

23. Hansen and Jensen started off together, each with only a dollar in —— pocket.

24. Whoever has a real interest in the school should do —— best to get others interested in it.

THIS, THESE; THAT, THOSE.—Of the singular adjectives *this* and *that*, *these* and *those* are their respective plural forms. Of course the singular forms are used before singular nouns; the plural, before plural nouns. A common error consists in using the plural form *these* or *those* for the singular *this* or *that* before the singular nouns *kind* and *sort*, when the latter mean *class* or *species*; as, “*These kind of trees grow only in the far West,*” for “*This kind of trees,*” etc. Do not say, “I am fond of *these kind of nuts,*” but “I am fond of *this kind of nuts.*”

TO THE TEACHER.—There is a reason for the prevalence of this solecism. Lead the pupil to *see* the reason. Nothing but drill, both oral and written, will lead the pupil habitually to use these adjectives correctly in such constructions.

ARTICLES

Owing to the peculiar office of the adjectives *the*, *a*, and *an*, they are often called *articles*, by way of distinction. Articles always limit nouns.

A or AN.—*A* and *an* are weakened forms of the numeral adjective *one*. They always imply oneness, but in a sense more vague and indefinite than does the adjective *one*. The choice between *a* or *an* is determined by sound. Before a word beginning with a consonant sound, *a* is used; before a word beginning with a vowel sound, *an* is used. However, sound and spelling do not always coincide. Thus *one* and *union* begin with vowels, yet the initial sound of each is a consonant sound. *Heir* begins with a silent consonant; its initial sound is, accordingly, a vowel sound. Hence we say “such *a* one,” “*a* union,” “*an* heir,” etc.

Usage is not uniform as to *a* or *an* before words beginning with *h* and accented on the second syllable. We may say “*an* historical work” or “*a* historical work.”

THE DEFINITE ARTICLE.—*The* is called the *definite article*; *a* or *an*, the *indefinite article*. The definite article is used to point out some particular object or class; as, *The* teacher will give a lecture on “*The* Bee.” In this sentence the first *the* points to an individual teacher; the second, to a noun used to represent a class or genus. *A* or *an* can not properly be used before a class name, as a class name stands for

more than *one*. Hence we say, *The* horse (not *a* horse) is the most useful animal.

OMITTED AND SUPERFLUOUS ARTICLES.—*The* is sometimes incorrectly omitted before one or more nouns of a couplet or series of nouns. In the phrase, “the secretary and treasurer,” one person is meant, who is both secretary and treasurer; but in the phrase, “*the* secretary and *the* treasurer,” two persons are meant, one of whom is secretary and the other treasurer. Hence we say, “The secretary and *the* treasurer both resigned,” not “The secretary and treasurer both resigned.” Note the difference between “The cashier and teller looks over the books each evening” and “The cashier and *the* teller look over the books each evening.” We may say either “the fifth and sixth pages” or “the fifth and *the* sixth page,” but not “the fifth and sixth page.”

What difference in meaning obtains between “a red, white, and blue flag” and “a red, a white, and a blue flag”? The use of a superfluous *a* or *an* after the words *sort* or *kind* is an error exceedingly common; as, in the sentence, “This is a rare kind of *an* owl,” or “That sort of *an* education is not worth the getting.” We should say, “This is a rare kind of owl,” etc.

Again, we may say “all day,” “all night,” “all summer,” “all winter;” but not, “all week,” etc., but “all *the* week,” “all *the* month,” “all *the* spring,” “all *the* autumn.” An important distinction made by careful speakers is indicated in the following lo-

cutions: We may say "enter school," "enter college;" but, "enter *the* grammar school," "enter *the* high school," "enter *the* university."

A or *an* should not be repeated before the second term when both terms denote the same person or thing; as, John is a better speaker than writer. Grant was a greater soldier than statesman (not *a* statesman).

EXERCISE XIX

Insert THE wherever needed:

1. The horse and cow are two domestic animals.
2. The man and bear watched each other in silence.
3. The first and last stanzas are alike.
4. The third and fifth example are the most interesting.
5. The mountain and squirrel had a quarrel.
6. The second and fourth problems are the most difficult.
7. The superintendent and secretary has a double office to perform.
8. The passage is found in both the old and new edition.
9. In the copula verb the present and past subjunctives are different in form.
10. Illustrate by an original sentence the singular and plural possessives of the personal pronouns.

EXERCISE XX

Insert A or AN wherever needed:

1. A German and Frenchman were received by the President.

2. Did you ever see a sloop and schooner sail side by side?

3. A black and tan dog trotted down the walk together.

4. A good speller and poor speller have unequal chances of success.

5. A terrier and spaniel are very unlike in disposition.

6. She is a young and delicate girl.

7. I never buy that sort of knife.

8. An ax and adz are similar, yet different, in form.

EXERCISE XXI

Distinguish between—

1. The tailor and (the) clothier.

2. Half a dollar. A half dollar.

3. The (a) horse is grazing in the meadow.

4. The commissioners will investigate the cause of (the) strikes.

5. The wise and (the) good.

6. He told us a (the) story.

7. She employs a cook and (a) housemaid.

8. The black and (the) white cat.

9. The soldier, (the) statesman, and (the) reformer.

10. He bought a cotton and (a) silk umbrella.
11. We listened to remarks by the recording and (the) corresponding secretary.
12. He had (a) salmon in his basket.
13. (The) men ran to rescue the child.
14. (A) Mr. Brown called to see me.
15. There are (a) few honest men in our town.
16. (The) grass is green.
17. (The) clouds are beautiful.

CORRECT FORMS OF VERBS

In vulgar usage, thoughtless persons often confound the "principal parts" of many English verbs. One often hears such solecisms as "*I done* my part of the work," "*He seen* the man take it," "*He run* all the way," instead of the correct forms, "*I did* my part of the work," "*He saw* the man take it," "*He ran* all the way." The principal parts of the following verbs should be memorized, and the habit of using them correctly should, by all means, be acquired.

The principal parts of the verbs most liable to abuse may be summed up as follows:—

<i>Present</i>	<i>Past Indicative</i>	<i>Past Participle</i>
awake	awoke or awaked	awaked
begin	began	begun
beseech	besought	besought
blow	blew	blown
bid	bade	bidden or bid
bid (at auction)	bid	bidden or bid
break	broke	broken
burst	burst	burst

<i>Present</i>	<i>Past Indicative</i>	<i>Past Participle</i>
bring	brought	brought
catch	caught	caught
choose	chose	chosen
come	came	come
dive	dived	dived
do	did	done
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
flee	fled	fled
flow	flowed	flowed
fly	flew	flown
freeze	froze	frozen
forget	forgot	forgotten
get	got	got or gotten
give	gave	given
go	went	gone
grow	grew	grown
hang	hung, hanged*	hung, hanged*
know	knew	known
lay (transitive)	laid	laid
lie (to recline)	lay	lain
plead	pleaded	pleaded
prove	proved	proved**
ride	rode	ridden
raise (transitive)	raised	raised
rise (intransitive)	rose	risen
ring	rang	rung
run	ran	run
see	saw	seen
set (transitive)	set	set
sit (intransitive)	sat	sat

* Things are *hung* on nails, etc., men are *hanged* on the gallows.

** *Proven* is not sanctioned by good usage.

<i>Present</i>	<i>Past Indicative</i>	<i>Past Participle</i>
shake	shook	shaken
shoe	shod	shod
show	showed	shown
sing	sang	sung
sink	sank	sunk
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
slay	slew	slain
swim	swam	swum
take	took	taken
teach	taught	taught
throw	threw	thrown
wake (transitive)	woke	waked
wring	wrung	wrung
weave	wove	woven
write	wrote	written

EXERCISE XXII

Fill the blanks with the proper form of the verb LIE (to recline), or of the verb LAY (to cause to lie):

1. The book — on the table.
2. The album — on the table yesterday.
3. Snow — on the ground two months last winter.
4. He has — out the ground.
5. After I had — down, I remembered that I had — my purse on the chair by the open window.
6. I found the magazine — on the table.

7. During the storm yesterday the ship —— at anchor.

8. Slowly and sadly we —— him down.

9. Five cats —— asleep.

10. Uneasy —— the head that wears a crown.

11. The tree has —— there since last winter.

12. Birds and fishes are spoken of as —— eggs.

13. Having read the pamphlet, I —— it on the table.

14. After the battle many fallen knights —— about their king.

15. The tired traveler —— in bed eight hours last night.

16. The knife had —— in the water so long that its parts separated when touched.

17. Get up, Tom. You've —— in bed long enough.

18. You will find the tools where you —— them.

19. I found my dictionary all warped. It had —— in the sun all day.

20. Dapple had to —— down on all fours before Dick could bestride her.

21. The ship has —— at anchor since Monday.

22. The footman was so weary that he —— down in his clothes.

EXERCISE XXIII

Fill the blanks with the proper form of the intransitive verb SIT, or of the transitive verb SET. Where two forms are applicable, name both:

1. I wish you would — still while I write the address.

2. I — in my chair, and as I dozed, some one — a vase of flowers on the table by my side.

3. Your coat — well.

4. He has — all day in silence.

5. I have — a guard over my tongue.

6. He — the basket of eggs on the counter.

7. — the chair in the corner and let it —.

8. We have three — hens. We — them last week.

9. After a hen has been — she is a — hen.

10. He — up late last night.

11. He — in the front row.

12. I — traps in the woods last winter.

13. The cat — up a howl.

14. John — up late last night to write letters.

15. "We may — it down that by the age of twenty a boy's character has become — either for good or for bad."

16. There — the setter with a bird under his paws.

17. We — in the sun and fished.

18. — down and rest.

19. While Joe — idle, others were toiling on to the goal they had — before them.

20. James —— himself to work, and —— steadily at work for two hours.

21. Neither do men light a candle and —— it under a bushel.

22. He —— by the hour talking religion.

23. Let us —— here and listen to Nature's voices.

24. The nurse had to —— up all night.

25. Last evening we —— around the fire telling stories.

EXERCISE XXIV

Fill the blanks with the proper form of the intransitive verb RISE, or of the transitive verb RAISE:

1. The river —— six inches during the night.
2. All the streams have been rapidly ——.
3. She could not get her bread to —— properly.
4. Mother says that her bread has —— nicely.
5. The price of wheat has ——.
6. The water —— so high that it —— the bridge an inch.
7. Abraham —— early in the morning.
8. Many are they that —— up against me.
9. The workmen have —— the railway bed.
10. A fog —— from the bay.
11. The river is rapidly ——.

EXERCISE XXV

Use in sentences the PAST TENSE and the PRESENT PERFECT TENSE of each of the following verbs:

shrink
come

blow
throw

lay
wake

dive
rise

blow	do	fly	overflow
lie	freeze	eat	forget
shoe	speak	set	awake
wring	rise	shake	steal
know	plead	raise	go
swear	spring	prove	drive
catch	burst	sing	slay
write	forbid	teach	take
see	lose	bring	ring
sit	loose	lead	swing
swim	begin	run	beseech

TO THE TEACHER.—Test the ability of the pupil to spell correctly these verbs when changed to the present participle, or *ing*-form.

MAY OR CAN

Can is often wrongly used for *may*, and *could* for *might*. *May* expresses permission or probability; *can* expresses ability or power. When a boy says, "I *can* solve that problem," he means that he is able to do it. But when he asks, "*May* I leave the room?" he means, Will you permit me to leave the room? This distinction should be remembered and habitually observed in practice.

EXERCISE XXVI

Insert CAN or MAY where it is needed:

1. — I look through your magazine?
2. — Arthur and I be excused from the physical culture exercises to-day?
3. — the baby walk yet?
4. — a hen swim?

5. — I go with the rest?
6. — I ask a favor?
7. Mother, — I have more of the melon?
8. You — say that I opened the letter by mistake.
9. — it be true that the letter was returned?
10. — we have the pleasure of your company to dinner?

Explain the change in meaning according as MAY or CAN is used in the following sentences:

1. Father says you — do it.
2. — Eunice ride the bicycle?
3. — I help you?
4. — I depend on you?
5. — you come, too?
6. — he talk Spanish?
7. — you give a dollar?
8. — you climb this oak?
9. — Earl go to the concert to-night?

UNCHANGEABLE FACTS

General or unchangeable truths are correctly expressed in the form of the present tense. "How far did you say it *was* from New York to Philadelphia?" should be "How far did you say it *is* from New York to Philadelphia?" If it is true that the air has weight, it has always been true and always will be true. Hence one should write, "Ancient philosophers knew that the air *has* (not *had*) weight?"

EXERCISE XXVII

Which form is correct? Why?

1. It has been proved that the earth *was* (*is*) round.

2. What did you say your uncle's name *is* (*was*) ?

3. Many years ago I was taught that frost *is* (*was*) frozen dew.

4. In what state did you say Cedar Rapids *was* (*is*) ?

5. The teacher told me that the cube root of 343 *is* (*was*) seven.

6. Whose home *is* (*was*) that which we just passed?

7. He repeated to us the truth that honesty *was* (*is*) the best policy.

8. Is he very sick?—I should say he *was* (*is*).

9. Was it Carlyle who asserted that earnestness alone *makes* (*made*) life eternity?

10. Why, the poor fellow hardly knew that two and two *made* (*make*) four.

11. The preacher declared that God *upholds* (*upheld*) all things by the word of His power.

12. Where did you say Antwerp *is* (*was*) ?

13. I think it was Plato who first asserted that virtue *is* (*was*) its own reward.

14. His disappointment proved to him that there *was* (*is*) many a slip 'twixt the cup and the lip.

15. The ancients believed that the earth *is* (*was*) the center of the universe.

16. What did he say the new minister's name *was* (*is*) ?

17. Did you learn how far it *is* (*was*) from Seattle to San Diego?

USE AND ABUSE OF THE PRESENT AND THE PERFECT INFINITIVE

To teach, to write, to do are examples of the *Present Infinitive*; *to have taught, to have written, to have done*, of the *Perfect Infinitive*. As a rule, an infinitive is used in close connection with a finite verb. It is proper to say, "I am glad *to have seen* Yosemite Valley," "I felt sorry *to have hurt* his feelings," "He claims *to have taught* in Paris." In these statements the action or feeling expressed by each predicate looks to the past. Such a predicate may properly come before a *perfect infinitive*. But when the action or feeling expressed by a verb either in the present tense or in the past tense looks to the future at the time it was or is made, the verb may properly come before a *present infinitive*, but not a *perfect infinitive*; as, "I expected *to meet* you there;" not, "I expected *to have met* you there." The mental act expressed by the verb *expected* looked to the future at the time the act was experienced. It is altogether proper to say, "Romulus was supposed *to have founded* Rome," because the concept expressed by *was supposed* looks to the past. But to say, "I intended *to have done* it yesterday," is incorrect, because the mental act expressed by *intended* looked to the future at the time it was ex-

perienced. It should be, "I intended *to do* it yesterday."

EXERCISE XXVIII

Which form is correct?

1. I meant *to write* (*to have written*) before I left the city.

2. He went sooner than he expected *to have gone* (*to go*).

3. I had hoped *to have met* (*to meet*) you at the station.

4. Captain John Smith is known *to have* (*to have had*) many narrow escapes.

5. He hoped *to win* (*to have won*) the suit, and was much surprised at the decision of the court.

6. They intended *to return* (*to have returned*) before the fifteenth of last month.

7. We did no more than it was our duty *to have done* (*to do*).

8. I should like *to have heard* (*to hear*) Burke's great speech in defense of the American colonies.

9. It was the policemen's duty *to prevent* (*to have prevented*) the outrage.

10. They meant *to start* (*to have started*) long before.

11. He is said *to lose* (*to have lost*) hundreds of dollars.

12. General Meade intended *to attack* (*to have attacked*) Lee's forces at daybreak.

FORMS OF THE SUBJUNCTIVE MODE

The *subjunctive mode* expresses action, being, or state, not as a fact, but as something merely thought of, supposed, or wished. A verb in the subjunctive mode does not change its form to indicate the person and number of its subject, except in the past tense of the verb *to be* when its subject is *thou*. It is only in the case of the verb *to be* that the subjunctive has distinct forms for the present and past tenses. Thus:

<i>Present</i>		<i>Past</i>	
<i>Indicative</i>	<i>Subjunctive</i>	<i>Indicative</i>	<i>Subjunctive</i>
I <i>am</i>	I <i>be</i>	I <i>was</i>	I <i>were</i>
Thou <i>art</i>	Thou <i>be</i>	Thou <i>wast</i>	Thou <i>wert</i>
He <i>is</i>	He <i>be</i>	He <i>was</i>	He <i>were</i>
We <i>are</i>	We <i>be</i>	We <i>were</i>	We <i>were</i>
You <i>are</i>	You <i>be</i>	You <i>were</i>	You <i>were</i>
They <i>are</i>	They <i>be</i>	They <i>were</i>	They <i>were</i>

Examples of the subjunctive form of TO BE:

Hallowed *be* Thy name.

Would that Doctor Brown *were* here.

If I *were* he, I would not yield.

Judge not that ye *be* not judged.

If Will *were* more studious he would rank second to none.

The following formula serves to illustrate the difference between the second and the third person singular of the indicative mode and the second and the third person singular of the subjunctive mode:

<i>Present</i>		<i>Past</i>	
<i>Indicative</i>	<i>Subjunctive</i>	<i>Indicative</i>	<i>Subjunctive</i>
I write	I write	I wrote	I wrote
Thou writest	Thou write	Thou wrotest	Thou wrote
He writes	He write	He wrote	He wrote

Examples of the Subjunctive of Other Verbs Than TO BE.—If thine eye *offend* thee, pluck it out. If he *promise*, he will perform. Thy money *perish* with thee. The law is good if a man *use* it lawfully. Govern well thy appetite, lest sin *surprise* thee. Though He *slay* me, yet will I trust Him.

The subjunctive idea usually occurs in *conditional* (dependent) clauses. Such clauses are generally—by no means always—introduced by *if*, *though*, *unless*, *lest*, *whether*, or similar subordinate conjunctions. The clause, “If he had been there,” may be put thus: “Had he been there,” thus avoiding the use of the conjunction *if*.

NOTE.—It is important to remember that not all clauses that are *conditional* in *form* are subjunctive in *office*. If the clause denotes a *fact* as opposed to a mere *wish*, to a mere *supposition*, or to a *future contingency* (uncertainty), its verb is not subjunctive, but indicative, in mode; as, “If Edward VII *is* King, he has less real power than his Prime Minister.” The clause, “If Edward VII *is* King,” is conditional in *form*, but not in *essence*, as it denotes a *fact*. The thought is, that *notwithstanding* his being King, Edward has less power than his Prime Minister. But in the sentence, “If Prince Henry *were* Emperor of Germany, the army would be made less conspicuous,” the *if*-clause expresses a mere *supposition*, a thought contrary to fact. Hence the verb *were* is subjunctive in *office*.

The subjunctive mode is most frequently used to express—

a. *Future contingency*; as, If it *rain* to-morrow, we shall not go. Though he *forsake* me, I will not forsake him.

b. *Mere supposition*; as, If I *were* chairman, I should not entertain the motion. If he *were* not my neighbor, I should not vote for him.

c. *A mere wish*; as, Would that the teacher *were* here. I wish I *were* an artist. Oh, that I *had* the wings of a dove.

d. *An intention not yet carried out*; as, the decision of the chair is that this question *be* further *discussed* at the next regular meeting. The sentence is that you *be imprisoned* for six months.

In respect to one of the offices of the subjunctive, Mr. H. G. Buehler writes:

“*Wishes* are naturally expressed in the subjunctive. The *present* subjunctive denotes a wish for the future; as, ‘Thy kingdom *come*.’ The *past* subjunctive denotes a wish for the present which is unfulfilled; as, ‘I wish I *were* a bird.’ The *past perfect* subjunctive denotes a wish contrary to a past fact; as, ‘I wish you *had been* there.’”

EXERCISE XXIX

What verbs are subjunctive? Why? What clauses are conditional only in form, and therefore not subjunctive in office?

1. If I were sure of what you tell me, I should not hesitate in the matter.

2. Though I were to implore his forgiveness, he would not grant it.

3. Though Thackeray was born in India, he was not a Hindu, but an Englishman.

4. Though Texas has, of all the states, the greatest area, it has by no means the greatest population.

5. Though Abraham is the father of the faithful, he was a man of like passions with ourselves.

6. Though he were the king himself, he could not release you.

7. Had he been prudent, he would not have blundered.

8. If it is raining, I will go anyhow.

9. Though Burke was the most learned publicist of his day, he was not by nature an orator.

10. If he promise, he will perform.

11. If a man smite his servant and he die, he shall surely be put to death.

12. Though he fall, he shall not be utterly cast down.

13. Whether she go or stay, my plan will not be changed.

14. If the wind blow too hard, we shall capsize.

15. I should be sorry if John were to fail.

16. If books are cheap, a fourth of the people never read one.

17. Were I not your friend, I should not advise you as I do.

18. If Thou hadst been here, my brother had not died.

19. Thy money perish with thee.

20. If it be possible, as much as lieth in you, live peaceably with all men.

21. Were it true, I would say so.

22. Though our legislators are wise, they make mistakes.

*EXERCISE XXX

Complete the following sentences by inserting WERE or WAS, in each case giving a reason for your choice:

1. If I —— you, I would tell everything.

2. —— I sure of it, I would say so.

3. O —— I where I would be!

4. If he —— with you, why did he not tell you his troubles?

5. If I —— wrong, you should have told me.

6. —— he king, I would not obey him.

7. If he be industrious, I shall reward him.

8. If he —— industrious, I should overlook his failures.

9. If the work —— done, we could play.

10. He speaks as if he —— in earnest.

11. If he —— generous, he would not treat them so.

12. Suppose you —— given the money, what could you do?

13. Speak as if you —— confident.

14. If he —— chosen, he could not do the work.

*Suggested by Professor Alfred M. Hitchcock.

15. If he —— disappointed, he has kept quiet about it.

16. I wish I —— as happy as you.

17. They consulted the barometer to see if it —— going to rain.

18. The squirrels are scampering about as if autumn —— all too short.

19. To him the little light seemed as if it —— a comforting friend.

20. The hailstones rattled against the windows as if some one —— throwing pebbles.

21. While making a humorous remark, he preserved a stern expression as if what he —— saying —— the most serious thing imaginable.

AGREEMENT OF SUBJECT AND PREDICATE

GENERAL RULE.—A finite verb, correctly used, agrees with its subject in *number* and *person*.

Though long established by good usage, the following principles are not infrequently violated by careless writers or speakers:

a. The pronoun *you* whether singular or plural in meaning takes a plural verb; as, John, you *are* more fortunate than most of us.

b. When a collective noun in the singular number is viewed as a unit, it takes a singular verb; when the members of the collection are thought of as individuals, it is plural in sense, and takes a plural verb. Examples: The senate *has* adjourned. The jury *are* divided in *their* judgment.

NOTE.—In the application of this principle much depends on the writer's own judgment. Mr. Froude wrote: "A *number* of jeweled paternosters *was* attached to her girdle." Another writer of equal repute might have preferred a plural verb after *number*.

c. When the subject consists of singular nouns or pronouns connected by *or*, *either*—*or*, or *neither*—*nor*, the verb should be singular; when the subject consists of plural nouns or pronouns connected similarly, the verb should be plural; when the subject consists of two nouns or pronouns, one of which is singular and the other plural, the verb should agree with the one nearest to it. Examples: Neither the cashier nor the teller *was* suspected of wrongdoing. Either the freshmen or the sophomores *are* responsible for the damage. Neither the father nor his sons *are* responsible for the loss.

d. The terms *each*, *every*, *many a*, *either*, *neither*, *everybody*, *anybody*, *everyone*, and *anyone* are singular in sense, and if followed by a verb, the verb is singular. Examples: Everyone of us *has* had his bitter experiences. Neither of us *has* mistaken his calling. Nobody but you and me *knows* where it is. Everyone of the boys *was* promoted. Many a brave man *has* given his life for the honor of his country.

e. Professor A. S. Hill writes: "When the subject though plural in form is singular in sense, the verb should be singular; when the subject though singular in form is plural in sense, the verb should be plural; as, 'Gulliver's Travels,' *was* written by Swift. Five hundred dollars *is* a large sum. Half

of them *are* gone. Thirty-four years *affects* one's remembrance of some experiences. Economics *offers* a wide field for study."

f. Words joined to the subject by *with*, *of*, *as well as*, *in addition to*, or *together with* are not of the same grammatical value as the subject, but being parenthetical, they do not affect the number of the verb. Examples: Asia, as well as Europe, *was* dazzled. General Custer, with all his men, *was* killed by the Indians. The interest, in addition to other expenses, *was* paid from the profits.

g. When a verb is placed between its two subjects, it agrees in number and person with the first; as, The leader of the regiment *was* captured, and all his men.

EXERCISE XXXI

Insert in each blank the proper form of the verb
TO BE:

1. Mathematics — my favorite study.
2. — either of you going to the concert?
3. Ten dollars a week — all he earns.
4. Our success or our failure — largely the result of our own actions.
5. Every sound and every echo — listened to for two hours.
6. The Epic, as well as the Drama, — divided into tragedy and comedy.
7. Every week, nay, almost every day, — set

down in their calendar for some appropriate celebration.

8. Neither birch, poplar, nor pine — so hard as oak.

9. Neither North nor South — slow to fight against Spain.

10. Each of these states — a part of the Union.

11. None — so deaf as he that will not hear.

12. The crowd — all shouting.

13. Neither the eaves nor the shingles — injured by the falling of the tree.

14. The king of France, with forty thousand men, — marching up the hill.

15. Half the oranges — gone.

16. Half the month — gone.

17. A fine collection of coins — displayed.

18. Not one of all the pupils — able to answer the question.

19. The ebb and flow of the tides — explained in the second chapter.

20. Neither you nor I — subject to these rules.

21. Not one in ten — likely to be admitted.

22. A block and tackle — used.

23. Nine-tenths of his troubles — the fruit of his shiftlessness.

24. Their religion, as well as their customs and manners, — strangely misrepresented.

25. Either the proprietor or his servants — to blame.

26. Either the owners or the keeper — to blame.

27. All work and no play — responsible for Jack's dullness.

28. A hundred miles — not far.

29. Every mountain, hill, and valley — clothed in vernal beauty.

30. A hundred yards of railway track — under water.

31. *Pictures* — a common noun.

32. A number of the boys — waiting at the gate.

The following pertinent note is by Professor E. H. Lewis:

"When the subject is such an expression as *either he or I* the question arises whether we shall say *is* or *am*. It is best in such cases to avoid the difficulty by so changing the sentence as to use both *is* and *am*. We say, Either he is to blame, or I am. In like manner we say, Either you are to blame, or I am; Either he is to blame or you are."

SHALL AND WILL; SHOULD AND WOULD

Shall and *will* are somewhat troublesome because each performs a double office, sometimes expressing *simple future*—also called *pure future*—and sometimes expressing what is called *volition*. Volition means an act of the will. When we express a determination to do a certain act, or promise or threaten to do it, we express volition.

When we express mere intention or state what is sure to happen regardless of our will, we state a

simple future. The distinction between *simple futurity* and *volition* must be clearly understood before one can apply the rules governing the use of *shall* and *will*.

a. *Shall* used with the *first person* and *will* with the *second* or the *third* express a simple future; as, I *shall* go. We *shall* go. You *will* go. He *will* go.

b. *Will* used with the *first person*, and *shall* with the *second* or the *third* express volition; as, I *will* go (determination). You *shall* go. He *shall* go.

c. "In a question use *shall* in the *first person*; with the *second* or *third persons* use *shall* when *shall* is expected in the answer, *will* when *will* is expected in the answer."

To study a few illustrative sentences will help us to grasp more fully the meaning of these rules.

1. "I *shall* be twenty next Tuesday." (Simple future.) The speaker here states what must happen regardless of his will.

2. "I *shall* be happy to meet your friend." (Simple future.) Here the speaker announces what he *knows* will be true regardless of his will.

3. "I *will* be heard in this matter." (Volition.) Here the speaker expresses *determination*. He *resolves* to be heard whether others will have it so or not. If the speaker should say instead, "I *shall* be heard in this matter, he would state simply what he *knows* is sure to happen without the necessity of his willing it to happen; he would express a simple future.

4. "I *will* give you the money to-morrow." (Volition.) In this sentence the speaker makes an emphatic *promise* to pay the money. There is here an expression of the *will*. He aims to *reassure* the person addressed.

5. "You *will* find him reliable." (Simple future.) The speaker does not here express determination, or make a *promise* or a *threat*, but states what he *believes* to be certain. Had the speaker said, "You *shall* find him reliable," he would have expressed an absurdity.

6. "You *shall* give me a hearing." (Volition.) In this sentence the speaker announces determination. The hearing *shall* be given, if he can possibly bring it about, regardless of the wishes of the person addressed.

7. "John *will* know the result by four o'clock." (Simple future.)

8. "John *shall* know the result by four o'clock." (Volition.)

In the first of these two sentences the speaker states his *conviction*—*not determination* or a *promise*—that the result will be known to John by four o'clock. In the second sentence he promises that he will *see to it* that John be apprised of the result by four o'clock. He *wills* that it shall be so. But in the first he merely states his *belief* that it will be so.

9. "Shall you go to the park this afternoon?" (Simple future.)

10. "Will you go to the park this afternoon?" (Volition.)

The first is a simple inquiry, and expects an answer containing the word *shall*. The second has the nature of a petition and means "Will you agree to go to the park?" It expects an answer containing the word *will* or its equivalent; or the answer may be "I can not."

"Official courtesy, in order to avoid the semblance of compulsion," says Mr. Ayres, "conveys its commands in the *you-will* form instead of the strictly grammatical *you-shall* form. It says, for example, 'You will proceed to Key West, where you will find further instructions awaiting you.'"

Should and *would* are in form, but not always in sense, the past tense of *shall* and *will* respectively. When used in this way they are practically governed by the same rules as *shall* and *will*. Both *should* and *would*, however, sometimes perform other duties. *Should* may be used for *ought*; as, Children *should* be polite to their parents. *Would* is sometimes used subjunctively to express a strong wish; as, *Would* that I could undo the wrong!

The most common and obstinate error in the use of these four auxiliaries is the practice of using *will* or *would* with a subject noun or pronoun in the *first person*, when *shall* or *should* is the correct form. *Will* or *would* should be used after a first personal subject, only to express volition, or determination. In all other cases use *shall* or *should*, according to need, with the *first person*.

TO THE TEACHER.—The pupil should be given extended practice in orally repeating sentences containing *shall* or *should* used with the first person. The ear should be accustomed to the use of *shall* or *should* in sentences like the following:

1. I *shall* be glad to come.
2. I *shall* not be afraid to say so.
3. I *shall* be happy to see him.
4. We *shall* be at home then.
5. We *shall* be drowned if the canoe capsizes.
6. I *shall* be asleep before ten.
7. We *shall* be worse off than at present.
8. I *shall* be sorry if he fails.
9. We *shall* reach Boston in time.
10. When *shall* I be well, Doctor?
11. *Shall* I report the result?
12. We *shall* all be dead before that happens.
13. I *shall* get out of breath if I run much longer.
14. We *shall* be pleased to see you Tuesday.
15. How dark it grows! We *shall* surely get wet.
16. I *shall* fall if I climb that tree.

EXERCISE XXXII

Insert WILL or SHALL according to the need of each sentence:

1. We —— need umbrellas, I think.
2. You —— surely capsize.
3. I —— be obliged to return home.
4. We —— break through the ice if we are not careful.
5. He —— not go home until he has learned his lesson.
6. We —— not do this under any circumstances.
7. I —— succeed in spite of his opposition.

8. You —— stay whether you wish to stay or not.
9. I —— do my best, come what may.
10. You —— fall if you climb that tree.
11. You —— have a warm day for your journey.
12. Do you think we —— have rain?
13. We —— find ourselves much mistaken.
14. Arthur thinks he —— probably live to old age.
15. They say I —— find public libraries in every village.
16. Blanche tells me that she —— be sixteen to-morrow.
17. If we examine the falling snow, we —— find that each flake is regular in form.
18. I hope we —— be in time to be admitted.
19. —— you be at leisure this evening?
20. I —— feel greatly obliged if you —— ask for my mail.
21. I —— go, and nobody —— detain me.
22. I —— have completed the task by Thursday.
23. When —— I call for you?
24. You —— pardon me, I am sure.
25. I —— not look upon his like again.

Distinguish between:

1. Hugh *will* (*shall*) not see me.
2. I *shall* (*will*) not hear his explanation.
3. You *will* (*shall*) know my decision to-morrow.
4. You *will* (*shall*) not be the only one to suffer.
5. Lloyd *shall* (*will*) not go.
6. You *will* (*shall*) have all you deserve.
7. You *will* (*shall*) have your choice.

8. He *shall* (*will*) do as I wish.
9. He *shall* (*will*) not interfere with your plans.
10. Do you think I *would* (*should*) accept it?
11. What did he say the admission *would* (*should*) be?
12. We *will* (*shall*) return at four o'clock.
13. If he disobeyed, he *would* (*should*) be punished.
14. You *will* (*shall*) pay for it.
15. *Will* (*shall*) such things be permitted?
16. He *shall* (*will*) see strange sights.
17. *Shall* (*will*) Ruth go, too?
18. They *shall* (*will*) see what I can do.
19. Thou *shalt* (*wilt*) not steal.
20. You *would* (*should*) go if you could.
21. If you work, you *will* (*shall*) be rewarded.

SHALL and WILL in Subordinate Clauses.—Respecting the use of these auxiliaries in subordinate clauses, Mr. H. G. Buehler says:

“In noun clauses introduced by ‘that,’ expressed or understood, if the noun clause and the principal clause have *different subjects*, the distinction between *shall* and *will* is the same as in independent sentences;” as—

My sister says (that) Dorothy *will* be glad to go with us. (Futurity; the same as, ‘Dorothy *will* be glad to go with us.’)

My sister says (that) Dorothy *shall* not be left behind. (Volition; the same as, ‘Dorothy *shall* not be left behind.’)

In all other dependent clauses, *shall* is in all persons the proper auxiliary to express simple futurity; *will* in all persons implies an exercise of will on the part of the subject of the clause; as,

Dorothy says (that) she *shall* (futurity) be able to go with us.

She says (that) she *will* (volition) meet us at the corner.

If Bessie *will* come (volition), we will try to make her visit pleasant.

When He *shall* appear (futurity) we shall be like Him.

The following sentences will serve to illustrate further the rules given by Mr. Buehler:

1. He declares that he *shall* die if he is not helped.
2. You say you *should* like to see him.
3. Barnes says that he *will* not pay this bill.
4. You promised that you *would* help me.
5. He said that he *should* be happy to meet your friend.
6. John said that James *would* be fifteen next month.
7. I said that I *should* like to go if I got a chance.
8. They said they feared they *should* miss the train.
9. They thought it *would* rain.
10. Did he say that he *should* be glad to go?
11. Jane said that her mother *would* try to go.

EXERCISE XXXIII

Examine the following sentences, and justify the use of SHALL or WILL, SHOULD or WOULD:

1. "I will not answer," he said stubbornly.
2. We should be greatly mistaken if we thought so.
3. Will not our national character be greatly injured? Shall we not be classed with the robbers and destroyers of mankind?
4. But I shall doubtless find some English person of whom to make inquiries.
5. "I am a wayfarer," the stranger said, "and should like permission to remain with you a little while."
6. I fear that we shall have bad weather.
7. I shall receive no benefit if I do not apply myself.
8. I think I shall stay at home to-night; so if you will keep quiet, I will tell you a story.
9. You will be sorry if you do not go, and so shall I.
10. I shall be fatigued if I walk to town.
11. You will like her when you meet her, and so will your brother.
12. I shall be disappointed if he does not come, and so will you and your sister.
13. You shall have the money next week.
14. Tommy, you shall not leave the room.
15. I know we shall be sorry.
16. I shall be obliged to refuse your request.

17. If I do not wear my overshoes, I shall be ill.
18. We will do whatever is fair.
19. You shall not have one cent.
20. We shall expect you to-morrow.
21. I shall be satisfied, when I awake, with Thy likeness.
22. He will call for me on his way to school.
23. I shall regret your absence.
24. He is resolved that Anna shall go.
25. We will not pay one cent.
26. We will not permit this to continue.
27. If I do not study now, I shall later regret not having done so.
28. I will follow up the quest, despite its hardships.
29. I will fight it out on this line if it takes all summer.
30. Shall you go to Newport in July or August?
31. Will you insist on this demand?
32. I should prefer to have you go in my place.
33. I should think you would try again.
34. If you should fail, how sorry I should be.
35. Were I to fail again, I should be discouraged.
36. You will report to your general before twelve o'clock.
37. He fears he shall be late.
38. He fears you will be late.
39. Depend upon it, I will be ready when you arrive.
40. I shall be glad if he will tell me wherein I have offended him.

ACCURACY IN MAKING COMPARISONS

When *two* persons, things, or ideas are compared, the comparative form of the adjective or of the adverb should be used; when more than two, the superlative. Thus: Of two evils, choose the *less*. Now abideth faith, hope, love, these three; but the *greatest* of these is love.

RULE.—When a comparative with *than* is used, the thing compared must be excluded from the rest of a class to which it belongs. This may be done by inserting the word *other*.

When the superlative is used, the particular term must be included in the class of things with which it is compared. The word *other* must then be omitted.

It is clearly incorrect to say "Texas is larger than any state in the Union," because Texas is included in "any state," and of course is not larger than itself. This error is avoided by inserting *other* after *any*. Thus: Texas is larger than any *other* state in the Union.

To say "Texas is the largest of *any* state in the Union" is also incorrect, because "any state" means "any *one* state" or "*some* states," and the thought intended to be conveyed is that "Texas is the largest of *all* the states in the Union." The simplest way of expressing the thought is "Texas is the largest state in the Union."

EXERCISE XXXIV

Which is preferable?

1. The smallest (smaller) of the twins is the most (more) active.
2. The oldest (older) of the four sons is in college.
3. Which is the farthest (farther) west, Helena, Salt Lake City, or Denver?
4. Of the two German poets, Schiller and Goethe, the latter (last) is the more (most) famous.
5. Of Irish song writers, Moore is the greater (greatest).

Point out and correct the errors in the following sentences:

1. Our history lessons are the easiest of any we have.
2. California produces more citrus fruit than any state in the Union.
3. Buenos Ayres has a larger population than any city south of the equator.
4. Lake Superior is the largest of any of the Great Lakes.
5. The Amazon is larger than any river in the world.
6. You may have the black or the spotted kitten, whichever you like best.
7. Studying and reciting are both interesting, but reciting is the most interesting.
8. This is the most entertaining book of any that I have read.

9. Which do you like best, oranges or bananas?

10. Stonewall Jackson was more daring than any Confederate general.

11. Tennyson was the greatest of any of the Victorian poets.

12. Of all other boys, Charles should be the last to complain.

13. Of all women orators, Susan B. Anthony was the greater.

ADJECTIVES AND ADVERBS NOT ADMITTING OF COMPARISON.—Not a few adjectives and adverbs have meanings that do not vary in degree; as, *entirely*, *dead*, *unparalleled*. Such words do not admit of comparison, or of being modified by *most*, *more*, *too*, *very*, or *so*.

Which of the following adjectives and adverbs do not admit of formal comparison?

ill	universally	flexible
late	invariable	unprecedented
square	unbounded	invisible
incessant	preferable	productive
unanimous	immeasurably	near
ambitious	supreme	constantly
unerring	omnipotent	inseparable
parallel	inaudible	incessantly
unique	absolute	omniscient
wooden	incomparable	matchless
paramount		

Professor E. H. Lewis defends the practice of comparing such words as *full*, *perfect*, and *round*. Thus:

"It is often said that certain adjectives like *full*, *perfect*, and *round* are 'incapable of comparison,' because they are already superlative in meaning. It is true, in one sense, that if a pail is full, it can be no fuller. But no actual pail is ever exactly full; no circle ever drawn was perfectly round; nothing save God is perfect. The Bible, by the way, contains the expression *more perfect* (Acts 24:22; Heb. 9:11). If we were to be theoretically exact in all our speech, we could not speak at all. In strictness, time never 'flies,' the sun never 'rises,' nothing ever 'happens.'

"In common usage it is 'perfectly' good English and 'perfectly' good sense to say *full*, *fuller*, *fullest*; *round*, *rounder*, *roundest*; *perfect*, *more perfect*, *most perfect*, *half-perfect*. We need not go so far as to say *rather perfect*, though *rather round* and *rather full* might be permitted."

ACCURACY IN USING PREPOSITIONS

Errors made in the use of prepositions are by no means few. In choosing the preposition that will accurately express his meaning, a writer must rely chiefly on his knowledge of good usage. The indication of the correct use of the more important prepositions may, however, prove helpful.

We should say:

1. *Between* two; *among* three or more.
2. Different *from* (not different *to*, or *than*).
3. Accused *of* (not *with*) a grave offense.

4. Greedy *of* (not *for*) popularity.
5. Acceptable *to* (not *with*) the persons concerned.
6. Need *of* (not *for*) more money.
7. Angry *at* a thing or an act.
8. Angry *with* a person.
9. Made *of* (not *with*) the best material.
10. Frown *at* a person, but *on* conduct.
11. One is careless *of* (not *with*) one's valuables.
12. Descended *from* (not *of*) a good family.
13. Destined *to* (not *for*) high service.
14. Antipathy *to* (not *for*) a person.
15. Agree *with* a person; *to* a proposal.
16. Confide *in* (meaning *trust in*).
17. Confide *to* (meaning *intrust something to another*).
18. Averse *to* (rarely *from*).
19. Yoked *with* (not *to*).
20. Sympathize *with* (not *for*).
21. Concede *to* (not *with*) a proposal.
22. Concur *with* a person; *in* what is said.
23. Dissent *from* (not *with*) an opinion.
24. Persons are reconciled *to* others or *to* God; practice is reconciled *with* theory.
25. Seized *by* a policeman; *with* some disease.
26. Remonstrate *with* a person; *against* conduct or procedure.
27. Accompanied *by* a person; *with* noble thoughts.
28. Killed *by* a weapon; *with* dissipation.

29. Overwhelmed *by* the enemy; *with* grief.
30. Attend *to* our duties; *upon* our masters.
31. Similar things or ideas are compared *with* each other; unlike things (analogously) *to* each other.
32. Vexed *with* a person; *at* conduct.
33. Correspond *to* or *with* a thing; *with* a person.
34. Witness *for* a person; *to* a principle or truth.
35. Emulous *of* (not *for*) honors.
36. Disappointed *in* what we have; *of* what we expected, but could not get.

EXERCISE XXXV

Write sentences illustrating the difference between —

In and *into*; *beside* and *besides*; *wait for* and *wait on*; *consist of* and *consist in*; *laugh at* and *laugh with*; *part from* and *part with*; *taste of* and *taste for*; *assimilated by* and *assimilated to*; *smile at* and *smile on*; *frown at* and *frown on*; *accompanied by* and *accompanied with*; *among* and *between*; *touch at* and *touch upon*; *succeed to* and *succeed in*; *bear with* and *bear up*; *trespass on* and *trespass against*; *responsible for* and *responsible to*; *embark on* and *embark in*; *eager to* and *eager for*; *perish by* and *perish with*.

EXERCISE XXXVI

The fifty phrases given below are prepositional in form, but have the force of adverbs, and are treated as adverbs.

Use each in a sentence:

Above all, all in all, at a loss, at all events, at any rate, at best, at heart, at fault, at hand, at most, at one, at random, at that, at the most, at times, by heart, by no means, by the bye, for a while, for all that, for instance, for example, for lost, for that matter, for the most part, for the present, for the time, from time to time, in a word, in brief, in general, in fact, in full, in other words, in part, in particular, in short, in the main, in vain, in view, more and more, no doubt, none the less, on the contrary, on the one hand, on the other hand, on the whole, once for all, over and above, under the circumstances.

PREPOSITION AS THE FINAL WORD OF A SENTENCE.—“Some authorities object to the use of a preposition as the final word of a sentence, but such usage is in accord with the genius of all the Teutonic languages.”—STANDARD DICTIONARY.

The nicest judgment, however, is necessary to determine whether a sentence would be improved or impaired by placing the preposition at the close of the sentence. Seldom, if ever, should such phrases as, *at least, at any rate, at all events, in short, in truth, in fact, to be sure, etc.*, be placed at the close of a sentence.

“OFF” FOLLOWED BY “OF.”—Never use the preposition *of* after the preposition *off*. No mistake is more common than *off of*. The pupil should accustom himself to saying: *Off the lawn, off the desk, off the*

pier, off the bush, off the vines, off the roof, off the horse, off the first base, etc.

“THAN.”—*Than* is used as a preposition in only one phrase: “*than* whom;” as, Horace Mann, *than whom* no man of his time was a greater educator, was a native of Massachusetts.

“LIKE.”—*Like* is never a conjunction, and should not be used to introduce a clause, as in the sentence, “Do *like* your father does,” for “Do *as* your father does.” *Like* properly introduces a phrase; as, He looks *like his father*; talks *like a parrot*; works *like a beaver*; etc.

EXERCISE XXXVII

Use in sentences each of the following words (1) as a preposition; (2) as an adverb:

in	off	below	within
up	down	behind	beneath
by	above	around	without

Use each of the following, (1) as a preposition; (2) as a conjunctive adverb:

Since, before, after, till, until.

PHRASAL PREPOSITIONS.—Each of the following expressions is treated as a preposition. They are called *phrasal prepositions*:

as for	as to
apart from	because of
as regards	by means of
according to	by reason of

by way of	out of
for the sake of	in opposition to
in accordance with	in place of
in addition to	in preference to
in case of	in spite of
in compliance with	instead of
in consequence of	on account of
in front of	with regard to

PREPOSITIONS DERIVED FROM VERBS.—Though derived from verbs, the following words, when not following auxiliary verbs, are prepositions:

barring	excepting	regarding
concerning	pending	respecting
during	notwithstanding	touching

ADJECTIVE OR ADVERB

Verbs, like adjectives and adverbs, are modified, if modified at all, by adverbs. But there are certain verbs that, like the verb *to be*, may have *adjectives* for their *complements*. The more common of these verbs are *look, feel, seem, appear, taste, smell, grow, become, sound, turn*, and so on. It is proper, as a rule, to use an adjective after any one of these verbs, whenever some form of the verb *to be* or *to seem* or *to become* may be substituted for the verb; an adverb when no such substitution can be made. Thus: He looked *strong*. He spoke *strongly*. Or, The velvet feels *smooth*. She writes *smoothly*.

In the sentence, "He turned *pale*," *pale* does not tell *how* he *turned*, but how he *became*; in other

words, he *became* pale. Hence *pale* is here an adjective. But in the sentence, "He turned *quickly*," *quickly* tells *how* he did the *act* expressed by the verb *turn*. Hence *quickly* is an adverb. When you say, "The apple tastes *sweet*," you do not mean that the apple performs an *act* denoted by the verb *tastes*, but that the apple *is* sweet to your sense of taste. *Sweet* is therefore an adjective. But when you say, "The birds sing *sweetly*," you mean to tell by the word *sweetly* *how* the birds perform the *act* of singing. *Sweetly* is therefore an adverb.

EXERCISE XXXVIII

Which is correct? Why?

1. How *sweet* (*sweetly*) these violets smell!
2. At once his eye grew *wild* (*wildly*).
3. The wind blows *furious* (*furiously*).
4. The servant looked *weary* (*wearily*).
5. The day dawned *fair* (*fairly*).
6. He spoke *distinctly* (*distinct*).
7. Her voice grew *more faintly* (*fainter*).
8. He looks *stronger* (*more strongly*) than his brother.
9. You are *exceeding* (*exceedingly*) thoughtful.
10. He felt *awkwardly* (*awkward*) in the presence of ladies.
11. The dead soldier looked *calm* (*calmly*).
12. You should value your privileges *higher* (*more highly*).
13. She seems *amiably* (*amiable*) enough.

14. The beans boiled *soft* (*softly*).
15. She sings *good* (*well*).
16. The pudding looks *good* (*well*).
17. The phaeton rides *easy* (*easily*).
18. Experience makes us *cautiously* (*cautious*).
19. We should not let our lights grow *dim* (*dimly*).
20. Deal *gentle* (*gently*) with the erring.
21. He always acts *independently* (*independent*).
22. The weather turned *coldly* (*cold*).
23. One can *scarce* (*scarcely*) help smiling at his grotesque movements.
24. These shoes go on *easy* (*easily*).
25. These shoes feel *easy* (*easily*).
26. They feel *bad* (*badly*) over their defeat.
27. He speaks *loud* (*loudly*) enough.
28. He writes so *ill* (*illy*) that one can *scarcely* (*scarce*) read his writing.
29. *Previous* (*previously*) to his election to public office, he practiced medicine.

EXERCISE XXXIX

Distinguish between—

1. The applicant appeared *promptly* (*prompt*).
2. They arrived *safe* (*safely*).
3. The deacon looks *well* (*good*).
4. I found the way *easy* (*easily*).
5. The teacher took great pains *to explain* (*in explaining*) everything.
6. Do you think I *would* (*should*) accept it?

7. She was the greatest *poet* (*poetess*) of her day.

8. He *taught* (*has taught*) there for twenty years.

9. She sings *as well as* (*as well as she*) plays.

10. I remember a story of the *judge* (*judge's*) that may interest you.

11. *William* (*William's*) and Henry's books.

12. *Few* (*a few*) are qualified to serve.

13. He *lived* (*had lived*) on the lake front thirty years.

14. Much depends on the *teacher's* (*teacher*) criticizing our essays.

MISTAKES IN THE USE OF CORRELATIVE CONJUNCTIONS

DEFINITION.—Correlative conjunctions are conjunctions used in *pairs*; such as *both—and*, *either—or*, *neither—nor*, *whether—or*, *not only—but also*.

When using correlatives, we must see to it that each of the correlated words is so placed as to indicate clearly what ideas the correlatives unite in thought. This rule is violated in "He is *neither* inclined to favor protection *nor* absolute free trade." By placing the first term of the correlative before the verb *inclined* the reader is led to expect a corresponding verb in the second part of the sentence. In fact, however, the two connected expressions are *protection* and *absolute free trade*. The intended meaning is clearly indicated by putting

neither before *protection*; thus, "He is inclined to favor *neither* protection *nor* absolute free trade." As a rule, each member of the correlative should be followed by same part of speech.

EXERCISE XL

Point out and correct the errors of position in—

1. She was *neither* qualified by early training nor by later associations to govern a nation.

2. You are not only mistaken in your inferences, but also in your facts.

3. He *neither* answered my letter nor my post-card.

4. Every written exercise is liable to criticism both in regard to its style and to its thought.

5. We are *neither* acquainted with the mayor nor his advisers.

6. The night *neither* brought food nor shelter to the lonely traveler.

7. He was not only prompted by inclination nor by a sense of duty.

8. Tom's success is *neither* the result of cleverness nor of studiousness.

OMITTED CONJUNCTIONS

Professor Buehler writes: "Careless writers sometimes omit conjunctions that are necessary either to the grammar or to the sense. A common form of this fault is illustrated in 'This is as good

if not better than that'—a sentence in which 'as' is omitted after 'as good.' The best way to correct the sentence is to recast it, thus: 'This is as good as that, if not better.' "

EXERCISE XLI

Correct the errors in the following sentences:

1. Though not so old, Charlie is taller than Willie.
2. The President is as young, if not younger than the Emperor William.
3. Redwood is not so hard, but more durable than white pine.
4. Jones is older, but not so gray as Brown.

OTHER COMMON ERRORS

MOST, ALMOST.—*Most* is often used where *almost* is the proper word. *Almost* should be used whenever *nearly* can be substituted for it. Use *most* to express degree of quantity, number, or quality. Thus: "The poor cripple's money is *almost* (not *most*) gone. *Almost* (not *most*) every one contributed something to the undertaking.

SOME, SOMETHING, SOMEWHAT.—Careless writers often forget that *some* is an adjective, *something* a noun, and *somewhat* an adverb of degree. The sentence, "The patient is *some* better this morning" is a vulgarism as well as a solecism. To say, "He looks *something* like his father," is a gross blunder. In both sentences *somewhat* is the proper word.

REAL, REALLY.—*Real* is an adjective, and should not be made to do duty for *very*, *extremely*, or *really*. Such locutions as *real sick*, *real healthy*, *real handsome*, and so forth, are solecisms. *Real* is properly used before a noun; as, This is a *real* diamond.

SUCH, SO.—The adjective *such* is often wrongly used for the adverb *so*, when the idea of *degree* is to be expressed; as in the sentence, "I never before heard *such* an eloquent speaker." The correct form is, "I never before heard *so* eloquent a speaker." "I never before saw *such* a tall man" is correct if I mean that I never before saw a tall man of this *peculiar kind*. But if I mean that this man is the tallest I ever saw, I should say, "I never before saw *so* tall a man."

DOUBLE NEGATIVES.—In modern English two negatives are equivalent to an affirmative. To say "I don't know *nothing* about the subject" is equivalent to "I know *something* about the subject." Another inadmissible double negative is, "John can not pass the examination, I don't think." While such double negatives as "I didn't eat nothing," "Neither you nor nobody else," and so on, are solecisms, there is a kind of double negative supported by good usage; as, Such mistakes are *not infrequent*. *Not a few* were unable to gain admission.

THAT, BUT WHAT, BUT THAT.—Dr. R. H. Bell says: "*But that* and *but what* used instead of *that* is certainly poor taste, to say nothing more."

Say "There is no doubt *that* (not *but what*) he

will succeed." "I'll not deny *that* (not *but that*) you are right."

HAD OR HADN'T BEFORE OUGHT.—Never use *had* or *hadn't* before *ought*. *Had ought* and *hadn't ought* are vulgarisms. "He hadn't ought to leave" is intended to express the thought, "He ought not to leave."

QUITE.—*Quite* is an adverb; it can not therefore modify a noun. We should say "a large number," "a larger quantity," not quite a number," etc.

BAD, SEVERE.—*Bad* is the opposite of *good*, and is not synonymous with *severe*. Say "I have a *severe* (not *bad*) cold."

VERY MUCH.—*Very badly* means in an evil manner, hence should not be used instead of *very much*. Say "I am *very much* (not *very badly*) in need of help."

EVERY, ENTIRE.—*Every* means *each one of several*. It is not a synonym of *entire* or *all*. Say "We have *entire* (not *every*) confidence in our employees."

PRACTICE IN DETECTING SOLECISMS

EXERCISE XLII.

Point out and correct all errors of syntax in the following sentences:

1. The dice is loaded.
2. The formation of these rocks are very curious.
3. Each of these states are a part of the nation.

4. Edible fungi is hard to distinguish from poisonous.

5. The phenomena is very unusual.

6. The data is sufficient.

7. Those plants belong to different genuses.

8. How different the climate is to what we expected.

9. Can I consult your lexicon?

10. Let each of them depend on their own effort.

11. It was Raleigh's intention to have dedicated his book to Lord Bacon.

12. He was an Irishman who, like Priestly, the Republicans delighted to honor.

13. How will I know who to look to?

14. I meant to have given the class several of these kind of questions.

15. Which is the cheapest route, the central or the southern?

16. It doesn't really deceive the reader any more than "Arabian Nights" or "Gulliver's Travels" do.

17. Who do you think I saw standing on the bridge?

18. Any burglar, be he whom he may, should be hung.

19. He found that the river had raised several inches.

20. More than one failure has resulted from carelessness.

21. Nothing but vain and foolish pursuits delight some people.

22. He laid down in the shade where we formerly had set.

23. One of the most trying things that is known to life, is to suffer alone and unjustly.

24. Every one of the boys tell the same story.

25. Us boys may soon organize a debating club.

26. How does my coat set across the shoulders?

27. The old method is quite different than the one now in use.

28. I will confide the secret to my brother.

29. He may return next week, but we can not wait on him.

30. It makes no difference whom you thought it was.

31. What kind of an adjective did you say *some* was?

32. I was born an American, I live an American, I will die an American.

33. Why don't Amelia speak plainly?

34. Are you most ready?

35. We don't hardly expect them this week.

36. It is very pleasant to travel in style like the Lord High Chancellor does.

37. Happiness is not complete except it is shared with another.

38. Can I be excused from reciting this morning?

39. As Mark was feeling bad, the teacher excused him from the recitation.

40. He called for Estelle and I.

41. It was us whom you saw.

42. There should be no trouble between them and I.

43. He is a man whom I know is honest.

44. They saw that it was her.

45. Don't all speak at once, but each in their turn.

46. Everybody in the waiting room were amusing themselves as well as they could.

47. Neither Charles or Carl found themselves able to solve the problem.

48. The general with all his men were taken by the enemy.

49. Nothing but confectionery and stationery are sold here.

50. Are either of you acquainted with the principal or his assistant?

51. Night air, together with draughts, are the bugbear of fearful patients.

52. Who did you take him to be?

53. I felt sure that the culprit was him.

54. He lives as far, if not farther, from the city as you do.

55. I mean Noah Webster, he who compiled the dictionary.

56. The Prime Minister, with the Lord Chief Justice, were admitted to the King's presence.

57. You can take any book that you find laying on the table.

58. Was it a lawyer or a preacher's library that you bought?

59. Candidates are liberal with promises before election.

60. The judge said that he could not entirely acquit the defendant from blame.

61. I wish it was not so far to my office.

62. Will you be likely to meet the postman?

63. St. Augustine is older than any town in North America.

64. We can not but help being deeply impressed.

65. The old swimming hole—I will not soon forget it.

66. There is very little room here for men like you and I.

67. I would be very much obliged to you for your autograph.

68. I fully expected to have executed your orders, but circumstances forbade.

69. The man whom they thought was the clergyman, proved to be a layman.

70. He had just laid down when you called.

71. I can not imagine it to be he.

72. Who can you recommend for the position?

73. I think you will find that it was him who wrote the article.

74. How should you like to be me?

75. I hardly think it was him to whom Mr. Stone referred.

76. She lay the baby on the bed and then ran for a physician.

77. They had no thought of its being us.

78. What kind of a bird is it?

79. We woke at five o'clock.

80. I wrang the clothes as dry as I could.

81. Did you wake of your own accord, or did you have some one else awake you?

82. He has set up night after night to study.

83. Her cries for help have been wringing in my ears all day.

84. You caught cold by laying on the grass while John was sitting out the shrubs.

85. Every one present, except he, guessed why.

86. He earnestly protested against them embarking in the enterprise.

87. I meant, when I first came, to have bought all Paris.

88. If I had not rode part of the way, I never would have been there in time.

89. It is just as good, if not better, than any other brand in the market.

90. I have no doubt but what he meant to have told you the facts long ago.

91. He would allow no one to open their eyes while at prayers, and would oftentimes raise up and look around to see if all were praying.

92. I neither attempted to conceal from myself nor from him that the project would be a dangerous one.

93. Charlemagne patronized not only learned men, but also established educational institutions.

94. "When will you be ready for business?" asked the reporter.

95. If it don't come before six, I shall have to go for it myself.

96. Which structure is best, the loose or the periodic?

97. Mazzini did more for the unity of Italy than any living man.

98. He once said to his mother, "I believe I will die young."

99. In Europe no one marries without they have a certain amount of property.

100. Beelzebub, than who, Satan except, none higher sat.

PART TWO

Punctuation

PUNCTUATION is an indispensable help in making clear, and therefore easy to read, what one writes. *It is the art of dividing written discourse into sentences and shorter sections in such a manner as to make clear to the eye their grammatical relations.* Punctuation is just as essential to the structure and meaning of sentences as are the choosing and arranging of words. "Every mark of punctuation, if rightly used," says Professor Genung, "has its definite office to fulfil, and depends on some determinate principle of connection and relation."

Though no two writers punctuate precisely alike, yet the important rules for using the period, the comma, the colon, and so on, are fully established in the practice of reputable writers. Rules and directions can only facilitate the process of mastering the art. One is not a master of the art until one punctuates correctly from sheer habit—automatically. A master punctuates without thinking of the rules, for he is himself the rules—and vastly more—incarnate. Here, as elsewhere, patient observation and persistent practice are the ladder by which we rise to the plane of mastery.

The purpose of using capital and italic letters is practically the same as that of punctuating. Hence

the rules for the use of capitals are here included under punctuation.

CAPITAL LETTERS

The following are the essential rules governing the use of capital letters:

Begin with a capital letter—

1. The first word of every sentence.
2. The first word of every line of poetry.
3. The first word of every phrase or clause separately numbered.
4. The first word of every example, question, precept, or direct quotation, which, in effect, is a sentence within a sentence.
5. A proper noun.
6. A word derived from a proper noun and an abbreviation of a proper noun.

NOTE.—Some words derived from proper nouns, have, by long usage, lost all reference to their origin, and hence are written with small initial letters; as, *simony*, *currant*, *artesian*, *laconic*, *milliner*, *solecism*, etc.

7. A common noun when joined to a proper noun to form a compound name.

NOTE.—By some authorities geographical names are made an exception to this rule; as, the *Hudson river*.

8. A title of honor or of office when used with a proper name or when referring to a particular person.

9. Names of the Deity, and, usually, personal pronouns referring to the Deity.

10. Names of the Bible and of its books.

11. Names of religious denominations, of political parties, and of all other organized bodies.

12. Names of the months, and of the days of the week.

13. Names of important historical events and epochs.

14. The first word and all important words in the titles of books and of all other forms of discourse.

15. Each of the words *north*, *east*, *south*, *west*, when it denotes a part of a country, but not when it denotes direction.

16. A noun "so strongly personified as to produce in the mind a distinct image of a person."

17. Words denoting family relations, such as *father*, *mother*, *uncle*, and so on, when used with the proper names of the persons, or when used without a possessive noun or pronoun.

18. The word *fathers* when it denotes sages or ancient Christian writers.

To these rules must be added—

19. The words I and O are always written as capitals.

20. "Common nouns and adjectives often begin with capital letters when they designate the topics or main points of definitions or similar statements. Such capitals are called *emphatic* (or *topical*) capitals."

OFTEN A MATTER OF TASTE.—All who have had considerable experience in writing know that there are many constructions where the use or non-use of capitals is solely a matter of taste.

The tendency to use italics sparingly is becoming more and more marked. Inexperienced writers are prone to capitalize and italicize too much.

EXERCISE I

Justify the use of the capitals in the following sentences:

1. Cæsar cried, "Help me, Cassius, or I sink."
2. The Prince of Wales will succeed King Edward upon the throne of England.
3. He was the author of "The Reformation in France."
4. In the beginning was the Word, and the Word was with God, and the Word was God. John 1:1.
5. His name shall be called Wonderful, Counselor, The mighty God, The everlasting Father, The Prince of Peace. Isa. 9:6.
6. St. Edmund of Canterbury was right when he said to some one, "Work as though you would live forever; live as though you would die to-day."
7. Leonardo da Vinci would walk across Milan to change a single tint or the slightest detail in his famous picture of "The Last Supper."
8. Mr. and Mrs. Simpson request the pleasure of Mr. Wheeler's company at dinner on Wednesday,

June twenty-third, at seven o'clock. To meet Mr. James Larkin.

23 Lear Street, June nineteenth.

9. Can storied urn or animated bust

Back to its mansion call the fleeting breath?

Can Honor's voice provoke the silent dust,

Or Flattery soothe the dull cold ear of
Death?

10. President Benjamin Harrison was a member of the First Presbyterian Church, of Indianapolis. In politics Mr. Harrison was a Republican. He was an ardent supporter of democratic institutions.

11. Let me repeat it: Devote yourself to the good of humanity.

12. This watch is a present from Uncle Edwin.

13. The Breeze came whispering to our ear.

14. Charcoal.

a. Tell what it is.

b. Describe the manufacture of charcoal.

c. Chief uses.

ITALICS

1. A word belonging to a foreign language should be italicized when printed in English; as, *Un cheval* is the French for the English *a horse*.

2. When in written thought a word is referred to as a word, it should be printed in italics or put within marks of quotation.

a. In this book such words are italicized.

3. Words are sometimes italicized to render them emphatic; as—

It is this *soul* of words that gives them creative force.—R. H. BELL.

b. The use of italics for emphasis is now much less common than formerly.

THE PERIOD

The *period*, as the etymology of the word implies, indicates that the circuit of the thought is complete. Its chief use, accordingly, is to mark the end of sentences.

1. Every declarative and every imperative sentence is followed by a period, as —

Truth is stranger than fiction.

Go to the ant, thou sluggard.

2. An abbreviation is followed by a period unless an apostrophe marks the omission of the letters ; as—

The Hon. Wm. E. Gladstone would sometimes address the House of Commons at 2 A. M.

a. When shortened forms of proper names or of other nouns become current, they no longer require a period. Some of these contractions are Tom, Ben, Will, Sue, bus (omnibus), cab, (cabriolet).

b. Titles may be abbreviated only when they are joined with proper names.

c. The name of a State may be abbreviated when standing with the name of a town or county, but not when standing alone.

d. The name of a month may be abbreviated when used with the day of the month and the year, but not otherwise.

e. The words *morning*, *noon*, and *afternoon* are expressed by *A. M.* or *a. m.*, *M.* or *m.*, *P. M.* or *p. m.*, respectively, only when the hour is given.

f. The use of & is permissible in the names of firms only.

g. Words, not figures, should be used to express small numbers, excepting in tables, statistics, numbering of pages, lines, examples, dates, and the like. Do not begin a sentence with a figure.

3. The title of a book, of a chapter, or of any other writing is, as a rule, followed by a period.

h. Publishers of fine books now often disregard this rule.

4. A subhead, an address, or a signature is followed by a period.

5. Every figure, letter, or word used to number or designate a member of a series is followed by a period. The numbering of these rules illustrates this requirement.

i. The former custom of putting a period after the number of a page or of a line is no longer observed.

j. A letter or figure enclosed by curves and used to designate a member of a series, is not followed by a period.

6. A Roman numeral is generally—but by no means always—followed by a period.

THE INTERROGATION POINT

1. An interrogation point is placed after a sentence used to express a direct question; as —

Can the Ethiopian change his skin?

a. An interrogation point should not be placed after an *indirect* question; e. g.—

He asked me how I liked Mr. B's lecture.

2. An interrogation point is placed within a sentence, when needed to mark the close of an interrogative clause; as —

"My father! must I stay?" shouted he. (Or) The question, "Why has the bank closed its doors?" must be definitely answered.

3. When a sentence consists of two or more closely related questions each of which, except the first, being usually elliptical, an interrogation point follows each question; as—

Where be your gibes now? your gambols? your songs? your flashes of merriment that were wont to set the table on a roar?—SHAKESPEARE.

b. In practice even the best writers are not agreed as to the application of rule 3. Some of them place a semicolon after each question except the last.

c. If, however, a question is not complete until the end of the sentence has been reached, an interrogation point should be inserted at the close of the sentence only; as, Which was the more ancient, Nineveh or Babylon?

4. In order to express doubt as to the accuracy of an idea, an interrogation point enclosed by curves may be placed after the word or words expressing such idea ; as —

It was in 1328 (?) that Geoffrey Chaucer first saw the light.

d. The enclosed interrogation point sometimes tinges the doubt with irony ; as, Our honorable (?) Representative in Congress is now enjoying the comforts of a Federal prison.

THE EXCLAMATION POINT

1. An exclamation point follows a word, a phrase, or a sentence that expresses strong feeling of any kind ; as —

Oh, that the salvation of Israel were come out of Zion! Ps. 53:6.

a. Exceptionally strong feeling is sometimes expressed by one word, called an *interjection*. When this is the case, the mark of exclamation follows the interjection ; as, Alas! life is too short for the ambitious soul.

b. When intense feeling pervades the entire sentence, an exclamation point may follow the interjection, and another the completed sentence. Sometimes the interjection is followed by a comma or by no point at all, and an exclamation is inserted at the end of the sentence. Thus: Alas! thy youth is dead! Oh, what a cruel fate is mine! Ah the years, the years! how they pass!

2. When a person or a thing is addressed with strong emotion, a mark of exclamation, instead of a comma, may be placed after the vocative noun; as —

Your voiceless lips, O flowers! are living preachers.

c. We must not forget that the use of the exclamation point is much less subject to rule than the use of the interrogation point. It is safe to say that where one writer would place the mark of exclamation immediately after the interjection, another would place the point at the end of the sentence and insert a comma after the interjection.

d. In respect to the use of the exclamation point Professor Hart says: "The best advice that one can give to the young is to be *very sparing in the use of the sign of exclamation*. Use the sign only when you are fully conscious that your feeling is intense, or that you are directly addressing some person or some personified object. A composition dotted over with (!!) is evidence of mental hysteria; to correct such writing is, for the sober-minded teacher, a personal grievance."

THE COMMA

The *comma* marks the least degree of separation in the divisions of a sentence. It has been called the sign of incompleteness. "It is the group-maker." It shows what words belong together, and serves to keep words apart that should not be taken together. It thus helps to prevent misunderstandings.

There is a growing tendency to disuse the comma in many cases where it was formerly employed. Books printed to-day have fewer commas to the page than have those printed twenty-five or more years ago. Hence we should be careful not to use the comma too freely. It is not needed so often as young writers are prone to think. When, however, the comma is needed, it is greatly needed.

1. How to Punctuate the Series.—When the terms of a series are in the same construction, they are separated by commas. If all the terms are connected by conjunctions, the commas are usually omitted; but if only the last two terms are thus joined, the comma is used regardless of the conjunction.

a. A series may consist of nouns all subjects of the same verb, of verbs having a common subject, of modifiers—adjectives, adverbs, phrases, or clauses. It may consist, though rarely, of short, closely related coordinate statements.

b. If it is desired to make each term of a series stand out in emphatic relief, commas are used even though conjunctions are inserted.

c. When no conjunction is inserted, even between the last two terms, a comma should follow the last term also, unless what follows is a single word or a short expression closely connected with the series.

d. If the terms of a couplet are connected by a conjunction, no comma is needed.

Explain the punctuation of the following sentences in the light of the foregoing rule and suggestions:

1. Beauty, truth, and goodness are never out of date.

2. The Indian, the sailor, the hunter, only these know the power of the hands, feet, teeth, eyes, and ears.

3. The best part of a man's life is his little, nameless, unremembered acts of kindness or of love.

4. He was brave, pious, patriotic, in all his aspirations.

5. Life is a constant, responsible, unavoidable duty.

6. They are a rich and prosperous people.

7. Some are born great, some achieve greatness, and some have greatness thrust upon them.

8. For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord. Rom. 8:38, 39.

EXERCISE II

Complete the punctuation of the following sentences:

1. All was ended now, the hope and the fear and the sorrow.

2. The model business man dresses plainly promises nothing and performs much.

3. They groaned they stirred they all uprose.

4. They were so shy so subtle and so swift of foot that it was difficult to come at them.

5. Some books are to be tasted others to be swallowed and some few to be chewed and digested.

6. Ring out, wild bells, to the wild sky

The flying cloud the frosty air.

7. He searched for it at home on the street at his office.

8. The sun the moon the stars revolve.

9. He is adroit intense narrow and hard.

10. Genesis Exodus Leviticus Numbers Deuteronomy make up the Pentateuch.

11. The description was clearly forcefully and beautifully written.

12. The earth the air the water teem with busy life.

13. He laughed he cried he capered about.

14. Regret for the past grief at the present and anxiety respecting the future are plagues which affect the generality of men.

NOTE.—Two or more adjectives sometimes precede a noun, which are not in the same construction. Such adjectives require neither conjunctions nor commas. For example, “*a beautiful white horse*.” Here *beautiful* does not qualify *horse* alone, but *white horse*; hence no comma separates the two adjectives. In “*a fragrant little flower*,” *fragrant* modifies the expression *little flower*, and must not be separated from *little*. Other examples are “*a fine large trout*,” “*a small speckled hen*,” “*an affable young man*.”

2. The Comma with Independent Elements.—English sentences exhibit several kinds of independent elements: (1) “Vocative” expressions, (2) “absolute” expressions, and (3) “parenthetical” expressions.

(1) *Vocative expressions* (nouns independent by address) are separated from the rest of the sentence by a comma or by commas; as—

Rejoice, O young man, in thy youth.

a. When the vocative is expressed with strong feeling, an exclamation point may follow it.

(2) *Absolute constructions* are separated from the rest of the sentence by a comma or commas.

b. An *absolute construction* may consist (a) of a grammatically independent participial phrase, or (b) of a grammatically independent noun or pronoun modified by a participial phrase, or (c) of a grammatically independent infinitive phrase; as, We being exceedingly tossed, they lightened the ship. Generally speaking, the education of the common people is advancing rapidly in Japan. To speak candidly, your failure was the result of carelessness.

(3) *Parenthetical expressions* are, as a rule, separated from the rest of the sentence by a comma or commas; as—

The man was, to be sure, somewhat conceited.

c. The following expressions are often used parenthetically:

as it were	after all	in reality
as it happens	beyond question	without doubt

of course	namely	finally
no doubt	besides	doubtless
in short	first	lastly
in truth	moreover	secondly
in a word	to be brief	then
in fact	in general	however
in fine	therefore	too
to be sure	indeed	thus
for the most part	consequently	again
generally speaking	on the contrary	thirdly
now and then	on the other hand	accordingly
in the meantime	in the first place	

d. Most of these locutions are susceptible of two constructions. Where they distinctly modify a particular word, they are not parenthetical, and must not be cut off by commas. Some writers do not isolate all of these terms, even when they are parenthetical. The comma is often omitted in the case of *too*, *also*, *therefore*, or *perhaps*; especially when they are so introduced as not to interfere with the harmonious flow of the sentence, or when the sentence is short.

EXERCISE III

Name the independent expressions in the following sentences. Insert commas where they are needed:

1. You are to speak frankly over-confident.
2. I pray Thee O Lord that I may be beautiful within.
3. This by the way is where Washington Irving once lived.

4. The fault dear Brutus is not in our stars.

5. This to say nothing worse is regrettable.

6. It is mind after all which does the work of the world.

7. On the other hand there is great danger in delay.

8. Besides it may promote the healthfulness of the town.

9. O velvet bee you're a dusty fellow.

10. His father being dead the prince ascended the throne.

11. Then came Jesus the doors being shut and stood in their midst.

12. Thou knowest come what may that the light of truth can never be put out.

13. The sea being smooth we went for a sail.

14. Again let us consider the consequences of such conduct.

15. O death where is thy sting? O grave where is thy victory?

3. The Comma with Intermediate Expressions.—
An intermediate expression which interrupts the thought or the grammatical order of a sentence should be set off by a comma or commas; as—

Father, I am pleased to say, is very well. Mere energy, if not wisely directed, accomplishes but little. I have endeavored, in my previous lectures, to show the falsity of some current maxims.

a. Intermediate expressions are phrases or clauses which come between the essential parts of

a sentence, as between subject and predicate, between a verb and its complement, or between the parts of a quotation. They closely resemble parenthetical expressions.

EXERCISE IV

Insert needed commas in the following sentences:

1. This magazine if you are willing I shall take home with me.

2. He gave I am told all that he had.

3. "Let me make the ballads of a nation" said Fletcher of Saltoun "and I care not who makes its laws."

4. Prudence as well as courage is necessary to success in the conflict of life.

5. The brightest pupil may from want of application fail to achieve success in school work.

6. Nature through all her works delights in variety.

7. Man in his higher moods aspires to God.

8. Classical studies regarded merely as a means of culture are deserving of serious attention.

9. There is no flock however watched and tended but one dead lamb is there.

10. Phrases and clauses when not restrictive are set off by commas.

b. An intermediate phrase may be *restrictive*; i. e., inseparable in thought from what it modifies; in that case it is not separated from the rest of the sentence; as, The man *with a white beard* is

my uncle. The tree *by the bridge* was blown down last night. The clock *standing in the hall* is a hundred years old.

4. The Comma with Appositional Expressions.—An appositive noun, with its modifiers, is set off by a comma or commas. A title or a degree when it follows the name of a person, is separated from the name by a comma; as —

Now the bright morning star, day's harbinger, comes dancing from the east. The author of this book is David Starr Jordan, LL. D.

a. In such constructions as the following, no comma is needed: The poet Lowell was a great linguist. Paul the apostle was a zealous missionary. The astronomer Herschel made many discoveries.

EXERCISE V

Complete the punctuation of the following:

1. But Hope the charmer lingered still behind.
2. Out of this nettle danger we pluck this flower safety.
3. And he their prince shall rank among my peers.
4. Diogenes the Greek philosopher was a cynic.
5. Woodrow Wilson Ph D LL D is the president of Princeton University.
6. George Lyman Kittredge A M has written much on language and kindred subjects.
7. It became necessary to remove this rebel this monster this serpent this firebrand.

8. This proposition that paper money should be made a full legal tender has been fully discussed.

9. Earth's noblest thing a woman perfected.

5. Words or Phrases in Pairs.—Words or phrases in pairs take a comma after each pair ; as —

The rich and the poor, the strong and the weak, the young and the old, have one common Father. In peace or in war, in good or in evil report, Washington was always the same calm, self-sustained gentleman. Interest and ambition, honor and shame, friendship and enmity, gratitude and revenge, are the prime movers in public transactions.

6. Contrasted Words or Phrases.—Words or phrases placed in contrast to each other are separated by a comma ; as —

The battle, but not honor, is lost. Not failure, but low aim, is crime.

EXERCISE VI

Where, according to rule 6, are commas needed in the following sentences?

1. Truth is not a stagnant pool but a fountain.

2. There are few voices but many echoes in the world.

3. It is never our tenderness we repent of but our severity.

4. Vainly but well the chieftain fought.

5. Though he slay me yet will I trust him.

6. Liberal not lavish is kind Nature's hand.

7. Death thinned their ranks but could not shake their souls.

8. We live in deeds not years; in thoughts not breaths; in feelings not in figures on a dial.

9. Not failure but low aim is crime.

10. Condemn the fault but not the actor of it.

11. We walk by faith not by sight.

12. I will speak daggers to her but use none.

7. Omitted Words.—When a word readily understood and necessary to the sense is omitted, the omission is usually indicated by a comma; as —

Carthage has crossed the Alps; Rome, the sea.
Theodore Roosevelt was elected President of the United States, November 8, 1904.

EXERCISE VII

Complete the punctuation of the following sentences:

1. The former of these tendencies was represented by the Jews; the latter by the Greeks.

2. A wise man seeks to shine in himself; a fool in others.

3. From law arises security; from security curiosity; from curiosity knowledge.

4. Iron sharpens iron; scholar the scholar.

5. I met Captain Fowler in Dayton Ohio June 21 1899.

6. Histories make men wise; poems witty; the mathematics subtle; natural philosophy deep; moral

philosophy grave; logic and rhetoric able to contend.

7. He follows his destiny; I mine.

8. Virtue brings its own reward; vice its own punishment.

9. Columbus discovered the New World Friday October 12 1492.

10. Luck relies on chance; labor on character.

NOTE.—An omitted verb is not marked if there are but two clauses, and a conjunction is inserted between them. Neither is the omission marked when the clauses are followed by a modifier that qualifies them all alike. “In a very light and vivacious composition the ellipsis of the verb is not usually marked.” Thus: Charles makes the more rapid progress in language, but Albert in science. Plato was the more speculative, but Bacon the more practical, in philosophy. The animals fled to the forest, and we to the shelter of the nearest hut.

8. A Comma after a Long Subject.—If the subject of a sentence is very long, especially if it contains a comma or commas within itself, or if it ends with a verb, it is almost always followed by a comma; as—

That the work of forming and perfecting the character is difficult, is universally admitted. Whatever is, is not necessarily right. That Mary Queen of Scots, hardly inferior to Elizabeth in intellectual power, stood high above her in fire and grace, and brilliancy of temper, admits of no doubt. The mind by passion driven from its firm hold, becomes a feather to each wind that blows. The painter who is content with the praise of the world for what

does not satisfy himself, is not an artist, but an artisan.

NOTE.—When a noun clause is in apposition to a preceding noun, the noun and the clause are separated by a comma; as, Who has not heard the trite aphorism, that seeing is believing?

9. The Comma in Compound Elements.—(a) The clauses of a compound sentence, if short, and simple in construction, are usually separated from each other by a comma or commas. (b) The parts of a compound predicate, if they are long, or have different modifiers, are separated by commas.

Examples: Cæsar was dead, the senators were dispersed, all Rome was in confusion. Lose an hour in the morning, and you will be all day hunting for it. Woe unto him that is never alone, and can not bear to be alone. Beauty flows in the waves of light, radiates from the human face divine, and sparkles in the pathway of every child.

EXERCISE VIII

Insert in the following sentences all needed commas:

1. He ran and jumped into the pond.
2. Thus he spoke and willingly they heeded and obeyed.
3. I appreciate your motives but I can not accept the aid you proffer.
4. He was a good athlete and when it came to books he proved himself a good student.

5. A man of cultivated imagination can converse with a picture and find an agreeable companion in a statue.

6. She added butter and milk and I have forgotten what else.

7. There we found shade trees and benches to rest on.

8. The morning stars sang together and all the sons of God shouted for joy.

9. We have met the enemy and they are ours.

10. He heaps up riches and knows not who shall gather them.

11. The fathers have eaten sour grapes and the children's teeth are set on edge.

12. That fellow seems to me to possess but one idea and that is a wrong one.

13. They have sown the wind and they shall reap the whirlwind.

14. Resist the devil and he will flee from you.

15. Forsake not an old friend for the new is not comparable with him.

16. Be not overcome of evil but overcome evil with good.

NOTE.—When an explanatory noun or phrase is introduced by the word *or*, a comma is placed before *or*; as, Maize, or Indian corn, is grown more extensively in the United States than in any other country.

NOTE.—“If one of two or more words or phrases which are in the same construction has a modifier which belongs to itself only, this word or phrase with its modifiers should be separated

from the rest of the sentence by commas;'' as, The good of the school, and the good of the individual pupil, necessitated the enforcement of the rule.

10. Non-Restrictive Phrases and Clauses.— Use commas to set off adjective phrases and clauses when they are not restrictive.

An adjective phrase or clause is restrictive when it can not be omitted without destroying the sense. Such a phrase or clause narrows or restricts the meaning of what it modifies. In the sentence, "He that overcometh shall inherit all things," the adjective clause "that overcometh" is restrictive; for it restricts the meaning of the predicate "shall inherit all things" to one kind of person; namely, the one that overcomes. Not *every* person shall inherit all things.

In the sentence, "The books lying on the table belong to the teacher," the participial phrase "lying on the table" is restrictive, because it points out or specifies *what* books belong to the teacher.

A non-restrictive clause is really equivalent to an additional thought. In the sentence, "Ichabod, *who had no relish for this strange midnight companion*, now quickened his steed," the clause is non-restrictive, the sentence being equivalent to "Ichabod now quickened his steed," and the additional statement, "Ichabod had no relish for this strange midnight companion." The relative clause does not limit the sense of the predicate to a particular Ichabod, in distinction to other Ichabods.

EXERCISE IX

In the following sentences insert all needed commas. Some of the sentences need no further punctuation:

1. Winfield who really had worked very hard felt that he deserved some remuneration.

2. The moon which was covered with clouds last night is bright this evening.

3. His face which was easy to see at that distance was ruddy.

4. Some men are like pyramids which are very broad where they touch the ground but grow narrow as they reach the sky.

5. Learn to be good readers which is perhaps a more difficult thing than you imagine.

6. The moons that revolve around Jupiter are invisible to the naked eye.

7. Men are like sheep of which a flock is more easily driven than a single one.

8. Happy is the man that findeth wisdom and the man that getteth understanding.

9. The man whom we saw just now is my cousin Clarence.

10. Give this to the girl having the highest mark in English composition.

11. Take the road turning to the right just beyond the barn.

12. The gain which is made at the expense of reputation should be considered a loss.

13. That style is best and purest which needs the fewest sign-posts to its sentences.

14. The stars which twinkle are distant suns shining like our sun with their own light; those which do not twinkle are worlds like our earth and are rolling with it about our sun at various distances.

15. He that loveth Me shall be loved of My Father.

16. The images carved on the ceiling were overlaid with gold.

17. The soldiers fearing an attack slept on their arms.

18. The lecture given by Mr. Parker was highly praised.

19. The strong man trusting in himself forgets caution.

20. Give me the charity which delights not in exposing the weaknesses of others but "covereth all things."

21. There are two men in the world who are perfectly happy. The first is the wholly ignorant man who is happy because he thinks that he knows everything. The second is the really learned man who is happy because he knows that there will always be something for him to learn.—PERSIAN PROVERB.

22. The man that hath no music in himself

Nor is not moved with concord of sweet sounds

Is fit for treason's stratagems and spoils.

NOTE.—When a relative pronoun refers to two or more nouns or pronouns as its antecedents, the adjective clause introduced by

such relative pronoun, whether restrictive or not, is preceded by a comma; as, He had hopes, fears, and longings, which his friends could not share.

11. The Comma with Adverbial Phrases and Clauses.—An adverbial phrase or clause, unless short and closely connected with the word that it modifies, should be separated from the rest of the sentence by a comma. If an adverbial phrase or clause comes first, or is transposed, it is almost always followed by commas; as,—

Though the mills of God grind slowly, yet they
grind exceeding small;

Though with patience He stands waiting, with
exactness grinds He all.

Where the average of virtue and intelligence is high, higher forms of government are possible.

EXERCISE X

Name the adverbial elements in the following sentences. Insert commas wherever they are needed:

1. As soon as he had left Portia sent a message to Padua.

2. In the confusion that followed Harry Jones was forgotten.

3. In whatever we attempt attention is of prime importance.

4. In the cold and darkness a poor little girl with bare head and naked feet roamed through the streets.

5. The tree will not bear fruit in autumn unless it blossoms in spring.

6. If wishes were horses beggars might ride.

7. Where there is no tale-bearer strife ceaseth.

8. If the young are taught how to think they will soon learn what to think.

9. The season must have been a rainy one for vegetation is rank.

10. When a miser has lost his hoard he has nothing left to comfort him.

11. On scanty rations besieged on every side knowing that hope of succor or escape was vain the garrison has fought with a stubbornness that has evoked the admiration of the world.

12. For the purpose of helping the backward please explain the problem again.

13. In the little brown house below the hill you will find a family of bright youngsters.

14. You may go when you please. (Connection close.)

15. We will go if you wish. (Close.)

16. You will reap as you sow. (Close.)

17. In the morning we will go to them. (Close.)

18. When no man is watching you be afraid of yourself.

19. Even if a donkey goes traveling he will not come home a horse.

20. He ran as far as he could when he fell exhausted.

21. Of those present four favored the plan.

22. If all sentences consisted of but one simple statement not more than half a dozen words in length we should need only the period to punctuate them.

23. You'll be sorry if you do. (Close.)

24. Look where I point. (Close.)

25. By all means come. (Short and close.)

12. The Comma after and before a Quotation.—When a direct quotation is a part of a sentence, it should, as a rule, be separated from the rest of the sentence by a comma or commas; as—

“I see it,” was the cool reply of the captain. “My style was not formed without great care, and earnest study of the best authors,” said Webster. “The object of education,” said the philosopher Kant, “is to develop in each individual all the perfection of which he is susceptible.”

NOTE.—When a quotation is long or when it is formally introduced, a colon should be placed before it; as, Spurgeon puts these words into the mouth of John Ploughman: “Shirt-sleeves rolled up lead on to best broadcloth; and he who is not ashamed of the apron will soon be able to do without it.”

13. “Yes” and “No.”—“Yes” or “No,” according to its use, may be followed by a comma, a semi-colon, a colon, a period, an interrogation point, an exclamation point, or a dash. When “yes” or “no” is only a part of an answer, it is almost always followed by a comma; as—

Shall you vote the Prohibition ticket?—Yes, I shall. Do you like to play football?—No, I never did like rough games.

THE SEMICOLON

1. The Semicolon between Clauses.—When one or more clauses of a compound sentence contain a comma or commas, they should be separated by a semicolon ; as—

The path of duty is a plain and safe path; that of falsehood, a perplexing maze. Man is unjust, but God is just; and finally justice triumphs. Prosperity is naturally, though not necessarily, attached to virtue and merit; adversity to folly and vice.

NOTE.—When the clauses of a compound sentence are very short and closely connected, they are sometimes separated by a comma though they contain commas. This is largely a matter of the writer's taste.

EXERCISE XI

Complete the punctuation of the following sentences:

1. Our first work is to lay the foundation our second to build the superstructure.

2. To be perfectly just is the prerogative of God to be so to the utmost of our ability is the glory of man.

3. It is the mind that makes the body rich and as the sun breaks through the darkest clouds so honor peereth in the meanest habit.

4. Laziness grows on people it begins in cobwebs and ends in iron chains.

5. The point on the horizon at which the sun rises is called the east at which it sets the west.

6. The small courtesies sweeten life the greater ennoble it.

7. Some faces are in their brightness a prophecy and some in their sadness a history.

8. Wear your learning like your watch in a private pocket and do not pull it out and stroke it merely to show that you have one.

9. If you want knowledge you must toil for it if food you must toil for it and if pleasure you must toil for it. Toil is the law.

10. The sky was cloudless the sun shone out bright and warm the songs of birds and hum of myriad insects filled the air the cottage garden crowded with every rich and beautiful tint sparkled in the heavy dew like beds of glittering jewels.

2. The Semicolon between Independent Sentences.
—A semicolon, instead of a period, is placed between independent sentences so closely related in thought that it is undesirable to separate them with a period; as —

Nothing is difficult; it is only we who are indolent. Ingratitude is the abridgment of all baseness; a fault never found unattended with other vices. The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle.

EXERCISE XII

Insert, in the following sentences, all needed semicolons:

1. Genius begins great works labor alone finishes them.

2. He that forgets his friend is ungrateful to him but he that forgets his Saviour is unmerciful to himself.

3. God intends no man to live in this world without working but it seems to me no less evident that He intends every man to be happy in his work.

4. To acquire a few tongues is the task of a few years but to be eloquent in one is the labor of a life.

5. Lying lips are an abomination unto the Lord but they that deal truly are His delight.

6. Straws swim at the surface but pearls lie at the bottom.

7. A lie which is half a truth is ever the blackest of lies

A lie which is all a lie may be met and fought with outright

But a lie which is part a truth is a harder matter to fight.

—TENNYSON.

3. The Semicolon before Introductory Terms.—When “as,” “e. g.,” “i. e.,” “viz.,” “to wit,” “namely,” “that is,” or “thus,” introduces an example, a semicolon should be placed before it. These terms are almost always followed by a comma, but occasionally by a colon or a colon and a dash; as —

There are four eminent American historians; namely, George Bancroft, W. H. Prescott, J. L. Motley, and Francis Parkman. He always went into the darkest and deepest recesses; that is, he took up the part which no man had touched.

The student should find additional illustrations of this rule.

4. Clauses Having a Common Dependence.—A series of clauses having a common dependence are usually separated by semicolons, to give greater emphasis to each; as—

That benevolence which prompted Jesus to incessant exertions; which supported Him through unparalleled suffering; which was alike the soul of His discourses, His actions, His miracles; which shone through His life and His death; whose splendors were around His brow when He expired on the cross, and when He sat down on the right hand of the Majesty on high,—what is it but a glorious revelation of the glorious truth that God is love? The honorable member may perhaps find that, in that contest, there will be blows to take as well as blows to give; that others can state comparisons as significant, at least, as his own; and that his impunity may possibly demand of him whatever powers of taunt and sarcasm he may possess.

NOTE.—The phrases of a series, when they are long,—especially if they are somewhat complicated, and some or all of them contain commas,—may be separated by semicolons; as, If we think of glory in the field; of wisdom in the cabinet; of the purest

patriotism; of the highest integrity, public and private; of morals without a stain; of religious feeling without intolerance and without extravagance,—the august character of Washington presents itself as the personification of all of them.

EXERCISE XIII

Complete the punctuation of the following sentences:

1. He told us how he had been left alone on the island how for many days he had lived upon berries, roots, and the bark of trees how at last when nearly dead with hunger and exposure to cold winds he had been rescued.

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

3. To give an early preference to honor above gain when they stand in competition to despise every advantage that can not be attained without dishonest acts to brook no meanness and to stoop to no dissimulations, are the indications of a great mind.

4. Perfect wisdom hath four parts viz., wisdom the principle of doing things aright justice the principle of doing things equally in public and private fortitude the principle of not flying danger but meeting it and temperance the principle of subduing desires and living moderately.

5. Make sure that however good you may be you have your faults that however dull you may be you can find out what they are and that however slight they may be you would better make some patient effort to get quit of them.—RUSKIN.

6. The ground strewn with the dead and dying the impetuous charge the steady and successful repulse the loud call to repeated assault—all these you have witnessed.

7. He was courteous not cringing to superiors affable not familiar to equals and kind but not condescending to inferiors.

THE COLON

In regard to the office of the colon, Mr. Alfred M. Hitchcock says: "When the reader sees the colon, he assumes at once that what follows it will be an enumeration, an explanation of something which has gone before. . . . It has been called the mark of 'expectancy or anticipation.'"

1. **The Colon with Introductory Expressions.**—A colon is placed before a direct quotation, an argument, a speech, or a list of particulars, when formally introduced.

NOTE.—We learned, when we studied the uses of the comma, that a short quotation, when not formally introduced, should have a comma, instead of a colon, placed before it. An introduction is *formal* if it is made by such expressions as *the following*, *as follows*, *these*, *in these words*, *this*, and sometimes *thus*, and so on.

The following sentences illustrate the foregoing rule:

When the Romans were clamoring, at a time of scarcity, for a distribution of corn at the public expense, Cato began a speech in opposition to it, thus: "It is hard, fellow-citizens, to address the stomach, because it has no ears." His words were these: "If I am guilty, punish me." Lord Bacon has summed up the whole matter in the following words: "A little philosophy inclineth men's minds to atheism; but depths in philosophy bringeth men's minds to religion." These are the terms: No cure, no pay.

2. The Colon before a Series of Particulars Separated by Semicolons.—In an enumeration of particulars, if the parts are separated from one another by semicolons, they should be separated from the general term by a colon; as—

Three things too much, and three too little are pernicious to man: to speak much, and know little; to spend much, and have little; to presume much, and to be worth little.

Mankind has been divided into five different races: the White, or Caucasian Race, named from the Caucasus Mountains; the Yellow, or Mongolian Race, which includes the Chinese and Japanese; the Red, or American Race, which includes the American Indians; the Black, or Ethiopian Race, which inhabits the interior of Africa; and the Brown, or Malayan

Race, which includes all the other barbarous inhabitants of the world.—TARBELL.

As a kind of corollary to this rule it should be stated that a colon may be used to mark the omission of *namely*, *viz.*, or *that is*. Formerly a dash was used to indicate such an omission, but to-day the colon is preferred by reputable writers.

Examples: Carlyle says, "There are but two ways of paying a debt: increase of industry in raising income, increase of thrift in laying out." There are at least four varieties of evergreen: pine, spruce, cedar, and hemlock. A great lesson which the lives of successful men teach us is told in a single word: Wait! One secret of success lies in four words: Stick to one thing.

3. The Colon before an Explanatory Clause.—When a clause that is in itself a complete sentence, is followed by a clause that explains or illustrates the first clause or draws an inference from it, they are separated, as a rule, by a colon if there is no conjunction between them; if a conjunction is inserted, by a semicolon; as—

Happiness is not the end of life: character is. It is a very easy thing to devise good laws: the difficulty is to make them effective.

'Tis education forms the common mind:

Just as the twig is bent the tree's inclined.

The greatest truths are the simplest; and so are the greatest men.

EXERCISE XIV

Punctuate the following sentences:

1. Knowledge is of two kinds we know a subject ourselves or we know where we can find information upon it.

2. He who seldom thinks of heaven is not likely to get there the only way to hit the mark it to keep the eye fixed upon it.

3. To be bold against an enemy is common to brutes but to be bold against himself is the prerogative of man.

4. Never flatter people leave that to such as mean to betray them.

5. Study to acquire the habit of thinking no study is more important.

6. Satire should not be like a saw but a sword it should cut and not mangle.

7. Some things we can do and others we can not do we can walk but we can not fly.

8. "Unlike the comma and the semicolon the colon does not merely separate elements of the sentence it points out the relation between elements.

9. The man of one book is always formidable but when that book is the Bible he is irresistible.

10. There are two freedoms the false where a man is free to do what he likes the true where a man is free to do what he ought.

QUOTATION MARKS

When we copy the exact words of some one, they are said to be *quoted*, and are called a *quotation*. By the reading of books and journals we have doubtless fixed the following rule in mind:

1. A copied word or passage should be enclosed with quotation marks; as—

“The habit of looking on the bright side of every event is worth more than a thousand pounds,” says Samuel Johnson.

If a quotation contains a quotation the latter should be enclosed with single quotation marks; as—

The pupil answered, “The assertion, ‘I would rather be right than be president,’ was made by Henry Clay.”

2. The title of a book or a journal is sometimes enclosed with quotation marks. When such a title is printed in italics, it should not be enclosed.

DIRECT AND INDIRECT QUOTATIONS.—A direct quotation is a copy of the exact words in which an idea or a thought was before expressed. An indirect quotation copies or reports the thought, but not the exact words of the original.

Indirect quotations need no quotation marks.

He said, “I will be responsible for the education of the lad,” contains a direct quotation.

He said that he would be responsible for the education of the lad, contains an indirect quotation.

3. A quotation consisting of two or more paragraphs requires the inverted commas at the beginning of each paragraph, but the closing marks follow the last paragraph only.

EXERCISE XV

Punctuate the following and supply capitals where they are needed:

1. His last words were I know that my Redeemer liveth.

2. What can I do for you inquired the salesman.

3. Our teacher said put your books away and I will read to you one of Kipling's poems.

4. Is the route practicable inquired Napoleon. It is barely possible to pass replied the engineer. Then forward rejoined Napoleon.

5. George Eliot declared when death the great reconciler has come it is never of our tenderness that we repent but of our severity.

6. I came he said to see the grand procession and to hear the people shout long live the queen.

7. On one occasion says Whittier I was told that a foreigner had applied to my mother for lodging. What if a son of mine were in a strange land she said to herself.

8. Mr. Simmons cited these words Johnson well says he who waits to do a great deal of good at once will never do anything.

9. He said to me as I walked to the telephone talk easy listen hard.

10. By your continual fault-finding you irritate your pupils answered the superintendent.

THE DASH

1. Parenthetical expressions too independent in construction to admit of commas, are enclosed either by dashes or by marks of parenthesis. A parenthetical expression enclosed by dashes is usually less independent of the context than one enclosed by the curves of parenthesis.

Examples: In truth, the character of the great chief was depicted two thousand five hundred years before his birth, and depicted—such is the power of genius—in colors which will be fresh as many years after his death. The smile of a child—always ready when there is no distress, and so soon recurring when that distress has passed away—is like an opening of the sky, showing heaven beyond. Religion—who can doubt it—is the noblest theme for the exercise of the intellect. There are times—they only can understand who know them—when passion is dumb, and purest love maintains her own dominion. To Anderson—a young man of fancy—everything in Italy was a delight.

2. A dash is used to mark an abrupt change either in the construction or in the thought or sentiment; as —

Her soul was noble—in her own opinion. Was there ever a bolder captain of a more valiant band?

Was there ever—but I scorn to boast. Then he turned to the future—and ordered his dinner. If you will give me your attention, I will show you—but stop; I do not know that you wish to hear me. Have you ever seen—but of course you never have. He had no malice in his mind—no freckles on his nose. Moses, Joshua, Gideon, David, Daniel,—these are the names that impart luster to Jewish history.

3. A pause or a repetition that is intended for emphasis or elocutionary effect is usually indicated by a dash; as—

There is one quality which everywhere characterizes growth—the quality of repose. Moses, with God on the mountain, came down with a shining face—shining so brightly with unconscious power that the people could not look upon him until he was veiled. If I were an American, as I am an Englishman, while a foreign troop were landed in my country, I would never lay down my arms—never, never, never!

Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize one truth,—the truth that beauty and sweetness are essential characters of a complete human perfection.

4. A period and dash are inserted, as a rule, at the end of a side head, as shown in the following note :

NOTE.—The dash should not be used carelessly in place of the other marks of punctuation. The abuse of the dash is characteristic of lazy writers.—HERRICK AND DAMON.

The student should notice the use of the dash at the end of the foregoing note.

5. A dash may be used between figures or letters to denote that the intervening figures or letters are to be included; it may be used, too, to denote the omission of figures, letters, or words; as—

Jackson was president 1829—1836.

He was born in 18—, in —, Delaware.

6. The parts of a dialogue or of a conversation, when run into a paragraph instead of beginning separate lines, are sometimes separated by dashes; as—

“Shall you attend school this year?”—“I shall.”

MARKS OF PARENTHESIS; BRACKETS

1. A word, phrase, clause, or sentence inserted where it is not necessary to the sense or the construction, as for explanation, qualification, or any similar purpose, should be enclosed within marks of parenthesis; as—

Know this truth (enough for any man to know):
God is love. My new bicycle (Is it not handsome?)
is of the latest design.

2. In reports of speeches, marks of parenthesis are used to enclose remarks of approval or disapproval by

the audience, and to enclose the name of the person indicated by a pronoun, by gestures, or otherwise; as—

“Mr. Chairman, I beg leave to ask the gentleman from Iowa (Mr. Allison) a question which he would prefer to answer elsewhere (here, here).”

3. Numerals when employed for the sake of a clear enumeration of the parts or divisions of a general subject, are sometimes enclosed by marks of parenthesis. An interrogation point or an exclamation point is sometimes similarly enclosed to indicate a query or a doubt.

4. The Brackets [] are used to enclose an interpolation, which is intended to correct an error, afford an explanation, supply an omission, or give a reference; as—

“The jury is [are] not agreed.” “Webster was more eloquent than any [other] orator of his day.”

Dr. Hart says: “The brackets are used to enclose a sentence, or a part of a sentence, within the body of another sentence, and thus far are like the marks of parenthesis. But the matter included within brackets is entirely independent of the sentence, and so differs from what is merely parenthetical. Further, the matter within the brackets is usually inserted by one writer to correct or add to what has been written by another, while the parenthesis is a part of the original composition, and is written by the same person that wrote the rest of the sentence.”

EXERCISE XVI

Guided by the foregoing rules and principles, the student should, to the best of his ability, punctuate the following sentences:

1. Nellie has beautiful golden hair but lets it go unkempt.

2. If a verb can represent its subject as acting on something it is called transitive.

3. Some nouns like *gnome* and *fairy* name things that are unreal.

4. Grant said I will fight it out on this line if it takes all summer.

5. Certain pronouns are used as subjects but not as objects. These are the following *I he she we they who* and *whoever*.

6. The true and noble way to kill a foe is not to kill him you with kindness may so change him that he shall cease to be a foe and then he's slain.

7. Professor A. S. Hill once said Every year Harvard sends out men some of them high scholars whose manuscripts would disgrace a boy of twelve and yet the college can hardly be blamed for she can not be expected to conduct an infant school for adults.

8. You may glean knowledge by reading but you must separate the chaff from the wheat by thinking.

9. Brilliancy is well enough but character is better it stands the wear and tear of life.

10. Anger says Richter wishes that all mankind had only one neck love that it had only one heart grief two tear-glands pride two bent knees.

11. The following forms of the personal pronouns are used as direct and indirect objects but not as subjects *me him her us them whom whomever*.

12. My St Bernard dog is he not a fine fellow cost me twenty-five dollars.

13. Ill fares the land to hastening ills a prey
Where wealth accumulates and men decay
Princes and lords may flourish or may fade
A breath can make them as a breath has made
But a bold peasantry their country's pride
When once destroyed can never be supplied.

14. He that gathereth in summer is a wise son but he that sleepeth in harvest is a son that causeth shame.

15. Alas poor Clifford you are old and worn with troubles that ought never to have befallen you.

16. Pride of all others the most dangerous fault
Proceeds from want of sense or want of
thought

17. Edward Everett Hale gave the students at Amherst Agricultural Colloge these three rules

a Live in the open air all you can.

b Touch elbows with the rank and file.

c Speak every day to some one whom you know to be your superior.

18. The human mind is like a millstone in a mill when you put wheat under it it turns and grinds and

bruises the wheat to flour if you put no wheat it still grinds on but then 'tis itself it grinds and wears away.—LUTHER.

19. Greek's harp we love to hear
Latin is a trumpet clear
Spanish like an organ swells
Italian rings its silver bells
France with many a frolic mien
Tunes her sprightly violin
Loud the German rolls his drum
When Russia's clashing cymbals come
But Britain's sons may well rejoice
For English is the human voice.

20. Having the king in my hands Cromwell declared in 1647 I have the Parliament in my pocket

21. Lincoln who had been chosen president went to Washington to be inaugurated.

22. A man is rich in proportion to the number of things which he can afford to let alone.

23. In the lexicon of youth which fate reserves for a bright manhood there's no such word as *fail*.

24. In manuscript words to be italicized are underlined once to be printed in small capitals twice in large capitals three times.

25. The careful writer is sparing in his use of italics to denote emphasis not every word that receives stress from the voice in oral delivery should be italicized.

26. Water which is oxygen and hydrogen united is essential to life.

27. Daily we verify this saying Man's extremity is God's opportunity.

28. Affectation which is the desire of seeming to be what we are not is the besetting sin of men.

29. Agesilaus the Great hearing one praise an orator who had the power of magnifying little things said I do not like a shoemaker who puts large shoes on small feet.

30. The Nibelungenlied the great epic of Germany dates in all probability back to 1200.

31. The Puritans recognized no title of superiority but the favor of God and confident of that favor they despised all the accomplishments and all the dignities of the world.

32. Idleness is emptiness the tree in which the sap is stagnant remains fruitless.

33. He had to choose one of three things wealth but wealth gained dishonestly fame but fame unjustly acquired or poverty with honor and happiness.

34. What a piece of work is man How noble in reason how infinite in faculty in form and moving how express and admirable in action, how like an angel in apprehension, how like a god

35 The best thing to give to your enemy is forgiveness to an opponent tolerance . . . to your child a good example to a father deference to your mother that which will gladden her heart to yourself respect to all men charity."

36. In describing the vast influence of a perfect orator over the feelings and passions of his audi-

ence Sheridan forcibly says Notwithstanding the diversity of minds in such a multitude by the lighting of eloquence they are melted into one mass the whole assembly actuated in one and the same way become as it were but one man and have but one voice. The universal cry is Let us march against Philip let us fight for our liberties let us conquer or die.

37. He sometimes counsel takes and sometimes snuff.

38. The pages of history how is it that they are so sad.

39. Gold what can it not do and undo

40. For he that soweth to his flesh shall of the flesh reap corruption but he that soweth to the Spirit shall of the Spirit reap life everlasting

41. Finally brethren whatsoever things are true whatsoever things are honest whatsoever things are just whatsoever things are pure whatsoever things are lovely whatsoever things are of good report if there be any virtue and if there be any praise think on these things

EXERCISE XVII

Justify the punctuation of the following sentences:

1. Falsehood is in a hurry; it may be at any moment detected and punished: truth is calm, serene; its judgment is on high; its king cometh out of the chambers of eternity.

2. Every one wishes to have truth on his side, but it is not every one that sincerely wishes to be on the side of truth.

3. St. Edmund of Canterbury was right when he said to some one, "Work as though you would live forever; live as though you would die to-day."

4. Drummond once wrote: "There is a disease called 'touchiness'—a disease which, in spite of its innocent name, is one of the gravest sources of restlessness in the world."

5. If you once ask the devil to dinner, it will be hard to get him out of the house again; better to have nothing to do with him.

6. If you want to sleep soundly, buy a bed of a man who is in debt; surely it must be a very soft one, or he never could have rested so easy on it.

7. Cast forth thy act, thy word, into the ever-living, ever-working universe; it is a seed-grain that can not die; unnoticed to-day, it will be found flourishing as a banyan grove; perhaps, alas, as a hemlock forest, after a thousand years.

8. Education is a companion which no misfortune can depress, no crime destroy, no enemy alienate, no despotism enslave. At home, a friend; abroad, an introduction; in solitude, a solace; and in society, an ornament. Without it, what is man?—a splendid slave, a reasoning savage.

9. We live in deeds, not years; in thoughts, not breaths;

In feelings, not in figures on a dial.

We should count time by heart-throbs: he
most lives

Who thinks most, feels the noblest, acts the
best.

10. Cæsar had his Brutus; Charles the First, his Cromwell; and George the Third ["Treason!" cried the Speaker]—may profit by their example. If this be treason, make the most of it.

11. As long as he [William the Silent] lived, he was the guiding-star of a whole brave nation; and when he died, the little children cried in the streets.

12. A course in composition should accomplish two results: it should enable the pupil to make his thoughts clear to others, and it should develop his appreciation of good literature.

13. Stand! the ground's your own, my braves!

Will ye give it up to slaves?

Will ye look for greener graves?

Hope ye mercy still?

What's the mercy despots feel?

Hear it in that battle peal!

Read it on yon bristling steel!

Ask it, ye who will!

14. Ay, call it holy ground,

The soil where first they trod;

They have left unstained what there they
found,—

Freedom to worship God.

—FELICIA HEMANS.

PART THREE

Letter-Writing

BEING the most useful of the several kinds of composition, letter-writing should be—if there is any difference—the most thoroughly mastered. Not every person can reasonably aspire to write essays or books for the general reader, but every person writes letters. What one needs to do so often, one should learn to do well. Only one letter in a hundred would, perhaps, be adjudged a model letter in both form and matter. At least the mechanical requisites of a good letter should be mastered by every pupil.

KINDS OF LETTERS.—There are two general classes of letters: *Informal* or *private*, and *formal* or *business* letters. A good business letter is clear, courteous, and brief. Its language is definite. It conveys its meaning in the fewest words consistent with ordinary politeness. It observes the best forms of address and signature. It is free from brusque remarks and curt abbreviations. It contains nothing personal or irrelevant.

Very different, however, are the tone and manner of a personal or social letter. Professor Meiklejohn writes:

“In private letter-writing let yourself go a little—be entirely natural. Remember that you are not writing in an examination-room. This of itself will

probably cause you to write in a natural style. Nothing is so tiresome, nothing gives so little pleasure to receive, as a 'composition' letter. In private letters anything like a formal style is disagreeable; indeed, much more laxity of expression—even to colloquialism—is both admissible and pleasant. If you are writing to a friend, write to him as you would talk to him, and not as if the eye of the examiner were always upon you."

To impart to a social letter the tone that represents exactly the relation between the two persons is not an easy task. The nicest tact is necessary to insure the writer against being too stiff on the one hand or too familiar on the other.

PARTS OF A LETTER.—The conventional letter consists, as to form, of seven parts: the Heading, the Address, the Salutation, the Body or letter proper, the Complimentary Close or leave-taking, the Signature, and the Superscription, or what is written on the envelope.

By the Heading of a letter is meant the name of the *place* at which the letter is written, and the *date*. If a letter is written in a city, the door number, the name of the street, the name of the city, and the name of the State should be clearly given. If the writer is staying at a hotel or at a school, or at any well-known institution, its name takes the place of that of the street and the number, as may also the number of your post-office box. If the letter is written at a village or other country place, the

name of the county, as well as that of the post-office and that of the State, should be given.

Begin the heading about an inch and a half from the top edge of the paper. The heading should be well toward the right-hand edge of the page. When it occupies more than one line, the second line should begin a little farther to the right than the first, and the third a little farther than the second. The date always comes last, and should never be omitted. But the rest of the heading—the place—need not be given in full, if the one to whom the letter is written knows perfectly well where the sender lives. In social correspondence, but never in a business letter, the name of the place and the date may be placed below the signature, toward the left edge of the page. As a rule, each item of the heading is set off by a comma. But some of the present-day authorities use the marks of punctuation more sparingly. For example, Mr. Alfred M. Hitchcock, wrote in 1906, regarding the punctuating of the heading of a letter:

“Note that where two or more items are in the same line they are separated by the comma, but that no comma is placed at the end of a line, and no periods are used except after abbreviations. In other words, punctuation marks are placed only where they are actually needed.”

He then gives this example:

158 Corporal St., Hartford, Conn.
Oct. 25, 1904

Most authorities would insert a comma after the period following the abbreviation *Conn.*, and a period after 1904. At any rate, both methods are correct. The taste of the writer must determine which method he shall adopt.

The following headings illustrate both methods:

Sunbury, Pa., July 8, 1907.

Cloverdale, Sonoma Co., Cal.

June 28, 1907

Normal School, Chico, Cal.,

August 2, 1907.

257 South Hill St.

Los Angeles, Cal.

Aug. 15, 1907

The Address consists of two parts: (1) The name and title of the person addressed; (2) the name of the place to which the letter is to be sent. The address begins about half an inch from the left edge of the paper, and may occupy one, two, or three lines just below the heading, symmetrically arranged.

Except in business letters the address is sometimes put near the left margin on the line below the signature. In familiar letters the address is usually omitted.

The Salutation should come a space below the

address, in a business letter; in social letters when the address is omitted, it comes a space or two below the heading. It begins, in either case, near the left margin. The salutation is usually followed by a colon, or, less commonly, by a comma and a dash. What the salutation should be varies with circumstances. *Dear Sir, My dear Sir, Sir, Dear Sirs, Sirs, Gentlemen, Dear Madam, My dear Madam, and Mesdames*, are used in business correspondence, and in letters to strangers or to those with whom the sender is not intimately acquainted. *Dear Madam* is the proper salutation in a letter to a married or to an unmarried woman with whom one is not acquainted; but it is also proper to write *My dear Miss Blank*. In social correspondence one may use *My dear Mr. Blank, My dear Mrs. Blank, and My dear Miss Blank*.

In familiar, or friendly letters, a wide range of salutations are permissible; as, *Dear Henry, My dear Arthur, Dear Margaret, My dear Kate, Dear Friend, Dear Cousin, Dear Uncle, My dear Boy, My dear Wife*, and so forth.

The following forms of address and salutation should be studied with special regard to punctuation and the use of capitals:

Miss Mary F. Smith,
235 Clark St., Chicago.

DEAR MADAM,—

Please accept my thanks, etc.

*Miss Mary F. Smith,
235 Clark St.,
Chicago, Ill.*

DEAR MADAM :

Please, etc.

*Messrs. J. Scott & Co.,
181 State St.,
Boston, Mass.*

DEAR SIRS :

*The Century Co.,
Union Square, New York.*

GENTLEMEN,—Enclosed please find my, etc.

*Messrs. Dempsey & Carroll,
Art Stationers,
26 West 23d Street, New York City.*

GENTLEMEN,—Will you kindly send me, etc.

To His Honor, the Mayor of New York.

SIR,—May I ask the favor of your kind, etc.

The *complimentary close*, or leave taking, should be placed a space below the body of the letter. Its position varies slightly, according to its length. As a rule, it should begin about half way between the right and left edges of the paper; and, if occupying two or more lines, should slope to the right, like the address. It is separated from the signature by a comma. Each line of the complimentary close should begin with a capital. In business letters, in

letters to strangers or to superiors, it may be, *Yours truly*, *Very truly yours*, *Respectfully yours*, *Sincerely yours*, *Yours sincerely*, or *Very sincerely yours*. In letters of friendship or of affection more endearing terms may be used; as, *Your sincere friend*, *Your loving daughter*, *Your affectionate mother*, *Yours cordially*, *Sincerely and gratefully yours*, *Yours with love*, *With kindest regards*, *ever your friend*, and so on.

In an ordinary business letter it is always safe to use *Yours truly*, or *Very truly yours*. The forms with *sincerely* are more intimate and less formal. Unless special respect is intended, *Respectfully yours* should not be used. It is the proper form when writing to a high official or to a person much older than oneself.

Note carefully how capitals are used in the complimentary leave-taking.

The *signature* comes a space below the complimentary close, and toward the right edge of the paper. The signature should be so written as to enable the person addressed to know at once the proper title to use in answer. When writing to a stranger, a woman should prefix to her signature, her title, *Miss* or *Mrs.*, enclosed within brackets or curves of parenthesis; or, if she prefers, she may write below and to the left of her signature, *Please address Miss Blanche Andrews*. A man, when writing to a stranger should write his first name in full.

J. M. Smith might mean *Joseph M. Smith*, *Mrs. Jane M. Smith*, or *Miss Julia M. Smith*.

Notice the capitals, the punctuation, and the form of the following models:

Yours with sincere esteem,
WALTER J. OTIS.

I have the honor to be, Sir,
Your obedient servant,
WILLIAM T. WALLACE.

I am very sincerely,
Your friend,
PAUL E. EVERETT.

Sincerely and gratefully yours,
HENRY K. DAVIS.

Yours truly,
THOMAS R. BROOKS.

Respectfully yours,
[Miss] MAUDE E. BENTON.

The *superscription* includes the items that are written upon the envelope. It is arranged in either three or four lines. The first line—the name and title—is usually written across the middle of the envelope. The lines are so arranged as to cause each one to begin farther to the right than the preceding one, bringing the name of the state near the lower right-hand corner. As the outside of the envelope

first attracts the eye of the receiver of a letter, and, in a way, introduces the writer, the superscription should be as neat and distinct as possible. All flourishes, all conceits of fancy, should be avoided. It is not in good taste to write messages on the envelope; as, "In haste," "Deliver at once," "Important," etc. The sign $\%$ for "in care of," and the symbol $\#$ for the word "number," have long ago been discarded.

The writers of the old school insisted that a comma should end every line in the superscription but the last. This rule is no longer observed. A period should of course follow an abbreviation. No other punctuation is needed.

The proper arrangement of the superscription varies somewhat with the shape of the envelope. Observe the following examples:

Mr. Henry F. Watts
429 Delmas Ave.
San Jose
California

Mrs. Marie Alton
421 Spangler Ave.
Philadelphia
Pennsylvania

The abbreviated forms of state names must be written with unmistakable distinctness. It is easy in careless writing to confound *Cal.* and *Col.*; *Pa.* and *Va.* and *La.*; *N. Y.* and *N. J.*; *Mass* and *Miss.*; *Penn.* and *Tenn.*; *Me.* and *Mo.*; and so on. It is both safe, and in good taste, to write the name of the State in full.

The stamp should be placed near the upper right-hand corner of the envelope, not only for the sake of neatness, but also for the convenience of the post-office clerk.

TITLES.—Titles must be used with discrimination. Prefix *Mr.* to a man's name, when no other title has displaced *Mr.*; *Messrs.* to the names of two or more men addressed jointly; *Master* to the name of a boy; *Miss* to the name of a girl or unmarried woman; *Misses* or *The Misses* to the name of two or more unmarried women addressed jointly;

Mrs. to the name of a married woman or a widow; *Dr.* (plural *Drs.*) to the name of a physician; *Rev.* or *The Rev.* is usually prefixed to the name of a clergyman, or *The Rev. Mr.*, if his first name is not known to the writer; or *Rev.* before the name and *D. D.* after, if he is a doctor of divinity. Bishops of the Episcopal or of the Catholic church are addressed *The Right Rev.*, and archbishops, *The Most Rev.* The bishops of the Methodist Episcopal church prefer the simpler title of *Rev.*

Esq. is added to the name of a lawyer, of a justice of the peace, of a notary public, and sometimes to men of more than ordinary social standing. In England it is accorded to all untitled owners of landed estates, barristers at law, mayors, commissioned officers in the army and navy, and professional men. *Esq.* and *Mr.* should never be applied to the same name at the same time. *The Hon.* or *Hon.* (preferably the former) is prefixed to the name of a Cabinet officer, a member of Congress, a State Senator, a Law Judge, or a Mayor. Prefix *His Excellency* to the name of a Governor or of an Ambassador; as, "To His Excellency the Governor of Ohio," or simply, "To His Excellency the Governor." In conversation, the President is addressed as "Mr. President;" by foreigners, as "Your Excellency."

In writing, the form of salutation is, "Mr. President, Sir;" or, "To His Excellency the President of the United States." The complimentary close may vary; thus, "I am, sir, your most obedient servant;"

“I am most respectfully yours;” “I have the honor to be your Excellency’s most obedient servant,” etc. The superscription should be—

*To the President,
The White House,
Washington, D. C.*

Or,

*To the President of the United States,
Washington, D. C.*

Or,

*To His Excellency,
The President of the United States,
The White House,
Washington, D. C.*

The members of the Cabinet are addressed by their official titles, with that of *Honorable* prefixed; as —

To the Honorable, the Secretary of State.

The adding of the surname would be superfluous, as there is but one Secretary at the same time. The same is true of the President. An invitation from a member of the Cabinet would begin,—

The Secretary of State and Mrs. Root request the honor of, etc.

The Vice-President is addressed as, “Mr. Vice-President, Sir;” the Chief Justice as, “Mr. Chief Justice, Sir.”

An associate Justice of the Supreme Court is addressed simply as, "Mr. Justice," with the surname added; thus, "Mr. Justice Gray." The form of the superscription is —

*To The Hon. Joseph McKenna,
Justice of Supreme Court,
United States,
Washington, D. C.*

The Head of the Army is addressed thus:

*To Major-General Nelson A Miles,
Commanding Officer,
Washington, D. C.*

Or,

*To Major-General Nelson A. Miles,
Commanding the Army of the U. S.,
Washington, D. C.*

The salutation commonly employed in addressing the President, a member of the Cabinet, an officer in the Army or Navy, is simply *Sir*. If the writer is on intimate terms with such officer, he may write, *Dear Sir*, or *Dear General*.

The Pope is addressed (except by those whose consciences protest) as —

His Holiness the Pope.

Or,

*To Our Most Holy Father,
Pope Pius X.*

The salutation: "Most Holy Father," or "Your Holiness."

A Cardinal is addressed as—

His Eminence Cardinal Gibbons.

Or,

To His Eminence the Most Reverend Cardinal Gibbons.

The salutation is: "Your Eminence," or "Most Eminent and Most Reverend Sir."

Scholastic degrees are nearly always abbreviated. Except in college calendars and catalogues, more than one such degree is not usually written. If Professor Blank is the proud possessor of M. S., A. M., Ph. D., LL. D., F. R. S., etc., it would hardly be in good taste to string them out on the back of an envelope. The highest alone should be given, which is, of course, the last received. That usually implies the others. Thus:

Prof. John Blank, LL. D., or

Dr. John Blank, F. R. S.

In addressing the President of an institution, his official title should be given after the name; as—

To Benjamin Ide Wheeler, LL. D.,

President of University of California.

To James R. Parker,

President First National Bank.

INVITATIONS AND REPLIES.—*Invitations* and *replies* are classified as *formal* and *informal*. The tone and style of informal invitation or reply are determined by the state and judgment of the writer. The style of a formal note or invitation is governed by the comparatively fixed rules of social etiquette. A formal invitation is always in the third person. It has no heading, no salutation, and no complimentary close. As the writer's name appears in the body of the invitation, no signature is called for. The day of the month is usually written out in full, and the year omitted.

A formal reply follows the style of the invitation, and is therefore in the third person. A reply, whether formal or informal, should repeat the date and hour given in the invitation, to prevent mistake. That the host or hostess may know how many guests to expect, the reply should in every case be sent at once.

The form and style of invitations and replies can be learned most easily by examining the following models:

(Formal invitation.)

Mr. and Mrs. Arthur J. Phelps request the pleasure of the company of Mr. and Mrs. Thomas Scott at dinner on Thursday evening, October eighth, at six o'clock.

357 Spring Street.

(Formal reply accepting.)

Mr. and Mrs. Thomas Scott accept with pleasure Mr. and Mrs. Arthur J. Phelps's kind invitation for Thursday evening, October eighth, at six o'clock.

19 Walnut Street,
October fifth.

(Formal reply, declining.)

Mr. and Mrs. Thomas Scott regret that, owing to sickness in the family, they are unable to accept Mr. and Mrs. Arthur J. Phelps's kind invitation for Thursday evening, October eighth.

19 Walnut Street,
October fifth.

(Formal invitation to meet a guest.)

Mr. and Mrs. Harry R. Peck invite Mr. Charles E. Platt to meet their guest, Dr. Francis I. Hipple, on Thursday evening, July eleventh, at eight o'clock.

233 Post Street,
July seventh.

(Formal reply, accepting.)

Mr. Charles E. Platt accepts with pleasure the very kind invitation of Mr. and Mrs. Harry R. Peck to meet their guest, Dr. Francis I. Hipple, on Thursday evening, July eleventh, at eight o'clock.

683 Van Dyke Avenue,
July eighth.

(Informal invitation.)

My dear Miss Elliott:

If you have no engagement on Wednesday evening, May tenth, may we hope that you will give the pleasure of dining with us quite informally at seven?

Very sincerely yours,

Margaret Lawrence.

Friday, May fifth.

(Informal reply, accepting.)

My dear Miss Lawrence:

It will be a great pleasure to dine with you Wednesday, May tenth. How thoughtful you were to remember that the absence of father and mother from home would leave me alone.

Very sincerely yours,

Josephine Elliott.

Monday, May eighth.

(Informal invitation, general.)

Dear Stella:

May we count on you for Tuesday evening at eight? Dick will play for us, and that is always such a treat. Do come.

Affectionately yours,

Pearl.

Friday, November fifteenth.

PRACTICAL DIRECTIONS

1. When two pages of correspondence paper suffice for a letter, write on the first and third pages. When it is necessary to use all the pages, they should be filled consecutively.

2. The closing words of a letter should never be written in the margins or across the top of a page. No part of a letter should be written in vertical lines. Such eccentricities are always in bad taste. "Good breeding and refinement are rarely expressed in extremes of any kind."

3. Only the best quality of unruled paper should be used in social correspondence. There is no paper in better taste or of more enduring fashion than the plain white or the delicate tints of ivory or cream. Only black ink of good quality should be used.

4. Such contractions as *rec'd*, *y'rs*, *aff' yours*, *resp'ly*, & (for *and*), Dear *Doc.* (for *Doctor*), Dear *Prof.* (for *Professor*), and so on, are not admissible.

5. Very seldom should a letter be called a "favor." "Come to hand" is a locution of questionable taste. Avoid the hackneyed phrase, "Hoping this will find you, as it leaves me, in good health." Do not begin with "As I am at leisure, I thought I would write you a few lines," etc.

6. Though one should not be punctilious in avoiding the pronoun *I*, it should be used sparingly. Its very frequent use savors of egotism. The passive voice of the verb is helpful in this.

7. For each new topic begin a new paragraph.

8. Do not underline words and sentences for emphasis, nor indulge in apologies and long prefaces of explanation.

9. When writing a letter of request to a mere acquaintance, or to a stranger, it is good form to enclose a postage stamp. We should not impose any pecuniary obligation upon a stranger.

10. The letters *st*, *th*, or *nd*, after ordinal numerals, are omitted in headings, addresses, or superscriptions.

11. Invitations to dinner or luncheon require immediate answers; but invitations to weddings, receptions, and evening entertainments require no answer in acceptance, unless an answer has been requested. Written regrets may be sent within three or four days after the receipt of the invitation. The answer is always addressed to the person in whose name the invitation is given.

12. An invitation should not be answered on a visiting card or on a postal card, nor on business paper or on a half sheet of note paper.

13. When an invitation is given in the name of both husband and wife, the answer should contain an allusion to each; but the envelope should be addressed to the wife alone.

14. The words "Present," "Addressed," or "*En Ville*," should not be placed upon the envelope. It is a custom no longer observed.

15. An occasion for a *postscript* (P. S.) should be avoided.

16. It is not good form to begin a sentence without a subject; as, "Have just returned from," etc., or, "Would be glad to meet," etc.

17. "Avoid flourishes and peculiar and striking capitals in the signature. They are an evidence of vanity and vulgarity, not of individuality and character, as is sometimes imagined."

18. Remember that written words may sometimes become very unpleasant witnesses. It is ever well that thinking precede writing.

19. A letter of introduction or of recommendation should not be sealed. On the lower left-hand corner of an envelope enclosing a letter of introduction should be written the word *Introducing*, with the name of the person introduced.

EXERCISE I

Come to class prepared to do the following requirements at the blackboard:

1. Write proper headings for letters supposed to be written from the following places: A State normal school; a village in Sonoma County, California; the St. Francis Hotel in San Francisco; the University of Michigan; the steamship Paris in mid-ocean; 235 Euclid Avenue in Cleveland, Ohio.

2. Write the introductory and concluding parts of letters to three firms.

3. Direct envelopes to the following: A clergyman in Milwaukee, a lawyer living in the county-seat of your own county, the editor of a local paper,

the principal of the nearest high school, a physician living in a Kansas village, the mayor of a large city, your uncle who is staying at the Auditorium Hotel in Chicago, and a boy of ten with whom you are acquainted, and who is spending the winter in Honolulu.

4. Write a formal invitation. Write two replies, in one accepting, in the other declining, the invitation.

EXERCISE II

1. Your friend Albert Fuller writes to ask you about a school which you formerly attended and which he is thinking of attending next year. *Answer his letter.*

2. Your friend Irene Jones writes to ask you about a school that you have attended, and which she thinks of attending next year. *Answer her letter.*

3. You have a cousin who lives in Nova Scotia. You live in Texas. Write to him (or her) about the climate and the chief industries. Tell something respecting your school, your young people's clubs, and your amusements.

4. A classmate has been ill, but is convalescent. Write him (or her) the kind of letter you should like to get if you were in his place.

5. Write to your friend Charles Dickson, who lives in Lincoln, Nebraska, inviting him to spend the Christmas holidays with you. Tell him why

you think he would enjoy such a visit. Your parents join in the invitation.

6. Write to a Christian friend, and recount the work done by your young people's missionary society during the last three months.

7. A man whom you know wishes to buy a horse. Write to him, offering to sell him your horse. Describe the horse.

8. Write to the publishers of *The World's Work*, requesting them to send the magazine to your school for use in the reference library. Enclose a money order in payment.

9. You wish to buy a motorcycle. Write to the nearest agency, asking for descriptions of the "makes" which they represent, with prices.

10. You are a student in a Christian college. Write to your mother, telling her why you enjoy the daily chapel exercises.

11. Send an order to Henry Holt and Company, for ten different books of recent issue. Arrange for payment.

12. You are a teacher. Write to a young friend, telling him (or her) why you think he should make teaching his life's work.

PART FOUR

Principles of Effective Composition

SENTENCES

DEFINITION.—A sentence is a complete thought verbally expressed.

“The sentence is the mold into which all our thinking is run.” It is the unit of thought and speech. All speaking and writing must therefore be done in sentences. We see, then, that the sentence is a tool which every one has occasion to use; and, like other tools, it is used to little purpose, if not used well. Here, as elsewhere, skill demands its price—long and painstaking practice.

The grammatical requisites of a good sentence have been indicated in the chapter on “Applied Grammar.” But there are other considerations that enter into the making of sentences.

Every sentence should be tested, in effect by the following questions:

- a. Have the words been so chosen and arranged as to insure clearness of expression.
- b. Does the sentence express the thought with due emphasis or force?
- c. Does it contain but one central thought?
- d. Could the sentence be made to affect the ear more pleasantly?

e. Is it concise?

f. Does it contain all needful words?

KINDS OF SENTENCES.—As to quantity, sentences are *long* or *short*; as to structure, they are *simple*, *compound* or *complex*; *loose*, *periodic*, or *balanced*.

In the writings of the best authors, long and short sentences are duly intermingled. A long succession of sentences of nearly the same length is wearisome. The proportion in which long and short sentences should be combined can not, however, be determined by rule. The discretion and taste of the writer must determine this question. He must be on his guard, however, to keep his sentences from running to extremes on either side.

Every subject of discourse contains thoughts that lend themselves naturally to short sentences; others, to long sentences. When all, or nearly all the sentences are short the rhythm is impaired, and the style becomes flippant, jerky, abrupt, and the reader experiences a sense of *unsatisfiedness*. On the other hand, when long sentences largely preponderate, the style becomes lumbering and heavy, and interpretation more difficult. The effect produced by a due proportion of short sentences is to give to a passage lightness, vivacity, emphasis, and ease of apprehension; a due proportion of long sentences gives to it dignity, completeness, rhythm, and cadence. The feelings, and the decisions of the will naturally flow into short sentences; weighty and complex reasonings, into long sentences.

A succession of short sentences may be employed sometimes for a special kind of emphasis—"the successive, condensed assertions being like so many hammer strokes." The following illustration is from Macaulay:

"We have had laws. We have had blood. New treasons have been created. The press has been shackled. The habeas corpus act has been suspended. Public meetings have been prohibited. The event has proved that these expedients were mere palliatives. You are at the end of your palliatives. The evil remains. It is more formidable than ever. What is to be done?"

It should be remembered that brevity is not opposed to *many* words, but *useless* words—to verbiage. A writer whose sentences are generally short, may be tautological and prolix; another whose sentences are, in the main, long, may be brief and forceful. It is safer, however, for writers of little experience to couch their thoughts in sentences comparatively short. It requires a practiced pen to construct a long sentence that is at the same time clear and consistent throughout. A writer must grow into long sentences; but he needs to guard against growing into too many.

The advantage of the long sentence lies in the fact that by it we are enabled to state in the same grammatical unity—in the same breath, as it were—a whole thought with all its necessary modifications. "One can also get by it," Professor Genung says,

“better effects of sound and rhythm, as it has a capability of flow that the short sentence lacks.” He says further: “For vigor and emphasis, use short sentences. For detail and rhythm, use long sentences.” In the words of Professor A. S. Hill: “In unbroken succession, long sentences fatigue the eye and the mind; short sentences distract them. The skillful writer alternates the two, using the former for the most part to explain, the latter to enforce his views.”

The following passage from Ruskin illustrates the value of the long sentence for expressing a complex thought as a unit:

“The work of the great spirit of nature is as deep and unapproachable in the lowest as in the noblest objects; the divine mind is as visible in its full energy of operation on every lowly bank and moldering stone, as in the lifting of the pillars of heaven and settling the foundations of the earth; and to the rightly-perceiving mind there is the same infinity, the same majesty, the same power, the same unity, and the same perfection, manifest in the casting of the clay as in the scattering of the cloud, in the moldering of the dust as in the kindling of the day-star.”

LOOSE, PERIODIC, AND BALANCED SENTENCES.—The *loose*, the *periodic*, and the *balanced* structure of sentences afford opportunity not only to secure variety of sentence *form*, but also to enhance the *beauty* and to promote the *energy* of style.

DEFINITION.—A *periodic* sentence is a sentence so constructed as to keep both the sense and the grammatical construction incomplete until the end is reached; as —

“Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.” Phil. 4: 8.

Observe that this sentence would not express a finished thought at any point before its close.

DEFINITION.—A *loose* sentence is a sentence so constructed as to express a complete thought at one or more points before the end is reached; as —

“Language is a dead letter till the spirit within the poet himself breathes through it, gives it voice, and makes it audible to the very mind.”

Note the several points at which the foregoing sentence might be ended, and still express a complete thought.

At what points could the following loose sentence be brought to a full stop, and yet embody a complete thought?

“Milton’s nature selected and drew to itself whatever was great and good from the parliament and from the court, from the conventicle and from the cloister, from the gloomy and sepulchral circles of the Roundheads and from the Christmas revel of the hospitable Cavalier.”

In a loose sentence the essential idea is given before the subordinate elements are given. It is easy in most cases to change a periodic sentence to a loose, and a loose sentence to a periodic. For example: "Milton always selected for himself the boldest literary services, that he might shake the foundations of debasing sentiments more effectually," is a loose sentence. By giving it the following cast, it is made periodic: "That he might shake the foundations of debasing sentiments more effectually, Milton always selected for himself the boldest literary services."

The following sentence, "We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads and bad weather," is loose. By giving it the following mold, it becomes periodic: "At last, with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end."

Again: "His actions were frequently criticized, but his character was above criticism," is a loose sentence. By changing the structure as follows, it is made periodic: "Though his actions were frequently criticized, his character was above criticism."

As a succession of related thoughts may be expressed in a series of short sentences, or in a series of long sentences, or in sentences which are now long, now short; so, too, the same thoughts may be expressed in loose or in periodic sentences, or in a combination of both. The essential flexibility and

plasticity of sentences make it easy to give to style the "spice" of variety.

It should be remembered, too, that a sentence is not always wholly loose or wholly periodic. The same sentence, especially if long, may begin with the periodic structure and remain so to a certain point, and then be finished in the loose form. The following sentence is periodic as far as the word "beautiful," and loose from that point on:

"Endowed with a rare purity of intellect, a classic beauty of expression, a yearning tenderness toward all of God's creatures, no poet appeals more tenderly than Shelley to our love for the beautiful, to our respect for our fellow men, to our heartfelt charity for human weakness."

A sentence that combines both the periodic and the loose structure is called by some authors a *compromise* sentence.

Each of these two classes of sentences has its advantages. A loose sentence is not necessarily a bad sentence. It is a type of structure just as legitimate and just as susceptible of artistic finish as the periodic. In perhaps every discourse there are many more loose than periodic sentences. Rarely does one find more than two successive periodic sentences, especially if the sentences are long. Periodic sentences need to be constantly relieved by loose ones.

The loose structure has the advantage of being more natural, easy, and colloquial than the periodic. For this reason it is especially adapted to familiar

kinds of discourse, such as conversation, letters, and easy narrative. It is less formal and artificial than either the periodic or the balanced structure.

If used to excess, however, loose sentences give style a careless, jagged appearance. Unless loose sentences are constructed with great care, they may become a mere string of phrases and clauses, with little or no firmness or coherence. There is danger, too, when many loose sentences are used in succession, that all will begin in the same way, or end in the same way. A succession of loose sentences should exhibit variety of structure.

The advantages of the periodic structure are:

a. It promotes *neatness* and *finish*, especially when the sentences are short.

b. It gives to long sentences *firmness*, *dignity*, and *impressiveness*.

c. It promotes *energy* of expression, since all parts of the sentence are made to look to one point—the close.

d. By holding the significant idea in reserve until the qualifying details are disposed of, it excites the *interest*, and sustains the *attention* of the reader or hearer.

e. It makes easy the skillful management of a large number of subordinate elements, since they all must be arranged with reference to one point—the paramount idea.

The unpracticed writer needs to guard himself against the temptation to run too many of his sen-

tences into the periodic mold. An undue number of periods gives to style a stiff, formal, artificial effect. As all the preliminary details of a period must be held in mind until the key-word is reached, it is easy to make the number of such details too large to be carried, and as a result the reader's attention is not stimulated, but distracted. When the details are many, the *compromise* form is always at hand to help out the writer. This period from the Bible is typical as to length: "He that spared not His own Son, but delivered Him up for us all, how shall He not with Him also freely give us all things?"

"Excessive periodicity is stilted; excessive looseness is slovenly. The best style is that which adapts the form of the sentences easily and spontaneously to the character of the thought expressed."

EXERCISE I

Change the following sentences from the loose to the periodic structure:

1. We have no opportunity to make money or to spend money.
2. Why should he disgrace himself and his friends by getting money in this way, when he could have whatever he needed by asking for it?
3. You must act promptly, taking the risk of mistake, or else you must perhaps let slip the only opportunity that you will have to gain your object.
4. There are to be accommodations for a larger

attendance at the next football game than ever before, I hear.

5. The number of subjects to be taught multiplies, and so must the means of instruction be increased.

6. The enemies of the public school are in favor of this measure; the friends of the school are opposed to it.

7. He had the years of youth, yet he had the wisdom of age.

8. The fire swept on, and with its advance gained force and range, and left in ashes the town, and in terrible desolation the surrounding country for miles in every direction.

9. He came now to the crisis of his life, struggled, fell back, got courage again, made another vigorous effort, stood firm and strong against the heavy odds, and finally conquered.

10. He walks rapidly so as to get the benefit of the exercise.

11. The general was now compelled to take the defensive, having been surprised by the arrival of fresh troops on the opposing side.

12. I should urge you to come out of your sick-room, get the strength of this invigorating air, enjoy this constant sunshine, and know again what it is to live, if you were here.

13. He came upon me suddenly, so that I had no time to avoid him or to prepare for him.

14. These young men had been trained at home to promptness, diligence, and honesty; and so, when thrown upon their own resources in this new country, they soon showed in their rise to wealth and influence the value of early discipline.

15. He spoke eloquently, and so won over the jury to his side.

16. Rigorous discipline is essential, not only to success, but to safety in the army and the navy.

17. She has a sweet, sympathetic voice, and therefore gives pleasure to all her hearers who are not critical.

18. It is impossible for a new man, if at all indolent, to have any success here, because of the scarcity of openings, the close competition, and the energy of the native inhabitants.

19. The mind is crippled and contracted by perpetual attention to the same ideas; just as any act or posture, long continued, will disfigure the limbs.

20. That man, I think, has had a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of nature and of the laws

of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of nature or of art, to hate all vileness, and to respect others as himself.—HUXLEY.

DEFINITION.—A *balanced* sentence is one in which corresponding parts are made similar in form in order to put in bold relief a similarity or a contrast in thought; as—

“He defended him when living, amidst the clamors of his enemies; and praised him when dead, amidst the silence of his friends.”

The parallel parts may be phrases or clauses. The chief value of the balanced structure lies in the fact that it is neat, compact, and symmetrical. It is pleasing to the ear and helpful to the memory. This fact explains why so many verses in the Psalms and in the book of Proverbs are so easily remembered. The balanced structure is a device by which opposite qualities of the same person or thing are set over against each other, and thus brought into conspicuous relief.

Notwithstanding its many advantages, the balanced sentence must not be used with undue frequency. The very rhythm of it strongly tempts one to use it where no actual parallelism of likeness or contrast exists. “The habit of clothing similar thoughts in clauses, or phrases . . . of about equal length and similar structure may easily be-

come a mannerism. A series of balances grows speedily wearisome, and becomes offensively regular."

Dr. Johnson and Lord Macaulay were both partial to the balanced sentence, and often used it to excess. That is one of the reasons why Johnson's style is often stiff and artificial. But used with moderation, the balanced structure is one of the potent devices for securing vivacity and force in expression. The Bible is replete with the best examples of the balance.

EXERCISE II

Point out the balanced parts of each of the following sentences. Commit to memory the sentences that seem most interesting to you:

1. My son, hear the instruction of thy father, and forsake not the law of thy mother; for they shall be an ornament of grace unto thy head, and chains about thy neck.

2. The lip of truth shall be established forever; but a lying tongue is but for a moment.

3. There is that maketh himself rich, yet hath nothing; there is that maketh himself poor, yet hath great riches.

4. Her ways are ways of pleasantness, and all her paths are peace.

5. They that know God will be humble; they that know themselves can not be proud.

6. The dictionary is a cemetery for dead words as well as a home for living ones.

7. Holiness is not the way to Christ, but Christ is the way to holiness.

8. If a good face is a letter of recommendation, a good heart is a letter of credit.

9. He who has health, has hope; he who has hope, has everything.

10. Hurry is the mark of a weak mind; despatch, of a strong one.

11. He who receives a benefit should never forget it; he who bestows one should never remember it.

12. To find fault is easy; to do better may be difficult.

13. Bad men excuse their faults; good men forsake theirs.

14. Nothing is so strong as gentleness; nothing so gentle as real strength.

15. Our greatest glory consists not in never falling, but in rising every time we fall.

16. In taking revenge, a man is but even with his enemy; but in passing it over, he is superior.

17. Talent is power, tact is skill; talent is weight, tact is momentum. Talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

EXERCISE III

Point out the periodic and the balanced sentences found in the fifth, sixth, seventh, and eighth chapters of Romans, and in the thirteenth and fifteenth chapters of 1 Corinthians. Find one periodic sentence in the fifth chapter of Matthew, and one in the first chapter of James. The last sentence in the fifty-eighth chapter of Isaiah is a compromise. Why?

FIGURES OF SPEECH

When Goethe wrote, "Kindness is the golden chain by which society is bound together," he used some of his words in a sense different from that of their *plain* and *ordinary* use. If he had expressed the same thought thus: "Without kindness people could not continue to live together," he would have used all his words in their *primary* or *ordinary* sense. In other words, he would have expressed the thought in *literal* language. But, expressing it as he did, he used *figurative* language. You see at once that he did not mean to say that *kindness* is an actual *chain of gold*. But his imagination detected a *resemblance*, or an *analogy*, between the effect of kindness in holding people together in what we call *society* and that of an *actual* gold chain in holding together certain material objects to which it is fastened.

Should you say, "We sow an act and reap a habit," you would express your thought by means of a

figure of speech. Should you say, "An act often repeated becomes a habit," you would express the same thought in plain or *literal* language. "Thy smile always cheers me," expresses a thought in plain language; but "Thy smile is as the dawn of a vernal day," expresses the same thought much more vividly and attractively by means of figurative terms.

DEFINITION.—A *figure of speech* is a form of language expressing a relation between two things or ideas which is literally untrue.

Though a figure of speech is a *device* of language, it is not an *artificial* or *unnatural* device. All persons, lettered and unlettered, constantly use figurative language without thinking about it. Imagery runs in the blood of all human speech. When we use figures of speech we are simply obeying the inherent tendency of the mind to compare one thing with another that resembles it in one respect, whether in fact or only in our imagination. "The moment our discourse rises above the ground line of familiar facts, and is inflamed with passion or exalted by thought, it clothes itself in images," says Emerson.

THE SIMILE—DEFINITION.—A *simile* is a figure of speech in which an *analogy* or a *likeness* is pointed out between things in other respects unlike; as—

"It [mercy] droppeth as the gentle rain from heaven upon the place beneath."

The comparison is usually expressed by such words as *so*, *as*, *like*, *just so*, and *as—so*. It is a device that was much used by the Teacher of teachers, as when He said, "O Jerusalem, Jerusalem, thou that killest the prophets and stonest them that are sent unto thee, how often would I have gathered thy children together, even *as* a hen gathereth her chickens under her wings, and ye would not." Read the thirteenth chapter of Matthew, and notice the many similes employed to make clear the various aspects of the kingdom of heaven.

Similes and metaphors shine like stars throughout the Old Testament. How apt and beautiful is the one found in Isaiah 55: 10, 11: "For *as* the rain cometh down, and the snow from heaven, and returneth not thither, but watereth the earth, and maketh it bring forth and bud, that it may give seed to the sower, and bread to the eater; *so* shall My word be that goeth forth out of My mouth; it shall not return unto Me void, but it shall accomplish that which I please, and it shall prosper in the thing whereto I sent it." How beautifully apt is this: "My doctrine shall drop *as* the rain, My speech shall distil *as* the dew, *as* the small rain upon the tender herb, and *as* the showers upon the grass." Deut. 32: 2. See also verses 11 and 12.

Note the poetic beauty and delicacy of the following cluster of similes found in the fourteenth chapter of Hosea:

"I will be *as* the dew unto Israel; he shall grow *as* the lily, and cast forth his roots *as* Lebanon. His branches shall spread, and his beauty shall be *as* the olive tree, and his smell *as* Lebanon. They that dwell under his shadow shall return; they shall revive *as* the corn and grow *as* the vine; the scent thereof shall be *as* the wine of Lebanon."

Observe how the similes given below serve to embellish as well as to clarify thought.

Jesus uttered words that stir the soul, *as* summer dews call up the faint and sickly grass.—THEO. PARKER.

Men whose lives glided on, *like* rivers that water the woodlands, darkened by shadows of earth, but reflecting an image of heaven.—LONGFELLOW.

"The happy associations of my early life, that before lay scattered, take beautiful shapes, *like* iron dust at the approach of the magnet."

Wordsworth said of Milton—

Thy soul was *like* a star, and dwelt apart;
Thou hadst a voice whose sound was *like* the sea,
Pure as the naked heavens, majestic, free.

One can *see* the white dusted miller in the following simile from Tennyson:

Him, *like* the working-bee in blossom dust,
Blanched with his mill, they found.

Clear writers, *like* clear fountains, do not seem so deep as they are.—LANDOR.

If brain workers would only do *like* cows,—gather up their material as they walk around in the fields and woods and assimilate it while resting,—they would have more brains.—J. T. MOORE.

THE METAPHOR.—The nearest neighbor of the simile is the *metaphor*. In essence the two figures are alike. Both are based on comparison. In a simile the comparison is stated formally; in a metaphor it is implied. We use a metaphor when instead of saying that one thing is *like* another in some particular, we say that it *is* the other, or speak of it as if it were the other.

DEFINITION.—A *metaphor* is a figure of speech in which one thing is spoken of by the name of another, for the purpose of making the expression more forceful and attractive.

A metaphor is really a compressed simile. The simile is especially conducive to clearness; the metaphor, to energy; both, to elegance.

Of all the figures of speech, the metaphor is the most serviceable. All literature is packed with metaphors. It is difficult to write a dozen lines without using one. In truth, nine tenths of our English words that are of classical origin are metaphors in disguise—*faded* metaphors. What was once their literal meaning has been lost, and their secondary or metaphorical signification alone remains.

If you wrote, "Spare moments are like gold-dust, small, but precious," you would use a simile. If

you wrote, "Spare moments are the gold-dust of time," you would use a metaphor.

Metaphors are particularly useful in giving form and tangibility to abstract ideas; as when David says, "Thy Word is a lamp unto my feet, and a light unto my path," "The Lord is my Shepherd, I shall not want," and "The Lord God is a sun and shield." "Prayer is the key of the morning and the bolt of the night," wrote Beecher. "Prayer" is something abstract, but a "key" and a "bolt" are concrete enough. How this metaphor helps us to grasp one of the many good offices of prayer! The metaphor helps not only the understanding, but also the memory. A thought expressed in an appropriate metaphor is easily remembered. There is something about an apt metaphor that makes it "stick." Metaphors are also conducive to brevity. Were it not for the metaphorical construction, many of the most common thoughts would have to be expressed in a long, roundabout way.

EXERCISE IV

Point out the metaphors in the sentences below. Change some of them to literal language, and note the effect:

1. We are the prisoners of ideas.
2. He is the very pineapple of politeness.
3. The world's a bubble, and the life of man less than a span.

4. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
—BACON.

5. Habit is . . . the enormous fly-wheel of society.

6. His mind was wax to receive impressions, and marble to retain them.

7. For what is your life? It is even a vapor, that appeareth for a little time, and then vanisheth away. James 4: 14.

8. The effective public speaker receives from his audience in vapor what he pours back on them in a flood.—GLADSTONE.

9. I am the living bread which came down from heaven.—JESUS.

10. On the soft bed of luxury most kingdoms have expired.—YOUNG.

11. Your voiceless lips, O flowers, are living preachers—each cup a pulpit, and each leaf a book.
—HORACE SMITH.

PERSONIFICATION — DEFINITION.— A *Personification* is a kind of metaphor that consists in attributing the qualities of persons or animals to an inanimate thing, or in attributing human qualities to a mere animal; as —

“Earth with her thousand voices praises God.”

The personifying of lifeless objects is an original tendency of the human mind, which feels a community of life with the objects about it. “The mind naturally animates inanimate things.” The child

elevates into a companion of its life the most common and trivial objects. The value of this figure lies in the fact that it gives concreteness and animation to style. For this reason it serves both to please and to impress.

In the commonest forms of this figure the personification is expressed in adjectives, as when we speak of *angry* clouds, a *frowning* precipice, a *raging* storm, a *pitiless* stone, the *thirsty* ground, the *proud* palace. The personification is far more impressive and bold when it is expressed in verbs, as the following from Isaiah 55:12: "For ye shall go out with joy, and be led forth with peace; the mountains and the hills *shall break forth* before you into *singing*, and all the trees of the fields shall *clap* their hands."

EXERCISE V

Study the following passages, and tell which words in each express the personification:

1. Yet Love will dream, and Faith will trust,
That somehow, somewhere, meet we must.
2. To him who in the love of nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile,
And eloquence of beauty, and she glides
Into his darker musings with a mild
And healing sympathy that steals away
Their sharpness ere he is aware.

—BRYANT.

3. The Night is mother of the Day,
The Winter of the Spring.

—WHITTIER.

4. For weeks the clouds had raked the hills
And vexed the vales with raining,
And all the woods were sad with mist,
And all the brooks complaining.

—WHITTIER.

5. Soon as the evening shades prevail,
The moon takes up the wondrous tale;
And nightly to the listening earth,
Repeats the story of her birth;
While all the stars that 'round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

What though in solemn silence all
Move 'round this dark terrestrial ball?
What though no real voice nor sound
Amid their radiant orbs be found?
In reason's ear they all rejoice,
And utter forth a glorious voice,
Forever singing as they shine,
"The hand that made us is divine."

—ADDISON.

6. Good-by to Flattery's fawning face;
To Grandeur with his wise grimace;
To upstart Wealth's averted eye;
To supple office, low and high.

—ANON.

FIGURE OF APOSTROPHE—DEFINITION.—The *apostrophe* is a figure of speech that consists in addressing absent persons as if they were present, the dead as if they were living, or impersonal things as if they were personal; as —

Awake, awake; put on thy strength, O Zion; put on thy beautiful garments, O Jerusalem, the holy city; for henceforth there shall no more come into thee the uncircumcised and the unclean. Shake thyself from the dust; arise, and sit down, O Jerusalem; loose thyself from the bands of thy neck, O captive daughter of Zion. Isa. 52: 1, 2.

The poet Halleck addressed the following lines to his dead friend, the poet J. R. Drake:

Green be the turf above thee,
 Friend of my better days!
 None knew thee but to love thee,
 None named thee but to praise.

Note the concreteness and life with which the following thoughts are invested by the figure of apostrophe:

1. O Liberty, can men resign thee,
 Once having felt thy generous flame?

—DELISLE.

2. Ye mountains of Gilboa, let there be no dew,
 neither let there be rain, upon you, no fields of offerings.—BIBLE.

3. Come, old Assyria, with the dove of Nineveh
 upon thy emerald crown, what laid thee low?

4. Over the seas and far away,
O swallow, do you remember at all,
The nest in the lichened garden wall,
Where you were born one day in spring,
Where the sun looked in through an ivy screen,
And the leaves of the lilac were large and
green?

—KATHERINE TYNAN.

5. O death, where is thy sting? O grave, where is
thy victory?

6. Advance, then, ye future generations! We
would hail you, as you rise in your long succession,
to fill the places which we now fill, and to taste
the blessings of existence where we are passing, and
soon shall have passed, our own human duration.
We bid you welcome to this pleasant land of the
fathers.—WEBSTER.

When the object addressed is impersonal, the
figure is both an apostrophe and a personification.

It should be remembered that only such apostrophes
are legitimate as are the spontaneous expression
of intense emotion. Any other would savor
so much of *design* as to disgust the reader.

ALLEGORY—DEFINITION.—An *allegory* is a figurative
description or narrative in which the primary or
actual subject is presented in the guise of a secondary
or representative subject, the two being so related
that the *representative* subject readily suggests
the *actual*.

An allegory is usually defined as an *extended* metaphor, both being thought of as implied comparisons, differing only in length. It is true that an allegory is almost always longer than a metaphor; but this difference is only an accidental one. The essential difference lies in the fact that, in allegory, the actual subject of thought is far less obvious than it is in a metaphor. In allegory the real subject masquerades under the garb of the apparent, or instrumental, subject. In most metaphors the real subject is formally named; in allegory it is never so named.

The Bible contains a number of excellent short allegories. The following specimen is a part of the eightieth Psalm:

“Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs into the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts; look down from heaven, and behold, and visit this vine.”

The following are famous examples of allegory: Longfellow's "Building of the Ship," Bryant's "Wait-

ing by the Gate," Swift's "The Tale of a Tub," Hawthorne's "Celestial Railroad," Poe's "Raven," Dante's "*Divina Commedia*," Spenser's "Fairie Queen," and, above all, Bunyan's "Pilgrim's Progress."

EXERCISE VI

Write in plain language the meaning of the allegory above quoted from the eightieth Psalm.

By consulting a good dictionary, prepare to explain orally in the recitation the difference between an allegory proper and a parable; between a parable and a fable.

FAULTY METAPHORS.—A metaphor is said to be *mixed*, or *incongruous*, when made up of parts not consistent with each other; as, "He is *swamped* in the *meshes* of his argument." Here the word *swamped* brings before the mind the pictures of a bog, but *meshes* that of a net-work. The parts of the metaphor are not of the same piece; the figure is not homogeneous. It should be either, "He is *swamped* in the *mire* of his argument," or "He is *entangled* in the *meshes* of his argument." Another mistake is to blend metaphorical with plain language. What is begun in metaphor is pieced out with plain language, and *vice versa*; as, "The strong *pillar* of the church had *fled*." Here *pillar* is figurative, and *fled* is literal. The statement should be either literal or metaphorical throughout; thus, "The most *influential* man of the church had *fled*," or "The strong *pillar* of the church had *fallen*."

EXERCISE VII

The following sentences contain faulty metaphors. Reconstruct the sentences making whatever changes are necessary to insure correctness:

1. Chaucer was the father of English poetry, and a favorite of the king. 2. A torrent of superstition consumed the land. 3. No human happiness is so serene as not to contain some alloy. 4. Hope, the balm of life, darts a ray of light through the thickest gloom. 5. Solve the mazes of this dark tragedy. 6. Pilot us through the wilderness of life. 7. A varnish of morality makes his actions palatable. 8. These young men do not realize that they are sowing the seeds of a drunkard's grave. 9. Fancy sports on airy wing, like a meteor on the bosom of a summer cloud. 10. Throw open the floodgates of democracy, and you pave the way for a general conflagration. 11. He is fairly launched on the road to preferment. 12. The shot of the enemy mowed down our ranks with frightful rapidity. 13. In the current of these mysterious and awful events we can not fail to see the footprints of an all-powerful hand. 14. Italy is a narrow tongue of land, the backbone of which is formed by the Apennines. 15. These are the first fruits of my long study, at last unearthed and brought to light. 16. Wild fancies gamboled unbridled through his brain, and swept away all his firm resolves. 17. He kindles the slumbering fires of passion. 18. The voice of

England, which sounded so clearly at the last general election, would be lost sight of.

NOTE.—The minor figures of speech—metonymy, synecdoche, antithesis, hyperbole, climax, epigram, and irony—are valuable chiefly as means for promoting *energy* of style. For this reason they will be treated in our study of Force as a quality of style.

ELEMENTS OF STYLE

STYLE in composition refers primarily, not to thought, but to the mode or *manner* of expressing thought in words. Thought is the *matter* of composition. It answers the question *What?* Style answers the question *How?* Of course, in practice, the style can not be wholly independent of the thought; for the character of the thought should largely determine the character of the style. The ability to effect a happy adjustment of the style to the thought is what chiefly distinguishes the good from the poor writer. A perfect “fit” of style to thought is indispensable to effective composition. It is this adjustment which makes a composition readable.

A good style expresses thought clearly, impressively, and attractively. Hence a good style must possess *clearness*, *force*, and *attractiveness*. The qualities of style are not entirely distinct each from the others; for clearness contributes to force, and clearness and force promote attractiveness.

CLEARNESS

Since it is the office of a sentence to convey a thought, the first requisite of a good sentence is *clearness*. Lucidity takes precedence of all other qualities of style. Force and beauty count for nothing if the sentence be not first clear, for clearness is the foundation upon which all other qualities of style are built. The absence of clearness is known by the big word *ambiguity*. An ambiguous sentence is one that is open to two or more interpretations. A vague sentence is one that is so lacking in precision as to convey no thought definitely. Ambiguity, or vagueness of style, is a fatal blemish, —a blemish that the reader will not brook.

CLEAR THINKING.—The first requisite to clearness of style is clear, definite thinking. A writer can not make his thoughts clearer to others than it is to himself. Haziness of thought must result in haziness of expression.

CORRECT ARRANGEMENT.—Oftentimes a sentence lacks clearness because its parts are improperly arranged. Parts which belong together should not be needlessly separated. Modifiers, especially phrases and clauses, may be placed so far away from the words they modify that the meaning of the sentence is changed or made obscure. One of the most important aids to clearness is, therefore, *skillful arrangement* of the elements of a sentence. A sentence so constructed is *coherent*, and a coherent sentence is always clear. If one should write, "He

answered all the questions that were asked him quickly," it would be difficult for the reader to determine whether *quickly* is intended to modify *answered* or *asked*. By inserting *quickly* next after *answered* all ambiguity is removed.

EXERCISE VIII

Render the following sentences CLEAR, by improving the arrangement of their parts:

1. I learned what an inefficient teacher I was later in life.

2. He said that his traveling bag had been stolen while sleeping in the car.

3. An exhibition of drawing by youthful amateurs well worthy of inspection.

4. While playing ball one Sunday, a pious old man spoke to him.

5. Various estimates have been made as to the time of the birth of Columbus from the few facts which we have about his early life.

6. He spoke to the young man who had been intoxicated most earnestly.

7. "Paradise Lost" is a poem about Satan divided into twelve parts.

8. Sometimes disturbances arise, but they are usually checked before much harm is done by the policemen.

9. The preacher spoke about the evils of gambling without manuscript or note.

10. Take one of the powders on retiring in a little hot water.

11. My uncle lives in the country and of course keeps chickens like the majority of the farmers.

12. That dog almost seems human.

13. Towser lost the use of one of his legs, so we had to shoot him out of humanity.

EXERCISE IX

What word in each of the following sentences is misplaced? Where should it be placed? Why?

1. Some people only succeed in getting themselves into trouble. 2. The force of habit is even carried into the sacred region of religion. 3. It is probably thought that he will succeed. 4. He has a very small income, as he nearly lost all his property. 5. He neither answered my letter nor my card. 6. You can neither borrow the organ nor the piano. 7. Try only to see the bright side. 8. James has only been tardy twice. 9. Do you take the medicine I send you regularly? 10. The resolution was only adopted by a majority of two. 11. Juvenile courts are only of use in large cities. 12. The grains mostly cultivated here are oats and rye.

SKILL in USING PARTICIPLES.—In regard to the correct use of participles, Mr. Alfred M. Hitchcock says: "Skillfully used, it [a participle] is exceedingly helpful in sentence-building; clumsily used, it may prove but an annoyance. The one thing to remember is that it must modify something. Oc-

casionally an untrained writer will make a participle modify a word that he has in his mind but which is not expressed at all in the sentence. Occasionally he will use a participial phrase in such a way that the reader must guess which of two words it modifies. In either case confusion arises."

EXERCISE X

Point out in the following sentences the participial phrases improperly used. Change the construction of the sentences in such a way that the reader can have no doubt what word each phrase modifies:

1. Riding quickly to the other end of the line the command of the officer came sharp and clear. 2. Standing on the seashore two vessels are seen moving in opposite directions. 3. While eating our luncheon the train was speeding on. 4. After hurriedly eating my supper, a friend came in. 5. Struggling for a career that was more than life to him, his hope and faith kept strong to the end. 6. The gun was returned to its owner, having decided not to go hunting. 7. Getting up early in the morning, the first thing observed is the freshness of the air. 8. Alarmed at the news, a messenger was despatched to the governor. 9. Mary at once answered the note received from her friend, urging her to come and see her. 10. The crowd contained the usual number of babies and baby carriages, crying or sleeping.

CARE IN THE USE OF PRONOUNS.—Carelessness in the using of pronouns is a fruitful source of ambiguity. Every pronoun should be so placed as to enable the reader to see at a glance what antecedent the pronoun is meant to represent. Writers of considerable experience sometimes commit errors in dealing with pronouns. Here, if anywhere, vigilance is the price of uniform correctness.

The chief devices for making the reference of pronouns clear are: (1) the employment of the demonstratives *this, that, these, those, the former, the latter*; (2) the repetition of the antecedent; (3) changing to direct discourse.

In the following sentence as it stands, the reference of the pronouns is wholly uncertain. By changing the sentence to direct discourse all is made clear.

"He told his friend that if he did not feel better in half an hour, he thought he would better return." It is impossible to determine whether the speaker or the one spoken to "would better return." Change to "He said to his friend, 'If I (or you) do not feel better in half an hour, I think I (or you) would better return.'"

"He promised his father that he would pay his debts." Whose debts, his own or his father's, did he promise to pay? If he promised to pay his father's debts, the sentence should stand thus: "He promised his father that he would pay his father's debts." If he promised to pay his own, the sen-

tence must be changed to direct discourse: "He made this promise to his father, 'I will pay my debts.'"

Note the hopeless ambiguity that arises from the reckless use of pronouns, in the following:

"On his way, he visited a son of an old friend, *who* had asked *him* to call upon *him* on his journey northward. *He* was overjoyed to see *him*, and *he* sent for one of *his* most intelligent workmen and told *him* to consider *himself* at *his* service, as *he himself* could not take *him* as *he* wished about the city."

By skillful repetition the ambiguity is cleared up; thus:

"On his way he visited an old friend's son, who had asked him to call, on his journey northward. *The host* was overjoyed to see him, and, sending for one of his most intelligent workmen, told him to consider himself at *the stranger's* service, as he himself could not take *his guest* as he could have wished about the city."

A clause introduced by a relative pronoun should be given such a position in the sentence as will make its reference evident at once.

In the sentence, "I have letters from college students and others *that* are curiosities in their way," the relative pronoun *that* has three possible antecedents—*letters*, *students*, and *others*. All is made clear by giving the sentence the following cast: "From college students and others, I have received letters that are curiosities in their way."

The statement, "The figs were in small wooden boxes which we ate," should be, "The figs which we ate were in small wooden boxes." The sentence, "He must endure the foibles of others, who would have their kindness," should be, "He who would have the kindness of others must endure their foibles." The sentence, "The day has come of great rejoicing to many hearts, which we have looked for so long," should be, "The long-looked-for day of rejoicing to many hearts has come at last." Observe how a repetition saves the following sentence from ambiguity: "The lad can not leave his father; for if he should leave *his father*, *his father* would die." Gen. 44: 22.

The writer of "The intellectual qualities of the youth were superior to *those* of his raiment," meant to say, "The qualities of the youth's intellect were superior to those of his raiment." The sentence, "Mr. Jones has just received a letter from Mr. Smith, saying that *he* is expected to deliver the next annual address," should be, "Mr. Jones has just received a letter from Mr. Smith, saying that the *former* (or *Mr. Jones*) is expected to deliver the next annual address."

"My punishment did him good," might mean "The punishment I received did him good," or "The punishment I gave him did him good."

EXERCISE XI

In the following sentences some of the personal and some of the relative pronouns are used ambiguously. Reconstruct the sentences, making whatever changes are necessary for clearness:

1. Tom lost his dog when he was but three years old. 2. The street on which I live is near the center of the city, which is very convenient for shopping. 3. The train did not leave the station that day, for they considered the roadbed unsafe. 4. Before the days of steam cars they used to travel by stage coach. 5. A pig may have a little sense, but when it is being driven into a pen, it seems very small. 6. Instead of engines, horses are used in some cities to haul freight cars through the streets because they make too much noise. 7. There is a good ball ground here where they have games once a week. 8. Herbert's father died when he was quite young. 9. When he was brought before the judge, he smiled. 10. No doubt Charles is clever, but it will not make up for his carelessness. 11. The doctor told his brother that he could not go out on account of the weather. 12. Fine hairs often cover the bodies of insects which are very thick in proportion to the size of the creature.

TOO FEW WORDS.— Sentences may be misleading because necessary words are lacking. Professor Carpenter says that “young writers, especially those who try to be what is loosely called ‘practical,’ are often as likely to use too few words as too many.”

A clever lawyer once said: "Brevity is sometimes overrated. The number of a man's words should be like the length of a blanket—enough to cover the bed and to tuck in besides." One may forget "that a piece of writing may be so condensed as to be dense."

The omission of only a word or two often results in ambiguity. If I should say that I met the "secretary and treasurer" this morning, you would be in doubt as to whether I meant one person or two. The question, "Have you more interest in him than others?" might mean, "Have you more interest in him than others have?" or, "Have you more interest in him than you have in others?" Mr. Warner once said, "It makes one as hungry as one of Scott's novels." Strange that any of Scott's novels should ever get hungry. He meant, "It makes one as hungry as *does* one of Scott's novels." The main part of an infinitive should not be omitted at the end of a sentence; as, "He ate when he wished to," should be, "He ate when he wished to *eat*." The preposition *at* must not be omitted before *home* in such constructions as, "He boards and sleeps *at* home." The preposition should not be omitted when used with days of the month; as, "The war began *on* the nineteenth of April." When two or more connected nouns denote things that are to be distinguished from each other or emphasized, the article must be inserted before each noun; as, "The man was obliged to choose between a black and *a* blue suit."

“The days of Charles II were the golden days of the coward, *the* bigot, and *the* slave.” The omission of *that* in sentences like the following, defeats clearness: “He chose between the lot of the rich and *that* of the poor.”

EXERCISE XII

Supply necessary words omitted in the following sentences:

1. Wanted: A servant who can cook and care for children. 2. If the seam of your gloves hurts you, turn inside out. 3. We went to pick flowers and fish. 4. I had great fun driving the horse from the top of the hayload. 5. The error has and will again be exploded. 6. It bears us back ninety years, when the eyes of the whole world were turned toward France. 7. Clean the meat thoroughly, then roll in flour. 8. She beats the mixture till smooth. 9. I think he likes him better than you. 10. He has tried the old and new method of cure. 11. I will work for the success of this measure rather than the other. 12. Their intentions might and probably were good.

UNITY IN SENTENCE BUILDING.—Every good sentence is a well-knit sentence. Its parts all cohere. It contains but one central thought. It may be long, and may be made up of a variety of clauses and phrases; but these clauses and phrases are strictly subordinated to the clause or clauses expressing the main thought. In short, a good sentence is sym-

metrical and firmly jointed. It exists for the sake of one thought,—a thought that stands out “with the high light upon it.” The ideal sentence is an organism, from which everything that does not contribute to the completeness of the organism, is excluded. Good sentences rarely contain parentheses. They come to an easy, natural close. A sentence that meets these requirements is said to possess *Unity*. But unity is merely one of the conditions of clearness and force.

A sentence which wants unity is either shambling and rickety in structure, or heterogeneous in content. Professor Meiklejohn gives the following specimen of a loose-jointed sentence: “I asked him to show me his picture, which he did, and pointed out one in particular, a portrait of a young man, painted, he said, by Wilson.”

Note the irrelevancy of the several thoughts in this sentence: “The admiral died in his ninety-first year, when the Thames was covered with ice eleven inches thick, during a severe winter when nearly all the birds perished.” What is here said regarding the condition of the Thames should be the subject of a distinct sentence.

It should be remembered that a sentence which is clear and coherent can not contain more than one meaning of the same word. The following sentences illustrate this fault: This is my *duty* so long as I keep within the bounds of *duty*. He *left* this world, *leaving* a handsome fortune to his children.

The *letters* of many men of *letters* are not distinguished above those of ordinary *letter*-writers. Feathers are heavier than *nothing*; *nothing* is heavier than lead; therefore feathers are heavier than lead.

Every one that writes for the public should deem it his moral duty to make every sentence he writes as clear as it can be made. Clearness is, in its last analysis, truthfulness. Ambiguity is distortion, and distortion is essentially untruth.

FORCE

It is not usually sufficient that a thought be clearly and correctly expressed. For even then it may be feeble, dull, and therefore unimpressive. Vigor and vivacity of expression, command the reader's attention, stimulate him to think, and to grasp what is said. A thought adequately expressed is not only intelligible, but effective. Every sentence should be so worded and its parts so arranged as will best fit it to bring out all the strength of its contained thought. Let it be observed too that *energy* of expression implies *clearness*. Ambiguity and force can never go together.

Again, it should be observed that a forceful style is not appropriate to all varieties of thought. Unimportant ideas, however clearly expressed, are not suited to emphatic and vigorous presentation. To clothe a thought with a quality foreign to it is to violate the law of fitness and harmony. To speak

with energy of a tooth-pick or an infant's rattle is to utter either burlesque or bombast.

DEVICES FOR SECURING FORCE

It is not in the power of rules to make one a forceful writer. Without conviction, and strength of thought, no one can write forcefully. Yet the learner will find it extremely profitable to study and practice some of the ways in which increased impressiveness and distinction may be imparted to spoken or written thought.

PLAIN WORDS.—Long, classical words may impart rhythm and dignity to language, but they rarely have the effect of promoting vigor and animation of expression. The short, simple words of the language have a sharpness and a native strength to which long, learned words are strangers. Hence, as a rule, a writer's style is made more vigorous by the use of plain words—the words of every day life.

Run over in your mind such synonyms as the following, and note how much more vivid is the shorter member of each pair of synonyms. *Crazy and demented, steal and embezzle, guess and conjecture, get drunk and become intoxicated, be off and withdraw your presence, sweat and perspiration, pierce and penetrate, sick and indisposed, invalid and valetudinarian.*

EXERCISE XIII

Substitute a simpler word for each italicized word in the following sentences:

Will you *accord* him this favor?

See that the *apartment* is *ventilated*.

Such *penurious* tendencies are not to be *extirpated*.

This is to be his *domicile*.

Let there be an *interstice* between the two parts.

The *termination* of his career does not fulfil the promise of its *commencement*.

She does not speak even her *vernacular* with propriety.

You had better put an *impediment* on his rashness.

We shall have a *collation* before the ride.

To *effectuate* your purpose, get his influence.

The schoolroom is *palatial*.

The new training field will *enhance* athletics.

He *manipulates* the mandolin well.

The architect will make good use of all the *potentialities* of the old building.

He is to *inaugurate* the new drill to-morrow.

My companion seemed lost in his *cogitations*.

To *approximate* to such a standard, is better than to reach a lower one.

He has *precipitated* his return to this country.

The lecturer is a fine-looking *personage*, but not an interesting speaker.

This fact alone ought not to *invalidate* his argument.

Why does he take *cognizance* of mere trifles?

The *celerity* and the *dexterity* of his movements are remarkable.

The singer has a *captivating* manner.

The *mendacity* of this report is shameful.

It is a fine *locality*.

SPECIFIC WORDS.—The use of *specific* words tends to augment energy of style. Specific words are, as a rule, *concrete*; generic, *abstract*. *Sound* is generic; *creak, buzz, slam, clank, crash, roar, scream, rustle*, and so forth, are specific. *Animal, plant, flower, man*, are generic; *fox, ivy, rose, John Brown*, are specific. Most of our general and abstract words are of classical origin; most of our specific, concrete words are of Anglo-Saxon birth. Each class has its special uses.

By sometimes substituting specific for generic terms, a writer can make his diction more graphic and animated. Specific words, being narrower and more sensuous than generic words, are more easily grasped. They suggest mental pictures and images. They summon the eye or the ear to assist the mind in the work of interpreting them. Being more familiar to most persons, they are necessarily more interesting than their abstract neighbors.

To say, "The *crescent* is waning before the *cross*," is more animated than "Mohammedanism is disappearing before the progress of *Christianity*." The Psalmist might have exclaimed, "Thou dost preserve me," "protect me," "befriend me," but how

much more forcefully he expressed the same thoughts by saying, "Thou art my rock," "my tower," "my fortress," "my shield." How much more vivid is "He fought like a tiger" than "He fought like an animal." Jesus uses the *lily* as representative of all flowers when He says, "Consider the *lilies*, how they grow," etc.

What a mental picture is evoked by the words, "In the sweat of thy face shalt thou eat bread." How indistinct in comparison are the words, "By hard work shalt thou earn the food thou eatest."

EXERCISE XIV

Point out the specific words in the following sentences. Substitute for each a generic word of similar meaning, and note the loss of vividness:

1. Take My yoke upon you, and learn of Me.
2. Ye are the salt of the earth.
3. Cincinnatus followed the plow.
4. The palace should not frown on the cottage.
5. Gray hairs should be respected.
6. They strain at a gnat, and swallow a camel.
7. I told him to his beard that he had deceived me.
8. There are tongues in trees, sermons in stones, books in brooks, and good in everything.
9. Strike while the iron is hot.
10. She was a sprightly maid of sixteen summers.
11. The pulpit and the bench should be above suspicion.
12. Strike for your altars and your fires.
13. Fiercely he brandished his glittering steel.
14. The bullet should give way to the ballot.
15. In these days bayonets think.
16. Do

men gather grapes of thorns, or figs of thistles? 17. The wolf shall dwell with the lamb, and the leopard shall lie down with the kid; the cow and the bear shall feed together. 18. Instead of the thorn shall come up the fir tree. 19. God shall wipe away all tears from their eyes.

NOTE.—Nearly all the specific words in the foregoing sentence are examples of the figure of *metonymy*.

DEFINITION.—*Metonymy* is a figure of speech which consists in substituting the name of one thing for that of another, the two things being so closely associated with each other that the name of the one suggests that of the other.

There are several varieties of metonymy based upon the relation of—

1. Cause and effect; as —

Gray hairs should be respected.

Here *gray hairs*, which is the effect of old age, is mentioned instead of *old age* or *old persons*. Old age is the *cause* of gray hairs.

2. The sign and the thing signified; as —

The crescent is waning before the cross.

Here *crescent*, the sign of Mohammedanism, and *cross*, the sign of Christianity, are used instead of the religious systems they signify or symbolize.

3. The container and the thing contained; as —

His purse is his god.

Here *purse* is mentioned instead of its contents, *money*.

4. The material and the thing made of it; as—
He brandished his glittering steel.

Here *steel*, the material, is used instead of *sword*, the thing made of steel.

5. A part and the whole; as —

The farmer employs four *hands*.

This last variety of metonymy has a distinct name, *synecdoche*.

DEFINITION.—A *synecdoche* is that kind of metonymy in which a whole is put for a part, or a part for a whole.

EXERCISE XV

Use the following words metonymously in sentences of your own: Chair, sword, head, foot, wheel, scepter, bottle, heart, death, press (noun), gold, sail (noun), and gray matter.

BREVITY.—“Brevity is the soul of wit.” It conduces to neatness as well as force in the expression of thought. All needless words are so much dead weight. To overload a sentence with words is to dilute it. Whatever does not strengthen enfeebles. “The habit of writing compactly, of going straight to the point, of saying just what one has to say and then of stopping, is not always easy to acquire.” Sentences concise in form and pregnant with thought are the weapons of a speaker or writer who is thoroughly in earnest. Sentences made up with “picked and packed” words, always cut. Brevity is not only the soul of wit, but the fire of fervency.

Professor Mead wrote: "Brevity does not, however, consist precisely in using few words, but in saying nothing superfluous. A narrative of ten pages is short if it contains nothing but what is necessary. A narrative of twenty lines is long if it can be contained in ten."

Brevity is opposed to tautology, verbosity, and prolixity. "Tautology consists in repeating, with mere change of words, what has been already said;" as, "He was very *fastidious* and *particular* and *hard to please*." Here "particular" and "hard to please" repeat what is already expressed by "fastidious." In each of the following sentences the italicized words express virtually the same idea. Note the resulting feebleness of the sentences.

The teacher *criticizes* and *blames* and *finds fault with* the pupils continually.

The *king* issued a *royal* edict.

His answer was *vague* and *indefinite*.

The *universal* testimony of *all men* is that of all poetry Milton's is the most sublime.

He was always employed in *alleviating* and *relieving* the wants of others.

Verbosity consists in using words that do not necessarily repeat ideas, but are yet wholly superfluous. In the sentences below, the italicized words should be cut out:

Who doubts *but* that intemperance is growing?

He fell off *of* the horse.

Do you think he will accept *of* the gift?

I wrote *to* him a long letter last week.

Being content with deserving a triumph, he refused the honor of it.

I do not doubt *but* that he is sincere.

It is evident that we must open *up* the whole question again.

The different departments of science and of art *mutually* reflect light on each other.

They returned *back* again to the *same* city *from* whence they came *forth*.

From whence came they?

I detected its flavor without even *the* tasting of it.

I shall not waste my strength *for nothing*.

Prolixity consists in descending into unnecessary details,—in giving prominence to insignificant particulars. A prolux writer does not seem able to discriminate between the essentials and the non-essentials of a subject. He magnifies trifles at the expense of what is really important. Prolixity is, in effect at least, a synonym of tediousness. A bloated style is a heavy style, and a heavy style never fails to repel readers.

Brevity may be secured by eschewing all useless words; by sometimes compressing a clause into a phrase, or a phrase into an equivalent word; by using the most apt of a number of synonyms; by the skillful use of figurative expressions; and by avoiding roundabout expressions, or circumlocutions.

EXERCISE XVI

Reconstruct the following sentences, improving them in respect to brevity:

1. I shall go from thence to Chicago. 2. You can do it equally as well. 3. You and I both agree in this instance. 4. Like all new novelties, the device must win popularity. 5. He did not look to see where he was going to. 6. They feared the consequences that would follow. 7. She is a widow woman without means of support. 8. It has ragged extremities at both ends. 9. It must have been an interesting sight to see the two commanders on the platform. 10. In the universal patriotism of all our people is the nation's bulwark. 11. He bears disappointments with great equanimity of mind. 12. A gale of wind took off the unfinished roof. 13. There is often a fortune in a new discovery. 14. They all unanimously consented to this change. 15. From whence came they? 16. The wrong was too intolerable to be borne. 17. The book is so written as to give the reader a sense of tediousness. (This sentence should be shortened to "The book is dull.") 18. He has been heard to reiterate again and again the story in which he gives an account of the impediments and hindrances that obstructed his way to the final success in which he at last won his wealth and reward. 19. In his habitual silence on this subject, which comes from his taciturn disposition, he simply reveals a characteristic unwillingness to lay open his

mind to others. 20. The different branches of study in this course mutually reflect light on each other. 21. I have got you now.

Reduce each of the following clauses to a single word: a. that does not bend; b. that has no equal; c. that possesses all power; d. that can not be heard; e. that has no limit; f. that can not be translated; g. that can not be disproved; h. that can not be understood.

CLIMAX.—The word *climax* is from a Greek word meaning *ladder*. The derivation suggests that a climax is a form of expression in which the parts grow in strength and significance to the close.

DEFINITION.—A *climax* consists in placing related words, or phrases, or clauses, or sentences in the order of their importance or intensity, the least important standing first; as —

All his books are written in a learned language; in a language which nobody hears from his mother or his nurse; in a language in which nobody ever quarrels, or drives bargains, or makes love; in a language in which nobody ever thinks.—MACAULAY.

The climax serves to impart force to the expression of thought. The graduated arrangement of parts gratifies the ear and stimulates the mind.

When the weaker terms are placed after the stronger, the expression becomes flat, insipid. Such an arrangement is called *bathos* or *anticlimax*. An anticlimax is sometimes intentionally employed to impart humor or satire to a statement. A climax

produces an ascending effect; the anticlimax a descending. The one waxes, the other wanes. In the following sentence the ideas wane, and hence produce an anticlimax: "He lost his friends, his money, his dog at one fell swoop."

Note the climacteric structure of the following passages. Change the arrangement of some of them, and notice the loss of vigor:

1. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

2. I plead for the rights of laboring men, for the rights of struggling women, for the rights of helpless children.

3. We bid you welcome to the healthful skies and the verdant fields of New England. We greet your accession to the great inheritance which we have enjoyed. We welcome you to the blessings of good government and religious liberty. We welcome you to the treasures of science and the delights of learning. We welcome you to the transcendent sweets of domestic life, to the happiness of kindred, and parents, and children. We welcome you to the immeasurable blessings of rational existence, the immortal hope of Christianity, and the light of everlasting truth!—WEBSTER.

4. Without it [peace] commerce is vain, the ardor of industry is restrained, happiness is blasted, virtue sickens and dies.—CHARLES SUMNER.

5. The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had

resounded with acclamations at the inauguration of thirty kings; the hall which had witnessed the just sentence of Bacon and the just absolution of Somers; the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment; the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame.—MACAULAY.

6. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.—BIBLE.

ANTITHESIS.—By placing opposite things or ideas over against each other, each is brought out in stronger relief. Opposites, when placed in juxtaposition, accentuate each the other. The idea of contrast, when expressed in language, is called an *antithesis*.

DEFINITION.—Antithesis is a figure which impresses an idea or a thought by bringing it into the same conception with its opposite; as —

“A false balance is an abomination unto the Lord; but a just weight is His delight.”

The Proverbs are constructed almost wholly on the principle of antithesis.

"Skillful use of antithesis produces an effect of epigrammatic pungency; excess of it, an effect of shallow cleverness." This comment on the figure of antithesis, made by Professor Gardiner, is itself an excellent example of antithesis.

Neatness and compactness, as well as strength, are, as a rule, promoted by the antithetical structure. The following passage from Samuel Johnson is given in illustration:

"Dryden knew more of man in his general nature and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

"Poetry was not the sole praise of either: for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller."

An antithesis is not always in the form of a

balanced sentence. The principle of contrast is often used effectively apart from parallelism of structure, as in Byron's description of the Battle of Waterloo, where he brings before the mind the rapturous joy of the music and the dance before the awful horrors of the battle broke upon the revelers. The piquancy of the following sentence is the result chiefly of bold contrast; yet the sentence is not properly a balance. It was uttered by DeBray, the Huguenot martyr. "These shackles are more honorable to me than golden rings: when I hear their clank, methinks I listen to the music of sweet voices and the tinkling of lutes."

HYPERBOLE.—Strong feeling sometimes expresses itself in exaggeration, not to deceive, but to impress the reader, as when David exclaims, "Rivers of water run down my eyes because they keep not Thy law." An exaggerated statement of this kind is known by the term *Hyperbole*. Of Saul and Jonathan David said, "They were swifter than eagles, they were stronger than lions." In Shakespeare we have, "Falstaff, thou globe of flesh, spotted o'er with continents of sin." Macaulay writes: "Somebody has said of the boldest figure in rhetoric, the hyperbole, that it lies without deceiving."

Its use has sometimes a humorous effect, as when Irving says of the schoolmaster of Sleepy Hollow: "His hands dangled a mile out of his sleeves."

Again: "It requires a surgical operation to get a joke well into a Scotch understanding."

All trite or forced hyperboles serve only to deaden the interest of the reader. When used too frequently they lose their force.

THE EPIGRAM.—Another figure that tends to make discourse keen and vivid is the *epigram*. The term is applied to any terse, pointed saying having the nature of a proverb. The more pungent epigrams are those in which there is an apparent contradiction between the form of the language and the meaning really conveyed. An epigram of the latter sort has the nature of a paradox. The following stanza will help us grasp the spirit of the epigram:

“An epigram should be, if right,
Short, simple, pointed, keen, and bright,—
A lively little thing!
Like wasp, with taper body, bound
By lines—not many—neat and round;
All ending in a sting.”

EXERCISE XVII

Reflect on the following examples of epigram until you catch their significance. Notice the play on words in some of them. Point out all other figures of speech that you detect:

1. Verbosity is cured by a wide vocabulary.
2. The favorite has no friends.
3. Hasten slowly.
4. When I am weak, then am I strong.—PAUL.
5. When you have nothing to say, say it.

6. By indignities men come to dignities.
7. Never less alone than when alone.
8. It is a custom more honored in the breach than in the observance.
9. Hell is paved with good intentions.
10. He is richest who is content with the least.
11. A remedy worse than the disease.
12. Beauty, when unadorned, adorned the most.
13. Failures are the pillars of success.
14. While we look not at the things which are seen, but at the things which are not seen.—PAUL.
15. Cowards die many times before their deaths; the valiant taste death but once.—SHAKESPEARE.
16. No pain, no pleasure.
17. In order to be as good as our forefathers were, we must be better.—WENDELL PHILLIPS.
18. Not to know me argues yourself unknown.
19. That which is everybody's business is nobody's business.—IZAAK WALTON.
20. Conspicuous for its absence.
21. Discretion is the better part of valor.

It should be observed that epigrams need the emphasis of infrequency. Where they abound they are seldom found.

INTERROGATION.—A common mode of promoting energy of expression is to give sentences occasionally the interrogative form instead of the declarative. Such a question is not asked for information. It is simply an emphatic way of affirming or denying something. It is generally referred to as the figure

of *Interrogation*. The judicious use of this figure helps to insure variety of sentence structure, and thus relieve monotony of expression.

If Jesus had said, "The life is more than meat, and the body is more than raiment," He would have expressed the thought clearly, but not so forcefully as He did by putting the affirmation thus: "Is not the life more than meat, and the body than raiment?" Paul's questions, "Who goeth a warfare any time at his own charges? who planteth a vineyard, and eateth not the fruit thereof?" are an emphatic way of saying, "No man goeth a warfare any time at his own charges; no man planteth a vineyard and eateth not the fruit thereof."

What a strong denial is expressed in, "Can the Ethiopian change his skin, or the leopard his spots?" How emphatic is Patrick Henry's denial, when put thus: "Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" "Who shall lay anything to the charge of God's elect?" is a vigorous way of saying, "No one shall lay anything to the charge of God's elect."

The literature of oratory, as well as sacred literature, is replete with questions used for the purpose of giving point and animation to language.

RHETORICAL EXCLAMATION.—When an *exclamation* is used for rhetorical effect, it is sometimes called a *figure of exclamation*, or a *rhetorical exclamation*; as —

What a piece of work is man! how noble in reason! how infinite in faculties; in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals!—SHAKESPEARE.

EXERCISE XVIII

Change each of the following rhetorical interrogations and exclamations to the form of a statement, and notice whether it gains or loses in effectiveness:

1. Was there ever anything so delightful?
2. How bright and happy Eden must have been!
3. And yet what harmony was in him! what music even in his discords!
4. How quick the change from joy to woe!
How check'rd is our lot below!
5. Is this a time to be gloomy and sad,
When our Mother Nature laughs around,
And even the deep blue heavens look glad,
And gladness breathes from the blossoming
ground?

—BRYANT.

6. What fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? and what concord hath Christ with Belial? or what part hath he that believeth with an infidel?—BIBLE.

7. And what is so rare as a day in June?
Then, if ever, come perfect days.

—LOWELL.

8. How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!

—SHAKESPEARE.

IRONY—DEFINITION.—*Irony* is a kind of sarcasm so expressed that the language, taken literally, expresses the opposite of what is intended; as —

“And it came to pass at noon, that Elijah mocked them, and said, Cry aloud: for he is a god; either he is talking, or is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked.”

—BIBLE.

The following stanza from Whittier is a typical example of irony:

What has the gray-haired prisoner done?

Has murder stained his hands with gore?

Not so; his crime is a fouler one—

God made the old man poor.

Explain the irony in the eleventh verse of Exodus 14, and in the second verse of Job 12.

INVERTED ORDER.—It is desirable, sometimes, to throw into striking prominence a particular word, phrase, or clause of a sentence. This is done by placing such element in the most emphatic position in the sentence. Any element of a sentence is thrown into relief by placing it out of its ordinary position. By this means we can throw the emphasis

on almost any part of the sentence. Such a change of position is called *inversion*.

The most emphatic places in a sentence are the beginning and the end. These places catch the eye most readily. At the beginning of a sentence or a clause is the ordinary position of the subject; at the end, that of the predicate. Hence, the subject is emphasized by being placed near or at the close of the sentence; the predicate by being placed at the beginning. The predicate adjective, or the object of a verb may be placed before the verb; the modifier after the noun modified, etc. The principle of emphasis may be stated thus: *Give the important elements of the sentence the important places.*

Of this principle the translators of the Bible often availed themselves; as, "Blessed is He that cometh in the name of the Lord," and "Silver and gold have I none; but such as I have give I thee." How much these sentences would be enfeebled by altering the arrangement into, "He that cometh in the name of the Lord is blessed," and "I have neither silver nor gold, but I give thee what I have." See, also, the beatitudes, in the fifth chapter of Matthew.

Note the distinction given to the adverbs *on* and *forward* in this sentence by putting them before their respective verbs: "On swept the infantry—forward streamed the cavalry." How conspicuous the adverb *seldom* in, "*Seldom* had such a sight been seen in Rome." Compare, "It may seem im-

possible, but I am determined to undertake the task," with "Impossible as it may seem, the task I shall yet undertake." How much more spring and vigor in the second form than in the first. "Great is the Lord, and greatly to be praised" would lose not only in force, but in euphony as well, if arranged into "The Lord is great, and He is to be praised greatly." Note the loss in expressiveness when, "Scoundrel though he was, he still had some sense of honor," is changed to "He still had some sense of honor, though he was a scoundrel."

By putting the subordinate clause of a complex sentence before the principal clause, the latter is made prominent,—emphatic. Thus: "Small though the garrison was, they resolved to hold the fortress against an army ten times their number."

EXERCISE XIX

What elements in the following sentences are made emphatic by inversion?

1. If ye know these things, happy are ye if ye do them. 2. A black day will it be to somebody. 3. Some war, some plague, some famine they foresee. 4. From morning till night, from week's end to week's end, his tireless brain was never inactive. 5. The most versatile and myriad-minded man of his age, and one of the greatest geniuses of all time, was William Shakespeare. 6. There was a little glen, green and secluded and charming. 7. Upon them came calamity, swift as the lightning. 8. If

you have tears, prepare to shed them now. 9. Great is the mystery of time and space. 10. The only fitting name we can give to such conduct as this is cowardice. 11. Thy eternal sway all the race of men obey. 12. Me he restored to my office and him he hanged. 13. Back, back to its depths went the ebbing tide. 14. Before high Heaven and in the face of all the world, I swear eternal fidelity to the just cause. 15. In morals as in mathematics a straight line is the shortest. 16. Few and short were the prayers we said.

EXERCISE XX

Make the following sentences stronger by making whatever changes are necessary to that end:

1. Homicide is sure to be eventually detected.
2. He must not only reform at once, but his welfare depends on it.
3. This is indeed a beautiful view.
4. Figures will suggest themselves spontaneously, if one's imagination is awake.
5. We do not grow old, but young, while we converse with what is above us.
6. They who build beneath the stars build too low.
7. You must bear what you would not, if you do what you should not.
8. Our grand business is to do what lies clearly at hand, and not to see what lies dimly in the distance.

9. Abstain, when you doubt.

10. I hate to see things done by halves. Do it boldly, if it be right; leave it undone, if it be wrong.

11. Prepare for a change in prosperity; hope for one in adversity.

12. We can not write clearly unless we think clearly; but we can always express our thoughts intelligibly if we are willing to take pains enough, when they are clear.

13. The chances are that force and elegance are within our reach, when we have once learned to write clearly.

14. I do not discourage, I do not condemn, this.

15. Our fathers lighted a feeble watch-fire on the Rock of Plymouth, two hundred and sixty years ago.

16. The banner of St. George floated in triumph over their heads.

17. The people perish where there is no vision.

18. The age of bullets is not over, though the age of reading and of thinking men has come.

19. It is never of our tenderness that we repent, but of our severity, when death, the great reconciler, has come.

20. The rain, the welcome rain, roars down the gutter like a river.

21. Tyranny begins where law ends.

PARAGRAPHS

Every prose composition of any length is divided into sections called *paragraphs*. Each paragraph

treats of a distinct point or phase of the theme. A very short composition, treating of a single point, and not subdivided, is thought of as a paragraph.

The first line of every written or printed paragraph should be indented; that is, it should begin a little farther to the right than the other lines.

Each paragraph should be a *unit*; that is, it should treat of but one point or topic of the subject. The *principle of unity* of the paragraph should be so marked as to make it easy to give a brief title to each paragraph which would indicate its contents.

"A paragraph, then, is a connected series of sentences constituting the development of a single topic."

The paragraph may be as small as one sentence, or it may extend over a considerable part of the subject. In any case, however, it has a oneness and office of its own, being a clearly defined step in the progress of the composition.

The topic is not always definitely stated. When it is not so stated it is diffused through the whole paragraph. But in either case, a definite topic must exist in the mind of the writer, if he would be sure that the paragraph shall constitute a definite step in the development of the theme.

Examine the paragraphs in the following passage. Give each paragraph an appropriate title:

The bird is little more than drift of the air brought into form by plumes; the air is in all its quills, it breathes through its whole frame and flesh,

and glows with air in its flying, like blown flame: it rests upon the air, subdues it, surpasses it, outraces it;—*is* the air, conscious of itself, conquering itself, ruling itself.

Also, into the throat of the bird is given the voice of the air. All that in the wind itself is weak, wild, useless in sweetness, is knit together in its song. As we may imagine the wild form of the cloud closed into the perfect form of the bird's wings, so the wild voice of the cloud into its ordered and commanded voice; unwearied, rippling through the clear heaven in its gladness, interpreting all intense passion through the soft spring nights, bursting into acclaim and rapture of choir at daybreak, or lisping and twittering among the boughs and hedges through the heat of day, like little winds that only make the cowslip bells shake, and ruffle the petals of the wild rose.

Also, upon the plumes of the bird are put the colors of the air: on these the gold of the cloud, that can not be gathered by any covetousness; the rubies of the cloud, the vermilion of the cloud-bar, and the flame of the cloud-crest, and the snow of the cloud, and its shadow, and the melted blue of the deep wells of the sky—all these, seized by the creating spirit, and woven into films and threads of plume; with wave on wave following and fading along breast, and throat, and opened wings, infinite as the dividing of the foam and the sifting of the sea-sand;—even the white down of the cloud seeming to flutter up between the stronger plumes, seen, but too soft for touch.—RUSKIN.

A paragraph may begin with a sentence that states, in compact form, the topic of which the paragraph is to treat. This sentence is, as a rule,

relatively short; and is usually followed by longer sentences which serve to explain, illustrate, or limit the topic sentence.

In the following passage from Farrar's "Life of Christ," observe how the first or topic sentence is expanded and illustrated by the long sentences that follow:

"There is scarcely a scene or object familiar to the Galilee of that day, which Jesus did not use as a moral illustration of some glorious promise or moral law. He spoke of green fields and springing flowers, and the budding of the vernal trees; of the red or lowering sky; of sunrise and sunset; of wind and rain; of night and storm; of clouds and lightning; of stream and river; of stars and lamps; of honey and salt; of quivering bulrushes and burning weeds; of rent garments and bursting wineskins; of eggs and serpents; of pearls and pieces of money; of nets and fish. Wine and wheat, corn and oil, stewards and gardeners, laborers, and employers, kings and shepherds, travelers, and fathers of families, courtiers in soft clothing and brides in nuptial robes—all these are found in His discourses."

Notice how aptly the paragraph below, from Ruskin, illustrates the same principle:

"Of all inorganic substances, acting in their own proper nature, and without assistance or combination, water is the most wonderful. If we think of it as the source of all the changefulness and beauty of clouds; as the instrument by which the earth was

modeled into symmetry, and its crags chiseled into grace; then in the form of snow; in the foam of the torrent—in the morning mist, in the broad lake and glancing river; finally in that which is to all human minds the best emblem of unwearied, unconquerable power, the wild, various, fantastic, tameless unity of the sea; what shall we compare to this mighty, this universal element, for glory and for beauty? It is like trying to paint a soul.”

Again, it is often desirable to *sum up* the essence of a paragraph in the closing sentence. By this means the gist of the paragraph is left in the reader's mind.

The last sentence in the following famous paragraph, from Lord Bacon, *connotes*, if it does not *denote*, the thought of the entire passage:

“To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar; they perfect nature and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh

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

Regard for unity in the paragraph will do much to make one's composition easy to read and to understand. But unity alone is not sufficient. The several paragraphs may possess this principle, and yet be so distinct from one another that the whole will seem broken or disjointed. To prevent this fault, it is necessary to take special pains to make the *transition* from paragraph to paragraph as easy and natural as possible.

"The *transition from paragraph to paragraph* should be so smooth that your reader will feel no break in the thought, but merely a natural and easy step forward." This result may be accomplished in various ways.

"Observe that paragraphs are not formed by cutting up continuous discourse into mechanical lengths,

any more than stanzas are made by cutting up poetry.

“On the contrary, continuous discourse grows by adding paragraph to paragraph, as our thoughts pass from point to point of the subject in orderly succession.”

An easy transition from paragraph to paragraph, as well as from sentence to sentence, is often effected by the use of such link-words and phrases as *but, yet, still, nevertheless, however, on the contrary, for all that, also, likewise, besides, again, furthermore, moreover, in like manner, too, in addition to this, therefore, consequently, accordingly, thus, then, so, hence, as a result, as a consequence, presently, thereafter, meanwhile, thereupon, eventually, to conclude*, and so on.

The foregoing link-words are by no means the only ones that help to make the passage from sentence to sentence or from paragraph to paragraph easy. The more common words, *he, she, it, this, that, these, those, former, and latter* are often serviceable for the same purpose, inasmuch as they are commonly used to refer to some person or thing *previously mentioned*.

These connecting words, however, should not be used thoughtlessly; that is, merely to “fill up,” or make the transition “smooth.” They should be employed only when the sense or thought warrants their use. Especially are *and* and *but* over-used by careless speakers and writers.

EXERCISE XXI

Write a well-knit paragraph on each of the following topics:

1. The Practical Effects of Wireless Telegraphy.
2. The Effects of Rapid Transit.
3. "The Borrower is Servant to the Lender."
4. A Plea for Short Lessons.
5. Advantages and Disadvantages of Studying Alone.
6. What Is a Paragraph?
7. Why One Should Enjoy One's Appointed Work.

EXERCISE XXII

1. Write two paragraphs, the first asking a question or several related questions, and the second answering the question or questions.

2. From books or other literature which you have read recently, make a list of words or phrases that aid in transition.

3. Write a paragraph in which the first sentence is a topic sentence, and is explained by the sentences that follow.

4. Write two paragraphs; in the first describe a city street at six A. M.; in the second, at six P. M.

5. Write two paragraphs, in the first describe a mountainside as it looked before it was swept by fire; in the second as it looked after the fire.

BUILDING A VOCABULARY

To be successful in public address or in writing for the public, one must first be in possession of a large stock of ideas and a correspondingly large stock of words. Artists express ideas in colors and in stone, inventors in machinery, and so on, but orators and writers must express their thoughts through the medium of words. All the great masters of our noble tongue are indefatigable students of the dictionary, of etymology, of works on synonyms, etc., but they all testify to the fact that the only safe, certain, and thorough method of mastering words, with their contained ideas, is in the conscientious, sympathetic reading of good literature.

Dictionaries like ours did not exist at the time of Spenser, Shakespeare, or Milton. It was chiefly through reading and conversation that they acquired their wealth of words. "Words which we acquire directly from a good writer," says Professor Hart, "make a definite impression, and are retained in the memory. They have a vitality which is lost in the columns of a dictionary. When we repeat them in our writing we feel that we are safe, because we are acting under the best guidance."

Thomas Carlyle made himself a storehouse of words by mastering the works of Samuel Taylor Coleridge and the masterpieces of the German writers, Goethe and Schiller. Henry Drummond, in turn, stocked himself with words by absorbing Carlyle's and Ruskin's great books. But these and all other

famous writers and orators were enthusiastic students of our English Bible. The pages of their books are luminous with Biblical allusions. No other literary work comprises so vast a store of the simple, strong, crisp, idiomatic words of the English language as does the Bible. It is here that we find the native purity and vigor of our tongue crystallized.

I can not do better than to insert here the testimony, as to the literary value of the Bible, of men who can speak as those having authority. Of John Ruskin, Professor Cook, of Yale University, writes:

“John Ruskin is certainly the greatest master that the present century has produced of pure, idiomatic, vigorous, and eloquent English prose; and as the first volume of his ‘Modern Painters,’ perhaps his best work, appeared over forty years ago, when he was a recent ‘Graduate of Oxford,’ his style was perfectly formed while he was yet a young man. How was it formed? In one of his latest writings he has told us that in his childhood, as a part of his home education, his mother required him to commit to memory, and repeat to her, passages from the Bible. A similar custom, as some of us old men know, prevailed here in New England over half a century ago, and I hope that in some families it lingers still. Ruskin gives us the exact list, twenty-six in number, of the psalms and chapters which he thus learned by heart; and as the selection was in the main an excellent one, we need not seek further for the secret

of his admirable diction and perfect command of English phraseology."

Referring to his knowledge of the Bible acquired by studying it under the guidance of his mother, Ruskin himself said:

"And truly, though I have picked up the elements of a little further knowledge—in mathematics, meteorology, and the like, in after life,—and owe not a little to the teaching of many people, this maternal installation of my mind in that property of chapters, I count very confidently the most precious, and, on the whole, the one *essential* part of all my education."

Macaulay wrote:

"Bunyan's English was the English of the Bible. By constant perusal his mind was thoroughly steeped in Holy Scripture; he thought its thoughts, spoke its words, adopted its images. 'In no book,' writes Mr. Green, 'do we see more clearly the new imaginative force which had been given to the common life of Englishmen by their study of the Bible.' Those who desire to become, like him, masters of our grand mother tongue, and use it as an instrument for swaying the hearts, and elevating the souls, and instructing the minds of others, can take no better way to this end—to say nothing of its higher purposes—than to familiarize themselves, as he did, by constant perusal, with our English Bible."

In his "History of Elizabethan Literature," Saintsbury writes:

"But great as are Bacon and Raleigh, they can not approach as writers of prose, the company of scholarly divines who produced—what is probably the greatest prose work in any language—the Authorized Version of the Bible in English."

"Intense study of the Bible," wrote Coleridge, "will keep any writer from being vulgar in point of style."

After President Lincoln had delivered his Gettysburg oration, he was asked to tell how he had mastered his inimitable diction. His answer was, in part, that he had for many years been an eager, untiring student of the English Bible.

The exercises below are given with a view to aiding the student in acquiring a copious vocabulary.

EXERCISE XXIII

a. Embody in sentences the following words and phrases:

Brusque, pert, overweening, priggish, fish for compliments, pique one's self, opinionated, coy, sheepish, without beat of drum, vaunt, flourish of trumpets, tall talk, bombast, on stilts, in high feather, charlatan, jubilant, bravado.

b. Simplify the wording of the following locutions:

At the expiration of five years; extreme felicity; incur the danger; a sanguinary engagement; accepted signification (of a word, etc.); exceedingly

opulent; paternal sentiments; a votary of Bacchus; in this melancholy predicament; "an individual designated by the not uncommon cognomen of Smith;" the precursor of a stupendous atmospheric disturbance.

c. Explain the meaning and etymology of the following. Learn to spell them:

Galvanism, guillotine, jovial, boycott, fauna, flora, July, August, palace, bacchanalian, saturnine, mercurial, dunce, simony, meander.

d. Use each of the following locutions in a sentence:

Come short of; come to nothing; come to one's self; come to the front; come to blows; come to want; come of age; with an eye to; keep an eye on; in the mind's eye; drop off; drop away; drop in; drop out; drop down; drop a line; drop a controversy; drop an acquaintance; drop anchor; run after; run across; run down; run out; run a risk; run amuck; run riot; run to seed; run counter to; run a blockade.

e. Write the opposite word to—

Pessimist, magnanimous, indigenous, synonym, antediluvian, peroration, analysis, inductive, nadir, trans-Atlantic, courage, celestial, supernatural, benediction, benevolence, permanent, positive, prosperity, generic, predecessor, superior, opaque, domestic, aggravate (make worse), zenith, oriental, promis-

cuous, maximum, absolute, magnify, repulsion, objective, homogeneous.

f. Use each of the following phrases in a sentence:

The thread of argument, poisoned words; hatch a plot; stifle a sigh; the eloquence of gold; soil a reputation; a heart of oak; struck with terror; an icy reception; to feed with hopes; the gnawing of envy; the torch of science; the reins of government.

g. Explain the etymology of the following words:

Academy, atlas, calico, dahlia, daisy, epicure, hygiene, milliner, macadamize, sardine, tantalize, tariff.

h. Substitute an equivalent word or phrase for each word in italics, in the following passages:

Words are *embalmed* ideas of men. Acquisition of ideas *further*s acquisition of words, and *vice versa*. To some extent ideas can be *bred* by the study of mere words. The *attempt* to *discriminate* between words that mean *nearly*, not *quite*, the same thing, results in a *distinct* gain in thought, and in power of thought. Shakespeare's *works contain* about fifteen thousand different words; the King James *version* of the Bible fewer than six thousand. To *gain* new words and new *ideas*, the student must *compel* himself to read slowly. *Impatient* to *hurry* on and *learn* how the *tale* or poem *ends*, many a youth is *accustomed* to read so *rapidly* as to miss the best part of what the author is *trying* to say. To get

at the thoughts and *really* to *retain* the valuable expression, the *student* must *scrutinize* and *ponder* as he reads. Each word must be *thoroughly understood*; its *exact* value in the sentence must be *grasped*. The dictionary is not a *magic* book, ready to *explain* every *delicate* shading that a great author gives a word in a *particular* connection. In reading *silently* it is due the author to read with as much expression as if we were *pronouncing* the word *aloud*. One should mentally give *every* word and phrase its *proper* accent, should feel the *value* of every punctuation mark. Literature is *full of* words descriptive of things that all have seen or heard.

i. For each of the following words write its corresponding adjective:

Aristotle, charity, compare, capacity, hero, academy, decision, Hercules, eulogy, define, prevail, Paul, Plato, permit, Naples, pronoun, metropolis, system, Shakespeare, pronoun, Christ.

j. Learn all that a complete dictionary can tell you about the following words, and report to the class:

Element, extenuate, attenuate, countenance, euphemism, parsimony, plagiarize, awful, nice, fortitude, oriental, feint, paragon, hypothesis, weird, prerogative, clever, caustic, pungent, emeritus, feudal, sequence, cadence, categorical, spasmodic, fortuitous, herald, plight, regime.

k. *Substitute an equivalent word or phrase for each word in italics, in the following passage:*

Let no one then *underrate* the importance of the study of words. Daniel Webster was often seen *absorbed* in the study of an English dictionary. Lord Chatham read the folio dictionary of Baily twice through, *examining* each word attentively, dwelling on its *peculiar import* and modes of *construction*, and thus *endeavoring* to bring the *whole range* of our language *completely* under his *control*. One of the most *distinguished American authors* is said to be in the habit of reading the dictionary through about once a year. His choice of *fresh* and *forceful* terms has provoked *at times* the charge of *pedantry*; but, in *fact*, he has but fearlessly used the wealth of the language that lies buried in the pages of Noah Webster. It is only by thus *working* in the *mines* of language that one can fill his storehouses of expression, so as to be *above* the necessity of using *cheap and common* words, or even using these with no *subtle* discrimination of their *meanings*. William Pinkney, the great American *advocate*, studied the English language *profoundly*, not so much to *acquaint* himself with the *nice* distinctions of its philosophical terms, as to *acquire* *copiousness*, variety, and *splendor* of expression. He studied the dictionary, page after page, *content* with nothing less than a mastery of the *whole* language, as a *body* of expression, in its *primitive* derivative stock. Rufus Choate once said to one of his students: "You don't

want a *diction gathered* from the newspapers, caught from the air, common and unsuggestive; but you want one whose every word is *full-freighted* with suggestion and association, with beauty and power."

l. The following adjectives apply primarily to material objects, which may be known through the senses. But each may be raised to a higher use, being made to designate some trait of character, or some other abstract idea. Observe the various duties that the adjective *high* was persuaded into doing at the call of Shakespeare. He writes of *high* feats, *high* hope, *high* heaven, *high* exploits, *high* deeds, *high* desert, *high* perfection, *high* designs, *high* good trim, *high* descent, *high* resolve, *high* reward. Every one knows what is meant by *fine* sand, *fine* cloth, *fine* salt, etc.; but we may speak of *fine* deeds, *fine* sense of honor, *fine* courage, *fine* bearing, and so on.

In like manner, make each of the following adjectives modify as many different nouns as, in your judgment, it can modify: Bitter, sweet, rough, smooth, dull, sharp, keen, brilliant, insipid, soft, sour, glowing, hazy, burning, transparent, misty, cold.

m. *Suggest a synonymous word or phrase for each word in italics, in the following excerpt:*

In every gentle and submissive way, Jesus *tried* to please those with whom He came in *contact*. Because He was so gentle and *unobtrusive*, the scribes and elders *supposed* that He would be easily in-

fluenced by their *teachings*. . . . They [rabbis] *claimed* that it was their *office* to *explain* the Scriptures, and that it was His *place* to *accept* their *interpretation*. They were indignant that He should stand *in opposition* to their word. They *knew* that no *authority* could be found in Scripture for their traditions. They *realized* that in spiritual *understanding* Jesus was far *in advance* of them. . . . "It is written" was His *reason* for every act that *varied* from the family *customs*. . . . They [His brothers] *insisted* that the traditions must be *heeded* as if they were the *requirements* of God. They even *regarded* the *precepts* of men more highly than the Word of God, and they were greatly *annoyed* at the clear *penetration* of Jesus in *distinguishing* between the false and the true.

n. Use in sentences of your own, the italicized words in the sentences below. Learn to spell the words:

A brave retreat is a brave *exploit*.

A *carper* can *cavil* at anything.

A custom more honored in the *breach* than in the observance.

He spoke in a *dogmatical* tone.

A fault confessed is half *redressed*.

A man never *surfeits* of too much honesty.

Dexterity comes by experience.

Faint praise is *disparagement*.

Temporizing is sometimes great wisdom.

Too much consulting *confounds*.

o. Report to the class all that the dictionary tells you respecting the following words. Use in sentences the six words (of the list) which to you are the least familiar:

Meadow, studded, illustrious, benefactor, dogmatic, resentment, handicap, machination, accretion, lucrative, bravado, tumultuous, physicist, liturgy, discard, disparage, ameliorate, deteriorate, inadequate, conversely, collate, idiosyncrasy, lair, taciturn, veracious, voracious, venal, venial, turpitude, diction, barbarism, perspicuous, perspicacious, lassitude.

p. Use correctly each of these phrases:

Disinterested motives; with bated breath; with open arms; brow-beaten; influence over; influence with; impatient with; impatient of (a proceeding); hankering after; curry favor with; pander to; look askance; carry coals to Newcastle; bear with; bear up; bear inquiry; breach of faith; breach of promise; breach of the peace; take leave; take heed; take heart; take to heart; succeed to; succeed in; touch upon; touch at; taste of; taste for; trespass on; trespass against; warn of; warn against; responsible for; responsible to; pursuant to; perish with; perish by; connive at; embark on; embark in; eager to; eager for; reconcile with; reconcile to; at his wits' ends.

q. State the derivation and present meaning of each of the following words:

Bankrupt, sincere, egregious, gregarious, desul-

tory, canard, poltroon, imbecile, caprice, right, wrong, solary, kidnap, tribulation, parlor, scrupulous, supercilious, intoxicate, kind, prejudice, disaster, pony, idiot, miser, dun, polite, cynical, explicate, astonish, inculcate, dilapidated, radical, cardinal, digress, attention, robust, parasol, salient, attract, cosmopolitan, automobile, *ante-bellum*, Boer, vandalism, phonograph, psychology, recipe, kindergarten, puerile, crusade, pompadour, tyro, the bitter end.

r. Work the following phrases into sentences:

A flying column; as the crow flies; come off with flying colors; fly in the face of; foot it; on the footing of; set on foot; free course; free from; free with; a free translation; free of; a friend of; a friend to; wild-goose chase; worm one's way; castles in the air; liberal arts; liberal education; a prolix talker.

s. Report to the class the derivation of these words. Work the first eight into sentences:

Cynosure, fustian, hector, jeremiad, maudlin, pasquinade, stentorian, stoical, tawdry, canter, derrick, pheasant, magic, lynch, guy (noun, verb), sandwich, bedlam, quixotic.

PART FIVE

Accuracy in the Use of Words

DR. RALCY HUSTED BELL says: "I can scarcely conceive of anything so distasteful as the slovenly use of words on the one hand, or the pedantic display of them on the other. There is, however, a right usage of words which is not only pleasing to the ear, but necessary to the best intercourse between mankind."

We must remember, however, that tact and discrimination in using words can not be attained unless we thoroughly and sympathetically study some—the more the better—of the masterpieces of English literature. Nothing can take the place of an intimate acquaintance with the artistic diction of classic English.

Yet the following studies in words will doubtless assist the learner in acquiring the ability to use English words with propriety and precision.

ABOVE, FOREGOING.—Careful writers do not use *above* as an adjective or as a noun. It is better to say, the *aforesaid*, or *foregoing*, or *preceding* explanation, than the *above* explanation. The use of such locutions as *above mentioned* and *above referred to* has the sanction of the best writers.

Another unwarranted use of *above* is to make it serve for *more than*; as, "above a hundred," "above

a mile." The giant was not *above* (*more than*) six and a half feet tall.

ACCEPT, ACCEPT OF.—There is no reason whatever for inserting *of* after *accept*. One *accepts* an offer, but does not *accept of* an offer.

ADMINISTER, STRIKE.—Medicine, governments, and affairs of state generally, are *administered*; a blow is *struck*. A New York paper reported that "Carson died from a blow *administered* by a policeman."

AGGRAVATE, IRRITATE.—Scholarly persons do not use *aggravate* when they mean *irritate*, *annoy*, or *provoke*. By her continual fault-finding the teacher *aggravated* (say *irritated*) her pupils. He is easily *aggravated* (say *provoked*). To *aggravate* means to intensify, to heighten, or to make worse, that which is already bad, painful, or undesirable. It is correctly used in the following sentences: The continuous din and roar of the street *aggravates* the patient's suffering. By adding falsehood to theft the boy *aggravated* his guilt.

AGREE, ADMIT.—To use *agree* in the sense of *admit* is a crude impropriety. I *admit* (not *agree*) that he has a better claim to it than I.

ADVENT, ARRIVAL.—To use *advent* when the familiar word *arrival* will express the idea intended, is, to say the least, pedantic. To say, We shall not go to the mountains until the *advent* of our friends from the South, sounds stilted. We speak of the *advent* of what is sacred, stately, or very important.

AGRICULTURIST, CONVERSATIONIST.—*Agriculturist* and *conversationist* are much to be preferred to *agriculturalist* and *conversationalist* respectively.

ALL, ALL OF.—Instead of "Tom took *all of them*" say, "Tom took them *all*." Not "I like *all of them*," but "I like them *all*."

It is far better to say, "The agent sold books *over all the state*" than "The agent sold books *all over the State*."

ACT, ACTION.—Both these words contain the idea of *doing*; but *action* contains the additional notion of continuity. This is aptly brought out in the phrase "an action at law." An *act* is a distinct, and a somewhat important doing. Action is applied to what is more general and continuous. We say "a kind *act*," "a brave *act*." On the other hand, "Mr. Roosevelt is a man of *action*;" "Life is *action*." *Act* is synonymous with *deed*; *action*, with *motion*.

ALLUDE, REFER.—Few words are so often sinned against as useful old *allude*. It is not a synonym of *mention* or *refer*. *Allude* means "to indicate jocosely, to hint at playfully, . . . in a slight passing manner." We *refer* to a thing when we mention it more directly, openly. *Refer* is seldom, if ever, used for *allude*, but *allude* for *refer*.

ALONE, ONLY.—The following nice discrimination between the use of these two words is made by Dr. Hugh Blair:

Only imports that there is no other of the same kind; *alone* imports being accompanied by no other.

An *only* child is one which has neither brother nor sister; a child *alone* is one which is left by itself. There is a difference, therefore, in precise language betwixt these two phrases, "Virtue *only* makes us happy," and "Virtue *alone* makes us happy." Virtue *only* makes us happy, imports that nothing else can do it; virtue *alone* makes us happy, imports that virtue, by itself, or unaccompanied with other advantages, is sufficient to do it.

ALLOW, PERMIT.—"To *allow* consents tacitly; to *permit* consents formally." An action for which *permission* need not be asked is *allowed*; to *permit* implies the granting of a request. "*Permit* is positive; it signifies to grant leave." Examples: "I have obtained *permission* to make these conversations public." "In America every one is *allowed* to follow the dictates of his own conscience."

AFFECT, EFFECT.—To act upon a thing in such a way as to modify it is to *affect* it; as, "Our mental states are affected by our sensible surroundings." To *effect* is to bring to pass; to execute; to accomplish; to achieve; as, "They sailed away without *effecting* their purpose." *Effect*, as a noun, denotes the result of action; as, "What was the *effect* of his fiery appeal?"

ALTERNATIVE, COURSE.—*Alternative* is a choice between only two courses; as, "Heretics were offered the *alternative* of turning or burning." We were given the choice of three or more *courses* (not *alternatives*).

AMATEUR, NOVICE.—*Amateur* is not infrequently made to do duty for *novice*. A person who practices an art, not as a profession or as a means of obtaining a livelihood, but solely for the love of it, is an *amateur*. A *novice* is a beginner in any pursuit—one still in the rudiments. An *amateur* may be a master in his art; a *novice* lacks the experience essential to mastery.

· ANCIENT, ANTIQUE, ANTIQUATED, OBSOLETE.—*Ancient* is old, as opposed to modern. Homer and Plato were *ancient* authors; Babylon was an *ancient* city. What is *antique* is in the *style* of the ancients. An *antique* temple may be modern, but is fashioned after an ancient model or style of architecture. We speak of an *antique* coin, or cup, or costume; and of *ancient* laws and customs. That which by lapse of time has passed out of fashion or use, is *antiquated*. The reaping machines of fifty years ago have become *antiquated*. *Obsolete* expresses that of which the life or force has fallen into disuse. It is applied to words, documents, customs, and observances, but never to persons, and rarely to material things.

ANTICIPATE, EXPECT.—*Anticipate* means “to take beforehand,” to go before so as to preclude another; to get the start of or to get ahead of; to possess, or enjoy, or suffer in expectation; to foresee, or to foretaste. In the following sentence *expect* should take the place of *anticipate*: Because of ideal weather conditions, we *anticipate* excellent crops. The following sentences serve to indicate the correct use of

anticipate: He would probably have died by the hand of the executioner, if the executioner had not been *anticipated* by the populace.—MACAULAY. We *anticipate* what a person is going to say by saying it before him.—CRABB. In several respects the Mosaic law is declared to have *anticipated* modern science by several thousand years.—HOSMER. I shall, indeed, *anticipate* their fury by falling into a mad passion myself.—GOLDSMITH.

ANXIOUS, DESIROUS.—These words are not synonymous terms. *Anxious* denotes mental distress, great uneasiness of mind; as, "Mr. and Mrs. Brown were *anxious* in regard to the safety of their son who had been a passenger on the ill-fated steamer." "She is *anxious* to visit Europe" should be "She is *desirous* of visiting Europe."

ANYHOW, AT ANY RATE.—In dignified discourse the colloquialism *anyhow* should be displaced by such locutions as *at any rate*, *in any event*, *be that as it may*, or the like. There is no objection to the use of *anyhow* in conversation.

APT, LIABLE, LIKELY.—*Apt* is a useful little word which depends for correct usage on taste and discrimination. It is often pressed into service where *liable* or *likely* should do the work. *Apt* is correctly used in the sense of *qualified*, *skillful*, or *naturally fitted*; as, "an *apt* teacher," an "*apt* debater," "an *apt* solicitor." The form may be varied thus: "He has *aptitude* for teaching, for debating, and so forth. A letter properly addressed is *likely* (not

apt) to be delivered. Unless you are vigilant, you are *liable* (not *apt*) to get into trouble.

AS IF, AS THOUGH.—Reputable writers and speakers prefer the locution *as if* to *as though*. Thus: The horse looks *as if* (not *as though*) he had never been groomed. The oarsmen row *as if* they were tired.

This preference is not an arbitrary one. Each of such sentences involves an elliptical clause, which is brought to light by an attempt to analyze the sentence. The first of the foregoing examples is equivalent to "The horse looks as he would look *if* he had never been groomed." Now substitute *though* for *if* and the result is nonsense.

ANSWER, REPLY.—An *answer* is given to a question; a *reply* is made to an objection, an accusation, or a charge. An *answer* simply informs, while a *reply* is intended to confute or disprove. Witnesses *answer* the questions put to them in court; as, in such a case, it is information alone that is sought. But the counsel for the defendant *replies* to the arguments used by the counsel for the plaintiff. It is better, as a rule, to talk of *answering* a friend's letter than of *replying* to it.

APPARENT, OBVIOUS.—These are not always synonymous. That which is *obvious* is evident, certain, real. What is *apparent* may be just the reverse of real; as, A paradox is an *apparent* contradiction of terms. The Duke of York is the heir *apparent* to the English throne.

ABRIDGE, ABBREVIATE.—To *abridge* is to shorten by condensing or compressing; to *abbreviate* is to shorten by cutting off, or curtailing. Written words are *abbreviated* by clipping them; voluminous treatises are *abridged* by reducing the same matter to smaller compass; *o'er* for *over*; *ne'er* for *never*; *can't* for *can not*, and so on, are not *abbreviated* forms of their originals, but *contracted* forms.

ACCESS, ACCESSION.—We have *access* to a library, to a city directory, to a magistrate. The college faculty has received a valuable *accession* in the person of Professor B., just elected to the chair of mathematics. The library has received a large *accession* of books. The Sultan celebrated his *accession* to the throne.

Study the etymology of these words. Study *accede*.

AT LAST, AT LENGTH.—What is done *at last* is brought about after many delays, difficulties, or accidents; i. e., it is accomplished in spite of these.

What is done *at length* is brought about after a long continuance of time. The great Salt Lake temple was forty years in building; it was *at length* completed. After surmounting many apparently insuperable obstacles, the first transcontinental railway was *at last* finished. What takes a long time to be done, is accomplished *at length*; what is done in the face of difficulties is accomplished *at last*.

ACTIVE, AGILE, ALERT, LIVELY.—One who is given to action, or is fond of action, is *active*. “An *active*

demand for wheat" is a current phrase of the business world. One who is nimble or quick in movement is *agile*. One who is watchful and ready to act is *alert*. "On the alert" = on the lookout. One who is full of life, animated, is *lively*. We speak of "a lively child," "a lively faith," "a lively interest."

ACCEPTANCE, ACCEPTATION. — *Acceptance* expresses the receiving of something; as, His *acceptance* of the gift was graceful. *Acceptation* expresses the meaning with which a word or phrase is understood, or generally received; as, We must use the word in its usual *acceptation*.

ACQUIRE, OBTAIN.—What is *acquired* is gotten by one's own efforts; what is *obtained* may be gotten by the efforts of others. What one *acquires* comes gradually to him in consequence of the regular exercise of his abilities. Hence, knowledge, honor, reputation are *acquired*. One *obtains* what he inherits. A fortune that is amassed as the result of many years of labor is *acquired*. "What is *acquired* is solid, and produces lasting benefit; what is *obtained* may often be injurious to one's health, one's interest, or one's morals."

ACCEDE, ASSENT, ACQUIESCE.—We *accede* to another's wish, or practical proposal; we *assent* to the truth of a proposition, to the objective point of an argument. *Acquiesce* is closely akin to assent, but is less positive and active. It means to concur less

heartily than is implied in *assent*. It means hardly more than to forbear opposition.

We can not *assent* to a proposition without some intelligent apprehension of it.—NEWMAN.

Take the place and attitude that belong to you and all men *acquiesce*.—EMERSON.

“The proprietors *acceded* to the request of their employees.”

AUDIENCE, LOOKERS-ON.—A company of persons assembled to see, or look at, something, is not an *audience*. Persons that come together to hear or listen to something are collectively an *audience*, and the place where they meet is an *auditorium*. It is absurd, then, to speak of an *audience* at a game of ball or at a boat-race. Persons at such places are *lookers-on* or *spectators*.

AUTHORESS, POETESS.—*Authoress* and *poetess*, the feminine forms of author and poet respectively, are terms that seldom, if ever, need to be used. A poet is one who writes poetry, whether a *man* or a *woman*. An author is a *person* who writes prose or poetry, not a *man* who writes, etc. Apropos of the words *poet* and *author*, Mr. Gould says: “Nothing in either word indicates sex; and everybody knows that the functions of both poets and authors are common to both sexes. Hence, *authoress* and *poetess* are superfluous. And they are superfluous, also, in another respect—that they are very rarely used; indeed, they hardly *can* be used independently of the *name* of the writer, as Mrs. or Miss, or a female

Christian name. They are, besides, philological absurdities, because they are fabricated on the false assumption that their primaries indicate *men*. They are, moreover, liable to the charge of affectation and prettiness, to say nothing of pedantic pretension to accuracy.

“If the *ess* is to be permitted, there is no reason for excluding it from *any* noun that indicates a person; and the next edition of our dictionaries may be made complete by the addition of *writress*, *officer-ess*, *manageress*, *superintendentess*, *secretaryess*, *treasureress*, *walkeress*, *talkeress*, and so on to the end of the vocabulary.”

Mrs. Browning, as well as Mr. Browning, was a *poet*.

AVOCATION, VOCATION.—A person's *vocation* is his *regular* occupation, business, or profession; that which he does for gain, or by which he earns a livelihood. His *avocation* is what he *occasionally* engages in for pastime, pleasure, or recreation. Mr. Grover Cleveland's *vocation* is the profession of law; his *avocations* are fishing, writing for the magazines, and delivering lectures to college classes and learned societies. Some one has said that every one should have both a *vocation* and an *avocation*.

AVOID, PREVENT.—*Avoid* is not synonymous with *prevent* or *hinder*. In the sentence, “There shall be no failure in our school work the coming year if I can *avoid* it,” *avoid* should yield its place to *prevent*. *Avoid* properly means to shun, to keep away from;

as, I shall *avoid* the use of all words that savor of vulgarity.

AWFUL, VERY.—Perhaps no word is more generally abused than *awful*. It is made to do service for all sorts of intensive adjectives and adverbs, by those whose vocabulary is smallest. Such terms as *very, unusually, exceptionally, exceedingly, intensely, great, grand, etc.*, are put aside for the ubiquitous *awful*. Thus: We had an *awfully (very)* pleasant time. Harry is an *awful (unusually)* bright student. He is an *awfully (very, or exceptionally)* strict teacher. Isn't it an *awfully (very)* sweet baby? Vulgarisms so gross are never found in the diction of cultivated persons.

Awful is a genuine English word, and a very useful one, too. It is thus defined by Webster: "Oppressing with fear or horror; appalling, frightful." Further: "Fitted to inspire with reverential fear; profoundly impressive." A violent storm at sea, especially after night, is an *awful* phenomenon. The scene on and around Mt. Sinai, at the giving of the divine law, as described in the book of Exodus, was an *awful* one.

BAD, BADLY.—*Badly* is often inelegantly used for *bad*; as, "The patient looks *badly*," "I feel *badly*." It is also inaptly used for *very much*; as, "He has wanted to see you *badly*." "We shall miss father *badly*."

BAD, SEVERE.—To speak of a *slight* cold or a *severe* cold is good English; but there is little sense

in saying *bad* cold, as all colds are *bad*. They differ only in severity.

BELONG.—No one can *belong* to a Browning Society, to a women's club, to a secret order, or to any other organized body. Mr. Jones is a *member* of the Iroquois Club; Mrs. Jones is a *member* of the Ladies' Improvement Society.

BETTER, MORE THAN.—*Better* is often inelegantly used with the meaning of *more*; as, "It is *better* than a year since Uncle Joe was here."

BLACK, BLACKEN.—One can *blacken* another's name or reputation, but not his boots or his eyes. One *blackens* by the use of slander, calumny, and so forth, but *blacks* by using one's fist or shoe-brush.

BOUGH, BRANCH.—A *branch* is one of the arms of a tree regarded simply in its ramifications; a *bough* is a *branch* thought of as invested with leaves, or with leaves and blossoms, or with leaves and fruit. When we think of the arms of a tree as constituent parts of a tree, we properly speak of them as *branches*; when we are thinking of them as luxuriant with leaves, etc., we call them *boughs*. The *bough* is sometimes severed from the tree and used for festive decoration. The fruitful *bough*, rich with the foliage of summer and the fruit of autumn, becomes in winter a leafless *branch*.

"Joseph is a fruitful *bough*." Gen. 49:22.

BRAVERY, COURAGE, FORTITUDE.—*Bravery* is more a matter of temper, of instinct, than of reason or insight. *Courage* is the result of reflection and con-

science. There is little merit in being *brave*; there is much in being *courageous*. *Courage* is always cool and collected, and moves in the light. *Bravery* is liable to degenerate into mere temerity. *Fortitude* is resolute endurance; bearing pain or adversity without complaining, depression, or despondency. "It takes courage to storm a battery, fortitude to stand still under an enemy's fire." Jesus bore His awful sufferings with the utmost *fortitude*.

BOUND, DETERMINED.—The use of *bound* in the sense of *determined*, *resolved*, *doomed*, etc., is an offense against purity of diction. He is *determined* (not *bound*) to win, He is *certain* (not *bound*) to be elected, He is *doomed* (not *bound*) to fail. The proper use of *bound* is so obvious that it needs no explanation.

BARBAROUS, BARBARIC.—*Barbarous* refers to the cruelty, the inhumanity, the brutality, the grossness of uncivilized peoples. *Barbaric* refers to the rude splendor, the crude taste, the uncultured display of wealth, peculiar to a barbarous people. We speak of *barbarous* practices, conduct, etc.; but of *barbaric* splendor, wealth, pomp, and so on.

BESTOW, CONFER.—Both these verbs express the idea of giving. *Bestow* is said of things given between persons in private life; *confer*, of things given from persons in authority to those below them in rank. Princes *confer* honors, privileges, dignities. One neighbor *bestows* favors upon another. We *bestow* charity, kindness, favors, pains.

"The whole affair is so petty that I shall not *bestow* another thought upon the subject.

"Henry VIII *conferred* upon Wolsey the highest honors."

BRING, FETCH.—*Bring* is only to convey to; as, "The farmer *brings* potatoes to market." *Fetch* is to *go* and bring. One who *brings* passes over the ground in only one direction; one who *fetches* passes over the ground in both directions; i. e., makes a "round trip," so to speak. The phrase "Go and bring" is equivalent to *fetch*.

CALCULATE, INTEND.—Calculate in the sense of *expect*, *purpose*, *intend*, or of *suppose*, *think*, etc., is decidedly vulgar. So far as I have been able to observe, every one who has compiled a treatise on grammar or on rhetoric, has condemned the use of *calculated* in the sense of *fitted*, *suited*, *adapted*. It is certain, however, that in this case the critics are wrong and the people are right. Our only criterion for determining the genuineness of a word used in a given sense, is good usage. No higher authority can be adduced than that of the "Century Dictionary," "Webster's International Dictionary," Goldsmith, Hawthorne, and Macaulay. Here are a few examples: "This letter was admirably *calculated* to work on those to whom it was addressed."—MACAULAY. "The minister, on the other hand, had never gone through an experience *calculated* to lead him beyond the scope of generally-received laws."—HAWTHORNE. In the matter of diction the verdict of

either Macaulay or Hawthorne has more weight with me than have all the purists. We need to guard, however, against making a hobby of any word.

CAPABLE, SUSCEPTIBLE.—*Capable* has an active, *susceptible* a passive, *signification*. The former is often wrongly made to do duty for the latter. Examples: They must be made of a metal *susceptible* (not *capable*) of being polished. We solicit for the *Dispatch* only such articles as are *susceptible* (not *capable*) of pictorial illustration. Note Kant's happy use of *susceptible* in the following: "The object of education is to develop in each individual all the perfection of which he is *susceptible*."

CHARACTER, REPUTATION.—*Character* is not a synonym of *reputation*. "Character is the sum of individual qualities." It is the sunlight of the soul that may penetrate the outer world, and may not. Or, it may be likened to a candle under a bushel. *Reputation* is what is generally thought of the *character* judged by outward and visible signs.—R. H. BELL.

CLAIM, ASSERT.—A moment's thought will convince us that *claim* should not be used instead of *assert*, *affirm*, or *allege*. "I *claim* that this is so or not so," as the case may be, is clearly an incorrect use of the word. The word does not express the intended meaning, while there are several words that do. "A thing *claimed* is a thing which may be possessed." He *asserts* (not *claims*) that the teacher was in error.

CLEVER, GOOD-NATURED.—Even clever persons sometimes use *clever* interchangeably with *kind*, *well-disposed*, or *good-natured*. Its true meaning is skillful, able, bright. Examples of its proper use: Mr. W. J. Bryan is a *clever* orator. Paul Revere was a *clever* horseman. Most American soldiers are *clever* marksmen. Practically every time one is tempted to use the much-abused *smart*, one will do well to inhibit the impulse, and instead say *clever*.

CONDIGN, SEVERE.—So often one hears the locution *condign* punishment when *severe* punishment is meant. *Condign* means suitable, merited, deserved. Hence *condign* punishment is *deserved* punishment. *Condign* praise is *merited* praise.

CONDONE, ATONE FOR.—Be careful not to say *condone* when you mean *compensate* or *atone for*. *Condone* means to pardon or to forgive; as, "His friends gladly *condone* his youthful errors."

CONGREGATE TOGETHER.—In the phrase *congregate together*, *together* is redundant, hence should be expunged. *Congregate* alone means come together, assemble.

CONSIDER, THINK.—*Consider* is very often made to do service outside its proper sphere. It is not synonymous with *think* and *regard*, as it is made to appear in these sentences: I *consider* (*think*) him the ablest living orator, He *considers* (*thinks*) it his duty to advise me, Lincoln is *considered* (*regarded*, or *looked upon*) as having been the greatest publicist of the nineteenth century. *Consider* means

to reflect, to meditate, to weigh in the mind. Thus: I shall take time to *consider* your proposition before expressing an opinion in regard to it.

COVETOUS, AVARICIOUS, PARSIMONIOUS.—An inordinate desire for wealth, by whatever means it may be acquired, is *avarice*; the illicit desire to appropriate the wealth of others is *covetousness*. “The avaricious are eager to get, in order to heap up; they can not bear to part with their wealth; the covetous are eager to obtain money, but not so desirous to retain it.” A *covetous* man may even be a spendthrift. The *avaricious* spend as little as possible. The *parsimonious* man is frugal to excess.

CONTEMPTIBLE, CONTEMPTUOUS.—*Contemptible* is not a synonym of *contemptuous*. The former means *deserving* contempt, and is synonymous with *despicable*, though not so strong; the latter means *expressing* or *manifesting* contempt. We say properly: “A *contemptible* coward,” “A *contemptible* sneak,” but, “A *contemptuous* opinion,” “A *contemptuous* look,” “A *contemptuous* mien.” The student has perhaps heard the old story of Dr. Parr’s *contemptuous* retort. A man once said to him: “Sir, I have a *contemptible* opinion of you.” “That does not surprise me,” returned the doctor, “all your opinions are *contemptible*.”

CREDIBLE, CREDITABLE.—*Creditable* and *credible* have nothing in common except a few elementary sounds. The former signifies meritorious, worthy of approbation; the latter, worthy of belief, or that

may be believed. Thus: He passed his examination *creditably*. The junior students have done creditable work this semester. I am *credibly* informed that the late capitalist, Mr. Blank, bequeathed his entire estate to eleemosynary institutions.

CONTINUAL, CONTINUOUS, PERPETUAL.—What is *continual* recurs often; what is *continuous* goes on without break or interruption. *Perpetual* means the same as continuous with the additional idea of never stopping; as, The planets revolve *perpetually*. The tides rise and ebb *perpetually*. If it rained at intervals during the whole of yesterday, we say, "It rained *continually* yesterday." If the downpour was unbroken, we say, "It rained *continuously* yesterday." "Yet . . . I will avenge her, lest by her *continual* coming she weary me." Luke 18:5. "Carlyle's 'Frederick the Great' is rather a bundle of lively episodes than a *continuous* narrative."

CEREMONIAL, CEREMONIOUS.—These words were formerly the same in meaning. *Ceremonial* now means pertaining to public ceremony, or *forms* of public worship; ritualistic. As a noun it means the system of rules and rites that characterize public worship; as, The *ceremonial* of the Anglican Church is more complex than that of any other Protestant church. *Ceremonious* refers to the forms of social demeanor, or etiquette. A ceremonious person is one who is over-exact, punctilious, in the forms of

social behavior. "Too ceremonious in testifying their allegiance."—RALEIGH.

CHASTENESS, CHASTITY.—*Chasteness* is freedom from mere gaudiness and affectation in oral or written speech, and freedom from what is meretricious in art. "His diction [Irving's] is distinguished for its harmony and *chasteness*." The more common word, *chastity*, signifies sexual purity; moral cleanliness; continence. "The most beautiful of all the virtues—*chastity*."

COMMENCE, BEGIN.—*Commence* is of classical derivation; *begin* is pure Saxon. Being the simpler and stronger, *begin* is decidedly preferable. For variety's sake, *commence* may be used occasionally in referring to actions subject to the human will; but in referring to actions or movements beyond the sphere of human volition, we must invariably use *begin*; as, Summer *begins* in June. Next August will *begin* on a Thursday.

CUSTOM, HABIT.—"*Custom* denotes the frequent repetition of the same act, and may be used of a number of persons taken together. *Habit* is the effect of custom in a person. *Custom* is voluntary; *habit* is involuntary, often uncontrollable, sometimes unconscious."

CRIME, SIN, VICE.—*Crime* implies primarily an infraction of civil law; *sin* of divine law. *Vice* is an offense against morality. *Sin* has reference to the relation between God and man; *vice* refers

to the relation between man and man. An act is sinful because it is contrary to the law of God; it is vicious because it is injurious to the individual subject and to society. A vicious act is necessarily a sinful act. With very few exceptions criminal acts are likewise sinful. When a civil statute is in conflict with the divine law, the true Christian must break the civil statute *in order* that he may not break the divine law and thus commit *sin*. He then commits a *crime* in the eyes of the civil authorities, but he commits no *sin*; in fact he committed the *crime* *that* he might not *sin*. A *crime* committed from any other motive is *sin*. The use of narcotics, morphine, alcoholics, as well as gambling, and so forth, is a *vice*.

CONQUER, VANQUISH, SUBDUE, OVERCOME.—Persons and things are *conquered*, *subdued*, or *overcome*; but *persons* only are *vanquished*. To *conquer* means distinctively to gain control or possession of. Prisoners of war are *conquered* but not necessarily *subdued*. A country may be *conquered* by sheer force but its people may not be *subdued*. To *subdue* a people is to check or destroy all tendency to, or desire for, further resistance. Spain often *conquered* colonists that she never succeeded in *subduing*. We speak of *vanquishing* a foe when we think of our compelling him to *yield*, to “give in.” William the Norman succeeded in *conquering* the English after he had *vanquished* their leader, Harold. It was twelve years after he had *conquered*

the English before he succeeded in *subduing* them. How long it took the English to *subdue* the Boers after they had practically *conquered* them and *vanquished* a number of their leaders! The distinct idea of *overcome* is to get the mastery of. What we *overcome* we control instead of its controlling us. Evil tendencies of the heart and flesh may be *overcome* long before they are *subdued*. We get the mastery over them and hold them in subjection, while they still clamor for indulgence. Only death can *subdue* some of them. Lusts that have been starved out of existence are not only overcome but *subdued*.

DANGEROUS.—A hungry wolf, an angry bear, or a malignant disease may be *dangerous*; but to say that a sick person is *dangerous* is decidedly absurd. A person may be *dangerously* ill, or he may be *in danger*, but a sick man can not, in the very nature of the case, be *dangerous*.

DEMEAN, DISGRACE.—To demean one's self is not to lower, to debase, or to disgrace one's self, as many think. To say, "He *demeaned* himself like a gentleman," is as good English as to say, "He *behaved* like a gentleman." Hence, a person may *demean* himself either creditably or disgracefully.

DISABILITY, INABILITY.—*Disability* is lack of technical, legal, or conventional power to act. A minor can not become a party to a contract because of a legal *disability* under which he labors. Because of some personal relation which a judge sustains to-

ward a matter to be adjudicated, he is legally disqualified to act in his official capacity during such adjudication. He is technically *disabled*. *Inability* implies a lack of *capability*; disability does not imply such lack, but a lack of some *formal qualification*.

DISTINGUISH, DISCRIMINATE. — We *distinguish* with the eye, the sense of vision; we *discriminate* with the judgment or understanding. We *distinguish* when we point out broad, obvious differences; we *discriminate* when we point out minute, nice, delicate differences. We *distinguish* for practical purposes; we *discriminate* not only for practical, but for speculative, purposes. We *distinguish* things; we *discriminate* ideas and principles. Hence a mind that detects delicate shades of unlikeness is a *discriminating* mind. It would be difficult to *discriminate* between a *discriminating* mind and a *subtile* mind.

DEFEND, PROTECT. — To *defend* is an active, to *protect* is a passive term. "We defend those who are attacked; we protect those who are liable to be attacked." Swords and muskets are arms of *defense*; helmets and shields are means of *protection*. Walls and fortifications are built for purposes of *protection*. A garrison fires upon the enemy in order to *defend* the town.

DISCRETION, PRUDENCE. — By *prudence* we foresee probabilities, and act accordingly. *Prudence* reads the future; *discretion* judges the present. The *discreet* man uses most wisely the tangible realities

with which he has to do *now*; the *prudent* man prepares for what is coming. To act with decorum on all occasions evinces *discretion*; to successfully meet probable contingencies evinces *prudence*. A *discreet* person does what is most fitting, most seemly. A *prudent* man is never taken off guard—never found napping. “A *prudent* man forseeeth the evil, and hideth himself.” Prov. 27: 12. “A good man showeth favor, and lendeth: he will guide his affairs with *discretion*.” Ps. 112: 5.

DEADLY, DEATHLY, MORTAL.—*Deadly* is applied to that which produces death; *deathly*, to what resembles death; *mortal*, to what terminates in, or is subject to, death. There may be remedies to counteract what is *deadly*. What is *mortal* can not be cured. We say, “a deadly poison,” “a mortal wound,” “A deathly pallor came over the patient’s face.” I may add that what is *fatal* results irretrievably in death; as, a fatal mistake, a fatal step, a fatal fall.

DECIDED, DECISIVE.—Webster discriminates these words thus: “We call a thing *decisive* when it has the power of deciding; as, a *decisive* battle; we speak of it as *decided* when it is so fully settled as to leave no room for doubt; as, a *decided* preference, a *decided* aversion. Hence a *decided* victory is one about which there is no question; a *decisive* victory is one which ends the contest. *Decisive* is applied only to things; as, a *decisive* sentence, a *decisive* decree, a

decisive judgment. *Decided* is applied equally to persons and things."

DISBELIEF, UNBELIEF.—The mere absence of belief is *unbelief*; an unwillingness or refusal to believe is *disbelief*. I express my *unbelief* in what I am willing to believe as soon as I am convinced that it is true. I express my *disbelief* in what I am persuaded is false. I *disbelieve* the statement of a perjured man. "Unbelief is open to conviction; disbelief is already convinced of the falseness of what it does not believe." Christians *disbelieve* the claims of Mohammed.

DECEIT, DECEPTION.—The individual instances or acts of one who deceives are *deceptions*. Hence we speak of an "act of deception." *Deceit* is used more in reference to the conscious *habit* of deceiving, or the *disposition* to deceive. We say of one so disposed that he is *deceitful*. *Deception* is used more in respect of the one deceived; *deceit* with regard to the deceiver. *Deception* is therefore applicable to cases in which the guilt of *deceit* has no part; as, an optical *deception*. *Deceit* always implies intention.

DEITY, DIVINITY.—*Deity* regards God as an agent or person; *divinity* signifies the essence or nature of God. *Divinity* is an attribute of Deity, or of God. When we speak of the *divinity* of Christ, we have regard to His nature, meaning that He was of the essence of God. Hence we speak of the attributes of the *Deity*, not of the *Divinity*.

DEFECTIVE, FAULTY.—What is lacking in some respect is *defective*; what has something that it should not have is *faulty*. A *defect* must be supplied; a *fault* must be corrected. The absence of something right is a *defect*; the presence of something wrong is a *fault*. What is imperfectly done is *defective*; what is bunglingly done is *faulty*. A *blemish* may be neither a defect nor a fault, but merely an accidental mark that renders the object less sightly than it would otherwise be. It is always on the surface. It spoils the appearance—the looks—of that on which it is found. A *flaw* is something unsound in what is otherwise genuine. A flaw detracts from the value—or at least from the commercial value—of a thing. A blind eye in a horse is primarily a *flaw*; it makes the horse less salable. In so far as it impairs the “looks” of the horse, it is a *blemish*. In so far as it impairs his normal vision, it is a *defect*. Metaphorically we speak of a *flaw* in a document; so of “a *flaw* in an indictment.”

DIFFICULTY, OBSTACLE.—A *difficulty* perplexes, an *obstacle* deters, or retards us. *Difficulties* commonly arise out of the inherent nature and character of the matter in hand; *obstacles* arise from extraneous causes. When leaving Egypt, the Hebrews regarded the Red Sea as an insuperable *obstacle*. The scarcity of water in the desert through which they marched was one of the many *difficulties* they met. *Obstacles* are either removed or surmounted; *dif-*

faculties are met and solved, or disposed of by skill, patience, and perseverance.

DISCERN, PERCEIVE.—To *perceive* is that simple act of the eye by which a more or less distant object is brought to make an impression on the mind; to *discern* expresses that act of the eye by virtue of which one is enabled to single out a particular object from among many others and consider it apart from the rest. We *perceive* trees or houses or persons at a distance; we *discern* an apple tree among many other sorts of fruit trees. "Perceiving has reference to objects of the same sort; discerning, to one among many of a different sort from itself. The same distinction holds good in the abstract sense of the two words." After some reflection we are able to see the truth of a proposition. A discriminating mind can discern truth though it be mixed with error. It requires a discerning mind to select the wheat from the chaff of discourse—to pounce upon what is vital.

The word of God is quick, and powerful, . . . and is a *discerner* of the thoughts and intents of the heart. Heb. 4: 12.

DONATE, GIVE.—*Donate* expresses to most persons a meritorious act; but the *word* is very offensive to the watch-dogs of the King's English. The critics, to a man, tell us that we should say *give*, *grant*, *bestow*, or *present*, but never *donate*. But the people will and do use the proscribed word; and I honestly

fear that its use will survive its detractors. The noun *donation*, they tell us, passes muster.

DUE, OWING.—Of the words *due* and *owing*, the former is not seldom made to serve for the latter. Whatever ought to be paid as a debt is *due*; as, “My taxes are *due*.” “Constant obedience is *due* to God.” “It is *due* to the public that I should state the facts in the case as I know them.” In such sentences as follow, *owing* is the proper word: The happy ending of the Civil War was, in no small degree, *owing* to the tact, the patience, the wisdom, and the sublime resolution of President Lincoln. Moody’s success as an evangelist was *owing* to his unwavering confidence in the promises of God. Grant’s rise to military primacy was *owing* to his iron tenacity.

ELEGANT, EXCELLENT.—It is almost cruel to inflict on cultivated persons the pain of hearing such senseless locutions as “an *elegant* sauce,” “an *elegant* apple,” “*elegant* coffee,” “an *elegant* crop of potatoes,” etc. *Elegant* is properly used thus: “The duchess was distinguished by her *elegant* manners,” “No writer surpassed De Quincey in *elegance* of literary style.” We can speak of “*elegant* furniture,” an “*elegant* equipage,” “*elegant* costume,” or an “*elegant* tea-set.” In some of these phrases the word *splendid* would serve equally well. Here are a few synonyms: graceful, refined, tasteful, polished, handsome, richly ornamented.

DETERIORATE, DETRACT FROM.—An absurd use of *deteriorate* is to make it serve for *lessen*, *to take from*, or *to detract from*. Thus: Do not, by any means, think that I wish to *deteriorate from* (detract from) the man's reputation. It does not *deteriorate* (lessen) Washington's fame to aver that he could not have done for our country what Lincoln has done. The only meaning of *deteriorate* is to *grow*, or to *become, worse*; thus: Most edibles *deteriorate* with time. The morals, as well as the manners, of the Romans *deteriorated* under the rule of the later Cæsars.

DIRT, SOIL, EARTH.—No impropriety of diction is more grating to the cultivated ear than is the use of *dirt* in the sense of *earth, soil, loam, or gravel*. *Dirt* denotes uncleanness, filth—nothing else. Lord Palmerston defines *dirt* as "matter in the wrong place." Loam or mud in the street is not *dirt*; but if some of it adheres to my clothes or my person, that becomes *dirt*. Fruit-juice in a glass or dish is not dirt. It becomes dirt when spilled on the floor, on one's collar or shirt-front. It is pleasanter to think of one's dead friend as lying under six feet of *earth*, than under six feet of *dirt*.

ENOUGH, SUFFICIENT.—We have *enough* when our desires are satisfied; we have *sufficient* when our needs are met. Some persons, though they have more than *sufficient*, never have *enough*. A man may have *enough* money for himself and his family, but not *sufficient* to help his indigent neighbor.

There are youth who get *enough* knowledge and training long before they have *sufficient*.

ENORMITY, ENORMOUSNESS.—*Enormousness* qualifies a material object as being immense in magnitude; as, the *enormousness* of our national wealth, the *enormousness* of our railway mileage. *Enormity* qualifies wrong-doing as being heinous, atrocious, monstrous; as, the *enormity* of the crimes committed in the name of religion; the *enormity* of the outrages committed by the victorious soldiers.

EMIGRANT, IMMIGRANT.—*Emigrants* are those who leave a country to find homes in another; *immigrants* are those who come into a country with a view to settling there.

ENTIRE, COMPLETE.—Whatever lacks nothing that it was intended to have, is *entire*; whatever lacks nothing it normally can have, is *complete*. An *entire* work on Roman history consists of a certain number of volumes; a *complete* history of Rome is an absolutely exhaustive history of Rome. "A complete work contains everything that can be said on the subject of which it treats." A history without maps is not *complete*; but if no leaves are missing it is *entire*. A *complete* victory lacks in no element of thoroughness. What is *entire* is an unbroken integer.

EQUANIMITY OF MIND.—*Equanimity* alone means *evenness of mind*. Hence *of mind* immediately following *equanimity* is superfluous. "He bore his misfortune with *equanimity*," expresses all that is

intended without tacking on *of mind*. The word *anxiety* expresses a *mental* condition, and should never, therefore, be modified by *of mind*.

EQUIVOCAL, AMBIGUOUS.—A sentence that contains one general meaning, and yet contains a word or words which may be taken in two different senses, or phrases or clauses which may be regarded as qualifying either one of two or more terms of the sentence, is called an *ambiguous* sentence. A *part* of the meaning intended is doubtful, uncertain. A sentence is *equivocal* when, taken as a *whole*, it expresses each of two thoughts with equal clearness. What is *ambiguous* is a mere blunder of language; what is *equivocal* is generally intended to deceive, though it may sometimes result from inadvertence. The idea of misleading or deceiving is always implied by the verb *equivocate*.

EXUBERANT, LUXURIANT.—*Luxuriant* signifies a flourishing, unrestrained growth; while *exuberant* denotes a copious or even an excessive production. *Luxuriant* is always employed in a favorable sense. *Exuberant* sometimes denotes that kind of abundance which needs to be pruned down or restrained. A *luxuriant* imagination is an invaluable gift to the poet, but an *exuberant* imagination might run away with his reason. *Exuberant* joy or *exuberant* grief needs to be restrained. In this sense *luxuriant* is inadmissible.

FEIGN, PRETEND.—Both these words signify to mislead; to convey a false impression. *Feigning*

commonly misleads the senses—the eye especially; *pretense* misleads the understanding. We *feign* by false *appearances*, by outward *demeanor* and *conduct*. We *feign* only what pertains to ourselves. The object of *feigning* is to avoid the performance of a disagreeable duty or to gain an unearned good. Thus we may *feign* sickness, or friendship, or indifference, or ignorance (specific), etc. “Ulysses *feigned* madness in order to escape going to the Trojan war.” We *pretend*, not by conduct or manner, but by what we *say*. We seek to deceive the judgment by false assertions, by a misrepresentation of facts. We may pretend in matters pertaining to others as well as in those pertaining to ourselves. Thus I may *pretend* to have been presented to the Pope or to a king, or to have completed a university course, or to be intimately acquainted with some famous man, and so on. The meaning of *dissemble* is interesting, inasmuch as it is always the feigned concealment of what really exists in one’s character or feeling. If one is jealous and pretends *not* to be, one dissembles. One feigns to be what one is not; one dissembles in order to appear not to be what one *is*.

FORETELL, PREDICT.—We *foretell* by calculation, or on the ground of experience and knowledge. Hence we *fortell* with some degree of certainty. Our *predictions* are based mostly on conjecture. Eclipses are foretold by astronomers; evil or good fortune is predicted by astrologers and gypsies.

Predict is employed only of persons, while *foretell* is used also of impersonal indicators; as, The mercury (barometer) foretells rain.

Study *prognosticate*, *divine* (verb).

FOREFATHERS, ANCESTORS.—Our *forefathers* includes our parents; our *ancestors* excludes them. It is said that *ancestors* is used in a sense to imply some dignity of birth. We are children of our forefathers; the posterity of our ancestors.

WAS GRADUATED.—Instead of putting it, I *graduated*, He *graduated*, They *graduated*, we must now put it, I *was* graduated, He *was* graduated, They *were* graduated.

FIX, ARRANGE.—No word is more commonly misused than is *fix*. It properly denotes the idea of fastening down, making secure by binding, making immovable for more or less time. Thus: He *fixed* his eye on me, She sat *fixed* like a statue. But do not say, "He will *fix* the furniture for you," or "I shall *fix* the books on the library shelves." *Arrange* is here the proper word. *Fix* should not be used for *repair*; as, Tell the servant to *fix* the fences. In the following sentences *fix* is a vulgarism: The sheriff will *fix* you, The lad got himself into a *fix*, I must *fix* up if I go with you.

FEMALE, WOMAN.—It is in bad taste to use the word *female* when *woman* is meant. Say, "Doubtless a woman (not *female*) is a better teacher of children than a man (not *male*)."
Male or *female*

should be used only when it is desired to point out sex.

GENTLEMAN, LADY.—The word *lady* or *gentleman* should not be used to designate sex. Such use is a breach of good taste, as well as of verbal propriety. In the following sentences *gentleman* or *gentlemen* should yield its place to *man* or *men*; and *lady* or *ladies*, to *woman* or *women*: *Gentlemen* should be as much interested in the growing of flowers as are *ladies*. “If we were *gentlemen*,” remarked one of the *ladies*, “we would all go to the front.” In this country *gentlemen* are expected to conform to the same moral standards as are *ladies*.

“In nine cases out of ten,” says a writer in the *New York Sun*, “the use of *gentleman* for *man* is a case of affectation founded neither in education nor politeness.”

GENIUS, TALENT.—*Genius* denotes the highest order of human mentality. It is essentially original and independent in its operations. It is a strong inborn bent to some occupation in which the creative faculty, or the imagination in its highest manifestations, is largely employed. *Genius* originates, creates, and makes new combinations. *Talent* imitates faithfully; copies correctly; evolves, applies, and executes skillfully. By virtue of its inherent force, *genius* is measurably independent of rules; i. e., of their specific recognition. It recognizes and applies them intuitively, as it were. *Talent* is special capacity for learning rules, and power to employ them

wisely. Not only the foremost poets, painters, composers, etc., but also the greatest warriors, diplomats, and inventors, are called *geniuses*. Historians, mathematicians, linguists, statesmen, and scientists, are usually persons of *talent*.

GAIN, WIN.—*Winning* is a particular kind of *gaining*. By attention to business we may *gain* a fortune; by chance, luck, or artifice we may *win* a fortune. *Win* generally implies competition; *gain* does not, as a rule. By our industry, faithfulness, and helpfulness we *gain* friends. We sometimes *win* friends without effort.

IDLE, INDOLENT.—An *idle* boy is not an altogether inactive boy, but one who occupies his time uselessly, or with frivolities. An *indolent* boy is strongly averse to effort of any kind. The idle boy plays when he should work or apply himself to study. The indolent boy lounges about or sleeps when he should work or study. The idle boy lacks steadiness or purpose; the indolent lacks the disposition to exertion. Idleness is further used in the sense of forced inactivity; as, Men unable to get employment are idle. "Why stand ye here all the day *idle*? They say unto him, Because no man hath hired us." Matt. 20: 6, 7. Idle originally meant unprofitable; as, "idle fields," that is, fields not under cultivation. *Lazy* usually expresses a slothful habit of body, to which physical effort is hateful. It is a stronger and more disparaging term than *indolent*.

INQUIRING, INQUISITIVE.—An *inquiring* mind is indispensable to successful research. An *inquisitive* temper is not an unmixed blessing. Inquisitive is of the same derivation as inquiring, but it has from usage an element of intrusiveness or prying.

LIBERTY, FREEDOM.—Often used interchangeably, these words are distinct in some of their applications. *Liberty* implies a reference to former restraint or bondage; *freedom* signifies the simple, unrepressed exercise of our powers. *Liberty* carries with it the idea of being no longer captive; *freedom*, that of nothing obstructing the natural exercise of our powers. The slave, set at *liberty*, enjoys that *freedom* which his master has always enjoyed. *Freedom* sometimes means in an unrestrained manner; as, “They played, worked, and studied with *freedom*.” Here *liberty* would not be admissible. “The *liberty* of the press is our great security for *freedom* of thought.”

MARINE, MARITIME, NAVAL, NAUTICAL.—The first two words both mean belonging to the sea, but under different aspects; *marine*, to the sea in its natural aspect or state; as, *marine* deposits, *marine* plants, animals, etc.; *maritime*, to the sea as related to man, or as employed by man; as, a *maritime* people, or nation, *maritime* trade, *maritime* occupations. *Naval* expresses the idea of belonging to ships; as, a *naval* life, *naval* armament, the *naval* profession. That which pertains to the *art of navi-*

gation is designated as *nautical*; as, *nautical almanac*, *nautical instrument*, *nautical skill*.

INTRUDE, OBTRUDE.—To go where one is not desired, or has not been invited to go, or has no right to go, is to *intrude*. To thrust one's self impertinently upon a company, or upon the attention of another, is to *obtrude* one's self. One who *obtrudes* is usually irrepressible in his remarks; one who *intrudes* may appear shy and taciturn. *Obtrude* is also used in an impersonal sense; as, Objects *obtrude* themselves upon our senses, whether we will or not.

MOTHERLY, MATERNAL.—This pair of words is formed from corresponding roots in Saxon and Latin; the Latin word *maternal* being the more polite and cold, the Saxon *motherly* the more hearty and cordial. The Latin word is used to express the *office*, the Saxon the *manner* and *deportment*. We speak of *maternal* duties, office, sphere, authority, and the like; of *motherly* care, tenderness, etc. A similar distinction holds between *paternal* and *fatherly*, *fraternal* and *brotherly*.

OBLIGATION, DUTY.—*Duty* is what is *naturally* due from one to another. No man can be exempt from duties. An *obligation* arises from *circumstances*. It is a species of duty. If I orally or in writing guarantee the payment of a sum of money, I contract an obligation. "An obligation is what we bind ourselves to do independently of our natural duties." What are due, each to the other, of husband and

wife, are *duties* because naturally implied in the marriage state.

Study *obligatory, duteous, dutiful*.

OBSERVANCE, OBSERVATION.—One meaning of the verb *observe* is to keep or obey strictly; the other meaning is to consider or notice with care. Hence *observance*, corresponding to the first meaning, signifies the keeping or obeying of a rule or law, and thus fulfilling a civil, moral, or religious duty. We speak, therefore, of the *observance* of the Sabbath, of Lent, of rites, of Independence day. *Observation*, corresponding to the second meaning, signifies the noticing, the perceiving, or the cognizing of an object through the senses, most frequently through the eye. *Observation* is also used in the sense of *remark*. “The Pharisees were curious in external *observances*; the astronomers are curious in celestial *observations*.”—WEBSTER.

OPPOSITE, CONTRARY.—Things that are *contrary* exclude each the other; things that are *opposite* complete each the other. *Opposite* things, points, or ideas can never come in conflict with each other, as they are mathematically *fixed*. Things *contrary* often come into collision. Virtue is *contrary* to vice, since it is unlike vice in character, manifestation, motive, and practical effects. Virtue is *opposite* to vice, since, as a notion or concept, it stands over against vice, as the north pole stands over against the south pole. A thing or idea always *implies* its *opposite*. A thing or idea does not imply its *contrary*. “Op-

posite is static in its character; contrary is dynamic." *Contraries* quarrel when they meet; *opposites* are mathematically barred from meeting, and hence are eternally at peace.

POSTURE, ATTITUDE.—Both words have regard to the visible disposition of the parts of the body. *Posture* relates to their position merely; *attitude* is posture with *expression* added. *Attitude* has for its object the setting forth and exhibiting of some emotion or sentiment; as, an *attitude* of wonder, of grief, of despair, of devotion, of admiration. *Posture* implies no expression. Hence we speak of a horizontal *posture*, an erect *posture*, a kneeling *posture*. We are always in some *posture*, but not always in an *attitude*.

PRIDE, VANITY.—The *proud* man cherishes a feeling of self-sufficiency, self-satisfaction. Wrapped up in his own estimation, he is indifferent to the opinions of others. While overrating his own merit, the *proud* man underrates that of others. He arrogates to himself undue importance and worth. The *vain* man is greedy of admiration; he is inordinately fond of praise—of praise which he knows he does not deserve. The *proud* man admires himself; the *vain* man courts the admiration of others. *Pride* is hateful; *vanity* is ridiculous and contemptible. There are persons too *proud* to stoop to anything so hollow as *vanity*. There is a species of pride of which we need not be ashamed—*honest* pride, *honorable* pride.

Haughtiness is *pride* strikingly exhibited through one's bearing and manner.

PRESENT, INTRODUCE.—Those who strain to be fine often improperly use *present* for *introduce*. “A person is *presented* at court, and on official occasions to our President; but persons who are unknown to each other are *introduced* by a common acquaintance. And in these introductions it is the younger that is *introduced* to the older; the lower to the higher in place or social position; the gentleman to the lady. A lady should say, as a rule, that Mr. Blank was *introduced* to her, not that she was *introduced* to Mr. Blank.”

RECOLLECT, REMEMBER.—When an idea of a past experience recurs to the mind spontaneously, or with little exertion on our part, it is *remembered*; when it recurs as the result of special exertion, of purposed effort, it is *recollected*. Hence I say properly, “I *do not remember*,” and “I *can not recollect*.”

REMUNERATION, COMPENSATION, RECOMPENSE.—A person is *remunerated* for his personal services done to the remunerator; he is *compensated* for losses incurred in behalf of the person making the *compensation*. Or one may, out of charity, give to a poor person, in *compensation* for a loss which he had unfortunately sustained. Hence we say, “What can *compensate* for the loss of honor?” A railway company *compensates* its patrons for any injury sustained by the latter in a railway accident. A person is *recompensed* for long, assiduous, and specially

meritorious service. This sense of recompense is happily exemplified in the following scripture: "For thou shalt be *recompensed* at the resurrection of the just." Luke 14: 14.

SAFE, SECURE.—One who is simply out of danger is *safe*; one who is removed beyond the reach of danger is *secure*. Safe has regard to the past and the present; secure, to the future as well. Security further implies the *absence* of all *fear* of danger. Persons at sea are not *safe* during a storm; they are not *secure* from the dangers of the sea till they have reached the shore. It is the prerogative of a Christian to regard himself *safe* for time, and *secure* for eternity. So far as *security* is a feeling, or *sense* of safety, it may itself become a danger; as, While they slept *secure*, the enemy attacked the camp. We also speak of a dangerous individual being *secure* when he is imprisoned.

"No man can rationally account himself *secure* unless he could command all the chances of the world."

SEEM, APPEAR.—What *seems* is in the mind; what *appears* is external. Things *appear* as they present themselves to the eye; they *seem* as they are represented to the mind. Things *appear* good or bad, as far as we can judge by our senses. Things *seem* right or wrong as we determine by reflection, perception, and sensation.

SILENT, RETICENT, TACITURN.—To be *silent* is simply to refrain from speaking. One is *reticent* when he is *silent* about a particular thing, or keeps

back something that others have a right to know. A *taciturn* person is one whose temperament disposes him to silence. *Taciturnity* is a matter of habit and of temper. *Taciturn* is the antithesis of *loquacious*. A talkative person is sometimes *silent* but never *taciturn*.

"The cause of Addison's *taciturnity* was a natural diffidence in the company of strangers."

SNEER, JEER, SCOFF.—"The verb *to sneer* implies to cast contempt indirectly or by covert expression. *To jeer* is stronger, and denotes the use of severe, sarcastic reflections. *To scoff* is stronger still, implying the use of insolent mockery and derision."—Webster.

"Knowing this first, that there shall come in the last days scoffers, walking after their own lusts." 2 Peter 3:3.

STIMULANT, STIMULUS.—The former word is generally used to designate anything material taken into the system in order to stir and quicken the nerves; as all malt and spirituous liquors, tea, coffee, morphine, etc. The latter often expresses an abstract idea; as, The hope of immortality is a powerful *stimulus* to Christian endeavor. Light is a *stimulus* (not *stimulant*) to the eye; air-waves, to the ear. *Stimulus* is akin in meaning to incentive. *Stimulate* is the conjugate verb to both these nouns.

TALKATIVE, LOQUACIOUS, GARRULOUS.—A *talkative* person is by nature disposed to talk much, but usually restrains himself somewhat. A *loquacious* person

not only talks much but has also a very ready flow of words at command. Persons—especially women—of high animal spirits are, as a rule, given to *loquacity*. *Loquacious* persons seldom think below the surface of things. Persons who indulge in prosy, tiresome, long-drawn-out talk are *garrulous*. Illiterate old men are particularly prone to *garrulity*. *Garrulous* persons take delight in imparting petty and valueless information. They are full of petty experiences, in the detailing of which they occupy the time of others. Feebleness of mind and egotism breed *garrulity*. The *loquacious* wear out our ears; the *garrulous*, our patience.

WORTH, VALUE.—The *worth* of anything is intrinsic; the *value* is accidental. Its *value* is determined by what it *does* for you, or by the price it will bring in the market. A thing's *worth* is its inherent merit or excellence, and is therefore permanent. *Value* is subject to change.

"The picture," he said, "was *valued* at one hundred dollars, but I think it is *worth* much more."

EXERCISE I

Use the following words in sentences which illustrate the difference in the meaning of the words in each pair or each set:

Emigrant, immigrant; peaceable, peaceful; convince, persuade; ought, should; lie, untruth; haste, hurry; healthful, healthy; new, novel; exceedingly,

excessively; last, latest; fewer, less; luxuriant, luxurious; hanged, hung; evidence, testimony; reveal, divulge; depot, station.

EXERCISE II

The words in each of the following pairs sound somewhat alike, but are not synonymous. Use each word correctly in a sentence:

Revenge, avenge; visitor, visitant; equable, equitable; exceptional, exceptionable; incredible, incredulous; ingenious, ingenuous; delusion, illusion; excite, incite; egoism, egotism; apposite, opposite; council, counsel; completion, completeness; adherence, adhesion; negligence, neglect; organism, organization, access, accession; deceit, deception; complement, compliment; conscience, consciousness; novice, novitiate; site, situation; union, unity; long, lengthy; pitiable, pitiful; deadly, deathly; human, humane; practical, practicable; venal, venial; Greek, Grecian; artist, artisan; social, sociable; politic, political; deprecate, depreciate; ceremonial, ceremonious; advance, advancement.

EXERCISE III

State orally what the difference is between—

Love and like, angry and mad, guess and suppose, beside and besides, replace, and displace, rendering and rendition, happen and transpire, stricken and struck, little and small, custom and habit, amateur

and novice, expect and suppose, balance and difference, around and round, center and middle, learn and teach, stay and stop, dominate and domineer, drive and ride, funny and odd, farther and further, visitant, and visitor, mercenary and venal, lie and untruth, stimulant and stimulus, eternal and everlasting, falseness and falsity, O and oh, balance and remainder.

EXERCISE IV

Which of the italicized words in each of the following sentences is the proper word?

1. He is well *informed* (*posted*) on such matters.
2. He said, "I am *bound* (*determined*) to try it."
3. The Governor has *deputized* (*deputed*) Colonel Fletcher to act for him.
4. The traitor was *hanged* (*hung*) yesterday.
5. The rumor should be wholly *discounted* (*discredited*).
6. He won her confidence by base *deception* (*deceit*).
7. The train has just left the *station* (*depot*).
8. He has recently *got over* (*recovered from*) a second attack.
9. *Emigration* (*immigration*) is one cause of the rapid growth of our population.
10. We have already proved the *falseness* (*falsity*) of that hypothesis.
11. One can hardly realize the *enormousness* (*enormity*) of the national wealth.

12. Clark had thirty votes, Hayne, twenty, and Vincent fifteen; hence Clark was elected by a safe *plurality* (*majority*).

13. He sold me a *receipt* (*recipe*) for a cleansing fluid, which he says can not be surpassed.

14. The police are looking for the guilty *persons* (*parties*).

15. The pupils all say that the teacher has an *irritating* (*aggravating*) manner.

16. Mr. Jones, you and I have a *mutual* (*common*) friend in Joe Mitchell.

17. He would as *leave* (*lief*) be a private as an officer.

18. He promised to come *at once* (*right away*).

19. Fruit is not so *plenty* (*plentiful*) as it was last year.

20. It is *funny* (*strange*) that one so robust should die so young.

21. I could not *convince* (*persuade*) him that he had been misinformed.

22. We put everything in the shop at his *disposal* (*disposition*).

23. I did not hear your *answer* (*reply*) to his accusation.

24. His *subsequent* (*future*) life was irreproachable.

25. In the meantime important events were *taking place* (*transpiring*) in Holland.

26. It was with difficulty that the lawyer *eliminated* (*elicited*) the desired information.

27. His awkwardness in handling the mallet proved him a *novice* (*amateur*).

28. He was exposed to *continuous* (*continual*) interruption.

29. I would have gone if it had been *ever* (*never*) so stormy.

30. His life was one of *luxuriant* (*luxurious*) ease.

31. He promised to return *inside of* (*within*) ten days.

32. I have no desire to *detract* (*deteriorate*) from his merit.

33. He does not realize the *enormity* (*enormousness*) of his crime.

34. Temperate habits are an important *preventative* (*preventive*) of sickness.

35. Catholic forms of public worship are more *ceremonial* (*ceremonious*) than are Protestant.

36. His address was *exceptionably* (*exceptionally*) good.

37. I admire your *candidness* (*candor*).

38. *Inebriety* (*inebriation*) is a ruinous vice.

39. A house in Walnut Street was *entered by burglars* (*buglarized*) last night.

40. He became *angry* (*mad*) at what I said.

41. The boy is so *dumb* (*stupid*) that he can not grasp the simplest facts of arithmetic.

42. We were wearied by his *long* (*lengthy*) explanations.

43. She looked *deadly* (*deathly*) pale.

44. Were the instructions given *orally* (*verbally*) or in writing?

45. It was *very* (*real*) kind in you to send me flowers.

46. Will you *loan* (*lend*) your carriage for an hour this afternoon?

47. He tried to *discover* (*locate*) the places whence the sounds came.

48. I hope you may succeed in *convicting* (*convincing*) him of his error.

49. They left town without *effecting* (*affecting*) their purpose.

50. The orator *enthused* (*aroused the enthusiasm of*) his audience.

51. They were all persons of extraordinary *importance* (*consequence*).

52. My former employer has *sent* (*made*) the remittance I expected.

53. Every application made for procuring a pardon was *ineffectual* (*unsuccessful*).

54. What method of *procedure* (*proceeding*) would you adopt in that case?

55. Do you *expect* (*anticipate*) a good crop this year?

56. At what hotel did you *stop* (*stay*) while in Paris?

57. The patient is *somewhat* (*some*) better.

58. We shall *try* (*make*) an experiment.

59. Brown is a *valued* (*valuable*) contributor to the *Evening Post*.

60. It was a *nice* (*good*) program.
61. He *plead* (*pleaded*) guilty.
62. Professor Brown has written much on the art of *rearing* (*raising*) children.
63. I drove *past* (*by*) your house yesterday.
64. His *numerous* (*many*) friends congratulated him.
65. Boston is *farther* (*further*) from Philadelphia than is New York.
66. Mary Jones is a *chronic* (*confirmed*) invalid.
67. The Irish *continuously* (*continually*) use *shall* for *will*.
68. The proprietor of the hotel is an uncommonly zealous *person* (*individual*).
69. He was *conscious* (*aware*) of the hatred that rankled in his heart.
70. The immigrants will *locate* (*settle*) in Oregon.
71. They *jeopardized* (*jeoparded*) their lives in defense of their liberties.
72. The employees will *find* (*furnish*) the tools.
73. It costs ten cents to have your shoes *blackened* (*blacked*) in this town.
74. *From whence* (*whence*) came the apparition?
75. Tom's mother is a *widow* (*widow woman*).

The following words, in the sense indicated, are marked *colloquial* in the Standard Dictionary:

- Bosh (empty talk).
Boss, to (to act the boss).
Breeches (trousers).
Chuck, to (to pitch).

- Clip (a blow with the hand).
Cute (shrewd, acute).
Disgruntle, to (to vex by disappointment).
Doctor, to (to repair).
Engineer, to (to work a scheme on).
Fib, to (to speak falsely).
Fishy (improbable).
Fizzle, to (to fail).
Fry (a state of excitement).
Gallowses (suspenders for the trousers).
Happen in, to (to make a chance call).
Heft (weight).
Hunk (a large piece).
Lot (a great deal).
Miff, to (to offend slightly).
Muffish (dull-witted; awkward).
Natty (neatly fine; spruce).
Peeper (the eye).
Rattle, to (to disconcert).
Reckon, to [prov.] (to think).
Rugged (robust; strong).
Scoot, to (to scurry off).
Shaver (a lad).
Ship, to (to get rid of).
Sight (a great number).
Snake, to (to drag or pull).
Spin, to (to move swiftly).
Thick (very intimate).
Vim (force or vigor).
Wire, to (to telegraph).
Yank (to jerk).

The following words, in the sense indicated, are marked *slang* in the Standard Dictionary:

Boodle (bribe money).

Enthuse, to (to make enthusiastic).

Kid (a young child).

Mossback (a conservative partisan).

Plug (a silk hat).

Pull (an advantage).

Rope in, to (to decoy).

Scalawag (a scapegrace).

Shag-rag (the ragged part of the community).

Sorehead (a person disaffected by disappointment).

Splurge (an obtrusive display).

Sport (a sportsman).

Swell (a showy person).

The following words, though marked *colloquial*, in the sense indicated, in Webster's International Dictionary, may now be regarded as pure English words, being so recognized by the Standard Dictionary:

Gush (effusive speech).

Coach, to (to train by personal instruction).

Headachy (subject to headache).

Kelter (proper condition).

Know-all (a wiseacre).

Nag, to (to annoy, or tease, in a petty way).

offish (shy).

Run (a trip).

Scamp, to (to do work imperfectly).

Scare (a fright).

Seedy (shabby looking).

Shaky (easily shaken).

Tantrum (a fit of ill humor).

Tip (a fee).

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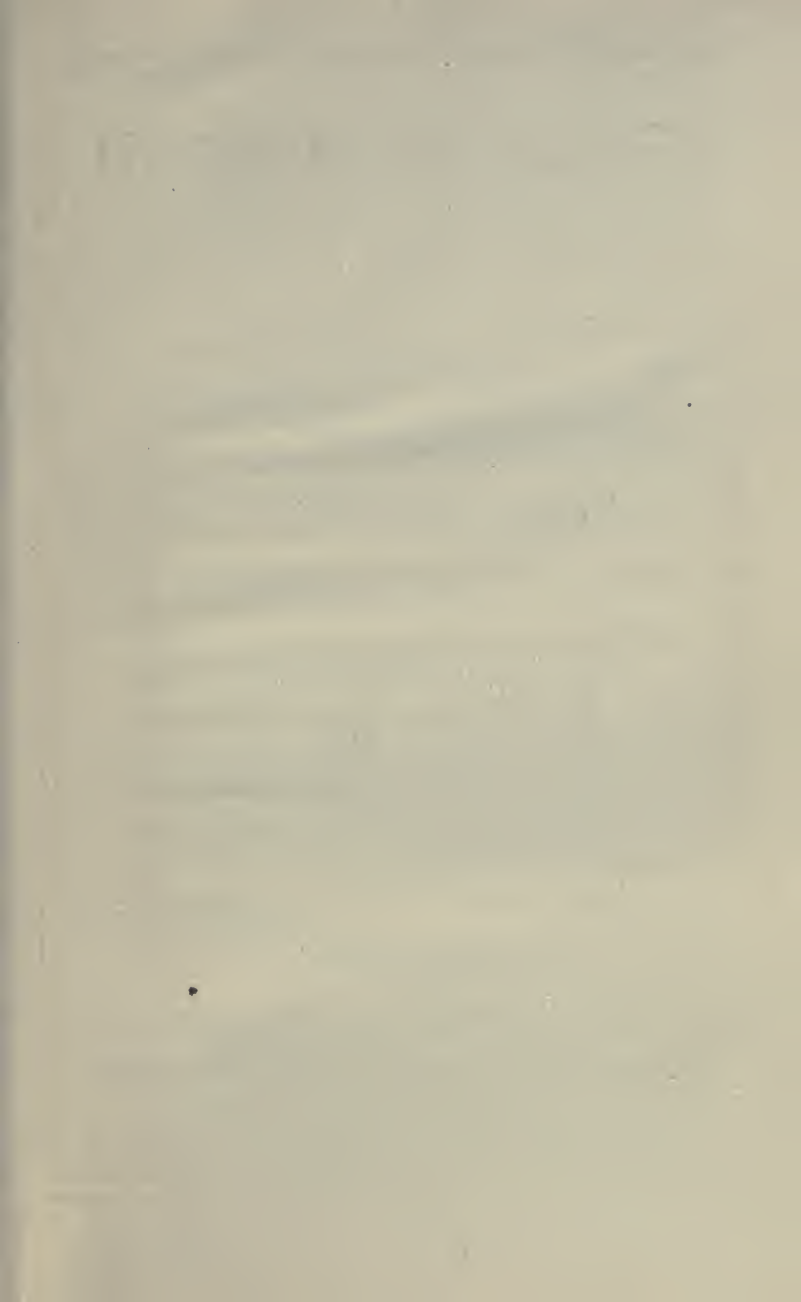
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