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Abstract of Formal Discipline\*  
In English for the use of Pupils  
—of the—  
State Normal School of Colorado.

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INTRODUCTORY DISCUSSION.

I. *The Importance of Language* :—

A. The supreme value of language for civilization, that is, for the enlarged consciousness of man.

1. Language the great reservoir of race attainment and the most complete vehicle of worthful personality; the value of language as compared with other means of expression; the function of the literature of instruction, of the literature of power; the language—shaping necessary to the one book in ten thousand that lives.

2. Language the instrument by which each generation gains possession of the experience of the past, and the means through which it makes its most definite contribution to the future; dependence of the result of reading and study upon mastery of the

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\*NOTE.—The brevity of the course forbids anything approaching even elementary completeness. Neither rhetoric nor grammar is taught as a science. In both fields such facts only are presented as have a direct bearing on speech and writing, on appreciation of literature in its more obvious features, or on pedagogical principles.

powers and values of language; inefficacy of matter without form in the communication of thought and feeling.

3. Language the common medium of home, shop, and market, its quality reacting constantly upon thought and sentiment and influencing conduct.

4. Clear and well modulated language the chief servant of good intention in preventing misunderstanding and cross-purposes among reformers, teachers, and other social workers, as well as individuals generally.

B. The value of language as a means of personal development.

1. Worth for instruction and for aesthetic enjoyment of the power to read with easy grasp of language values.

2. Worth of the ability to speak freely, when opportunity is afforded, with the few whose conversation is a stimulus and delight.

3. Mastery of speech necessary to adequate and unembarrassed presentation of one's self and one's cause. The effective use of his mother tongue the most important possession of the educated man.

C. Language a trust.

1. The vernacular a heritage which is not ours to spoil or to neglect.

2. The special obligation of students and teachers toward their native tongue.

II. *The disciplines through which language is acquired:—*

A. The reading of good literature, with constant practice in interpretation and criticism.

B. Much practice in composition, oral and written.

C. Instruction in English grammar, *i. e.* a systematic presentation of the essential principles of the language as far as they effect good use.

1. The history of grammar—teaching in elementary edu-

cation.

a. English grammar taught as an aid in acquiring Latin;\* then as a science on the model of Latin, without recognition of the distinct origin and characteristics of the English tongue; the result.

b. Grammar discontinued because of its inefficacy; the result.

c. Recognition of the need of an effective way of teaching grammar for practical ends.

2. The difference between grammar regarded as a science to be pursued as a part of general culture, and grammar subordinated to practical usage in speaking and writing; absurdity of the former in elementary education.

3. The necessity of rightly conducted study of grammar for—

a. Intelligent correction of the speech of the individual condition of this need in the fact that a pure idiom does not come by nature and has rarely an opportunity to fix itself by imitation, since even the most fortunately reared persons hear slovenly speech which must be guarded against by knowledge of good use.

b. Cultivation of good taste and discrimination in language values.

c. Preservation of the purity and integrity of the language.

#### REVIEW OF THE MAIN FACTS OF GRAMMAR.

##### I. *Classification.*

A. Of words: the principle of classification; meaning of the terms, *part of speech, class of words*; names and number of the

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\*The first English grammar published was called an introduction to a certain author's Latin grammar.

classes; general function of the principal, modifying, and connecting parts of speech; importance of a knowledge of the function of words for (1) the study of sentence-structure (2) avoidance of the solecism that consists in the use of one part of speech for another—see p 13 V, A.

B. Of phrases and clauses: reason for distinguishing phrases and clauses as sentence-elements; the two principles of classification of the phrase—use in the sentence and internal structure; names and number of the classes; classification of clauses, according to the logical relation of ideas in a sentence, into independent and dependent; classification of dependent clauses, as in the case of phrases and words, according to specific use and meaning in the sentence; importance for sentence-making, including the ordering of ideas, clear-cut structure, and distribution of emphasis, of a thorough comprehension of the logical and syntactical relations of the phrase and clause.

C. Of sentences: the principle of classification; the three types of sentence and the general function of each in expressing thought; use of complex sentences instead of the “run-on” form of speech a test of the educated mind; importance for sentence unity;) of syntactical clearness according to one of three types;) general punctuation of each type of sentence; mixed forms.

## II. *Modifications.*

A. The formation of words in general; inflection, derivation composition.

B. Properties of the parts of speech.

1. Names and definitions.

## 2. Ways of denoting:—

PARTS OF PROPER-  
SPEECH. TIES.

DENOTATION.

Nouns	{	Gender	{	Inflection; Ex. god, goddess
		Composition: Ex. man-servant, maid-servant		
		Separate words; Ex. ox, cow.	{	Person
		Number—Inflection; regular plurals; plurals formed by adding <i>es</i> to the singular, (a) without change, (b) with change; three Old English plurals in <i>en</i> ; seven plurals made by internal inflection; nouns used only in the plural; nouns used only in the singular (abstract nouns, certain names of substances, arts, sciences, diseases); nouns having the same form for both numbers (nouns of number or measure in stereotyped phrases, names of certain animals, other nouns); plurals of compound nouns, of proper names and titles, of letters and figures; nouns with two plural forms; plurals of foreign nouns.		
		Case—Inflection: possessive of singular nouns (a to which <i>s</i> preceded by an apostrophe may be added without harshness of sound, (b) used in an expression containing several sibilant sounds; possessive of plural nouns that do not end in <i>s</i> , that do end in <i>s</i> ; of compound nouns; of phrases implying (a) joint possession, (b) separate possession.		
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Pronouns	{	Gender....	separate words	
		Person....	“ “	
		Number....	inflection or separate words	
Adjectives..	{	Comparison..	{	inflection; Ex. blue, bluer
		loose composition; Ex. less beautiful		
Verbs	{	Voice	{	inflection .. the conjugation of the verb
		Mood		
		Tense		
		Person		
		Number		
		Composition..	{	separate words; Ex. bad, worse.

III. *Further classification of the parts of speech, with points of usage*

A. Nouns—Classes based on use and meaning in the sentence: 1. proper 2. common (a) collective (b) abstract (c) verbal (see verbals); mode of writing 1; use of 2 (a) and 2 (b) as regards number. Classes based on form: 1. simple 2. derivative (a) by prefix (b) by suffix (c) by both 3. compound. Use of the hyphen in 3; too free use of nouns as verbs; the “noun construction.”

B. Pronouns—1. personal 2. relative 3. interrogative 4. adjective 5. indefinite. 1. mode of writing the nominative case of the first personal pronoun; use of the second person plural for both numbers; use of the second person singular; avoidance of the indefinite use of *you* for *one*; use of two possessive forms; illiterate possessives; lack of a singular personal pronoun common to both genders—the substitutes; good and poor idiomatic uses of *it*; uses of the compound personal pronoun; illiterate use of the antecedent with a personal pronoun; 2. reference of each relative to persons, things, or both; double use of the relative as reference word and connective; use of *whose* as the possessive of *which* or *that*; double use of *what*; restrictive significance of *that*; peculiarity of *that* in relation to the preposition; *as* and *but* as relative pronouns; 3. reference of each interrogative pronoun; absence of forms of declension except in the case of *who*; 4. use of *this* and *that*, with their plurals, and of *one* and *other* in referring to their antecedents; use of the compound adjective pronouns, *each other* and *one another*; incorrect use of *some* and *any* as adverbs; effect of the distributive pronouns upon the number of pronouns referring to them; use of the personal pronoun after *one*; 5. use of *none* in the plural; incorrect use of *such* as an adverb; use of the two possessive forms of compounds of *else*.

C. Articles—1. definite 2. indefinite; use of *an* before a word beginning with a vowel sound, before a word beginning with a pronounced *h* and accented on the second syllable; help to the correct



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use of the definite and the indefinite article gained from the fact that the former is a weakened form of *that*, and the latter a weakened form of *one*; avoidance of the indefinite use of the definite article.

D. Adjectives.—Classes based on use and meaning: 1. qualifying 2. pronominal (a) demonstrative (b) relative (c) interrogative (d) exclamatory (e) quantitative (f) comparative 3. numeral (a) cardinal (b) ordinal (c) fractional (d) multiplicative. Classes based on syntax: 1. attributive 2. appositive 3. predicate. Too free use of nouns and prepositions as adjectives; use of adjective for adverb in poetry and for forcible brevity; use of adjective instead of adverb after verbs of incomplete predication; order of cardinal and ordinal adjectives when both are used.

E. Verbs.—Classes based on relation to the object: 1. transitive 2. intransitive; verbs of incomplete predication. Classes based on relation to the subject: 1. finite 2. verbals a. infinitives, (root infinitives and participial infinitives) b. participles. Classes based on changes in form (primarily in the conjugated verb proper, that is, the active voice, the present and the past tense): 1. regular, consonant, or weak verbs, 2. irregular, vowel, or strong verbs 3. verb phrases (all combinations of participles and infinitives with the parts of the verbs *be* and *have*); illiterate blunders in forming or using "principal parts," particularly of the strong verbs; incorrect use of transitive for intransitive verbs; objectionable locution with the passive form; care about the clear syntax of all verbals; importance of use of the possessive case before a verbal noun; imperfect indication of tense in verbals—general meaning of present and perfect; necessity for careful discrimination in using the auxiliaries, especially

*may, can, shall, will,\** errors in sequence† of tenses; three special

\*Rules for the use of *shall* and *will*, (*would* and *should* following the same principles.)

In principal clauses. <i>First person.</i> <i>Shall</i> —simple futurity. <i>Will</i> —determination or inclination. <i>Second and third person.</i> <i>Shall</i> —determination of speaker. <i>Will</i> —futurity (also polite command.)	In questions, <i>First person.</i> <i>Shall</i> in all cases. <i>Second and Third person.</i> <i>Shall</i> or <i>will</i> according to the answer expected.	In subordinate clause when the subject of the principal and that of the subordinate clause are the same. The auxiliary that would be used if the subordinate clause were expressed in the form of a quotation. (See next page.)
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Exercise for the application of rules for the use of *shall* and *will*: discuss for possible meanings, and for the correct expression of each by means of *will* and *shall*, the following sentences—Do you consent to go? Are you expected to go? I would go if I were you. I would not think it right even had I that inducement. I will die; nobody shall save me. I would have been glad to come had it been possible. He fears that he will be late. He does not doubt that he shall accomplish the work. I will meet the students this afternoon at two o'clock.

†Rule for the sequence of tenses: Determine principal tenses by the exact time of the action; then reckon subordinate tenses and verbals from the principal tense.

Discuss for the use of tense:—Mr. Black will be happy to accept Mrs. Green's kind invitation to dinner, By this time the afternoons will be cool enough for walking. It has always been a

uses of the present tense; use of the three modes—diminishing importance of the subjunctive—nice distinctions in present use.

F. Adverbs.—Classes based on use and meaning: adverbs of (1) time, including succession (2) place, including motion (3) degree, including number and measure (4) manner (5) affirmation (6) negation (7) doubt (8) reasoning. Classes based on syntax: (1) simple adverbs (which modify only), including interrogative and modal adverbs and the introductory *there* (2) conjunctive and relative adverbs (which modify and connect.) Adverbial phrases; responsives. Classes based on derivation:—(1) by inflection, (a) derived from adjectives (suffixes *ly* and *wise*, prefixes *a* and *be*) (b) from nouns (suffix *wise*, prefixes *a* and *be*) (c) from other adverbs (suffix *ward* and *wards*) (2) by composition: preposition joined with (a) its object (b) the adverbs *here*, *there*, or *where*. Rule for use of adverb or adjective in case of doubt; equivalence of two negatives to an affirmative; position of *only*.

G. Prepositions.—Simple or derivative; preposition-phrases; wide variety of meanings given to the preposition in English—systematic study of these a matter of historical grammar, but close observation a guide to good use; use of prepositions as adverbs; parsimony in the use of prepositions as adjectives; question of avoiding the use of a preposition at the end of a sentence.

\*H. Conjunctions.—Classes: *Co-ordinate* (connecting words and question with me whether the times or the author's personality had the strongest influence on poetry. I was glad to have read the book. I intended to have gone yesterday. I should like to have attended the lecture had I known of it in time.

\*Exercise for discrimination in the classification and use of conjunctions: The trees will soon be bare [if, after, because, since, now that] the frost has come. Thou shalt love thy neighbor as thyself. Such as I have, I give. I should try except that I fear to fail. It is

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clauses of equal rank) 1. simple (a) copulative (and, likewise, too, moreover, besides) (b) adversative (but, yet, however, still, only, nevertheless, notwithstanding) (c) alternative (or, else, neither, nor) (d) illative (therefore, hence, there, *for* at the beginning of a sentence); 2. correlative. *Subordinate* (connecting clauses of unlike rank) (a) conjunctions of time (after, as, as long as, before, ere, since, until) (b) conjunctions of comparison (as, than) (c) conjunctions of condition (if, except, unless, provided) (d) conjunctions of concession (though, although, notwithstanding, albeit) (e) conjunctions of cause or reason (because, for, since, as, whereas) (f) conjunctions of purpose or result (that, in order that, so that, lest) (g) conjunctions of conclusion (therefore, hence); conjunctive phrases; correlative conjunctions; close relation of conjunctions, adverbs, and prepositions; *but* and *that* as conjunctions; importance, for clear expression of relations, of abundant and accurate use of conjunctions; care about the number of the verb used with alternative conjunctions; vulgar use of the adjective *like* for the conjunctive adverb *as*; of *but that* or *but what* for *that*; of *whether or no* for *whether or not*.

I. Interjections.—Interjections a “class of words,” but not strictly a “part of speech”; the classes of interjections based on particular meaning, not on use or syntax, except in case of the interrogative use; interjection clauses and phrases—variety of noun and pronoun constructions used in these; use of *O* with words of address; punctuation of *O* and *Oh*.

#### IV. *Syntax*.

A. Parts of the sentence: subject and predicate.

B. The simplest form of the sentence: grammatical subject and

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seldom that we learn how great a man is until he dies. I don't know but I shall go. It never rains but it pours. None but the brave deserve the fair. Who knows but that his doom is already sealed.

grammatical predicate.

C. Modifiers and complements of the grammatical subject: (1) the attributive adjective (2) the appositive adjective (3) the appositive noun (4) the possessive noun or pronoun (5) the adjective phrase, infinitive, prepositional, or participial (6) the relative clause.

D. Modifiers and complements of the grammatical predicate: (1) the direct object (2) the indirect object (3) the predicate nominative (4) the predicate adjective (5) the noun objective (6) the adjective objective (7) the noun adverbial in three constructions (modifying a verb, an adjective or an adverb) (8) the adverbial modifier, word, phrase, or clause.

E. Some noticeable constructions.

1. Not included in C and D: nominative of address; nominative absolute.

2. Of the root infinitive: subject of a verb; attributive or appositive adjective; predicate nominative; object complement; objective; adverbial use, to indicate intent, purpose, etc.; object of prepositions *about* and *but*.

3. Of the participial infinitive (infinitive in *ing*): subject of verb; predicate nominative; object complement; object of preposition.

4. Of the participle: attributive adjective; appositive adjective; predicate adjective; adjective objective; in the absolute construction.

V. *Solecisms, including some barbarisms and improprieties: examples.*

Constant attention is the price of good English.—New York Sun.

A. One part of speech for another:—

1. An adjective for an adverb.

*Most* for *almost*, e. g., My money is most gone. She

most always comes to society.

*Real* for *really*, e. g., He's a real fine student.

*Such* for *so*, e. g., I never met such a nice girl in that company before.

*Some* for *somewhat*, e. g., She feels some better. I have studied the lesson some, but not enough.

*Good* for *well*, e. g., Your drawing is done very good, but not so well as his.

*Near* for *nearly*, e. g., I am not near through my work.

*Any* for *at all*, e. g., He isn't any better.

2. An adverb for an adjective:—

*Then* and *now* for *former* and *present*, e. g., Nathaniel Green was born in the then colony, the now state of Rhode Island.

*Nicely* for *well*, e. g., I'm nicely, thank you. (And is not, "I do nicely," i. e. "Nicely," in response to "How do you do?" an unconsciously boastful assertion?)

After the verbs *look*, *feel*, *smell*, *taste*, *be*, *seem*, e. g., She looked so queerly, I fear I had offended her. The flowers smell so sweetly that I covet them.

3. An adjective for a conjunctive adverb:—

*Like* for *as* or *as though*, e. g., I wish I could write like he can. Nobody will miss Mother like I shall. It seems like I never can learn to apply that principle.

4. A preposition for a conjunction:—

*Without* for *unless*, e. g., He can't go without there is a holiday.

5. A verb for a noun:—

*Raise* for *rise*, e. g., He has had a raise in salary. There is a raise of ground just behind the building.

6. A noun for a verb:—

*Loan* for *lend*, e. g., Did you loan him the sum he wanted?

7. A noun for an adjective:—

*Plenty* for *plentiful*, e. g., Apples are plenty [plentiful] and reasonable in price.

B. Faults of concord.

1. A plural pronoun with a distributive antecedent:—

*Their* after *everybody*, e. g., Let everybody cast their vote in one way or another.

*They* after *anyone*, e. g., Anyone can go if they desire.

(Each, either, neither, every, no, many a, anyone, everybody, are always singular.)

2. A singular subject with a plural verb, e. g., Each of us know; neither of us were ignorant.

3. Lack of agreement between adjectives which imply number and the substantives which they modify, e. g.—  
I never liked these kind as well as the other. These sort of collars are uncomfortable. You have been sleeping this two hours. The third and fourth page are to be learned. Those kind of trees are evergreen. It is five foot seven inches high.

C. Errors in verb forms.

1. Illiterate blunders in using the "principal parts":—

a. The perfect participle for the past tense, and

b. The past tense for the perfect participle, e. g.,—  
She done the best she knew how. Coal must have went up since last week. When I come in this morning, the windows were open. The train run at terrific speed. He drunk the cup of hemlock.

2. Errors in tense:—

a. The future for the present, e. g., I shall be glad to

accept your kind invitation.

- b. The past tense for the present in expressing a truth, general or regarded as such, e. g., He said that great poetry had always depended on national life for inspiration. He said that honesty was the best policy.
- c. The perfect instead of the present participle when the time expressed by the participle is the same as, or later than, that denoted by the principle verb, e. g.—It was my intention to have collected many views on this disputed point.

Double error: I should like to have gone to Collins had the day been pleasant.

- d. The past for the present perfect when the time is not limited, e. g., I never saw a more determined purpose than that shown by this youth—instead of *have seen*.

Use of two verbs in the past when one indicates the time, e. g., These were virtues which she might have been supposed to have acquired.

3. Misuse of auxiliaries:—

- a. *Will* and *would* for *shall* and *should*, e. g.—If we look, we will see that the structure is as was described. I insist that those present will be orderly and attentive. I would like to know who she is. We will be obliged to take the more difficult course if we expect to succeed. He fears that he will be unable to come.
- b. *Can* for *may*, e. g., Can I see you a moment after class?
- c. *Ought* as if it were a perfect participle, e. g., He'd



ought to go, but he refuses. You hadn't ought to do that.

D. Negatives that do not deny.

I don't know nothing about that, but I do know about this. She says she doesn't never use corn starch in her ice cream. Neither you nor nobody else ever saw what he described. I havn't had hardly a minute's time since morning. He can't have but one week's vacation.

E. Illiterate abbreviations.

Don't (do not) for doesn't (does not), e. g.,—It don't seem possible that we have been here two months. Our teacher don't have to work hard.

*Aint* for *aren't* or *isn't*, e. g.—It ain't right to neglect the right use of our noble language.

*Gents* for *gentlemen*. *Pants* for *pantaloons* (correct word, trousers.)

F. Faulty comparisons.

Don't you think this is the best of the two? Our new minister is more eloquent than any preacher we ever had. The climate of Colorado is said to be the most healthful of any other in the United States. Which is most desirable, afternoon or forenoon work?

G. Abstract for concrete nouns.

*Celebrity* (fame, renown) for *celebrated person*, e. g.—I am to meet this celebrity at dinner.

*Relation* for *relative*, e. g.—Though I must travel alone, I shall be met by a relative at the end of the journey.

*Action* (put in the plural) for *acts*, e. g.,—His actions were not such as to recommend him.

H. An abstract noun for a verbal noun that expresses doing,

The men received compensation for the resignation of [resigning] their claims. [This is a very common error.]

I. Use of abstract nouns in the plural.

I have intentions of going next week, for, I have the intention of going next week. I have thoughts of accepting the place, for, I have some thought of accepting the place.

J. Barbarisms that should be banished.

*Confliction* for *conflict*, e. g., My schedule still shows a confliction between sloyd and physics.

*Suspicion* (noun) for *suspect* (verb), e. g., He suspicioned that his friend had not been altogether honest.

*Enthuse* for *make or become keen or enthusiastic*, e. g., He is so enthused for tennis that he enthuses everybody else.

*Onto* for *on or upon*, e. g., If I could once get onto that plane, I think work would be easier.

*Specie* for *species*, e. g., One specie of this plant grows abundantly on the hills.

—*Complected* for *has a—complexion*, e. g., He is dark complected, but his sister is light complected.

*Underhanded* for *underhand*.

*Illy* for *ill*.

K. Improprieties that indicate imperfect education.

*Balance* for *remainder*, e. g., I mean to read Scott for the balance of the evening.

*Bulk* for *most or greater part*, e. g., The bulk of the inhabitants are uncivilized.

*Claim* for *maintain or contend*, e. g., He claims that his view does not involve this contradiction.

*Party* for *person*, e. g., I was told by a trustworthy party

that the report is true.

*Locate* as an intransitive verb, e. g., He has just located in Denver.

*Guest* for *think* or *suppose*, e. g., I guess that it is true, though I should rather not believe it.

*Have got* for *have*, e. g., I have got the very book here in my hand.

*Propose* for *purpose*, e. g., I propose to go to England next summer.

*Transpire* for *occur*, *happen*, *take place*, e. g., These strange events transpired in the early part of the fifteenth century.

*Receipt* for *recipe*, e. g., Mary gave me a better receipt for caramels.

*Allude* for *refer*, *mention*, e. g., He calmly alluded to the disgraceful act.

*Antagonize* for *alienate*, e. g., He antagonized the mere politicians by his balanced and discriminating address.

*Funny* for *odd*, e. g., She is so funny that I am not surprised at anything she does.

*Posted* for *informed*, e. g., Though imperfectly educated, he is well posted on current events.

*Quite*, for *very*, *rather*, *somewhat*, etc., e. g., It was quite good, though not so fine as I expected.

*Female* for *woman* or *woman's*, e. g., She prefers a female college to Amherst. The female turned the corner and walked rapidly away.

*Lady* for *woman*.

*Expect* for *suppose* or *believe* or *suspect*, e. g., I expect I am keeping you from work. I expect he went to Denver yesterday.

*Stop* for *stay*, e. g., I am told he is stopping at the "Brown Palace."

*Champion* for *support*, e. g., Though he champions the cause with vigor, he injures rather than aids it.

*Healthy* for *wholesome*, e. g., She gives her children nothing but healthy food.

*Aggravate* for *vex* or *exasperate*, e. g., His obstinacy aggravated me to the verge of anger.

*Anticipate* for *look forward to*, *expect*, *foresee*, e. g., It is anticipated that the government will be forced to give promises of greater freedom. [Ex. of correct use: The speaker anticipated objections by a full discussion of the main difficulties.]

*Anxious* for *desirous*, *concerned*, *solicitous*, e. g., Mrs Brown was anxious to retain so good a servant [desirous.]

*Financial* for *pecuniary* or *monetary*, e. g., He has not the kind of ability that leads to financial [pecuniary] success.

*Hurry* for *haste*. [Dignified people make haste, but they do not hurry.]

*Capable* for *susceptible*. Capable implies power of acting; susceptible, readiness to be acted upon. Ex. of correct use: He is capable of grasping a profound meaning; the words are susceptible of another interpretation.

*Proposition* (an idea to be considered) for *proposed* (an idea to be acted on) e. g., I hope you will accept this proposition rather than the other.

*Generally* (opposed to restrictedly) for *commonly* or *ordinarily* e. g., The American eagle is generally

(commonly or ordinarily) a fish-eating bird.

*Individual* (properly used only in contradiction to a collective term) for *person*, *anyone*, *man*, etc., e. g.,

Does any individual wish to accept this offer?

*Mutual* for *common*. [Two persons may have a *common* but not a *mutual* friend.]

*Crowd* for *group*, *company*, *assembly*, e. g., She always goes with that crowd.

### SPELLING.

Importance of correct spelling; possible disproportion between the effect of illiteracy due to bad spelling and the real implication of a blunder; helps in acquiring the ability to spell; rules.

### SYLLABICATION.

The two bases of syllabication, etymology and pronunciation; combination of the two in ordinary cases; difference between American and English usage.

### CAPITALIZATION.

*Rules* :—

A capital should begin a proper noun or word regarded as such; a word derived from a proper noun; the name of a day in the week or of a month in the year; a title of honor or office when used to mark out a particular person; every noun, pronoun, verb, adjective, and adverb in a title; the first word of a sentence, of a direct quotation, of a direct question, of a line of poetry. (Discuss the capitalization of the terms *east*, *summer*, *the middle ages*, *mother*, *scriptures*.)

### PUNCTUATION.

I. *Introductory* :—

Definition; utility; relation to syntax; general function of the different marks.

II. *Rules* :—

The period is used after a declarative sentence; an abbreviation;

a Roman or Arabic figure used as a numeral; a heading; a signature.

The interrogation point is used after a direct quotation; in braces, to express doubt.

The exclamation point is used after expressions that are strongly exclamatory, including interjections, invocations, and clauses or sentences which express sudden or intense emotion.

The quotation marks are used to enclose the exact language of another person, and such terms as the names of books, magazines, ships, engines, when these are not written in italics.

Single quotation marks are used to mark a quotation within a quotation; to mark a term used in a special sense.

The hyphen is used to separate the parts of some compound words and the syllables of a word written on different lines.

The braces are used to enclose an explanation, reference, translation, mention of authority, or other matter not strictly belonging to the sentence.

The brackets are used chiefly to enclose matter inserted by an editor or some person other than the writer.

The dash is used when the construction of the sentence is suddenly changed or suspended; when the break made by a parenthetical phrase or clause is too great for the use of commas; when words or letters are omitted.

The colon is used to mark specification; to introduce formally a quotation.

The semicolon is used to separate the co-ordinate clauses of a compound sentence when these are not so short or so closely connected as to form a series; to separate clauses, and sometimes phrases, which have a common dependence upon another term; (notice the way in which the independent clause is separated when it comes before, and when it comes after, the dependent series) to precede the word *as* when it introduces an example.

The comma is used to set off, adjective and adverbial clauses and phrases when these are not restrictive; phrases or clauses used parenthetically when the writer wishes to call attention to the parenthetical nature; intermediate expressions which come between two important parts of the sentence, as between subject and predicate; words in apposition, with their modifiers; nouns or phrases which are independent by direct address; an expression containing the case absolute; a title or degree following the name of a person; a short quotation; the terms of a series of words or phrases in the same construction; words or phrases in pairs or contrasted with each other; also to mark the omission of a noun or verb for the sake of brevity or emphasis.

#### TYPES OF COMPOSITION.

##### I. *Introductory.*

The types modes of writing distinct but not separate in literature; importance in any discourse of predominance of the type adapted to the aim of the piece; differentiation of narration, description, exposition, argumentation, by reference to (a) subject-matter, (b) aim; application of the fundamental principles of composition, namely, unity, coherence, and mass (emphasis), to all the types.

##### II. *Description.*

A. More specific character: description in later literature an accessory, rarely an independent interest; the purpose of literary description to convey an impression, not to give an accurate mental photograph or a scientific analysis; false implication of the term "word-painting"—description not properly representation but suggestion through the most distinctive elements of an impression; the art of description not that of accumulating details; use of the imagination in description; imagining quite different from fabricating; the imagination a necessary agent in (1) supplying the details needful to a consistent whole, (2) selecting and arranging the details neces-

sary to the aspect presented, (3) fusing the details and seizing upon their meaning so as to make clear and vivid the essential impression.

B. Normal order of parts: (1) view of the whole, (2) salient or characteristic features, (3) return to the main impression;—discussion of examples; variations from the normal order; effect of omitting (1), (2), or (3.)

C. Elementary laws: selection of the point of view, keeping to the point of view, necessity for a clear indication of any change in the point of view; selection of salient or of characteristic details; grouping and order of the details; arrangement of the details as determined by the point of view; the principle of proportion—its demands; relation of keenness of perception to the art of description; importance, in individualizing a scene, of truth to evanescent features, e. g. weather, time of day, kind of light; range of appeal in description as including sound, motion, and odor; necessity of concreteness in the vocabulary of description; return at the end to the distinctive impression.

D. Particular methods: “objective” and “subjective” description—all literary description in a measure subjective; description by simple enumeration—its defects (see also A); more artistic application of the method of enumeration—enumeration with suggestion of the whole, enumeration with grouping on special plan; description by narration; description with suppression of most details—its extreme limit in the method called “impressionism;” “epithet description;” dramatic method or description by mental effects—its value in the portrait-sketch, its limitation, in description of nature, by the “pathetic fallacy;” the mingling of the several methods in literature.

E. Common faults: exaggerated fervor or “sensationalism;” use of trite words and modes of expression; poverty in particularizing terms; over-dependence on nouns and adjectives.



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### III. *Narration.*

A. More specific character: narration the most primitive and spontaneous form of discourse; narration, more than description, in accord with the serial nature of language; artistic production in narrative form not the less difficult; the proper subject-matter of narration not merely any succession of events, but a series shaped toward a definite and significant culmination; necessity for imagination in (1) holding fast the controlling idea of a narrative, (2) conceiving the underlying causes of action, (3) securing close sequence in the movement, (4) marshalling all details to the common end.

B. Normal order of parts: (1) setting, (2) preliminary situation, (3) happening, (4) development of happening in series of situations, (5) culmination (climax), (6) conclusion; variations from this order; omission of (1); omission of (2), the story beginning with a minor situation in the development of the happening—methods of bringing up what precedes; concurrence of (5) and (6.)

C. Elementary laws: maintenance of a chain of events which shall support and conduct all the other elements; meaning of the "movement" of a narrative—its exacting continuity—the order of time necessarily supplemented by, sometimes transgressed by, the order of dependence or logical order; the rate of movement—its dependence on the relative importance of events—effect of accelerating, of retarding; means of securing suspense, especially through phrasal and clausal arrangement and suppression of predication; the chain of events not a mere puzzle to be worked out, but a constructive series guided by a controlling idea which shapes all details to the end in view and determines the importance given to each element; the end or purpose of a narration thus two-fold—externally, the *denouement*, or point toward which the chain of events leads, internally, the meaning of which the chain of events with its *denouement* is the embodiment; selection of subsidiary ends or situations

—its dependence on the controlling idea; adjustment to the end or purpose of the different elements of narrative method—plot, character, dialogue, description; use of contrast, of climax, of surprise; structural features of more elaborate narration—use of subsidiary stories, of episodes; interwoven plots, historical perspective, synchronism of events.

#### IV. *Exposition.*

A. Definition: derivation of the term; essential character of the subject-matter set forth always meaning, significance, or relation; the aim of exposition distinguished from that of other forms dealing with ideas (argumentation, persuasion.)

B. Methods: examination of terms; definition—its logical form; iteration; comparison; exemplification; analogy; cause and effect; details; extensive exposition or division,—the principle of classification, completeness and distinctness of good classification, difference between division of an idea or classification and mere partition of a subject; function and relative worth of the different methods; constant combination of the methods in literature.

C. Common forms: the treatise; the didactic essay; the literary essay—criticism; main characteristics of each form; function of exposition in literature.

#### V. *Argumentation.*

A. Definition: see IV, A: differentia of the subject-matter of argumentation the truth or falsity of an idea or fact.

B. Forms of proof.

1. Constructive proof.

a. facts (1) taken on testimony (2) inferred from known facts or from laws (3) observed or discovered; limitations of certainty; order of value of facts acquired in different ways.

b. truths.

(1) derived from precedents, sacred books, etc.

(2) taken on testimony; distinction between testimony as to fact and testimony as to truth (generalization or interpretation.)

(3) inferred.

(a) by induction: forms of induction; *a priori* and *a posteriori* arguments; circumstantial evidence; inference from example—the *a fortiori* argument; from analogy; the use of example and analogy properly expository rather than argumentative.

(b) by deduction; the basis of deduction in the syllogism; modifications of the syllogism in literary usage; the chain of reasoning.

2. Destructive proof.

a. *reductio ad absurdum*—reduction to alternatives, one untenable.

b. dilemma—reduction to alternatives, both untenable.

c. method of residues (elimination)—reduction to aspects, all untenable but one.

d. refutation by (1) analysis of the opposed position (2) attack on the premises (3) showing a *non sequitur* (4) exposing fallacies in the opponent's chain of reasoning, (5) parity of reasoning on the scheme of a, b, or the chain of reasoning.

C. Assurance of proof: limitations of logic; misleading nature of emotion; reduction of testimony and authority to a comparison of personal worth, intellectual and moral; the evidence of history on the value of argument; degrees of probability from the impossible (contradictory) to the extremely probable (certain.)

D. Common forms of discourse in which argument predominates.

1. Debate.

a. Nature of debate; see IV, A. and V, A.; differentia of debate truth without special regard to pleasure or edification (see

D, 2.)

b. Conduct of debate.

(1) Preparation of the question.

(a) Explication and construction of the theme (a clear-cut proposition put as an affirmative resolution); the service of exposition here.

(b) General tactics: placing the burden of proof; fairness in stating and estimating the opponent's argument; points to be conceded, points to be waived.

(2) Marshalling of arguments.

(a) As regards kind: value and effect of *a priori* and *a posteriori*, and deductive arguments; place and function of arguments from example and analogy.

(b) As regards strength: importance of exposition and summary; need of clear arguments at the outset; place of relatively weak arguments; strength gained by tactful juxtaposition of arguments; dependence of the place and prominence given to refutation upon the strength of the opposing position.

2. Oratory: a form of argumentation concerned with truth as delighting or edifying; its essential attributes as regards subject-matter, style, and relation to audience; its greater elevation, freedom, emancipation from set rules; eloquence a subtle product of subject, occasion, character of speaker, and response of audience.

### THE PARAGRAPH.

I. *Definition.*

Relation of the paragraph to the lesser and to the greater unit of discourse: A paragraph in a group of related sentences which serve to develop one point of a theme.

II. *External appearance.*

Sign of the paragraph: The subordinate relation of paragraph to theme is indicated by indenting the first line. The true relation must be preserved by taking care 1) not to separate by indentation

sentences that belong together; 2) not to run together into one group sentences that should form separate paragraphs.

### III. *Structure.*

The internal structure of the paragraph: The sentences of a paragraph not only belong together, they belong together in a peculiar way, in a particular order. The principles which govern the relation of the sentences within a paragraph are named unity, coherence, mass (emphasis.)

A. Unity.—The fundamental idea of the paragraph is oneness of aim. All the sentences must unite to develop the topic on which the paragraph is written. Unity, therefore, forbids digressions and irrelevant matter. If any such matter occur to the writer, it must be 1) thought into relation to the point 2) put into a separate paragraph, or, 3) dropped altogether.

B. Coherence.—A paragraph has coherence when the logical relation of each sentence to the preceding and to the following sentence is unmistakable. The general principle underlying coherence is, Matters closely connected in thought should be kept together; matters distinct in thought should be kept apart. In carrying out this principle, the pupil will be aided by the following suggestions, which, however, are not to be unvaryingly applied.

1 Place next the sentence just written that part of the following sentence which is most closely connected with it.

Ex. Try the effect of writing in normal order the last sentence of the quotation given below, and say what is the effect on coherence. His eye for a fine, telling phrase that will carry true is like that of a backwoodsman for a rifle; and he will dredge you up a choice word from the mud of Cotton Mather himself. A diction at once so rich and so homely as his I know not where to match in these days of writing by the page; it is like homespun cloth of gold.  
—Lowell.

2. When the effect is not thereby rendered monotonous, express parallel thoughts by parallel structure. Ex. For his sake the Almighty had proclaimed his will by the pen of the Evangelist and the harp of the prophet. For his sake empires had risen and flourished and decayed.—Macaulay.

3. Use words of reference. A large proportion of the sentences of a paragraph should contain some word or phrase which directly refers to the preceding sentence. This reference should be definite enough to single out the exact idea intended. Ex. The great thing for us is to feel and enjoy the true poet's work as deeply as ever we can, and to appreciate the wide difference between it and all work which has not the same high character. This is what is salutary; this is the great benefit to be got from the study of poetry.—Arnold.

4. Use suitable connectives. Our uninflected English is rich in particles, and these should be used with prevision. Be sparing of *ands* and *buts* at the beginning of a sentence; comparatively few sentences stand to the preceding in strictly coordinate or strictly disjunctive relations. Concessions should often be introduced by such expressions as, *it is true, to be sure, although*, looking forward to a sentence or clause beginning with *still, yet, however, none the less*, and the like. Conditions usually need an introductory *if, unless*. Degrees of modification are indicated by such words as *at least, perhaps, for the most part, possibly, probably*. Words and phrases like *moreover, consequently, therefore, too, further, likewise, finally, the truth is, even then, as it is*, must often be used to make the connection between sentences, and to show the relation of the sentence of which they are a part to the main idea of the paragraph.

C. Mass. The chief ideas of a paragraph should be so placed as readily to catch the attention. Mass concerns 1) position: The beginning and the end of a sentence are the fittest places for its

chief ideas and so for its most important words; 2) proportion: Subordinate matter should occupy less, principal matter proportionately more, space. Two rules for mass are useful—a) See that due proportion in space is kept between principal and subordinate matters; b) End with words that deserve distinction.

#### IV. *Tests for the principles of paragraph structure.*

1. Unity.—The substance of any paragraph that possesses unity can be summed up in a single sentence without essential loss of meaning.

2. Coherence.—A paragraph is coherent when the relation of each sentence to the foregoing sentence can be easily and clearly stated.

3. Mass.—A paragraph is theoretically well massed when it can be summed up in a sentence whose subject shall be a summary of its opening sentence and whose predicate shall be a summary of its closing sentence. The reason for this test can be clearly made out, but the rule cannot be so generally applied as can the other tests because it is more mechanical.

#### V. *Method of applying knowledge of paragraph structure:*

In the case of sentences, we best apply our rhetorical principles in revision; but in writing paragraphs, we should apply them in prevision. A theme should be written paragraph by paragraph, not sentence by sentence, and the relation of paragraphs should be determined provisionally before the pupil begins to write at all.

### LETTER WRITING.

I should recommend anyone who wants to learn the art of composing English to write simply and unaffectedly, and to take all the pains he can even with a common letter.—Jowett.

#### I. *Materials and chirography,*

A. Materials for business letters:—White or cream tinted paper,

letter or commercial note size, of plain (not satin) finish; preferably, for convenience, the larger size of oblong envelopes, white or cream-tinted to correspond with the paper; black ink.

B. Material for personal letters: White, cream tinted, or very faintly colored paper, commercial note or octavo, unruled; preferably square envelopes; black ink.

C. Handwriting.—Mechanically, a neat, legible hand is of the first importance. Flourishes are vulgar. Interlineations, blots, and obvious erasures, cross-lining, and abbreviations of common words, are not respectful, suggesting as they do that the writer does not consider the person addressed of sufficient importance to warrant the exercise of common politeness.

D. Cautions.—Good taste does not permit the use of ordinary colored paper, and few even of the palest shades are safe. Blue is the oldest and safest tint, and gray is admissible. If but two pages are used, it is allowable to write on pages one and three. But if more than two pages are to be occupied, the order should be one, two, three, four, and not one, three, two, four,—a confusing and disorderly arrangement. If any color is introduced, the greatest pains must be taken to avoid disharmony. Paper, monograms and sealing-wax, if they are used, and even postage stamps, should be considered in relation to one another,

## II. *Mechanical plan.*

Parts of a letter:—

- |             |   |  |
|-------------|---|--|
| A. Heading. | } | <p>Contents: the address of the writer; the month, day of the month, and the year, of writing;</p> <p>Position: in business letters, at the right of the page, an inch and a half from the top; in friendly letters, at the left of the page, an inch and a half below the signature.</p> <p>Space occupied: Two or three lines, according to the length of the heading.</p> |
|-------------|---|--|



- B. Address. { Contents: the name of the person to whom the letter is written; the place to which the letter is to be sent.  
 Position: In business letters: at the left of the page, below the heading.  
 In personal letters: at the left of the page, below the signature.
- C. Salutation. { Contents. { In business letters: Sir, Dear Sirs, Gentlemen, etc.  
 In personal letters: My dear Madam, Dear Mrs. Blank, My dear Mrs. Blank.  
 Position. { At the left of the page, below the heading, or below the address in business letters.
- D. Body.—Place of beginning: on the line below the salutation if there is no address above; on the same line with the salutation, after which is placed a comma and dash, if the address is written above.
- E. Complimentary Close. { Contents. { In business letters. { Yours truly.  
 Yours respectfully,  
 Very truly yours, etc.  
 In personal letters. { Yours sincerely,  
 ly, cordially,  
 etc.  
 Position. { Below the body of the letter at the right of the page.
- F. Signature: The full name, or the family name with initials, always without pre-title or post-title. If needful, this may be supplemented by the name with pre-

title written at the left.

G. Superscription.	{	Contents.	{	The full name of the person addressed, with pre-title and suitable post-titles, if such there are.
	{	Position.	{	As far to the right of the envelope as may be without crowding.

### III. *General requirements and cautions.*

1. Write the heading as far to the right, the address and salutation as far to the left, as may be without crowding.

2. Punctuate the heading and address by a comma after each complete item except the last (where of course the period is used) and by a period after each abbreviation.

2. Dates, together with designations by number, are written in Arabic figures, though it is sometimes a "fad" to write them out in words. Ordinary numbers and quantities are expressed in words. The number of a house is indicated in figures, but the number of the street is, in refined personal letters, written out in full; as, No. 16 East Twenty-seventh Street, instead of East 27th St.

4. Pre-titles, with the exception of Mr., Dr., Rev., and Hon. are to be written out in full, and the last three of these may follow this rule. The abbreviations, Col., Gen., Cap't., Pres., etc., are undesirable. Clergymen are preferably addressed as "The Reverend;" a Jewish rabbi as "The Reverend Rabbi;" women who are entitled to the distinction as "The Reverend Mother Superior," "The Rev-

erend Lady Abbess." Gentlemen without professional titles are properly addressed as "Mr.;" "Esquire" ("Esq.") is un-American and without meaning in this country; but if "Esq." after the name is preferred, "Mr." must not be used before the name. The proper address for boys is Master, and the plural of both Mr. and Master is Messrs. In addressing a married lady use the husband's full name, but not his title. Forms like Mrs. Senator Brown, the Reverend Mrs. Smith, Mrs. General Jones are relinquished by refined persons to the use of the snobbish. Neither Miss nor Mrs. can be used as a salutation like the vocative "Sir:" In each case we must write "Madam" or "Dear Madam."

5. Post-titles must not repeat pre-titles. The tendency is to be sparing in the use of post-titles, except in catalogues.

6. The salutation and complimentary close of a letter should correspond as regards the degree of familiarity or formality which they indicate, but one should never repeat the other; as, "My dear Friend"—"Cordially your friend." Avoid the use of nouns (e. g., friend) in the complimentary close, except in very formal letters, where the word servant is still employed; as, "I have the honor to subscribe myself your most obedient servant," in writing to the President of the United States or other high official personage.

7. Pre-titles alone are not used in the salutation of a letter except in the case of the President of the United States who is properly addressed as "Mr. President." The governor of a state may be addressed as "Your Excellency," the mayor of a city as "Your Honor;" but in all these cases plain "Sir" (not "Dear Sir") is at least equally appropriate.

8. Initials should always be given. "Rev. Brown," "Hon. Jones" are improper in writing, as in speech.

9. Abbreviations must not ordinarily be used in the body of a letter, and abbreviation of the salutation or the complimen-

tary close is inexcusable. Life is not so short that we need write such insults as this: D'r. Sir,—Y'rs. Rec'd. and contents noted. Have sent the order. Shall see you again. Y'rs. resp'y.

10. A request should never be made nor an order given without the accompaniment of some courteous expression.

11. One's own time should never be saved at the expense of one's correspondent's.

12. Apologies should be made sparingly—that is, excuses for not having written earlier or oftener. When an apology is made, the loss involved in the neglect for which pardon is asked should be attributed to one's self, not to one's correspondent.

13. Never write a personal letter which has not at least some touch of individuality and some appearance of ease and simplicity.

## WORDS.

### I. *Introductory:*

Definition of diction; importance; relation to other elements of discourse.

### II. *Quality of our vocabulary:*

Kinds of words as dependent on the principles of time, place and purity—meaning of the canon that words should be reputable, national, present; barbarisms, improprieties.

A. Violation of present use: obsolete or obsolescent words; neologisms.

B. Violation of national use: foreign words; provincialisms; localisms.

C. Violation of reputable use: hybrid or mongrel words; one class of words (part of speech) in place of another; technical and commercial jargon; colloquialisms; vulgarisms; slang; tests in case of divided use—specific sense, analogy, conservatism, simplicity harmony.

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 III. *Richness of our vocabulary:*

A. Mixed origin of English: languages which have contributed something to the English tongue (in chronological order)—

1. Keltic: spoken by the natives until the Saxon conquest (449); traces in modern English slight, being found chiefly in the names of prominent natural features. Other words: bard, glen, boast, cradle, bran, gruel, mop, tackle, gown, curd.

2. Latin: first Latin terms introduced by Cæsar and his Roman successors in the military government of the island; persistence of words derived from *castra*, *strata*, *colonia*, *fossa*, *velum*, *portus*, *milia*.

3. Saxon: Keltic completely displaced by different branches of the Teutonic tongue (spoken by the Angles, Saxons, Jutes); these finally mingling in Old English.

4. Latin—second avenue of entrance into the language of England: conversion of the English to Christianity (597 A. D.) by Roman missionaries who conducted church services in Latin; consequent introduction of churchly terms. Exs. *apostolus*, from which comes *postol* (Old English) and *clericus*, from which cler (clerk); altar, bishop, priest, church, psalm.

6 Danish: viking conquests during several centuries, especially the ninth and tenth, leaving proper names ending in *thorp* (Oglethorp) and *by* (Whitby, Derby), and a few common words, especially onomatopoeic verbs. Exs. fling, rap, whisk, whirl, whim, gust, bait.

\*6. Norman French: conquest of 1066, resulting in an amalgamation of the low Dutch tongue of the English with Norman-

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\*NOTE.—We can usually tell whether a word comes directly from the Latin or indirectly through the French by noticing its form. If the spelling (as distinguished from the ending) is changed, we are

French, a Latin language corrupted by the Keltic speech of the Gauls and by the Teutonic dialect of the Franks, possibly modified by the Norse speech; the grammar of the language simplified and its vocabulary enriched.

7. Latin, the Norman-French constituting another channel for the influence of the classical tongue.

B. Habit of borrowing words: borrowings from other races—words introduced through the influence of travel and commerce; words due to advance in science, discovery, invention, and the rise of new ideas. Examples—

*Words of commerce:* *damask* from Damascus, *calico* from Calicut in India, *sardine* from Sardinia.

*Technical words:* history, syntax, chronology, arithmetic, morphology, teleology, ail compounds of the Greek endings *logy*, *mony*, *graphy*, *metry*, *ics*

*Words indicating new ideas:* evolution, differentiation, anarchist, agnostic, dude, realistic, impressionist.

*Arabic words:* algebra, almanac, magazine, cotton, alcohol.

*Persian words:* caravan, scarlet, chess, lilac, shawl, paradise.

*Chinese words:* tea, china, junk, Nankeen.

*Turkish words:* divan, scimitar, tulip, ottoman.

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usually safe in concluding that it comes through the French.

<i>Latin.</i>	<i>English directly from Latin.</i>	<i>English through French.</i>
<i>populus</i> .....	popular.....	people
<i>fructus</i> .....	fructify.....	fruit
<i>deceptum</i> .....	deception.....	deceit
<i>fidelis</i> .....	fidelity.....	fealty
<i>regis</i> .....	regal.....	royal
<i>fragilis</i> .....	fragile.....	frail

*Italian words:* gazette, canto, opera, piano, umbrella, concert, volcano.

*Portuguese words:* paiaver, caste, molasses, fetish, albatross.

*Dutch words:* yacht, sloop, schooner, skates, smuggle.

*Egyptian words:* ammonia, the characters used to designate grains and drams, papyrus (paper.)

*Hebrew words:* Satan, jubilee, amen, cinnamon.

*Hindu words:* chintz, jungle, shampoo.

*Polynesian words:* taboo, tattoo, boomerang.

*West Indian words:* tobacco, maize, canoe, hurricane.

*North American words:* squaw, wigwam, tomato, mush, chocolate (Mexican.)

*South American words:* mahogany, hammock, potato, tapioca.

### C. Distinct function of Latin and Saxon words.

#### 1. Basis for comparison.

a. As to proportion of total number of words found in an unabridged dictionary: five sevenths of classical derivation; two-sevenths of Germanic origin; from two to three thousand words from all other sources.

b. As to frequency of words: words which occur most frequently Anglo-Saxon, these including nouns which name striking natural objects, such as sun, moon, land, water, hill, dale; the articles; the pronouns; the adjectives oftenest used, especially such as are irregularly compared; the commonest adverbs of one syllable, such as how, now, then; nearly all our irregular verbs as well as the auxiliaries such as have, be, shall, will; prepositions and conjunctions almost without exception.

c. As to kinds of words.

(a) Latin—abstract words\*; learned words; scientific terms.

(b) Saxon—specific words\*; common business words—language of farm, shop and market (sell, buy, cheap, dear, work, weight, reap, sow, baker, shoemaker, wunt, wedge, wages); words expressing the earliest associations and simplest feelings (home, friend, hearth, fireside, fear, pride, mirth, sorrow, hungry, thirsty, glad, tired, naughty, lonesome, homesick); names of common things, as parts of the body, kinds of weather, divisions of time, common animals; most colloquialisms (sham, trash, gawky, shiftless.)

Exercises:—

(1) Study the effect of the Saxon words in the following selection from Sidney Lauier, and try the effect of substituting Latin for Saxon words as far as you can without making the stanza ridiculous—

“As the marsh-hen secretly builds on the watery sod,  
Behold, I will build me a nest on the greatness of God;  
I will fly in the greatness of God, as the marsh-hen flies  
In the freedom that fills all the space twixt the marsh and the  
skies;  
By so many roots as the marsh-grass sends in the sod,  
I will heartily lay me ahold on the greatness of God.”

(2) Note the effect of the Saxon words in this stanza from Tennyson—

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\*Example of abstract (Latin) and the corresponding specific (Saxon) words.

*Latin.*

*Anglo Saxon.\**

color..... white, black, blue, yellow.

motion..... walk, crawl, creep, spring, glide, leap.

sound.....speak, buzz, whistle, roar.

emotion.....fear, smile, tear, sigh, groan, weep, laugh.

relative.....mother, wife, son, daughter.



“This truth came born with bier and pall,  
 I felt it when I sorrowed most,  
 ’Tis better to have loved and lost  
 Than never to have loved at all.”

(3) From the following selection from the Prayer Book of 1552, decide whether the choice of words was intended to suit the untaught or the more learned classes—

“Dearly beloved brethren, the scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness \* \* \* and that we should not dissemble nor cloak them; \* \* \* yet ought we chiefly so to do, when we assemble and meet together.”

2. Summary of comparison: fitness of Saxon for arousing plain, simple ideas and strong, primitive feeling; fitness of Latin for expressing accurate, discriminating thought and for awakening complex, finely shaded emotion.

#### IV. *Aspects of word-meanings.*

A. Denotation; accuracy—degree of meaning, shade of meaning; relation of etymology to determination of present meaning; idiomatic use.

C. Connotation: importance for the literary ends of language; see III, C, 2 and *Figures*, III, b.

#### V. *Choice of words.*

A. Its dependence on good use—correctness of diction.

B. Its dependence on the effect required—aptness or felicity of diction; general relation to style of Latin and Saxon, long and short, literal and figurative, general and specific, many and few, words.

C. Common faults of diction: vulgarity; slovenliness; diffuseness, prolixity, inadequacy, poverty, “fine writing.”

D. Suggestions for improving one’s use of words.

1. Increase your vocabulary by conscious effort.

2. You constantly violate the canons of good use without

knowing that you do so; gain every day a little more knowledge. Try never to be guilty of a common barbarism or impropriety.

3. Use specific words.

4. Do not use too many words for the thought. An apt word is better than several trite or fumbling terms.

5. Use intensives sparingly or not at all.

### FIGURES.

#### I. *Nature* :

The frequent departure of language from literal, matter-of-fact meaning; primitive and spontaneous character of figurative speech; the entire vocabulary of ideas (as distinguished from things) figurative in a loose sense; not all imaginative or picturesque language called figurative—figures forms of expression that depart in certain definite ways from literal speech; the laws of association on which figures are based.

#### II. *Classification* :

A Figures based on resemblance: simile—resemblance stated; metaphor—resemblance implied; personification—resemblance assumed; allegory—resemblance carried out in detail.

B. Figures based on contrast: antithesis—contrast expressed; climax and anti-climax—contrast through intermediates; interrogation—contrast implied between affirmative and negative; irony—contrast implied between truth and the contrary assumption; paradox—contrast between superficial and real meaning; meiosis and litotes—contrast between the importance of the truth and the weakness of the language.

C. Figures based on contiguity: synecdoche—association of a whole with its parts, of parts with the whole, of definite with indefinite numbers; metonymy—association of cause with effect, of sign with thing signified, of place with inhabitant, of container with thing contained, of instrument with agent, of subject with attribute

of an author with his work, of progenitor with posterity, of material with thing made; apostrophe—association of the absent with the present; vision—association of the past or future with the present; hyperbole—association of facts with co-existent emotion; exclamation—association of verbal forms with strong emotion.

D. Frequent occurrence in prose and especially in poetry of figures of etymology, of syntax, of sound: a list of figures which may be used in identifying puzzling forms—

1. Figures of etymology: prosthesis, epenthesis, paragoge, aphaeresis, syncope, metathesis, tmesis.

2. Figures of syntax: ellipsis, pleonasm, epizeuxis, anaphora, epistrophe, antistrophe, enallage, hyperbaton, hysteron proteron (hypallage.)

3. Figures of sound: alliteration, onomatopoeia, reiosis.

### III. *Purposes:*

A. Of figures proper: (1) to add to clearness by association with a simpler or more familiar idea (2) to add to force by association with a more striking idea or by expression of more meaning in a given space (3) to enlist imagination and emotion.

B. Of less figurative (connotative) language: to give richness and shading to thought—effect of allusion to characteristic traits, deeds, achievements, incidents of history, mythology, fiction, and to significant expressions in literature; use of words colored by association with a different field of thought; adaptation of sound to the idea or feeling to be conveyed; delicate employment of trope, euphemism, innuendo, covert irony, gentle satire, sly humor; increasing tendency of literature to awaken response by indirect rather than by overt means.

### IV. *Principles:*

Economy (nothing for mere ornament); fitness (adaptation to the subject and to the kind of thought and shade of feeling to be

aroused); purity (freedom from confused images); force (association close, clear, but not obvious); the weakness of exuberant, far-fetched, obscure, obvious, trite, bombastic, or belittling figures.

### SENTENCES.

#### I. *Classification:*

A. Grammatical; general use in discourse of each of the three sentence types (see section on grammar, I, C.)

B. Rhetorical: definition of the loose and of the periodic sentence; the balanced sentence; marked difference in effect produced by loose style and by periodic; psychological and logical grounds for this difference; limitation to use of the periodic sentence imposed by the uninflected character of English; the artificial but often excellent effect of the balanced sentence—limit of the principle of balance in use.

#### II. *Sentence length:*

The function of long and of short sentences; the relation of decreasing sentence length to later prose style; data showing the tendency of English toward the short sentence—

WRITER.	WORK.	SENTENCE-LENGTH (APPROXIMATE.)
Pecock.....	Repressour, etc.....	61
Ascham.....	Toxophilus.....	43
Hooker.....	Ecclesiastical Polity.....	41
Sidney.....	...Defense of Poesie.....	39
Bacon.....	.....Advancement of Learning.....	60
Burton.....	.....Anatomy of Melancholy.....	40
Milton.....	.....Areopagitica.....	57
Browne.....	.....Hydriotaphia.....	33
Hobbes.....	.....Leviathan.....	39
Walton.....	.....Life of Hooker.....	64

Taylor.....	Liberty of Prophesying.....	53
Dryden .....	Prefaces .....	38
Bunyan.....	Pilgrim's Progress.....	31
Addison.....	Freeholder .....	33
Swift .....	Gulliver's Travels .....	40
Johnson.....	Rasselas.....	38
Burke.....	Conciliation.....	26
De Quincey.....	Opium Eater.....	38
Lamb .....	Essays.....	27
Macaulay .....	Essays.....	23
Carlyle.....	French Revolution.....	24
Arnold.....	Essays .....	34
Emerson.....	Essays .....	21
Lincoln .....	.....	18

### III. *Laws:*

Application of the principles of composition to the scale of the sentence; reason for the "subtile effect of vulgarity" produced by absence of sentence unity (Cf. use of abstract nouns in the plural); claims of the beginning and of the end of a sentence in securing good mass; means for securing coherence (1) order of words—words closely related in thought should be kept together, words distinct in thought kept apart (2) parallel structure—sentence members that are similar in function should have the same construction and the same phrasal and clausal form (3) words of reference or of connection—when the order of words and the form of constructions are insufficient to define the relation of a sentence member to the context, that relation should be expressed by connectives or by reference words; tests of unity, coherence, and mass in the sentence

### IV. *Faults:*

Specific warning against errors that spoil or mar the sentences of beginners—say whether the fault indicated by each letter

below is a violation of unity, of coherence, of mass, or of good use—

A. Shun with untiring persistence the slovenly sentence. Do not be guilty of the “run-on” type or the use of iP (see marks for correction). Guard against the too co-ordinate manner.

B. Do not change the subject of a sentence unless for a special reason.

C. Place modifying clauses and phrases as near as possible to the words they modify.

D. Let the antecedent of every pronoun be unmistakable.

E. Beware of the hanging participle.

F. Do not weaken the sentence by using many pronouns, even though the antecedent of each is clear. Instead of, He is concerned, and justly so, for its effect on them, say, The leader (or Mr. Brown) is concerned, and justly concerned, for the effect of the strike on the workmen.

G. Remember the distinction, in use and punctuation, between the restrictive and the non-restrictive clause. Use *that* as the restrictive relative, *who* and *which* as the co-ordinate relatives.

H. Do not use the correlative *and* for the *to* of purpose.

I. Do not use the article *the* with an indefinite force, e. g. The inundation of the Nile, following the changing cycle of stars, was the chief cause which led to *the* observation of the heavens.

J. Remember to follow a negative with *so*, not with *as*, e. g. This arrangement is not so good (instead of as good) as that.

K. Avoid separating *to*, the sign of the infinitive, from its verb.

L. “End with words that deserve distinction.”

M. Do not underrate the need of accurate punctuation.

#### THE WHOLE THEME.

#### I. Principles:

Application of the three requisites of composition to the larger scale; subordination of the interpretation of each principle to the

literary purpose in hand; methods of planning—the necessary labor of the preliminary placing of parts; tests of unity; the chief means of securing coherence (1) orderly arrangement of parts (2) carefully placed summaries (3) definitely marked transitions; importance of good mass; interference of mass and coherence in larger wholes—adjustment of the claims of the two principles.

## II. *Specific cautions:*

A. Do not make the mistake of supposing that form may be disregarded in favor of thought. It is through form alone that thought can be expressed; and absence of structure and coherence always indicates lack of fundamental brain work.

B. Remember that unity, coherence, and mass are primarily matters of reason and logical sense, and are simply the essential means for affecting the mind of the reader.

C. Beware of any infringement of the law of unity. A digression must possess marked significance or beauty in order to compensate for the loss to force which it entails.

D. Remember that good mass implies *progress* in thought.

E. Do not forget that the transition from one paragraph to another must be as easy and natural, and the thought connection as clear, as are demanded in passing from one sentence to the next.

F. Avoid the mechanical transition; a thought connection is usually more forcible as well as more agreeable.

G. In striving to bring out your meaning, remember that the general without the particular is empty, the particular without the general, blind.

## VERSIFICATION.

### I. *Nature:*

Versification not mechanical, but organic; meaning of rhythm; difference between the rhythm of prose and that of poetry; the latter characterized by a regular and uniform basis; acquaintance with

versification a pre-requisite to study of the relation between form and content in poetry.

II. *The elements of verse form:*

A. Rhythm—musical arrangement of the lesser units of poetic expression.

1. Kinds: based on quantity (classic); based on accent (modern)—misleading aspect of the common terms, long syllable and short syllable.

2. Measure (metre): definition of terms *foot* and *verse*; designation of metre by kind and number of feet in a verse; the chief dissyllabic and trisyllabic feet; the general effect of the different metrical types; the idea of rhythm properly applicable to stanzas and even more extended portions.

3. Pauses: the caesura, final pause, and minor stops; their relation to the art of phrasing in reading.

B. Rhyme: consonantal rhyme—characteristics of a perfect rhyme (1) accented syllables (2) sameness of vowel sounds (3) sameness of sound in the letters following the vowel (4) difference of sound in letters preceding the vowel; assonantal rhyme; alliteration; relation of rhyme scheme to the stanza.

C. The stanza: relation to the metre and the rhyme scheme; common forms, blank verse—basal form, end-stopt and run-on verse, light and weak endings, double endings.

D. Exercise:—Compare Homer's verse form with that of Pope's translation as regards basis of rhythm, kind of feet, length of line, possibilities of variation, end-stopt and run-on lines, use of rhyme, and general effect.

MARKS WHICH MAY AT ANY TIME BE USED IN CORRECTING PUPILS' EXERCISES.

1. ] Indent.
2. [ Place to the left.



- 
3. ( ) Substitute.
  4. [ ] Omit.
  5. Cap Use capital letter.
  6. l c Use small letter.
  7. sp Fault in spelling.
  8. syl Fault in syllabication.
  9. l-l Hyphen omitted.
  10. P Fault in punctuation.
  11. iP Illiterate punctuation (running together with the comma clauses that should be separated by the semicolon or the period.)
  12. q Fault in writing a quotation.
  13. Sx Fault in syntax.
  14. S Any solecism.
  15. t Solecism in the use of tenses.
  16. ts Fault in tense sequence.
  17. SW Fault in use of *shall* and *will*.
  18. ¶ Begin a new paragraph.
  19. No ¶ Do not begin a new paragraph.
  20. Ip An impropriety.
  21. B A barbarism.
  22. D Consult the dictionary.
  23. R Reference not sufficiently distinct.
  24. Sq A case of "squinting construction."
  25. T A case of tautology.
  26. V Vagueness of idea or expression.
  27. W A weak expression or passage.
  28. K An awkward expression or passage.
  29. I An unidiomatic expression.
  30. H A heterogeneous mixture of ideas.
  31. F A faulty or inappropriate figure.
  32. Cli Faulty use of climax or anticlimax.

33. MR Mechanical repetition of word or phrase.
34. Cl Faulty use of cleft infinitive.
35. Force? What is the exact meaning of this word in this place?
36. Cf Compare.
37. Il Illogical conjunction of ideas.
38. Ucl Unclear.
39. Uin Unintelligible.
40. Ms Monotonous sentence structure.
41. U Violation of unity.
42. C Violation of coherence.
43. E Poor mass or emphasis.
44. m=m A violation of the rule that sentence members having the same function should have the same construction and the same form.

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