UNIVERSAL
LIBRARY

OU_168680

UNIVERSAL
LIBRARY

OUP—67--11-1-68—5,000.

OSMANIA UNIVERSITY LIBRARY

Call No. 808 G85B Accession No. 3624

Author Griggs, Irwin and others

Title Basic writer and reader 1961

This book should be returned on or before the date last marked below.

Table of Contents

	PREFACE	
1	WRITING THEMES	*1*
2	DEVELOPING AND ORGANIZING YOUR SUBJECT; OUTLINING	*3*
3	THE SENTENCE AND ITS ELEMENTS	*11*
4	VERBS	*25*
5	THE SUBJECT	*33*
6	AGREEMENT OF SUBJECTS AND VERBS	*39*
7	OBJECTS AND SUBJECTIVE COMPLEMENTS	*49*
8	NOUNS	*55*
9	PRONOUNS	*59*
10	MODIFIERS: ADJECTIVES AND ADVERBS	*71*
11	VERBALS	*79*
12	CONNECTIVES	*85*
13	PHRASES AND CLAUSES	*89*
	REVIEW TEST I. GRAMMAR (REVIEW OF SECTIONS 3-13)	*97*
14	COMPLETE AND FRAGMENTARY SENTENCES	*99*
15	DANGLERS AND MISPLACED MODIFIERS	*105*
16	GOOD SENTENCES	*111*
	REVIEW TEST II. SENTENCE STRUCTURE (REVIEW OF SECTIONS 14-16)	*123*
17	WELL-CHOSEN WORDS	*125*
	REVIEW TEST III. WORD USAGE (REVIEW OF SECTION 17)	*133*
18	USING A DICTIONARY	*135*
19	PARAGRAPHS	*147*
20	PUNCTUATION: THE COMMA	*155*
21	THE SEMICOLON, THE COMMA FAULT, AND THE FUSED SENTENCE	*163*
22	THE COLON, THE DASH, PARENTHESES, AND THE APOSTROPHE	*171*
23	QUOTATION MARKS AND ITALICS	*179*
24	CAPITALS	*185*

REVIEW TEST IV. PUNCTUATION AND CAPITALIZATION (REVIEW OF SECTIONS 20-24) 189
25 SPELLING 193
26 GLOSSARY OF DICTION 203

IT'S FUN TO READ *by Bennett Cerf* 217
PREPARING FOR COLLEGE *by Lincoln Steffens* 223
THEME WRITING *by Dorothy Canfield Fisher* 231
GO TO THE ANT? *by Mark Twain* 239
IT'S YOUR OWN LANGUAGE *by Rudolf Flesch* 247
LET'S TAKE A FEW WOODEN NICKELS *by Frank Sullivan* 255
THE GOLDEN MEAN *by Joseph Wood Krutch* 263
THE MONSTER *by Deems Taylor* 267
MY WOOD *by E. M. Forster* 275
BOSWELL OF THE MICROBES *by Roberta Silman and John Lear* 283
A WINDSTORM IN THE FOREST *by John Muir* 293
WHY THEY DIG INTO THE PAST *by Jacquetta Hawkes* 305
THE GARTLEINS WATCH IT WHENEVER IT SCORCHES *by Roberta Silman and John Lear* 315
THE LONG SNOWFALL *by Rachel Carson* 323
ANTHROPOLOGY *by Ruth Benedict* 337
AMERICAN WOMEN ARE DIFFERENT *by Helena Kuo* 345
THESE WERE MY JAPANESE STUDENTS *by John Ashmead, Jr.* 353
VISITING PROFESSOR IN DENMARK *by Arthur L. Vogelback* 367
THE CHASE *by Francis Parkman* 373
HALLOWE'EN *by Sherwood Anderson* 379
A MISERABLE, MERRY CHRISTMAS *by Lincoln Steffens* 387
THE GENUINE MEXICAN PLUG *by Mark Twain* 397
MANAGEMENT IN SEARCH OF MEN *by David A. Shepard* 405
THE ART OF DISCONTENT *by Oliver La Farge* 417
THE APPLE-TREE *by Katherine Mansfield* 427
"YESSIE" *by Thomas Russell Ybarra* 435
WHERE THE AMERICAN TRADITION LIVES *by Bruce Catton* 445
THE OLD GENTLEMAN *by Gilbert Highet* 455
INDEX OF AUTHORS, WITH BIOGRAPHICAL INFORMATION 465

Preface

This combined handbook, workbook, and reader is intended to serve as the chief textbook in basic courses in English composition. Many instructors will find that no other book will be necessary for the course.

The handbook deals with those basic matters that freshmen need to have a grasp of if they are to read and write intelligently. After two sections on the writing of themes and a quick review—or preview—of sentence elements, these elements are taken up in a series of sections written as nontechnically as possible. There are additional sections on the paragraph, on well-chosen words, and on the use of the dictionary, and a glossary of diction.

The exercises following these sections often "tell a story" or imply a simple dramatic situation. We hope that they may lead students beyond mere mechanical drill. Many exercises require students to do two things: to tell what is wrong with poor sentences, and to revise them; if doing both things takes too much of the student's time, instructors may ask students to revise without giving any explanation. In most exercises, the first ten sentences illustrate all the principles involved; the instructor may therefore, if he wishes, assign only these sentences.

Including a collection of readings with the workbook may perhaps prompt students to raise their sights above the level of the elementary matters with which, in other parts of the course, they inevitably are concerned. We have attempted, in selecting the readings, a balance between past and present, American and foreign, scientific and humane, factual and imaginative.

Instructors will note a number of cross references between the handbook and the readings. In the handbook, for example, students are referred to those readings that will illustrate the topic under discussion; and in the exercises following several of the pieces, readers are directed to relevant portions of the handbook. We hope that instructors may find this device useful in persuading students that the practices they are asked to learn and follow are those normally observed by experienced writers.

Irwin Griggs
Rosa Bludworth
Robert Llewellyn

BASIC WRITER AND READER

1 Writing Themes

When you enrolled in college, you knew that one of the courses would require you to write a number of themes. You may be one of the minority who look upon this prospect with delight, or you may be a member of that majority who would much rather be doing something else. Still, the job of writing themes must be done; you, like others in your class, want to pass this course, and even more important to you, you need to learn the skills that the course will help you acquire. You need to write acceptable papers for many other courses and to develop the command of expression important in almost any business or professional position. You need experience in organizing material. You need to be able to write in the language of educated people. You can satisfy all these needs if you study carefully the pages that follow and if in writing your themes you practice what you have learned.

1a What a theme is

A theme is usually an essay or a personal account. It is rather like the "articles" in magazines and newspapers, but generally shorter than most of them.

When your instructor asks you to write a theme, he is asking you to make something. It is as if you were to build, say, a bookcase. The bookcase would be of certain kinds of material, and it would be of a certain size, with shelves so-and-so far apart. It would be finished in a certain way, depending on whether it was to hold old magazines in the attic or to occupy a prominent spot in the den. In the same way, your theme will be of a certain size and will be written for a certain purpose—such as to tell how to do something or why Judge Hooker should be elected mayor.

1b Kinds of theme assignments

The kinds of themes you write will be determined by the assignments you are given. Some themes may be quite short, occasionally only a paragraph or two; others may run to a good many paragraphs. The assignments will require different kinds of subject matter: experiences from your earlier years, observations of people, opinions of college or memories of high school, attitudes toward politics (in school or nation), specific information, and statements of issues or problems.

There are suggested theme assignments at the end of most of the reading selections in this book. If you want to get an idea of what your assignments will be like, glance at the end of several essays.

1c Choosing a good subject

Once you have been given an assignment, start thinking about it. Don't be worried if your mind at first is a blank. The more you consider the assignment, the less impossible it will seem and the more you will find to write.

Regardless of what the assignment is, find a subject that you know something about (the more the better) and that you have some interest in. Often the instructor's assignment will help you choose your subject. For instance, if he asks you to write a theme on your first acquaintance with injustice, you will remember almost immediately the time you were unjustly suspected of cheating or the time you were accused of some other wrongdoing of which you were innocent. For such assignments, choosing a subject is relatively easy.

Other assignments may require more thought. An assignment like "My Opinion of Orientation Week" or "Athletics in High School" or "A Criticism of Television" requires you to limit the subject. So does a topic such as "What I Know About Crowd Psychology." The chances are that, scientifically at least, you know very little about crowd psychology, and if you try to write on the larger aspects of the subject, you will write a dull and foolish theme, full of pretentions to an amount of knowledge you cannot possibly have. But if you stop to think, you will realize that you can write an excellent theme on some aspect of crowd psychology you have seen—the behavior of a crowd at a football game, or in a school club, or on a playground, or at an accident or a fire.

In general, of course, the best procedure is to look to your own experience for most of your subjects—unless your instructor makes an assignment that requires you to go to the library or to consult other people. Ordinarily the best subjects are ones like these: your experiences—jobs, games, school, exciting events, visits, vacations, relatives; your knowledge of how certain things are done; and your likes and dislikes of people, work, courses, entertainment.

2 Developing and Organizing Your Subject; Outlining

2a Getting material

After you have decided what you will write about, take a good-sized piece of paper and jot down everything you can think of that is in any way connected with your subject. Do not bother about the form of your ideas now, and do not worry at this time about whether you really will want to use everything you write down. (Of course you will not, but no one can tell at first which matters are related and important, and which are not.)

The chief trouble you are likely to have is that you will not write down enough items, will be satisfied with a few general ideas, will not go into nearly enough detail. What you must press yourself into doing is thinking *hard* to make sure you have jotted down everything you can pull out of your mind, even though some things may seem trivial or uninteresting. Getting rid of useless and irrelevant items is a later job; the first job is to get as much material as possible.

Here, for example, are some items that might occur to you if you were asked to write a theme on your experiences during the first three days of your college career:

Meeting my roommate
Finding my room
The humorous things the chemistry prof said
Finding my trunk
Buying an easy chair
Buying a floor lamp
Finding an eating place
Signing up for courses
Buying textbooks
The fellow whose pen leaked on his shirt at registration
Going to opening classes
Appearance of dormitory
Smell inside dormitory
Homesickness first evening
Getting unpacked
Finding classrooms

After you have jotted down all the points you can think of, go over your list again, slowly and thoughtfully, and try to add any new ideas that come to you. You might, for example, decide to say something about meeting students other than your roommate and about your impressions of

instructors, in addition to the chemistry professor, after one class meeting. So you would add these items to the list:

Meeting other students
Reactions to instructors

2b A first, rough selection of the right material

Your next step is to decide whether any items on this "raw list" are inappropriate or too unimportant to be included in your theme. "The appearance of the dormitory" and the "smell inside it," for example, are not closely related to "your experiences" during these three days. "Finding my trunk," although it took you an hour and a half, may have come to seem pretty unimportant to you. The incident of the leaky pen, though it helped relieve the tedium of registration, seems to belong in another, perhaps less serious, theme; and so you rule it out.

2c First efforts to put the material in order

Now it is time to decide in what order you should take up your items. As you look at your list, you see that some have to do with your first day, some with the second, and some with the third. It seems reasonable, therefore, to treat your material chronologically. You rewrite the list, using these days as main headings. As you set them down, you try to remember the exact order in which the events occurred and so produce a list like this:

I. First Day
   A. Finding my room
   B. Meeting my roommate
   C. Getting unpacked
   D. Meeting other students
   E. Buying an easy chair
   F. Buying a floor lamp
   G. Finding an eating place
   H. Homesickness first evening
II. Second Day
   A. Signing up for courses
   B. Buying textbooks
III. Third Day
   A. Finding classrooms
   B. Going to opening classes
   C. The humorous things the chemistry prof said
   D. Reactions to instructors

2d Continuing to limit your subject

Now, as you look over your list, which has been put into outline form, it looks more like the plan for a theme, not just a grocery list. You are

troubled, however, by a feeling that you can't possibly keep your theme down to the length your instructor has prescribed. "I could write a book on this stuff," you say to yourself; "I have five instructors and they're all different and all odd. How can I do 'Reactions to instructors' in a few lines? 'Signing up for courses' took four hours and aged me fifteen years. How can I do that one in a paragraph or so?"

The longer you look at the list, the more certain you become that you must cut it down to make it work at all. If your instructor has asked only that you write a theme having something to do with your experiences during the first three days at college, then you might consider doing the whole theme on one of these days—say, the first day.

2e Revising the order and making a final outline

Now, as you look at your list for the first day, you see that the items need some grouping, that as you now view them, they are just a list with letters on them. You decide that you can divide them according to the part of the day when they occurred:

The First Day of My College Career

I. Arrival
   - A. Finding my room
   - B. Meeting my roommate
   - C. Getting unpacked

II. Settling in
   - A. Meeting other students
   - B. Making some necessary purchases
     1. Easy chair
     2. Floor lamp
   - C. Finding an eating place

III. Evening
   - A. Walk around campus with roommate
   - B. Homesickness

As you are putting your items into this revised form, you see that your "easy chair" and "floor lamp" items are really two parts of the same item, not separate and not as important as other items; you therefore think of a heading—"Making some necessary purchases"—which would include them both and would be about as "large" as "Meeting other students" and "Finding an eating place." You find also that you have nothing down for the evening except "Homesickness"; since you did not spend the whole evening being homesick, you decide to include also your first walk around the campus.

2f Starting the actual writing

Now it is time to turn your short, scrappy items into writing—into sentences and then into paragraphs that say something interesting, meaningful, and clear about your subject. Your "items" are necessarily only sketchy hints, undeveloped, half thought through.

Your first heading, "Finding my room," seems the obvious place to start. At first you write something like this:

> I had some trouble finding my room for a while, but I finally managed to find it and get my baggage up to it.

As you look at your sentence, however, you see that "I," "my room," and "my baggage" are the only parts that are at all specific. Most of the rest of the sentence fails to convey any precise information or sharply defined picture. You try again:

> The taxi left me and my trunk and two large suitcases at the main entrance to Sullivan Hall about three o'clock on Saturday afternoon. Nobody was around and I just stood there for probably three minutes. Then, when I was about to start lugging my trunk up the steps, a fellow around my age came along and asked, "Could you use some help?" I took him up on his offer and also asked him how I should go about finding my room. He showed me the janitor's office, and Mr. Rennie told me my room was on the second floor at the north end. By using the freight elevator I got my stuff up there in about five minutes and was all ready to move in.

This account of "Finding my room" is of course considerably longer than the first; but you will agree, perhaps, that it contains a good deal more to arrest the attention of the reader—it now has substance.

As you go through your outline and write about each item, you should find your theme growing easily to the assigned length. (Each of the outline headings marked A, B, and C can be expected to be about a paragraph long.) Try to make sure that you think carefully about each part of your outline and that you say all that needs to be said about it. Then you will not be like the students who set down a few general remarks—hit a few high spots—and then wonder why their instructor finds their themes short and unsatisfactory.

For further study:

1. Forster, "My Wood," pages 275-278 and analysis, pages 280-282.
2. See pages 301-302 for a paragraph-by-paragraph analysis of a longer essay, Muir's "A Windstorm in the Forest."

1-2

Name ..... *Date* .....

Exercise 1. Planning a Theme

A. Choose six of the following subjects. For each one, make up a list of items similar to those in the list in section 2a. Do not include any item unless you think you could write at least one paragraph about it.

1. Selecting a college
2. Asking (or being asked) for my first date
3. My favorite foods
4. My views on hi-fi
5. My views on dogs or cats
6. My favorite car
7. My brother or sister
8. My home town
9. My favorite sport
10. My summer job

1.

2.

3.

4.

5. 6.

B. Choose the three of the subjects above that you have the most ideas about. For each of these, make a list similar to that in section 2c and containing at least three main divisions.

1-2

Name _____ *Date* _____

C. Put each of the three tentative outlines you have produced into final form, similar to the outline in section 2e. Do not include any item on which you could not write at least a paragraph.

3 The Sentence and Its Elements

Note: Like all other writing, your themes will be made up of sentences—that is, of statements of facts and ideas. It is obvious—but essential—to say that to write good themes you will need to write clear, well-expressed sentences. Therefore, the next several sections are devoted to studying sentences—the words they are made up of and how the words are put together. Much of this material you have certainly studied before. Make sure that this time you learn everything from the start and that you apply what you learn.

A sentence is a word or group of related words beginning with a capital letter and ending with a period. This group of words nearly always consists of a subject and verb, together with whatever other words are necessary to express an idea.

Subject	*Verb*
John	vanished.
He	hit the ball.
The price of the house	was too high for the market. (Note that the subject is separated from the verb by several words.)
The boy and his father	have gone to the hockey game. (The subject consists of more than one noun. This is a *compound subject.*)

Although the essential thing to do is to learn the standard subject-and-verb pattern, you should know that occasionally sentences do not contain both subject and verb. Here are examples of common exceptions:

Exclamation: Ouch! Just a minute! What nonsense! Hands off!
Conversation: "Where is he?" *"In the house."* "What's he doing?" *"Moping."*

Commands have a verb but no stated subject. The subject in such sentences is said to be *you* understood.

Go ahead! (*You* go ahead!)
Write on every other line.
Take the wheel and *turn* it slowly to the right.

But do not be misled by these exceptions. In the kind of writing you will do in this course—and later on, both in college and afterwards—you will need to write sentences that are clear, complete, subject-and-verb statements.

Let us now take a quick view of the elements that go into sentences. Nearly all the subjects discussed below are explained somewhat more fully in the sections that follow.

3a The verb

As we have just said, the basis of the writing you do in college is the standard sentence. The center of the sentence—the "moving part," so to speak—is the *verb*. This is the word that gives movement and life. This is the word which says that something is or that something is happening.

I *heard* him quite plainly on the telephone
Many men *work* in the automotive industry.
We *are* rather young.
The old stonemason from Portland *has* now *finished* the wall.
The net *was filled* with fish.

3b The subject

The verb says that something is or does (or is acted upon). The something is the *subject* of the verb:

I heard him quite plainly on the telephone.
Many *men* work in the automotive industry.
We are rather young.
The old *stonemason* from Portland has now finished the wall.
The *net* was filled with fish. (This is a sentence in which the subject is acted upon.)

The subject may be a *noun*, like *men* or *stonemason*, or it may be a *pronoun*, like *I* or *we*.

3c The object of the verb

Sometimes the verb says that the subject does something to another thing. This "thing" is called the *object* of the verb:

I heard *him* quite plainly on the telephone.
Many men work in the automotive industry. (No object in this sentence.)
We are rather young. (No object. *Are* is not a "does-something" verb.)
The old stonemason from Portland has now finished the *wall*.
The net was filled with fish. (No object. In this sentence the action of the verb is performed on the subject.)

The object may be a *noun*, like *wall*, or a *pronoun*, like *him*.

3d The predicate

The verb and the words associated with it, such as the object, make up the *predicate*.

I *heard him quite plainly on the telephone.*
Many men *work in the automotive industry.*
We *are rather young.*
The old stonemason from Portland *has now finished the wall.*
The net *was filled with fish.*
The plants *grew quickly and gave more flowers than before.* (compound predicate—with more than one verb)

3e The modifiers

Certain words are used to modify, to describe other words, to add to our knowledge of these words. A word used to describe or modify a noun or pronoun is called an *adjective;* one that modifies a verb or adjective is called an *adverb.* Adverbs are also used to modify other adverbs.

(1) Adjectives

Many men work in *the automotive* industry. (*Many* modifies *men;* both *the* and *automotive* modify *industry. The* is a special kind of adjective called an *article.*)

We are rather *young.* (*Young* modifies *we.* Who is young? We are.)

The *old* stonemason has now finished *the* wall. (*Old* describes *stonemason.*)

(2) Adverbs

I heard him *quite plainly.* (*Plainly* tells how the hearing took place. It modifies the verb *heard. Quite* modifies the adverb *plainly.*)

We are *rather* young. (*Rather* tells how young we are. It modifies the adjective *young.*)

The old stonemason has *now* finished the wall. (*Now* modifies the verb *has finished.*)

3f Connectives

(1) Prepositions A *preposition* establishes a relationship between a noun or pronoun (or a group of words used like a noun) and some other part of a sentence. Every preposition is followed by such a noun or pronoun, which is called the *object of the preposition.* The preposition and its object together make up a *prepositional phrase.* Prepositional phrases act as adjectives or adverbs, and occasionally as nouns.

I heard him quite plainly *on* the telephone (The preposition is *on;* the object is *telephone;* the prepositional phrase is *on the telephone.* This phrase acts as an adverb modifying the verb *heard.*)

Many men work *in* the automotive industry. (The preposition is *in;* the phrase is *in the automotive industry.* The phrase is adverbial, modifying *work.*)

The old stonemason *from* Portland has now finished the wall *along* the road. (The phrase *from Portland* acts as an adjective, modifying *stonemason.* The phrase *along the road* is also an adjective modifier describing *wall.*)

Over the fence is out. (*Over the fence* is a prepositional phrase used as a noun—the subject of the sentence.)

(2) Conjunctions Conjunctions join words or groups of words. Conjunctions are of two kinds: *coordinating* and *subordinating.*

(a) *Coordinating conjunctions* (*and, but, yet, for, or, nor*) join words or groups of words that are "equal"—that is, that serve similar grammatical purposes in the sentence.

I heard him quite plainly *and* I told him so. (Coordinating conjunction *and* joins two statements.)

We are rather young *and* careless. (*And* joins two adjectives.)
The stonemason had finished the wall *and* the chimney. (*And* joins two noun objects.)
He always went by plane *or* by auto. (*Or* joins two prepositional phrases.)
They sat down to rest, *for* they were tired.
The girls are invited *but* the boys aren't
Who called—Jim *or* Andy?
He was warned of the danger, *yet* he volunteered.

(b) *Subordinating conjunctions* (such as *if, when, after, before, as, while, since, because, although, unless, until*) introduce groups of words called dependent clauses and join them to other parts of sentences.

Although I wanted to wring his neck, I shook his hand. (*Although I wanted to wring his neck* is a dependent clause introduced by the subordinating *although*.)
I answered the telephone because I was expecting a call. (*Because I was expecting a call* is a dependent clause introduced by *because*.)

(3) Relative pronouns (usually *that, which, who, whom, whose, whoever, what*) perform the work of subordinating conjunctions but act at the same time as pronouns.

The rain, *which* has been falling all night, may cause a flood. (The dependent clause is *which has been falling all night*.)
The man *who* slammed the door in my face does not want to buy any of this white shoe polish. (dependent clause: *who slammed the door in my face*)
The girl *whom* you just met is my cousin. (dependent clause: *whom you just met*)
I gave my little sister the apple *that* looked wormy.

3g Verbals

Some verb forms are used as nouns and modifiers.

(1) The -ing form may be used as a noun or as an adjective. When used as a noun, it is called a *gerund;* when used as an adjective, it is called a *participle.*

Smiling is good for the face. (*Smiling* is a gerund used as subject.)
Smiling slightly, he stepped up to the plate. (*Smiling* is a participle used to modify *he*.)

(2) The -ed form may be used as an adjective:

Is this the *marked* copy?

(3) The infinitive (the form of the verb usually signaled by *to*) may be used as noun, adjective, or adverb.

To err is human. (as subject)
The tendency *to err* is human. (as adjective modifying *tendency*)
We went *to see* the talking dog. (as adverb modifying *went*)

3h Word groups

Groups of words sometimes function as nouns or modifiers.

(1) A clause is a word group which contains a verb and a subject. Some clauses form independent statements and so are called *independent clauses:*

He is here.

Other clauses function as nouns, adjectives, or adverbs.

What he says is important. (noun clause)
The play *which we saw* has closed. (adjective clause)
Since there's no help, come let us kiss and part. (adverbial clause)

(2) A phrase is a group of words *not* having a verb and subject. It may function as noun, adjective, or adverb. Phrases are of several kinds:

(a) *Prepositional:* a preposition and the noun or pronoun used with it, plus modifiers.

We shall see him *in the morning.*

(b) *Gerund:* a gerund and its object, plus modifiers.

Discovering the secrets of the moon is no easy matter.

(c) *Participial:* a participle and its object, plus modifiers.

Seizing the bronze handle, he boldly entered the room.

(d) *Infinitive:* an infinitive and its object, plus modifiers.

To understand the bill and all its clauses, we studied far into the night.

Note: Verbs of more than one word are sometimes called *verb phrases: had gone, should have been called.*

3

Name ..... *Date* .....

Exercise 1. Recognizing Sentences

Some of the following are sentences, some are not. In the blank, put the number which you think applies.

1. A sentence of the common subject-and-verb pattern
2. An exclamation or a group of words that is not a subject-and-verb statement
3. A command, without a stated subject

1 1. Something fell out on the road.

2 2. Probably the radiator cap.

1 3. I'll just have a look under the hood.

3 4. Nothing wrong there.

2 5. Holy smokes!

3 6. Put some more antifreeze in.

3 7. The thing won't run without a little bit of care.

1 8. Gas and oil and antifreeze are all necessary.

1 9. He shouldn't have been allowed to get a car.

1 10. The way it shot up into the air.

3 11. Dreadful.

3 12. Crank it the other way for a few minutes.

2 13. Good heavens!

1 14. Look what it's doing now.

1 15. A car with no brakes shouldn't be allowed on the streets.

3 16. At least not that one.

3 17. Try backing it up again.

3 18. No, not that way.

1 19. You're supposed to push that thing ahead a little.

3 20. Ah, that's better.

Exercise 2. Identifying Verbs

In the sentences below, underline all verbs. Include the entire verb form: *was, had filled, was being emptied.*

1. I was the last one there.
2. Everybody else was sitting in rows around the walls.
3. All the seats were taken.
4. I finally sat on the floor.
5. Another late-comer was already sitting there.
6. He asked me my name.
7. He seemed curious about my credentials.
8. I told him I had been chosen as a delegate.
9. He said he thought he was acquainted with all the delegates.
10. I asked him why he was sitting on the floor.
11. He replied that somebody had taken his seat when he stood up for the roll call.
12. His seat had been over near the door.
13. I had noticed an unusually large delegate near the door when I was looking for a seat.
14. It appeared that he was the one who had taken my friend's seat.
15. I asked whether he had told anybody that his seat had been taken.
16. He insisted that he was quite comfortable on the floor.
17. I wondered whether he would have been quite so comfortable if the large man had been a little smaller.
18. When I hinted as much to him, he suddenly caught a glimpse of a lady delegate who had formerly been a very close friend.
19. The last I saw of him he was sitting on the floor in front of her chair.
20. You meet some interesting people at conventions.

3

Name ..... *Date* .....

Exercise 3. Subjects and Objects of Verbs

In the following sentences, underline once the subject of each verb and twice the object of every verb that has an object.

1. The teacher asked the questions.
2. We studied the assignments.
3. He always assigned at least four chapters.
4. The book had a dark blue cover.
5. It probably contained the answers.
6. Sophia slipped a note to me.
7. The teacher had excellent eyesight.
8. He saw the note easily.
9. He walked quickly down the aisle.
10. He tapped my shoulder.
11. He demanded the note.
12. Everybody was watching me.
13. I needed help quickly.
14. Suddenly Sophia had a coughing attack.
15. The teacher turned away for a moment.
16. I put the note in the top of my sock.
17. The whole class saw me.
18. The teacher's eyesight had failed him.
19. Nobody would give him the answer to that question.
20. Books don't have the answers to all the questions.

Exercise 4. Predicates

In the sentences below, underline each predicate.

1. He has never been late.
2. His parents had a high regard for promptness and diligence.
3. Alfred, on the other hand, arrives promptly only about once in four times.
4. His parents have been extremely permissive.
5. All of us are eager to see how the two boys turn out.
6. Childhood training may determine most of our traits as adults.
7. Frequently children are obliged to pick up the wastebaskets and carry them out.
8. When they come back into the house, they sometimes act very much abused.
9. Alfred hated to empty wastebaskets.
10. In his dreams about the future he planned to have a home without wastebaskets.

Exercise 5. Adjectives and Adverbs

In the following sentences, underline once every adjective, including articles; underline twice every adverb.

1. You are young now and free from care.
2. Older people always misjudge younger people.
3. Younger people sometimes make a similar mistake.
4. Older people can easily forget that they were ever young.
5. Younger people have difficulty believing they will ever be old.
6. Friction between generations is almost inevitable.
7. Intelligent children are frequently impatient with their parents.
8. Plain speaking sometimes overcomes difficulties.
9. Very plain speaking may make matters worse.
10. Complete silence may unfortunately lead to total misunderstanding.

3

Name ..... *Date* .....

Exercise 6. Prepositional Phrases

In the following sentences, underline every prepositional phrase.

1. She had already called them to dinner.
2. It had been ready for nearly half an hour.
3. Andy and Tom had been sitting patiently at their places.
4. Eddie was busy digging a trench near the peach orchard.
5. He had almost finished digging by five o'clock.
6. At exactly 5:20 the shovel handle broke.
7. He just sat quietly and looked disconsolately around him.
8. He probably would have sat there until bedtime.
9. He finally returned with the broken shovel.
10. We went before the others and stayed very late.

Exercise 7. Coordinating Conjunctions

In the sentences below, underline once every coordinating conjunction and twice the words or groups of words that are joined by the conjunction.

Example: The doctor ordered complete rest and freedom from worry.

1. You have never seen him, but you must have heard of him.
2. He is a chemist or a physicist, isn't he?
3. He is an authority on oil and soil.
4. He has worked in this country and in Iran.
5. In his manner he was firm yet patient.
6. I got to know him intimately, for we worked on the same job after graduation.
7. He was equally good with his hands and with his head.
8. It was hard to be gloomy or silent in his presence.
9. He was witty but kind at all times.
10. I have not seen him, nor have I talked with him.

3

Name ..... *Date* .....

Exercise 8. Subordinating Conjunctions

In the following sentences, underline once every subordinating conjunction and relative pronoun. Underline twice the dependent clause introduced by the conjunction or pronoun.

Examples: When I met the teacher, I liked her immediately.
The woman who ate the apple was trying to lose weight.

1. I can't talk to you very effectively unless you give me your attention.
2. Are you the young man who led the parade last evening?
3. I'd like very much to know, because the police have been phoning me all morning.
4. I plan to keep you here until you give me an answer.
5. I must find the student who started all this trouble.
6. If you have anything at all to say, I think that you might say it now.
7. You could at least be somewhat polite while I ask you these questions.
8. I am not one who can put up with insolent silence indefinitely.
9. Although you've had plenty of opportunity to explain yourself, you have preferred to keep very silent indeed.
10. Perhaps you can talk to me while we drive down to the station.

Exercise 9. Verbals

Underline each verbal in the following sentences.

1. There is a striking difference between modern architecture and that of the nineteenth century.
2. She bought a dozen mixed cookies.
3. How do you know what to buy?
4. Pleasing him will be your hardest task.
5. Laughing and joking, they walked down the hall.
6. He could not play ball because of his bandaged hand.
7. He never tired of playing.
8. Sitting there, they watched the glittering surf.
9. The bridled horses chafed to be off.
10. Walking up the scrubbed steps, they came to the door and knocked boldly.

4 Verbs

4a Function of verbs

In all full sentences a verb is one of the chief elements. Together with the subject, it forms the core of normal sentences. The verb does one of three things: it states that the subject (1) *does something* or (2) *is something* (or is in a certain condition) or (3) *has something done to it.*

(1) The subject *does something:*

They *bought* the house.
They *have renovated* the house.
They *will move* into the house.
The fire *crackled* in the hearth.

(2) The subject *is something* (or is in a certain condition):

The weather *is* perfect.
The weather *has been* almost perfect for several days.
The weather *will become* less pleasant after we leave the mountains.
She *became* a teacher.
Your future *looks* bright.
His experience *seems* adequate.
His cigar *smelled* strong.
The king *is* dead.

(3) The subject *has something done to it:*

The prisoner *was released* by the warden.
The house *has been bought* by people from out of town.
The blame for the accident *will* probably *be put* on the wrong driver.
The net *was filled* with fish.

The verbs in section **(2)** above are called *linking verbs.* (See 10a.)

4b Voice

Verbs of the *does-something* kind are said to be in the *active voice.* When the subject has something done to it—as in the examples in section **(3)** above—the verb is said to be in the *passive voice.*

Active: All winners *received* prizes.
Passive: Prizes *were awarded* to all winners.

Although there are occasions when the passive voice is better, usually it is weaker, because it requires more words and is less direct.

Weak passive: The assignment *has been read* by him.
Active: He *read* the assignment.
Effective passive: The story *has* often *been told.*

4c Regular and irregular verbs

English verbs have three "principal parts." These are the forms of the verb used for the present tense (I *turn*), the past tense (I *turned*), and the past participle (I have *turned*). In addition, there is a form for the third person singular (*he, she, it*) in the present tense: He *turns*. Forms preceded by *to* (*to turn*) and ending in *-ing* (*turning*) will be discussed under "Verbals," section 11.

(1) Regular verbs Most verbs form their past tense and past participle by adding *-ed* (or *-d*) to the present (*turn, turned, turned; please, pleased, pleased*). These are regular verbs, and they seldom cause any trouble.

(2) Irregular verbs There are relatively few irregular verbs, but they are so common that we can never write or speak more than a few words without using them. (Words like *see, speak, come,* and *go* are irregular.)

(3) Troublesome regular and irregular verbs Some verbs, especially a number of irregular ones, cause difficulty. The following are among the most common troublesome verb forms:

Present (or plain form)	*Past*	*Past Participle*
I beat	I beat	I have beaten his score often.
become	became	become bored with him.
begin	began	begun the theme again.
bind	bound	bound it with lace.
bite	bit	bitten the apple in two.
break	broke	broken my front teeth.
bring	brought	brought them along.
burst	burst	burst the balloon.
buy	bought	bought a new hat.
choose	chose	chosen the right size.
climb	climbed	climbed the mountain.
come	came	come to this conclusion.
deal	dealt	dealt fairly with you.
do	did	done a poor job.
drag	dragged	dragged your name in the mud.
draw	drew	drawn the picture.
drink	drank	drunk all the coffee.
drive	drove	driven to Cheyenne.
drown	drowned	drowned my sorrows.
eat	ate	eaten all the corn.
fly	flew	flown over the Yukon.
get	got	got, gotten a start.
go	went	gone home.
hang	hung	hung a picture.
hang (to execute)	hanged	hanged a man for horse-stealing.

Present (or plain form)	*Past*	*Past Participle*
I know	I knew	I have known no one like him.
lay (to place)	laid	laid the book down.
lead	led	led you astray.
lend	lent	lent you the book.
lie (to recline; to rest)	lay	lain in the grass.
lie (to tell an untruth)	lied	lied about George.
loose	loosed	loosed the dog.
lose	lost	lost the tickets.
pay	paid	paid the bill.
put	put	put the book there.
raise	raised	raised a crop of weeds.
ride	rode	ridden the old horse.
ring	rang	rung the bell.
rise	rose	risen early.
run	ran	run fast.
see	saw	seen you.
set	set	set the chair there.
shake	shook	shaken his confidence.
shine	shone	shone the light on you.
shine (to polish)	shined	shined the shoes
sink	sank	sunk into despair.
sit	sat	sat on the sofa
swim	swam	swum across the lake.
take	took	taken two pills.
wear	wore	worn the jacket.
write	wrote	written three letters.

4d Especially confusing verbs

A few verbs from the list above need explanation, for they are often confused, even by college graduates.

(1) Lie—lay—lain and **lay—laid—laid** are confusing.

(a) *Lie—lay—lain* take no object:

Present: Every day I lie here to rest my aging bones.
Past: I lay here all yesterday afternoon
Past participle: I have lain here for the last three hours.

(b) *Lay—laid—laid* always have an object:

Present: When I mark the tennis court, I lay the string along the outer edge. (*String* is the object of *lay.*)
Past: I laid the book on this shelf yesterday. (*Book* is the object of *laid.*)
Past participle: I have laid my book here every day for the past week. (*Book* is the object of *have laid.*)

(2) Exactly parallel with *lie—lay—lain* and *lay—laid—laid* is another pair: **sit—sat—sat** (taking no object) and **set—set—set** (always having an object). Note that the following sentences are substantially like those above except for changed verbs.

Present: Every day I sit here to rest.
Past: I sat here yesterday afternoon.
Past participle: I have sat here for three hours.

Present: When I mark the tennis court, I set the string on the outer edge.
Past: I set the book on this shelf yesterday.
Past participle: I have set my book here every day for the past week.

4e Using the right tense

For both regular and irregular verbs, be careful to use the appropriate form. The tense of a verb mainly makes clear the time of the action. These are the basic forms:

Present:	I think, I am thinking	I swim, I am swimming
Past:	I thought	I swam
Future:	I shall think	I shall swim
Present perfect:	I have thought	I have swum
Past perfect:	I had thought	I had swum

(1) Do not confuse past tense and past participle. Most such confusion is viewed as highly illiterate.

I did (*not* done) the work yesterday.
He did not get the job, even though he had come (*not* came) for an interview.

(2) Do not confuse past, present perfect, and past perfect. The past tense usually refers to action at a specific past time.

The team *played* its last game on Saturday.
After the work was over, he *went* home.

The present perfect commonly refers to action finished (or "perfected") at some unspecified time in the past.

The team *has played* its last game.
He *has gone* home.

The past perfect refers to action finished (or "perfected") *before* a specified past time.

The team *had played* its last game before the announcement was made.
He *had* already *gone* home when the message arrived.

(3) Use tenses consistently. For instance, if you begin to tell an incident in one tense, do not shift needlessly to another. Note how the following passage goes crudely from past to present and back to past.

Carson got up at the count of four and staggered to the corner. One—two—three jabs to the face and Carson flops down again. It looks like the fight was all over when the bell ended the round.

See how much easier to follow this series of sentences is:

Simpson was ready for him. The moment Carson raised his right, Simpson got under it with one of the sharpest jabs I ever saw. I wondered then—and I still wonder—how Carson ever got through six whole rounds.

4

Name ..... *Date* .....

Exercise 1. Verbs

For the following verbs, which are not included in the list on pages 26-27, write the forms for the past tense and the past participle. If you are in doubt, consult your dictionary.

	Present	*Past*	*Past Participle*
1.	hurt		
2.	wring		
3.	bear		
4.	cast		
5.	prove	proved	proved
6.	overtake	overtook	overtaken
7.	bet		
8.	throw	threw	thrown
9.	hide		
10.	forgo		
11.	sneak		
12.	dig		
13.	tread	trod	trodden
14.	forsake	forsook	forsaken
15.	weave	wove	woven
16.	sew	sewn	sewn
17.	flee	fled	fled

Exercise 2. Verbs

If any line contains an error in verb form, underline the wrong form and write the correct word in the blank at the right. If all verb forms in a line are correct, write C in the blank. You will probably need to use a dictionary for this exercise.

1. When I awoke I looked at my hand
2. to see if it was still swelled as it had been — swollen
3. yesterday after the wasp stang me. It — stung
4. looked all right, but I blew on it to — C
5. cool it off, just as I use to do when I — used
6. had froze my thumb and it felt as if — frozen
7. it had been burnt. Then I strided out — strode
8. of the house to go to school. When I seen — saw
9. my math teacher coming toward me, I dived — maths
10. for the bushes, but he called out and bid
11. good morning, in that cheery voice of his,
12. and ask me if I wanted a ride. That's
13. about the last thing I would have chose, — chosen
14. but I got in and we was off. Pretty — were
15. soon he sort of grinned and then asked
16. why my hand had growed so big so soon. — grown
17. When I told him, he is all sympathy, — was
18. but I know his kind—he'll expect me — new
19. to have my work all wrote out, as usual.
20. I wish I'd never seen him. — C

4

Name ..... *Date* .....

Exercise 3. Verbs

If any line contains an error in verb form, underline the wrong form and write the correct word in the blank at the right. If all verb forms in the line are correct, write C in the blank.

(Time yourself for this exercise. The mistakes here are generally very bad, and you should recognize them immediately. You should not need more than ten minutes to do the whole exercise.)

1. My Uncle Dave and Aunt Beulah come to see .....
2. us last year. Uncle had hardly clomb out of .....
3. his car before I seen he was in a frame of .....
4. mind where he was bound to tell one of his .....
5. big yarns about how he had flew to the South .....
6. Pole or how he had swam Hudson Bay. I was
7. not wrong. He shook hands and rushed to the .....
8. front porch, where he laid down in the ham-
9. mock that we had hanged up there the day be-
10. fore. He put his hat on the table that sits .....
11. beside the hammock. Then he said, "Did I .....
12. ever tell you about the time I went up the .....
13. Amazon?" Well, I thought, he's begun as .....
14. usual. He told how he nearly drownded when .....
15. he was drug off a riverboat by Indians and .....
16. set upon by an alligator that drawed him .....

Post Graduate Library
College of Arts ..., O.

17. over the side of the boat. He said he had ate .....

18. bats and had lead the Indians to fear him so .....

19. much they decided to chose him as their chief. ....

20. I thought, "Will nothing stop his vanity?" .. . .

5 The Subject

5a Forms of the subject

The subject of a verb consists of a noun or pronoun—or a word or group of words used like a noun—which answers the question "who or what plus the verb." Nouns, pronouns, gerunds, infinitives, clauses, and (rarely) phrases are used as subjects.

John is here. (Who is? John. *John* is the noun subject.)
He is coming. (pronoun)
Thinking is not easy. (gerund)
To think is not easy. (infinitive)
What he thinks is important. (clause)
Over the fence is out. (phrase)

Naturally, gerund and infinitive phrases may also be subjects.

5b Simple and complete subjects

When nouns are used as subjects, we call the noun itself the *simple* subject and the noun and any modifier the *complete* subject. The same is true of gerunds. In "The yellow mongrel dog with the white collar ran away," *dog* is the simple subject and *The yellow mongrel dog with the white collar* is the complete subject.

5c Compound subjects

A compound subject is made up of more than one element or part.

My *cat* and your *canary* should get acquainted. (The subject has two parts, *cat* and *canary*.)
John, *Herbert*, and *Willard* are brothers. (The subject has three parts.)

5d Recognizing the subject

The subject is easy to recognize when it comes just before the verb, as it usually does.

The train comes at 10:15.

We all know that no word except *train* can be the subject. But in some sentences the subject is put after the verb or between parts of the verb.

(1) Questions

Where is my *bankbook?* (*Is* is the verb.)
When will *you* return home? (*Will return* is the verb.)

(2) Sentences beginning with expressions like *there is* and *here is:*

There are twenty *chairs* in the room.
Here is the *money*.
There were two *witnesses* to the accident.

(The simple subjects in the sentences above are *chairs, money, witnesses.*)

(3) Sentences in which for emphasis or variety the subject is placed after the verb:

Beyond the valley lie the *hills*.
Down the road, yelping as hard as he could, came the *dog*.

5

Name ..... *Date* .....

Exercise 1. Subjects

In the following sentences, underline the simple subject and indicate in the blank which of the three classes below it belongs to.

1. The subject does something.
2. The subject is something or is in a certain condition.
3. The subject has something done to it.

..... 1. Where has my maroon smoking-jacket been put?

..... 2. It certainly was in the closet in my den.

..... 3. That maid is forever meddling with my things.

..... 4. She can have little use for my maroon smoking-jacket.

..... 5. She would certainly be laughed at.

..... 6. The jacket would be much too large for her.

..... 7. In fact, it would be quite unsuitable.

..... 8. Perhaps her young man has some use for it.

..... 9. But he almost never smokes.

..... 10. Smoking has been forbidden him.

..... 11. Her father may be a smoker.

..... 12. Oh, here is the jacket.

..... 13. I probably put it there late last evening.

..... 14. I'm a little forgetful sometimes.

..... 15. At times I may find fault somewhat too freely.

..... 16. But finding fault freely is part of our way of life.

..... 17. I would be wiser, however, to be a little less free with my accusations.

..... 18. Will you help me on with the jacket?

..... 19. Next time a dark blue one might be better.

..... 20. Blue goes well with my eyes.

Exercise 2. Subjects

In the sentences below, underline the simple subject and place in the blank the appropriate number or numbers.

1. One subject before verb
2. Compound subject
3. Subject after verb
4. Subject between parts of verb

1. When will he get here?
2. Are Walter and Winifred both coming?
3. Never would be all too soon.
4. Bees and ants keep very busy.
5. Up the front walk and right into the house came three small boys, followed by three large dogs and three still larger girls.
6. There should never be any doubt about a thing like that.
7. Never would Fred agree to such a proposal.
8. Everybody should know something about science and mathematics.
9. Here are Walter and Winifred after all.
10. Have sleet and hail ever kept them from a party?
11. Not for me will that ever be possible now.
12. Economics and sociology had been his chief interests for a long time.
13. Through all of his college years, however, he had not taken a course in either subject.
14. At that time there seemed little reason to take these courses.
15. Little had he found to interest him.
16. In the time since graduation, however, had occurred many experiences completely unpredictable during his college years.
17. Had he never even considered such matters at that time?
18. Are James, Charles, and Emily the only volunteers?
19. I'm just a little surprised.
20. In the last class there were eight eager volunteers.

5

Name ..... *Date* .....

Exercise 3. Subjects

In the sentences below, underline the simple subject and place in the blank the appropriate number or numbers.

1. One subject before verb
2. Compound subject
3. Subject after verb
4. Subject between parts of verb

1 1. Why are you getting off here?

2. George and Caroline got off here.

3. Haven't you a mind of your own?

4. Have you any reason to doubt it?

5. You and I are going to get off two blocks down.

6. You may be going to.

7. Do George and Caroline have this sort of discussion?

8. There is no reason to talk about them right now.

9. Right here is the place.

10. Maybe George and Caroline have found a table for the four of us.

11. There aren't many people here yet.

12. Did George and Caroline tell you to come here?

13. Oh, there they are, at that little table clear in the corner.

14. How are both of them and both of us going to sit there?

15. Maybe you will have to sit up on the table.

16. There are some great humorists still around.

..... 17. Waiter, can you get an extra chair in here?

..... 18. No chair is going to go in there.

..... 19. Caroline and I wanted to see your reaction.

..... 20. This evening is getting old quickly.

6 Agreement of Subjects and Verbs

6a A verb agrees in number with its subject

A singular subject requires a singular verb:

I am busy. *He is* fortunate. The *trip was* pleasant.
Tom mows the lawn every week. *He has mowed* it three times this year.

A plural subject requires a plural verb:

We are busy. *They are* fortunate. The *trips were* pleasant.
Tom and *Harry mow* the lawn every week. *They have mowed* it three times this year.

6b Intervening elements

The verb agrees with its subject, not with nouns or pronouns between subject and verb.

The *president*, as well as the committee members, *has* voted for him. (Subject is *president*, not *members*.)
The best *man* of those applying *is* Jones. (Subject is *man*, not *those*.)

6c Compound subjects

A compound subject takes a plural verb.

Jack and *Jill have* long since *fallen*.

Note 1: If the two members of a compound subject refer to the same person or thing, the verb is singular.

The *secretary* and *treasurer* of the club *is* here. (To indicate that they are two different people, repeat the article: The secretary and the treasurer . . . *are* here.)

Note 2: A singular verb may be used to indicate that the two members of a compound subject are thought of as closely related parts of a highly unified idea.

By then the *power* and *glory* of Rome *was* gone.

6d Compounds with different number or person

When compound subjects are joined by *or, nor, neither . . . nor, not only . . . but also,* the verb agrees with the nearer subject. Thus, to avoid awkwardness, when the first subject is singular and the second plural, or

when the first subject is second or third person singular (*you* or *he, she, it*), recast the sentence.

Awkward: Neither John nor I am going.
Recast: John is not going, and neither am I.

Awkward: Not only the parents but also the boy has come.
Recast: Not only have the parents come, but so has the boy.

6e Collective nouns

When the group indicated by a collective noun is conceived of as acting in unison, a singular verb is used; when it is conceived of as acting as separate individuals, a plural verb is used.

The whole class *was required* to answer the question.
The faculty *were* unable to agree.

6f Plural forms that are singular

Some nouns, though plural in form, are singular in meaning and take singular verbs: *aesthetics, measles, mathematics, news, civics, summons.* When you are in doubt, consult your dictionary.

There *is* good news tonight.
Mathematics *was* her most difficult subject.

6g Pronouns regularly singular

Each, either, neither, anyone, someone, somebody, everyone, and similar words are regularly singular in formal use.

Each of the men *has* volunteered.
Everyone is waiting *his* turn.

6h *None*

None can be either singular or plural, except when the noun in the phrase modifying it is singular.

Acceptable: None of the teachers *is* here.
Acceptable: None of the teachers *are* here.

Acceptable: None of the cake *has* been eaten.
Unacceptable: None of the cake *have* been eaten.

6i Deferred subject

The verb normally agrees with a subject which follows it.

In the garden *is* a rose bush.
Behind that *are* four trees.

Note, however, that when the verb is followed by a compound subject the first element of which is singular we customarily use a singular verb if the second element is separated in any way from the first.

In the garden *are* a rosebush and a tree.
In the garden *is* a rosebush and behind that a tree.

6j Relative pronouns

A relative pronoun has the same number as the word for which it stands, and a verb used with the pronoun agrees with it in number.

This is the man who *was* here.
These are the men who *were* here.

6k Verbs after *there* and *it*

When *there* and *it* are used before verbs to defer the subject, the following rules are observed:

After *there*, the verb agrees with the subject.

There *is* one bird on the roof.
There *are* three birds on the roof.

It is considered a dummy subject and is followed by a singular verb, whether the real subject is singular or plural.

It *is* he who has suffered.
It *is* we who have suffered.

6

Name ..... *Date* .....

Exercise 1. Subject-Verb Agreement

In the following sentences, underline the correct verb forms and indicate by numbers which problems in subject-verb agreement are involved.

1. Words come between the subject and the verb.
2. The subject is a collective noun.
3. The subject is compound.
4. The subject follows the verb.
5. The subject is a relative pronoun.
6. The subject is *each, someone,* or some other pronoun that is always singular.

1. Calculus and chemistry (interest, interests) him more than any other subject.

2. Somebody (has, have) broken the smallest of the chairs.

3. The whole family (was, were) consulted before a decision could be reached.

4. In August, on the beach at the end of our street, (is, are) the prettiest girls from all over the country.

5. My house, as I told you when you brought me the basket of apples, (was, were) built three years before the Revolution.

6. I gave it to Mary and Elinor, who (was, were) completely surprised.

7. Mary and Elinor, with their house full of cats and parakeets, (is, are) certain to like it.

8. The whole profession (feels, feel) that salaries should be higher.

9. The war, as everyone knows who has read anything about the 1930's, (was, were) the climax of a series of international episodes.

10. Mark Twain and Herman Melville, he said, (was, were) the most important American writers of the nineteenth century.

11. In most of the states along the Atlantic coast (is, are) still to be found numerous traces of the Revolutionary War.

..... 12. The Revolution, unlike the Civil War, or the War between the States, (is, are) no longer being fought.

..... 13. Through every village in the whole valley (runs, run) the tracks of the Connecticut and Housatonic Steam Railway.

..... 14. I don't suppose that anyone really (believes, believe) such a grotesque story.

..... 15. I am aware that physics and chemistry (is, are) almost equally important to a premedical student.

..... 16. He and Charles are the only students who (has, have) never done lower than *B* work.

..... 17. The herd (is, are) running away in all directions.

..... 18. Among the last to leave (was, were) the president, who had mislaid his overshoes.

..... 19. Everyone (was, were) asked to bring an orange balloon and a bottle of soda.

..... 20. The soda and balloon (was, were) easy to find, but I felt a little foolish carrying them in.

..... 21. Personalities and gossip (is, are) discussed over sandwiches and coffee.

..... 22. On the Aztec ruler's head (is, are) placed two pieces of sacred cloth.

..... 23. The only thing that will be left on his roster (is, are) two courses required of all freshmen.

..... 24. If one of those (is, are) not available, look for something else.

..... 25. The Eagles, with the greatest collection of players ever seen, (was, were) putting on a dull show.

6

Name ..... *Date* .....

..... 26. I am one of the many unfortunate people who (suffers, suffer) from rose fever.

..... 27. The future of your wife, your children, and perhaps even your grandchildren (is, are) involved.

..... 28. The cause of these symptoms of opium addiction (is, are) not fully understood.

..... 29. Although Grandma died many years ago, the memory of many happy hours spent in her old kitchen (remains, remain) fresh in my mind.

..... 30. Watching dogs perform on the stage often (gives, give) you a desire to own one.

..... 31. No one but his close friends (is, are) invited to be present.

..... 32. In the refrigerator (is, are) kept fruit, soda, and other "television food."

..... 33. (Is, Are) there grass, flowers, and trees surrounding the building?

6

Name ..... *Date* .....

Exercise 2.

In the following sentences, underline the correct verb form or forms and indicate by a number which problem in subject-verb agreement is involved.

1. When compound subjects are joined by *or, nor, neither . . . nor,* etc., the verb agrees with the nearest subject.
2. Nouns that are singular in meaning though plural in form take singular verbs.
3. *None* can be either singular or plural, except when the noun in the phrase modifying it is singular.
4. Verbs after *there* agree with the subject.
5. Verbs after *it* are always singular.

..... 1. The summons he received yesterday (was, were) the first he had gotten in over three years.

..... 2. None of his previous record (was, were) known to the magistrate.

..... 3. It (is, are) often the more careful drivers who are arrested for minor offenses.

..... 4. There (is, are) many drivers who seem to be invisible to traffic policemen no matter how they drive.

..... 5. Neither the policemen nor the driver (is, are) always wholly responsible.

..... 6. At times the news (contains, contain) stories about fearful accidents in which as many as six or eight people have been killed.

..... 7. Frequently none of the passengers (survives, survive).

..... 8. It (is, are) elderly drivers who seem most prone to fatal accidents.

..... 9. Some men believe that there (is, are) no good women drivers, except perhaps their own wives.

..... 10. Not only women but also an occasional man (knows, know) that as a group women are reasonably satisfactory drivers.

11. *Most women are certain that none of the accidents they read* about (is, are) really caused by women drivers.

12. A woman cannot help feeling that neither her husband nor her sons (is, are) quite safe behind the wheel of a car.

13. In part it (is, are) the very powerful modern automobiles that are responsible for the increase in the number of accidents.

14. There (is, are) good reasons, too, for believing that the increase in numbers of drivers has been responsible.

15. Neither the greater power of automobiles nor the greater number of drivers (is, are) the only reason.

16. None of the studies that have been made (holds, hold) the individual driver free of blame.

17. Not only the power and speed of your car, but also the speed of the cars around you (leads, lead) you to do things you know to be unwise.

18. It (is, are) sometimes fatally easy to forget all of the rules and to think only of getting around the car in front of you.

19. Neither you nor the other driver (are, is) capable of acting quite sanely.

20. You should remember that there (is, are) always going to be other cars ahead of the one you are passing—you will never get to the head of the line.

7 Objects and Subjective Complements

7a Objects

As you will recall, a verb can tell that the subject *does* something. Often the subject does this to another thing. This "thing" is called the *object* of the verb. For instance, in the sentence "He threw the horseshoe," you have no trouble in seeing that the subject (*he*) did something (*threw*) to another thing (*horseshoe*). Here then, *horseshoe* is the object of the verb. A verb that has such an object is called a *transitive verb.* Following are other examples, with the object in italics:

The horseshoe hit *me.*
They have bought the *house* and renovated *it.*
They invited *us* to the housewarming, and we accepted their *invitation.*

7b Subjective complements

If the verb is a linking verb—one that says the subject is something or is in a certain condition—it will be followed, not by an object, but by a *subjective complement.* The subjective complement may be a noun, a pronoun, a clause, or an adjective. It appears in the same spot in the sentence as the object, but there is this important difference: the object is having something done to it; the subjective complement is not. (Linking verbs are called *intransitive.*) The subjective complements in the following sentences are italicized.

The first girl in line is *Anne.* (noun)
Anne is the first *girl* in line. (noun)
That is *Anne.* (noun)
That is *she.* (pronoun)
It is those *lawyers* who favor the change. (noun)
It is *they* who favor the change. (pronoun)
That is *what we said.* (clause as noun)
They are *weak;* we grow *strong.* (adjectives)
We may become *stronger.* (adjective)

Many verbs of the does-something type may be used without objects. They also are then called *intransitive verbs.* Here are examples:

The dogs barked. (No object. They didn't bark anything.)
The boys yelled. (No object.)

The fire crackled. (It didn't crackle anything.)

The fire burned dangerously close to the storage tank. (No object. Nothing in the sentence gets burned by the fire. *But:* "The fire burned the grass and the old sheds near the storage tank." Here something not only happens, but happens to something—to the grass and the sheds. *Grass* and *sheds* are objects and *burned* is here transitive.)

7

Name ..... *Date* .....

Exercise 1. Objects and Subjective Complements

In the following sentences, underline the objects of the verb and the subjective complements. In the blanks, write the appropriate numbers.

1. Object of verb
2. Subjective complement
3. No object or subjective complement in the sentence

.. 1. The newspaper contained very little news.

..... 2. About thirty pages were just advertising.

... 3. The pictures were fuzzy and quite indistinct.

.. 4. It's my favorite show.

... . 5. I will not run.

. . 6. After five weeks of hesitation, he turned me down.

.. 7. She seemed even prettier than before.

... . 8. At exactly 11:01 I caught the last bus out.

..... 9. The man in the gray flannel trousers is he.

.. 10. People with small children often visit the zoo.

11. The children are always running off in every direction.

. . 12. The lions, tigers, and wolves often frighten them terribly.

.. 13. After about half an hour the children are all miserably tired.

14. Around the two girls the fire raged ferociously.

..... . 15. It was getting hotter by the minute.

..... 16. Finally, at the last possible moment, the firemen got a hose long enough.

17. The girls were tearful, but unharmed.

18. They had been the only ones left in the building.

19. It wasn't he that had phoned the police.

20. He would never have called.

7

Name ..... *Date* .....

Exercise 2. Objects and Subjective Complements

In the following sentences, underline the objects of the verb and the subjective complements. In the blanks, write the appropriate number.

1. Object of verb
2. Subjective complement
3. No object or subjective complement in the sentence

1. Mrs. Eberle, this is Freddie.
2. Today is his very first day of school.
3. He has always seemed a little shy.
4. I have already discussed his problem with Miss Williams, the principal.
5. She has never seen a child with such long, hairy arms and such a deep voice.
6. Sometimes his voice cracks.
7. Freddie may have some trouble getting along with the other little boys and girls.
8. He doesn't read at all yet.
9. He can't write his name.
10. He has been an only child all his life.
11. I have enjoyed our little talk very much.
12. Freddie, you will behave for Mrs. Eberle, won't you?
13. Maybe you could draw a picture of your mother now, Freddie.
14. The best blackboard is that pretty blue one.
15. You can draw like a real, grown-up artist.

..... 16. Her mouth seems terribly large, and her stomach, too.

..... 17. Do her legs really curl around that way?

..... 18. She must be a frog, Freddie.

..... 19. Isn't school fun, Freddie?

..... 20. Maybe you could draw your father on that green blackboard.

8 Nouns

Nouns are words like *postmaster, textbook, elephant, goodness, liberty, Jefferson.* The word *noun* originally meant "name," and nouns are the names of things, animals, or people, and of places or ideas. Nouns act as subjects, objects, and complements.

8a Proper nouns

If a noun designates a particular person, place, or thing, like *Jefferson, Paul, New York,* or *Hinduism,* it is called a proper noun and is capitalized.

8b Collective nouns

A noun that speaks of a group of things, animals, or persons as a unit is called a collective noun: *collection, flock, jury, family.* Such nouns are treated as singular when the group is thought of as a single unit: "The class *is* to hear the mayor at *its* next meeting." The same nouns are considered plural when the individuals in the group are more important: "The class will sit in *their* seats until the lecture is completed."

You must decide whether you think a collective noun is to be treated as singular or plural. Do not shift back and forth:

Needless shift: The class *is* to hear Judge Howe at *their* next meeting.
Consistent: The class *is* to hear Judge Howe at *its* next meeting.

8c Nouns as appositives

An appositive noun is one that follows and renames another noun:

The contest was won by Jerry, the youngest *boy* in the class. (*Boy* renames *Jerry* and so is an appositive.)
Nicholas II, the last *czar* of Russia, was a weak ruler.
I proposed to Annie on the Fourth of July, my favorite *holiday.*

Note: Some words that are generally nouns may be used as adjectives (see Section 10): *barnyard* animals, *automobile* parts, *New York* Yankees, *herd* psychology. Each of the italicized nouns is modifying the noun that follows and is therefore an adjective.

8

Name ..... *Date* .....

Exercise 1. Recognizing Nouns

In the sentences below, underline all nouns. (Do not include those that are used as adjectives.)

Grammar is the study of the relationships between words. Many people believe that they can manage words satisfactorily without any specific knowledge of the relationships between them. And often they can. Frequently, however, even the most skillful writer encounters questions concerning word relationships which he cannot solve solely "by ear": two or three possible versions sound equally satisfactory to him.

But of course it does not follow that you will be a good writer, even if you are acquainted with all the rules there ever were. Practice, in English classes and in other classes, is needed. Composition classes and literature classes are both valuable. The sound of the words of good writers, and the rhythm of their sentences, can help you shape your own thoughts into a form that is more than correct—a form that has grace and clarity and is peculiarly your own.

Even science and mathematics students should be concerned about this matter—they perhaps as much as anyone else. For in the world that has already arrived, the scientists and mathematicians need to be able to make themselves clear—very clear.

Exercise 2. Recognizing Nouns

Underline all of the nouns in the list below, except those that are used as adjectives. Leave unmarked all words that are not nouns.

1. Thunderbird
2. teeth
3. tooth decay
4. Lowell
5. meadow
6. Democratic
7. Ezra Hansen
8. dune
9. rags
10. fruit basket
11. Republican candidate
12. intangible
13. dirigible
14. Communist countries
15. fatherhood
16. stomach pump
17. star performer
18. lunch meat
19. meat pie
20. bad
21. United States Marines
22. chief suspect
23. mendacity
24. marine engineer
25. mathematicians
26. mathematics
27. mathematics teacher
28. eulogy
29. Indian chief
30. chief Indian
31. Indiana primary
32. primary election
33. suspicious
34. aptitude
35. aptitude test
36. test case
37. baby food
38. thoughtful
39. manners
40. discourteous
41. conference
42. committee
43. buffalo herd
44. wretch
45. wretchedness
46. smooth
47. rugs
48. rugged
49. ruggedness
50. bulbous

9 Pronouns

A pronoun is a word that does the same work as a noun, acting as subject, object, or complement. A noun names something or someone (*actor, actress, telephone*); a pronoun, on the other hand, refers to something or someone without naming it directly (not *actor* but *he;* not *actress* but *she;* not *telephone* but *it*).

9a Pronoun and antecedent

The word that a pronoun refers to is called its *antecedent.* In the sentences "I gave the smallest sandwich to my little sister. She ate it immediately," the antecedent of *she* is *sister;* the antecedent of *it* is *sandwich.*

9b Case

Pronouns vary in form (or case, as it is called) according to their position in the sentence and the use to which they are put. Thus, although *I* and *me* refer to the same person, sometimes one is needed and sometimes the other. *I* is the form of a subject, *me* for an object, *my* for a possessive. The common forms are as follows:

Subjective	*Objective*	*Possessive*
I	me	my
we	us	our
you	you	your
he	him	his
she	her	her
it	it	its
they	them	their
who	whom	whose
whoever	whomever	whosever (seldom used)

The following sections deal with common difficulties in using the right case.

(1) Put the object of a verb in the objective case.

Substandard: My parents have decided that next summer they will drive to California and take my brother and I with them. (Note that *brother* and *I* are objects of *take,* and that therefore *I* is the substandard form. My parents will take . . . me.)

Standard: . . . they will drive to California and take my brother and me with them.

(2) Put the object of a preposition in the objective case.

Substandard: What is your opinion of that girl who sits between Ted and I? (*Ted* and *I* are objects of the preposition *between;* therefore *I* is substandard.)
Standard: What is your opinion of that girl who sits between Ted and me?

Substandard: "Easy come, easy go" seems to be the attitude of we moderns.
Standard: "Easy come, easy go" seems to be the attitude of us moderns.

(3) In general, use the possessive case with gerunds.

Informal: My mother is much too nervous about me playing football. (In formal usage, *playing* is here considered a gerund—that is, a noun—requiring the possessive case. Thus you speak of *my playing,* just as you say *my fraternity* or *my sister.*)
Formal: My mother is much too nervous about my playing football.

(4) Use the correct form of *who* and *whom*.

Some of the most frequent difficulties with case are connected with *who* and *whom.* In conversation we tend to use *who* in many situations where strict usage calls for *whom.* This is especially true if *who* (or *whom*) occurs at the beginning of a sentence, where we expect the subject to be. Thus, many educated people would feel they were being overprecise if in a telephone conversation they said "Whom do you want to talk to?" But since this use of *who* for *whom* does not occur in good writing, remember that *who* is in the subjective case (parallel to *he*) and *whom* is the objective (parallel to *him*).

Confused: You, who we can see personally, are least in need of help. (*Who* is object of *can see:* . . . we can see whom personally. . . .)
Standard: You, whom we can see personally, are least in need of help.

Substandard: This is not the kind of man who I can get along with.
Standard: This is not the kind of man whom I can get along with.

(5) Do not let parenthetical expressions like *he believes* and *I think* affect the case of the pronoun. These expressions are not part of the basic structure of the statement.

Substandard: Mary Allen is in love with Jim, whom I believe doesn't care for her at all. (The basic structure is ". . . who doesn't care for her at all." *I believe* is an insertion that does not affect this structure.)
Standard: Mary Allen is in love with Jim, who I believe doesn't care for her at all.

9c Agreement of pronouns

(1) Number A pronoun agrees with its antecedent in number. If the antecedent is singular, the pronoun will also be singular. If the antecedent is plural, the pronoun will be plural.

Singular antecedent: We met the director and liked him at once. (*Director* is the antecedent of *him.*)

Plural antecedent: The foreman hired the three oldest boys and told them to report for work on Monday. (*Boys* is the antecedent of *them.*)

(a) Such words as *everyone, everybody, anyone, anybody, each, one, person, someone, man, woman,* and *nobody* are singular and, in general, require singular pronouns.

Colloquial: One of the worst things a person can do is ridicule someone they love.

Revised for written work: One of the worst things a person can do is ridicule someone he loves. (*Person* is the singular antecedent of *he.*)

Ambiguous: Rats may be safely poisoned by anyone if they use ordinary precautions. (The antecedent of *they* seems to be *rats,* but the antecedent is really *anyone.*)

Clear: Rats may be safely poisoned by anyone if he uses ordinary precautions. (Better: . . . by anyone who uses ordinary precautions.)

Colloquial: That night each child hung up his stocking at the fireplace before they went to bed. (*Each child* is singular. *His* is also singular, as it should be to agree with *each child. They* is not in agreement.)

Revised: That night each child hung up his stocking at the fireplace before he went to bed.

(b) A pronoun that refers to a collective noun (like *committee, team, band*) can be either singular or plural, depending on the meaning of the noun. Decide whether the noun is singular or plural—and stick to your decision.

Inconsistent: As the committee points out in their report, we live in an age of specialization. (*Points* treats *committee* as singular—that is, as a unit; *their* treats it as plural—that is, as several persons giving *their* report. Probably the singular is better here.)

Consistent: As the committee points out in its report, we live in an age of specialization.

(2) Gender A pronoun agrees with its antecedent in gender. (In the sentence "Molly wore her new dress," the feminine *her* is used to agree in gender with *Molly.*) Hardly anyone violates this practice of the language, but sometimes people become overprecise with the *he-or-she* construction. The masculine pronoun (*he, him, his*) should be used when the antecedent may be either male or female.

Awkward: A shy student would need courage even to raise his or her hand. (No useful purpose is served by *his or her.* Use *his.*)

Natural: A shy student would need courage even to raise his hand.

9d Reference of pronouns

Be sure that your reader can tell immediately what every pronoun refers to. The antecedent should always be clear.

(1) Prefer a stated antecedent to an implied one. (The implied antecedent is often vague or indefinite.)

Vague it: Socrates refused to give up his inquiries even though it meant his death.
Definite: Socrates would not give up his inquiries even though his refusal meant his death.

Vague they: In this university they do not have a course in agriculture.
Definite: This university does not have a course in agriculture.

Vague which (referring to an idea rather than to a specific antecedent): I was the fourth highest in the class, which won a scholarship for me.
Clear: My average, which was the fourth highest in the class, won a scholarship for me.

(2) When two or more expressions might be the antecedent, make clear which one the pronoun refers to. A pronoun that may refer to either of two antecedents is called ambiguous.

Ambiguous: The student in the botany class made a drawing of what he saw. When the instructor looked at it, he found that he had drawn his own eye.
Clear: The student in the botany class made a drawing of what he saw. When the instructor looked at the sketch, he found that the student had drawn his own eye.

Ambiguous: The girl was wearing a shabby scarf draped over her head and shoulders, which she held in place under her chin with tightly gripped fingers. (*Which* and other pronouns should be placed as close as possible to the word they modify.)
Clear: Over her head and shoulders the girl had draped a shabby scarf, which she held in place under her chin with tightly gripped fingers. (This sentence shows how you can often avoid ambiguity simply by juggling parts of your sentence.)

(3) Keep antecedents of pronouns consistent.

Confusing shift in meaning: When it isn't cold at Christmas, it is a very disappointing day. (*It* is used first in an impersonal way; the second *it* apparently has *Christmas* as its antecedent.)
Clear: When Christmas isn't cold, the day is disappointing. (There are several other satisfactory ways to express this idea. For example: When Christmas isn't cold, I am disappointed.)

(4) In general, make sure that pronouns refer to prominent nouns, not to nouns in subordinate positions. Nouns used as adjectives often make weak antecedents.

Weak: After being a Dodger fan for many years, I was finally going to see them play. (*Dodger,* used as antecedent of *them,* is an adjective modifying *fan.*)
Revised: After being a fan of the Dodgers for many years, I was finally going to see them play.

9

Name ..... *Date* .....

Exercise 1. Case of Pronouns

In the following sentences, underline the word or phrase that you think is correct for written work and indicate in the blank the reason or reasons for your choice.

1. Subjective case of the pronoun is required for the subject of a verb.
2. Objective case is required for the object of a verb.
3. Objective case is required for the object of a preposition.
4. Possessive case of the pronoun is required.
5. Parenthetical expression; case of the pronoun is not affected.

..... 1. (Who, Whom) did you say you're in love with?

..... 2. I'm sure you'll forgive (me, my) not answering that question.

..... 3. You said, I thought, that between you and (I, me) there weren't going to be any secrets.

..... 4. (Who, Whom) did you meet first after you got home?

..... 5. My presence there was apparently quite disturbing to (whoever, whomever) was standing behind the door.

..... 6. Spencer Tracy is the actor (who, whom) I think is the best older actor still in business.

..... 7. Mr. Streeter wanted both (he, him) and Jack as members of his class.

..... 8. His failure to come up to expectations is a matter of concern to both his mother and (I, me).

..... 9. I did my best to become accustomed to (he, him, his) sitting slouched down so that only the top of his head was visible.

..... 10. Without (he and I, him and me) the expedition might never have succeeded.

..... 11. (Who, Whom) did you say was on the phone?

..... 12. He was continually grateful for (me, my) introducing him to ripe olives.

..... 13. Without (he and I, him and me, our) helping out, the expedition probably would have failed.

..... 14. When she asked (who, whom) I wanted to see, the name went right out of my mind.

..... 15. I was sure I had given the message to both Roland and (he, him).

..... 16. He has never been the kind of person, I think, (who, whom) could be happy at such work.

..... 17. I have never been sure (who, whom) did the actual shooting.

..... 18. I found I could no longer endure (him, his) flute playing.

..... 19. I had often spoken, you will remember, to both (he and she, him and her) about my low tolerance for high notes.

..... 20. I had always been fond of (he, him) and I regretted ending our friendship so abruptly.

9

Name ..... *Date* .....

Exercise 2. Case of Pronouns

In the following sentences, underline the word or phrase that you think is correct for written work and indicate in the blank the reason or reasons for your choice.

1. Subjective case of the pronoun is required for the subject of a verb.
2. Objective case is required for the object of a verb.
3. Objective case is required for the object of a preposition.
4. Possessive case of the pronoun is required.
5. Parenthetical expression; case of the pronoun is not affected.

..... 1. Will you please push the carriage for (I, me)?

..... 2. I usually have to do the marketing without (you, your) helping me.

..... 3. It was good of (they, them) to give you a day off.

..... 4. (Who, Whom) is that over there by the broccoli?

..... 5. She doesn't look like any woman (who, whom) I've ever seen before.

..... 6. She must be the one (who, whom) I think wanted to give us her old baby buggy.

..... 7. Do you mind if (we, us) steer around her?

..... 8. (Who, Whom), I wonder, would ever buy cheese that looks like that?

..... 9. Do you think (you and I, you and me) would like some of the frying chicken that is the special this week?

..... 10. I hope you'll forgive (me, my) not going into ecstasies over it.

..... 11. Oh, right over there is that nice Mrs. Oberholtzer (who, whom) I met at Julia's.

..... 12. She's somebody, I suppose, (who, whom) we've just got to talk to.

..... 13. What do you think about (us, our) picking up a box of those blueberries while we're here?

..... 14. Mrs. Oberholtzer, this is my husband, (who, whom) you haven't met before.

..... 15. Mrs. Oberholtzer lives on that little street between Davenport Road and (we, us).

..... 16. I hope you'll understand (us, our) being in a little bit of a hurry.

..... 17. I certainly get tired of (you, your) being quite so rude.

..... 18. Have you bought anything yet for lunch for (you and I, you and me)?

..... 19. Why don't you get the car now so that you will be ready to pick up the groceries and (I, me)?

..... 20. Some things seem to upset both (you and I, you and me).

9

Name ..... *Date* .....

Exercise 3. Pronoun Agreement

In the following sentences, underline the form or forms that you think correct for written work and indicate in the blank the reason or reasons for your choice.

1. Such words as *everyone, each,* and *anybody* are singular and require singular pronouns.
2. Collective nouns may be singular or plural depending on their meaning. Pronouns referring to them should be consistent.
3. The *he-or-she* construction is unnecessarily precise.

..... 1. Although the team was pretty good in the fundamentals, (it, they) needed much more practice.

..... 2. Everybody had to put (his, their, his or her) face down into a book to keep from laughing.

. 3. Everyone (has, have) a right to (his, their) own opinion, but (he, they) (doesn't, don't) have to express it all the time.

..... 4. If the person who left (his, his or her) chewing gum on the seat of my chair will come forward, I'll be more than happy to return it to (him, him or her).

..... 5. Neither one of us (was, were) able to answer at all clearly.

..... 6. In spite of the smell of smoke, the audience kept (its, their) seats and did not panic.

..... 7. I don't believe that anybody should put all of (his, their, his or her) savings into one bank.

..... 8. Nobody likes to think that a lot of talking is going on behind (his, their, his or her) back.

..... 9. The Supreme Court (has, have) just handed down a decision.

..... 10. Since the book didn't answer the question, everybody (was, were) forced to make up (his, their, his or her) own mind.

..... 11. Once (he, she, he or she, they) (gets, get) into the voting booth, every voter (has, have) to make up (his, her, his or her, their) own mind.

..... 12. The judiciary (is, are) constantly interpreting and reinterpreting the law to the best of (its, their) ability.

..... 13. Every woman (knows, know) how not to handle (her, their) man.

..... 14. The faculty (was, were) in complete disagreement about how (it, they) should deal with the problem of cheating.

..... 15. The administration, on the other hand, (was, were) quite sure how (it, they) should proceed.

..... 16. Anybody who (uses, use) (his, her, his or her, their) head can easily pass that exam.

..... 17. The industry (was, were) unable to decide what should be the chief features of (its, their) new models.

..... 18. Each freshman should report to (his, her, his or her, their) adviser as soon as (he, she, he or she, they) (arrives, arrive).

..... 19. Anybody with an airplane (is, are) free to use the airport, but only at (his, her, his or her, their) own risk.

..... 20. Each office (was, were) expected to make (its, their) own ruling about absences.

9

Name ..... *Date* .....

Exercise 4. Pronoun Reference

In the following sentences, underline all the pronouns you find and indicate in the blank which error or errors in pronoun reference you consider to be present. Rewrite all sentences containing such errors. If a sentence is correct, write C in the blank.

1. Antecedent is vague.
2. Antecedent is ambiguous—the pronoun could refer to either of two things.
3. Confusion results from shift of antecedent.
4. Antecedent is noun used as adjective.

..... 1. In the movie called *Genevieve,* they have a race in antique automobiles.

..... 2. I wonder why people say that women and cats are much alike—they're really much more crafty.

..... 3. Some war stories glorify it, others do not.

..... 4. If the container isn't opened right away, it will be too late and it will probably start smelling.

..... 5. Oscar Wilde felt that Niagara Falls would be remarkable if they flowed up, instead of down.

..... 6. Because Alfred was a city boy, he liked it better than the country.

..... 7. In college, teachers expect students to work harder than they do in high school.

..... 8. When Edward came into the dining room with his Great Dane, the guests were afraid that he looked pretty hungry.

..... 9. The chief joy of parenthood is seeing them grow up.

..... 10. George's beard looked as though it was glued on; it wasn't until later that I discovered it wasn't.

..... 11. *Every time I get ready to do it, it clouds over.*

..... 12. I don't like Fred, or George either—he's always trying to butt into my affairs.

..... 13. She sometimes wondered whether women need a college education: it really doesn't help them very much.

..... 14. I have never done well in history courses; it requires too good a memory, I suppose.

..... 15. When I came into the dining-hall, I couldn't understand why they all burst into loud applause.

..... 16. Even though Evelyn had told her three or four days before, she was hardly prepared for such an outburst.

..... 17. James Joyce, like many of his compatriots, had a mind of his own.

..... 18. Bernard Shaw didn't believe Shakespeare was as great as he was.

..... 19. It's good a pig is called a pig, for it certainly looks like one.

..... 20. I have often been to major-league games, but I've never been able to discover how they can throw as hard and as accurately as they do.

10 Modifiers: Adjectives and Adverbs

Both adjectives and adverbs are modifying words—that is, they limit or describe other words. Adjectives modify nouns and pronouns. Adverbs modify verbs, adjectives, and other adverbs.

He was a *foolish* man. (Adjective *foolish* modifies noun *man.*)
He was *foolish.* (Adjective *foolish* modifies pronoun *he.*)
He grinned *foolishly.* (Adverb *foolishly* modifies verb *grinned.*)
He was *foolishly* hasty. (Adverb *foolishly* modifies adjective *hasty.*)
This was *very* foolishly done. (Adverb *very* modifies adverb *foolishly.*)

10a Adjectives with linking verbs

The only use of adjectives that may give you trouble is one in which the modifier follows a *linking verb* (that is, *to be* and other verbs that are roughly like an "equals" sign), or a "verb of the senses." *After a linking verb, use an adjective rather than an adverb.* Typical linking verbs are the following: *become, appear, grow, seem.*

As Tom learned, he *became confident.* (*Became* is here a linking verb and so takes the adjective *confident. Confident* modifies *he.*)
She *seems sincere.* (The linking verb is *seems.* The adjective *sincere* modifies *she.*)

Certain verbs that have to do with the senses (words like *feel, sound, look, taste, smell*) are linking verbs in some uses and not in others. When they are linking verbs, they are followed by adjectives; otherwise they are followed by adverbs. Compare the following sentences:

Adjective with linking verb: Jane felt *anxious* about the key. (The adjective *anxious* modifies *Jane.*)
Adverb: Jane felt *anxiously* for the key. (The adverb *anxiously* modifies *felt.*)

Adjective: He looked *happy.* (*Happy* modifies *he.*)
Adverb: He looked about *happily.* (*Happily* modifies *looked.*)

Adjective: The cake tasted *dry.*
Adverb: He tasted the cake *slowly.*

10b Adjectives used for adverbs

Do not use adjectives where adverbs are needed. One of the most common errors in the speech of illiterate people is the use of adjectives where adverbs are required, especially to modify verbs:

To shoot *good,* you have to hold a gun *proper.*
He just spoke *natural.*
I *sure* wish I had been there.

As you can see, all of the words italicized here modify verbs and should therefore be adverbs:

To shoot *well,* you have to hold the gun *properly.*
He just spoke *naturally.*
I *surely* wish I had been there.

10c Forms of adjectives and adverbs

Although most adverbs end in *ly* (*clearly, obscurely, freely*), some of those most frequently used have the same form as adjectives.

Adjectives	*Adverbs*
It was a *hard* job.	We worked *hard.*
The clock is *fast.*	The time slipped away *fast.*
This is a *high* pole.	Throw the ball *high.*

A number of adverbs have two forms: *quick, quickly; loud, loudly; slow, slowly.* Usually either form may be used: *Come quickly* or *Come quick.*

Most adverbs end in *ly.* You should keep in mind, however, that a number of adjectives have the same ending—for example, *kindly, friendly, lonely, only:*

a *kindly* employer
a *friendly* gesture
a *lonely* person
my *only* shirt

In all of these phrases, the italicized word modifies a noun and is therefore an adjective, not an adverb.

10d Use standard forms in the comparison of adjectives.

Both adjectives and adverbs can be "compared"—that is, they have a "comparative" and a "superlative" form or degree, in addition to the "positive," which is the plain form.

The usual ending of the comparative form of adjectives is *er: smaller, smoother, taller.* The superlative ending is *est: smallest, smoothest, tallest.*

Some adjectives, however, form their comparative and superlative not by the addition of endings, but by the use of *more* and *most* with the positive form: *rebellious, more rebellious, most rebellious; unpopular, more unpopular, most unpopular.* In general, these adjectives are fairly long, and awkward forms would result if the usual endings were added.

One important point should be kept in mind. The comparative is used only when two units are concerned:

My father is *heavier* than yours.
Your house is *roomier* than ours.
These apples are *riper* than those.

When more than two units are concerned, you must use the superlative:

My father is the *largest* man in the whole block.
Your skin is the *smoothest* I have ever seen.

10e Use standard forms in the comparison of adverbs.

Most adverbs form their comparative and superlative with *more* and *most: eagerly, more eagerly, most eagerly; wretchedly, more wretchedly, most wretchedly.* The only significant exceptions are those adverbs which are identical in form with adjectives (see 10c): I threw the ball *high;* you threw it *higher;* he threw it *highest.* Use the comparative when two units are concerned:

The bull ate *more greedily* than the horse.
The Yale men rowed *more skillfully* than our contestants.

Use the superlative with more than two:

The hog ate the *most greedily* of all.

Note: These forms require especial care:

Positive	*Comparative*	*Superlative*
good (adjective)	better	best
well (adverb)	better	best
bad (adjective)	worse	worst
badly (adverb)	worse	worst

Examples: This is a *good* car, but that one is *better,* and his is *best* of all. (adjectives)
This one runs *well,* but that one runs *better,* and his runs *best* of all. (adverbs)

My headache is *bad,* but yours is *worse,* and hers is *worst* of all. (adjectives)
My head aches *badly,* but yours aches *worse,* and hers aches *worst* of all (adverbs)

10

Name ..... *Date* .....

Exercise 1. Use of Adjectives

In the following sentences, underline all adjectives and in the blank put the appropriate number or numbers. Do not underline *a, an,* or *the.*

1. Adjective modifying noun or pronoun and coming before it
2. Adjective after linking verb

..... 1. She said the bread was stale, but it tasted fine to me.

..... 2. I felt miserable.

..... 3. His imitation of Professor Jenkins was extremely funny.

..... 4. He could also imitate a Jersey cow convincingly.

..... 5. Teachers look fiercer than they are, but you can't always be sure.

..... 6. As soon as you smell smoke, proceed briskly to the nearest exit.

..... 7. Even though the room looked smoky, there still was no flame.

..... 8. You should be glad that she asked you, not sorry.

..... 9. My theme looked sloppy, but when I read it to Chuck, he said it sounded good.

..... 10. Because of the icy roads, I drove cautiously.

..... 11. All I can say is, "Poor you. I feel sorry for you."

..... 12. Perhaps the next time you'll pay attention to road signs.

..... 13. The very thought of it still makes me shudder.

..... 14. The express had never been late.

..... 15. The lead engine applied its brakes first.

..... 16. A fast freight is often very fast indeed.

..... 17. Have you ever had a broken leg before?

..... 18. Before long you'll be up and around, I'm sure.

..... 19. At first you'll have to walk with extreme caution.

..... 20. Walking will soon grow easier.

Exercise 2. Use of Adverbs

In the following sentences, underline all of the adverbs and in the blank put the appropriate number or numbers.

1. Adverb modifies a verb.
2. Adverb modifies an adjective.
3. Adverb modifies an adverb.

..... 1. I'm glad you have finally arrived.

..... 2. I've been waiting anxiously for an hour and a quarter.

..... 3. The train was surprisingly full.

..... 4. It is usually half empty at this time of the week.

..... 5. A crowd of terribly noisy boys got on at Wellsville.

..... 6. I don't know when I've seen boys so badly behaved.

..... 7. They shouted continually from one end of the car to the other.

..... 8. I had to speak to several of them very firmly.

..... 9. During the trip, every one of them was extremely impolite to me.

..... 10. Anything I said seemed to make them act worse.

..... 11. I finally was forced to speak to the conductor.

..... 12. At first he was quite unsympathetic.

..... 13. But after a few moments in the car he changed his attitude completely.

..... 14. One of the boys rudely called him "an old galoot."

..... 15. He reacted to this surprisingly vigorously.

..... 16. In fact, I felt he reprimanded the child unnecessarily severely.

..... 17. Children need to be brought up more strictly than they are nowadays, I do believe.

..... 18. These boys were not actually bad.

..... 19. But they surely made my trip unbearable.

..... 20. I'm eternally grateful that that trip is over.

10

Name ..... *Date* . . ..

Exercise 3. Comparison of Adjectives and Adverbs

In the following sentences, underline the correct word or phrase and put the appropriate number or numbers in the blank.

1. Comparative degree of adjective required
2. Superlative degree of adjective required
3. Comparative degree of adverb required
4. Superlative degree of adverb required

. ..... 1. She certainly is the (prettier, prettiest) of the whole family.

. ..... 2. She has grown (more beautiful, more beautifully) every year that I have known her.

..... 3. My father is the (stricter, strictest) of my parents.

. .. . 4. He always gets angry (quicker, more quickly) than my mother.

..... 5. He sometimes looks (angrier, more angrily) than he really is.

..... 6. Of all the small cars, this runs the (smoothest, most smoothly).

..... 7. Of the two, I think this is the (better, best).

..... 8. In warm weather you will find it runs even (better [adjective], better [adverb]) than now.

..... 9. It seems to work (best [adjective], best [adverb]) just before it needs greasing.

..... 10. Of all the umpires in the league, he seems the (fairer, fairest).

..... 11. He hair looked even (worse [adjective], worse [adverb]) than before.

..... 12. When he had finished the course, he was the (more skillful, most skillful) driver in the whole class.

..... 13. Among all of the members of the class, Thomas drove (more skillfully, most skillfully).

..... 14. Of all spring sports, he found baseball (more interesting, most interesting) to watch, tennis (more interesting, most interesting) to play.

..... 15. Richard had traveled by both plane and ship and he believed that plane travel was (easier, easiest).

..... 16. He slept (more comfortable, more comfortably) on a ship.

..... 17. He found plane travel (more exciting, more excitingly).

..... 18. Along the entire coasts of the Atlantic and the Pacific, this was the (more dangerous, most dangerous) place to swim.

..... 19. It had the (highest [adjective], highest [adverb]) fatality rate.

..... 20. Of the two swimmers, he was by far the (more daring, most daring).

11 Verbals

Verbals are the forms of a verb that do not perform the work of a verb but act as subjects or objects (= nouns) or as modifiers (= adjectives or adverbs).

Verbals are of three kinds: *gerunds* (which are nouns), *infinitives* (which are nouns, adjectives, or adverbs), and *participles* (which are adjectives). Gerunds end in *ing;* infinitives are usually preceded by *to;* and participles usually end in either *ing* or *ed.*

Gerunds:
Wishing for success won't make you rich. (subject)
He dislikes *traveling.* (object of verb)
I'm tired of *waiting.* (object of preposition)
The rest of the trip was plain *sailing.* (complement)

Infinitives:
To wish for success is one way you can spend time. (noun, subject of verb)
I hate *to spend* my time that way. (noun, object of verb)
To see her is *to love* her. (nouns, subject of verb, complement of verb)
Route 40 is the best way *to go.* (adjective modifying *way*)
We went *to see* the circus. (adverb modifying *went*)

Participles:
His *trembling* voice revealed his nervousness. (modifies *voice*)
He came on the stage *trembling* with nervousness. (modifies *he*)
The *battered* car told a tragic story. (modifies *car*)
The news is *discouraging.* (modifies *news*)

11a Distinguish between verbals and verbs.

It is essential to differentiate between verbals and verbs. The usual sentence has a subject and verb as its core (*I ate; he sawed* the wood; *she ran* across the room). Using a verbal where a verb is needed will result in crude and confusing *sentence fragments.* (See page 99 for full discussion.)

Verbal used where a verb is needed: Jerry's mind requiring a little rest after the school term was over. (A sentence fragment. *Requiring* is a verbal. What is needed is a verb to make a statement about Jerry's mind.)

Verb used: Jerry's mind required a little rest after the school term was over.

Post Graduate Library
College of Arts ... Pierce, O.

11

Name ..... *Date* .....

Exercise 1. Verbals

In the following sentences, underline every verbal and put the appropriate number or numbers in the blank.

1. Gerund
2. Infinitive
3. Participle

1. Lying is wrong; you'll find that it's also unwise.

2. Even if you enjoy lying, you should try to find some other pastime.

3. Most people like to eat peaches; some prefer just looking at them.

4. My only ambition is to study dentistry—I like teeth.

5. To read my diary would be educational.

6. You'll find reading my diary about the dullest thing you ever undertook.

7. I don't want to seem discourteous, but I do wonder about your getting here quite this soon.

8. To love at sixteen is to taste life at about its sweetest—or bitterest.

9. Believing in your absolute innocence, I must try to get you the lightest sentence possible.

10. Avoiding her entirely seems to be a little unreasonable—couldn't you just go without phoning her for a week or two?

11. Going without breakfast is just asking for trouble.

12. My efforts to help you have apparently been fruitless.

13. Even though the squeaking wheel usually gets the oil, you don't need to complain all the time, do you?

..... 14. All right, I know when I'm beaten.

..... 15. I was beyond caring anything about him at all.

..... 16. To see him without any warning at all was a distinct shock.

..... 17. His face was quivering and bathed in tears.

..... 18. I couldn't extract any sense from anything he said.

..... 19. Taking thought for a moment, I decided there was no need to ask questions just now.

..... 20. Just ignoring him seemed the kindest way to deal with the matter.

11

Name ..... *Date* .....

Exercise 2. Verbals

In the following sentences, underline every verbal and put the appropriate number or numbers in the blank.

1. Gerund
2. Infinitive
3. Participle

..... 1. Seeing a game with you will be a lot of fun.

..... 2. It was terribly exciting to get your note.

..... 3. Who is that man in blue, standing over there?

..... 4. Frowning like that all the time would make my face sore.

..... 5. Why does that man have to shout so much?

..... 6. Do you think we might get something to eat?

..... 7. Sitting in these seats seems to make me stiff.

..... 8. Riding along in the bus, I wondered what it would be like out here.

..... 9. Eating outdoors this way always makes me even hungrier.

..... 10. Is that the pitcher, throwing the ball now?

..... 11. I like to watch him throwing curves.

..... 12. Do people usually come to games dressed like that?

..... 13. Look at that girl over there, wearing those terrible shorts.

..... 14. They should not allow her to come to the game.

..... 15. Sitting here, I can't see the pitcher unless I lean forward.

..... 16. Do we have to wait much longer for the game to start?

..... 17. What's all the clapping and yelling for?

..... 18. Are the men wearing the high numbers on their backs the best players?

..... 19. You seem to know who all the players are, even without seeing their numbers.

..... 20. Aren't you glad you asked me to come?

12 Connectives

12a Prepositions

A preposition joins a noun or pronoun (or a noun clause) to some other part of the sentence. The word that the preposition joins or relates to the sentence is called the object of the preposition. The two together—preposition and object—along with any modifier of the object, make up a prepositional phrase.

Preposition	*Object*	*Example*
on	the table	The book *on the table* is his.
in	a minute	*In a minute* we'll be there.
from	Missouri	He came *from Missouri.*
to	Miss Fowler	Deliver the wood *to Miss Fowler.*
to	her	Deliver the wood *to her.*
in spite of	our warning	He drove fast *in spite of our warning.*
into	the trap	He walked *into the trap.*
between	us	He stood *between us.*
of	the book	Phil read to the end *of the book.*
off	the hook	He took his coat *off the hook.*
on account of	the storm	The boat turned back *on account of the storm.*
out of	trouble	He kept *out of trouble.*
since	morning	She has worked *since morning.*
through	your mistake	*Through your mistake* we lost the game.
until (or till)	night	We won't eat *until (till) night.*
under	this rule	The answer *under this rule* is clear.
up	the wall	He climbed *up the wall.*
upon	the wall	The sign was pasted *upon the wall.*
with	your permission	*With your permission,* I'll read the letter.

By long custom many words have certain prepositions tied to them (believe *in,* depart *from,* purpose *of,* proud *of*). You will use nearly all of these right, but you may need to learn a few of them. For instance, standard English makes careful distinctions between *wait on* and *wait for.*

Standard: She *waited on* tables last summer.
Standard: She won't *wait for* me, I'm afraid.

For further discussion of the idiomatic use of prepositions, see page 138.

12b Conjunctions and conjunctive adverbs

Conjunctions and conjunctive adverbs make connections between words or groups of words. There are three kinds that you should learn to distinguish:

(1) Coordinating conjunctions These are the common words *and but, for, yet, or, nor* (and *either . . . or, neither . . . nor*). They join "equal' or parallel sentence elements. The parallel elements which they join may be single words or groups of words. Whatever they are, they must be equal, in the sense of being of the same kind: for example, two nouns (or a noun and pronoun or noun clause), or two prepositional phrases, or two independent clauses.

saws and *hammers* (nouns)
Bill, Tom, or *I* (nouns and pronoun)
He was *tired* but *happy.* (adjectives)
down the street and *around the corner* (prepositional phrases)
a man *who made friends* and *who kept them* (dependent clauses used as adjectives)
They sat down to rest, for *they were very tired.* (independent clauses)
I know what I'm going to say, yet *I still hesitate to write to him.* (independent clauses)

(2) Subordinating conjunctions A subordinating conjunction is the word that introduces a dependent clause. (See page 90.) The subordinating conjunction is the signal that a group of words is dependent.

When he calls, I will answer. (The dependent clause is *when he calls*)
We slept *until* the sun rose.
He believes *that* his team will win.

(3) Conjunctive adverbs A conjunctive adverb is an adverb used to show a relationship between independent clauses. An adverb of this kind may connect clauses in one sentence or in separate sentences. It may be moved around within a clause (as a conjunction cannot be). Notice how the conjunctive adverb *indeed* is used in the following examples.

Connecting clauses in one sentence: Her success as an author was no surprise to any of us; *indeed,* we would have been more astonished if she had failed.

Connecting clauses in separate sentences: Her success as an author was no surprise to any of us. *Indeed,* we would have been more astonished if she had failed.

Placed within one of the connected clauses: Her success as an author was no surprise to any of us; we would have been more astonished, *indeed,* if she had failed.

Other common conjunctive adverbs are *so, then,* and *still.* Some, such as *however, therefore, consequently,* and *nevertheless,* are rather formal, and should be used sparingly.

12

Name ..... *Date* .....

Exercise 1. Connectives

In the following sentences, underline all prepositions, conjunctions, and conjunctive adverbs. In the blank, put the number or numbers that you consider appropriate.

1. Preposition
2. Coordinating conjunction
3. Subordinating conjunction
4. Conjunctive adverb

..... 1. We followed the footprints through the yard and into the house.

..... 2. After we had followed the tracks for a half-hour, they came to an end.

..... 3. I had waited for an hour and a half before he finally came.

..... 4. Until you tell us, therefore, we'll continue questioning you.

..... 5. I need your help, but I won't beg you for it.

..... 6. Although some of the votes had not yet been counted, he was declared the winner of the election.

..... 7. In times past, men believed that the sun revolved around the earth.

..... 8. He was neither fish nor fowl; he was a kind of combination of the two.

..... 9. After I've been in town all day and done the shopping for the whole family, you surely can cook the dinner.

..... 10. I have been reading books on the subject for the past twelve years; consequently, I know most of the answers.

..... 11. *Under Milk Wood,* by Dylan Thomas, describes life in a small Welsh town on "one spring day."

..... 12. It concerns people of many kinds; indeed, the town is a kind of world.

13. It contains a few wise people, but the fools are more numerous and more vocal.

14. Although many inhabitants are foolish or knavish, they nevertheless appeal to readers.

15. He has no money left for you, for he has spent it all for the groceries and fish.

16. After everything that has happened to Emily today, please let her get a little rest.

17. I'll tell you all I've learned about her after you've finished the dishes.

18. I had never met her before. Still I was hardly prepared for what I saw.

19. Since his mother died he has had little contact with the world.

20. He came occasionally for his groceries and mail; then we would not see him again for three weeks.

13 Phrases and Clauses

Groups of closely related words are called either *phrases* or *clauses.*

13a Phrases

A phrase is a group of related words not containing both subject and predicate. A phrase is used as if it were a single word—as a verb, noun, adjective, or adverb. The following sentences illustrate these uses:

(1) As verbs:

He *should have paid* me before this.
We *can* still *hope,* can't we? (The phrase is *can hope.*)

(2) As nouns:

He wanted *to carry the basket.* (This is an infinitive phrase, beginning with the infinitive *to carry.* The phrase is the object of *wanted.*)
Carrying the basket was harder than he expected. (*Carrying* here is a gerund. The phrase is the subject of *was.*)

(3) As adjectives:

Carrying the basket, he ran down the stairs. (*Carrying* is a participle; the phrase *carrying the basket* modifies the pronoun *he.* Contrast this phrase with *carrying the basket* in the preceding example.)
The farm *in Nebraska* has been sold. (The phrase modifies *farm.*)

(4) As adverbs:

She walked *in the rain.* (The phrase modifies the verb *walked.*)
He ran *with the crowd.* (This phrase is another example of the very common prepositional phrase, which is any kind of phrase beginning with a preposition.)

13b Clauses

A clause is a group of words containing a subject and predicate.

The president walked in.
When the president appeared
The instructor spoke for an hour.
After the instructor had spoken for an hour

Every clause is either independent or dependent.

13c Independent clauses

A clause is independent if it makes a statement that can stand by itself and that can be punctuated as a sentence. An independent clause

should be—and should sound like—a complete statement. Here are a few examples:

The president walked in.
I could have danced all night.
There goes Alfred.
The fish struggled but could not escape. (independent clause with a single subject and double—"compound"—predicate)
The fish struggled but it could not escape. (two independent clauses joined by *but*)

13d Dependent clauses

A dependent clause has a subject and predicate, but it cannot stand alone. It is not used as a complete statement—as an independent clause is—but is like a single word, such as an adjective, noun, or adverb.

A dependent clause is usually preceded by a subordinating conjunction (see 3f(2)(b)) or by a relative or introductory pronoun (see 3f(3)).

The chattering stopped *when the president walked in.* (The subordinating conjunction *when* introduces the dependent clause.)
He says *that we are the guilty ones.* (Here the subordinating conjunction *that* serves only to signal that a clause follows.)
The instructor, *who talked for an hour,* told us he had nothing to say. (The relative pronoun *who* introduces the dependent clause.)

Sometimes no pronoun or subordinating conjunction is used, even though the dependent clause is of exactly the same kind as if the introductory word were stated.

She owns the book [that] *I have been trying to find.*

Here are two other examples:

There's the girl *you used to be engaged to.* (*Whom* could be supplied before *you.*)
I believe *he will take the job.* (The subordinating conjunction *that* could be supplied before *he.*)

13e Adjective clauses

A dependent clause that modifies a noun or pronoun is used as if it were an adjective and is called an adjective clause or—since it usually begins with a relative pronoun—a relative clause.

My dog, which never answers back, is my idea of a good audience. (*Which never answers back* modifies the noun *dog.*)
He who writes no letters will receive none. (*Who writes no letters* modifies the pronoun *he.*)
I voted for the candidate *I liked best.* (No relative pronoun is stated. The dependent clause modifies the noun *candidate.*)

13f Noun clauses

Just as nouns act as subjects and objects, so may some dependent clauses. Notice how the following clauses function exactly as nouns do—and are therefore called noun clauses.

What he had read was of little interest to me. (The noun clause is the subject of *was.*)

He said *that he had read forty-five books.* (The noun clause is the object of *said.*)

He kept talking about *how many books he had read.* (The noun clause is the object of the preposition *about.*)

13g Adverbial clauses

Dependent clauses may be used exactly like single adverbs—that is, to modify verbs, adjectives, or adverbs.

After he had read the chapter, he asked his roommate to quiz him on the material. (The adverbial clause modifies the verb *asked.*)

Because she wanted to see her eyebrows more clearly, she put a 100-watt bulb in the lamp. (The adverbial clause modifies the verb *put.*)

Are you certain *that she uses this lamp?* (The adverbial clause modifies the adjective *certain.*)

13

Name ..... *Date* .....

Exercise 1. Phrases

Underline each phrase in the following sentences and write in the blank whether it is used as (1) verb, (2) noun, (3) adjective, or (4) adverb.

..... 1. George threw the book at the cat.

..... 2. She walked out, carrying her head high.

..... 3. The cat had yowled nightly.

..... 4. Of unknown ancestry, the cat was yet very proud.

..... 5. She could frequently be found asleep.

..... 6. She preferred to sleep now.

..... 7. George hated supporting a lazy cat.

..... 8. This cat, he said, needed to be taught a lesson.

..... 9. Throwing a book relieved George's feelings.

..... 10. The cat gave all her kittens to him.

..... 11. The car at the end was mine.

..... 12. To carry a dynamite stick in a gallon jug is ticklish business.

..... 13. I had seldom heard such playing.

..... 14. I felt quite outside the group.

..... 15. I had never really liked music before.

..... 16. Now she didn't want any more squash.

..... 17. Putting down his packages very carefully, he just stood there and cried.

18. I thought that we would never leave the tunnel.

. ... 19. A sharp cry out of the darkness shattered my nerves.

..... 20. I just told myself to keep calm.

13

Name ..... *Date* .....

Exercise 2. Clauses

Underline all dependent clauses, including those within other dependent clauses, and indicate by numbers in the blank the type of each. If a sentence has no dependent clause, put nothing in the blank.

1. Adjective clause modifying noun
2. Adjective clause modifying pronoun
3. Noun clause used as subject of verb
4. Noun clause used as object of verb
5. Noun clause used as object of preposition
6. Adverbial clause modifying verb
7. Adverbial clause modifying adjective

..... 1. I know nothing about his present whereabouts.

..... 2. Because he had got up too late to shave, he tried not to meet her between classes.

..... 3. I wish I had an electric shaver.

..... 4. Sometimes a cow is brought right on to the stage.

..... 5. I don't know when I've had more fun.

..... 6. When you find out, let me know.

..... 7. What he may have told you is no business of mine.

..... 8. His constant fear that his voice would crack kept him from participating in class discussions.

..... 9. I'm afraid you haven't any more time.

..... 10. I've met him five times and I'm still not sure.

..... 11. He who hasn't found himself at thirty-five isn't likely to.

..... 12. There's something in what you say, but I still feel you should have given him another chance.

..... 13. If you ever show your face around here again, I'll make you wish you hadn't.

..... 14. Nobody can tell you what you ought to think, though some of your instructors may try to.

..... 15. Steady viewing for five years had given him a profound knowledge of westerns, but had seriously weakened his eyes.

..... 16. The man who has no hobby shouldn't listen to the busybodies who go around telling everybody they meet that they ought to have a hobby.

..... 17. Until you've been shot into space, you can't really appreciate life on earth.

..... 18. When I said this, the instructor, who until then had been about the gentlest-looking person I had ever seen, suddenly started to shout.

..... 19. After such a trip, I expect you will not care to go again very soon.

..... 20. I assure you that I've tried every way I ever heard of.

..... 21. Before I made up my mind, I talked to Mr. Alexander, whose son had worked for them the summer before.

..... 22. People who watch birds often look like them.

..... 23. I have traveled in forty states and five foreign countries and have never seen anything like it.

..... 24. It is very unusual to find oysters in the oyster stew.

..... 25. I don't know why you say that.

3-13

Name ..... *Date* .....

Review Test I. Grammar (Review of Sections 3-13)

In each of the sentences below, underline any word or phrase that is incorrect and in the parentheses write the corrected form. If a sentence is entirely correct, write C in the parentheses.

Example: That dog must have been laying there all this time. (lying)

1. Most of the young men who drives our trucks have had some previous experience. ( )
2. How long have you had your driver's license? ( )
3. Do you think you can drive pretty good? ( )
4. Is your eyesight and hearing both good? ( )
5. The last young man who I believe we hired considered himself very well qualified. ( )
6. He came with such fine recommendations and made such an excellent impression that we hired him immediately. ( )
7. Yet when he came back from his first trip, we learned that he had drove not through one, but through three, red lights. ( )
8. We all felt badly about the matter, but of course we had to let him go. ( )
9. Our clientele is rather highly selective and expect a certain kind of behavior from our young men. ( )
10. It is unfortunately true that not everybody who comes through that door are able to do the job. ( )
11. If we do hire you, I feel sure that you will soon come to see the wisdom of us being somewhat strict in our methods of hiring. ( )
12. Do you consider yourself one whom gets along easily with people? ( )

13. The little children on your route will be looking for you eager day after day. ( )

14. Especially on the hottest days you can appear very importantly to these kids. ( )

15. Sometimes, I hear, every child in a whole block is waiting for our driver, each one holding his or her dime in readiness. ( )

16. Some drivers, especially if time is getting short, is likely to try to rush things. ( )

17. If they rush things very often, however, the whole block is almost certain to give their business to our competitor. ( )

18. The best driver is him who can make haste slowly. ( )

19. If you have any questions, you must feel free to ask either my assistant or I. ( )

20. You will probably do better if you get a fairly early start. ( )

21. If you start late, you usually finish even later. ( )

22. I'm sure I need hardly tell you that you should be well-groomed and dressed neat while you are on the job. ( )

23. Sometimes our drivers have drank more coffee on the job than has seemed to us quite necessary. ( )

24. Even though every truck has a bell, you do not need to ring it every time it occurs to you. ( )

25. I feel surely that you will find this summer rewarding in a number of ways. ( )

14 Complete and Fragmentary Sentences

In your conversation you frequently use such expressions as "Be seeing you" or "First thing in the morning" or "Not if I see you first." Although these are not sentences, their meaning is certainly clear, largely because of the expressions or sentences that come before and after them, or because of your manner and tone of voice as you say them.

In writing themes, however, you must *use only complete sentences, unless you are attempting to reproduce a conversation.* Failure to write complete sentences—that is, writing fragmentary sentences or "fragments"—is a most important error in sentence structure and is commonly regarded as a sign of illiteracy.

Here are a number of examples:

Fragment: After he had eaten up all the rest of the potatoes. (This is a dependent clause—see Section 13—punctuated as though it were a complete sentence.)

Fragment: To meet, face to face, the greatest figure in modern history. (This is a verbal phrase—see Section 9—punctuated as though it were a sentence.)

Fragment: The whole world, all the way from Singapore to London and back again. (Note that this fragment contains no verb form at all.)

Fragment: And, at certain periods, have decided the issue without recourse to any arbiter at all. (There is no subject in this group of words.)

These examples suggest the chief requirements of a normal sentence:

1. A sentence must contain a subject.

2. A sentence must contain a verb which is not a verbal—that is, it must contain some verb form other than a participle, a gerund, or an infinitive. This verb form must be in an independent construction—that is, it must not be in a dependent clause.

See how quickly you can detect the reasons why each of the following is a fragment:

Devoutly giving thanks for so narrow an escape

And, moreover, had never even taken a placement exam

Feeling, perhaps, a little embarrassment over meeting her quite so soon again

If you pay close attention to the directions and ask for help with the most difficult problems

At least not while we were there

We having realized that we could not expect help from the government

Note: Sentences that give commands customarily do not have a stated subject:

Cut the largest branch first.

Read the small print.

14

Name ..... *Date* .....

Exercise 1. Sentence Fragments

In the following, indicate the reason for each fragment by writing the appropriate number in the blank. Mark correct sentences C.

1. Fragment because there is no subject
2. Fragment because the verb is in a dependent clause, or because there is a series of dependent clauses
3. Fragment because a verbal is used where the main verb should be
4. Fragment because there is neither a subject nor a main verb

..... 1. I have never believed in being too modest—just modest enough.

..... 2. You, on the other hand, having been taught since childhood to express your views on every possible occasion.

..... 3. But have never believed a single word of his story.

..... 4. I think his story is true and have thought so ever since I first heard it.

..... 5. Another dream that has come true.

..... 6. Although I have been to the library five times and have spent at least two hours there every time.

..... 7. Which I don't like to do.

..... 8. Tell her the truth.

..... 9. This man, who had traveled 10,000 miles and had been entertained by kings and presidents wherever he went.

..... 10. But very worrying to consider.

..... 11. If you will ask her politely and not act as though you had a God-given right to escort her to the dance.

..... 12. The chances of his getting elected being slight.

..... 13. Going about 1,500 feet down and still not finding any trace of either oil or gold.

..... 14. I don't see why fragments cause any trouble.

..... 15. Still, the election of that man would be a calamity.

..... 16. What is a sentence?

..... 17. And I also find it hard to define.

..... 18. After all the speeches are over and the hullabaloo has faded away and everybody has regained something like his right mind.

..... 19. And still going on, years later.

..... 20. And has felt a strong desire to overcome the more spectacular of his sins.

14

Name ..... *Date* .....

Exercise 2. Sentence Fragments

All of the following are fragments. In the space below each, rewrite the fragment so that it is a complete sentence.

1. Had never flatly disobeyed either of my parents before.

2. My father, wondering just how to cope with a problem he had never encountered before.

3. Because I had seldom doubted his judgment and had never considered his word open to question.

4. Believing that I wasn't old enough to do a man's job and should just sit at home the whole summer.

5. A coastwise freighter sailing between Portland and Mobile and carrying a miscellaneous cargo.

6. As soon as I could get my papers filled out and be assigned to a berth.

7. My parents, never even dreaming that I would continue with my plans after my father made his ruling.

8. Rather ignorant, however, about what kind of person their son had become.

9. And could hardly take in the words, which I spoke to them as calmly as I could.

10. After the storm had begun to abate and we could all speak more or less normally again.

11. Realizing that he had stood up to his father and that each had eventually had greater respect for the other.

12. Embarked at 6:15 a.m. on June 28, a day I won't forget very soon.

13. Although the work began almost immediately and was interrupted for little except meals and sleep.

14. Being the youngest aboard, but no less experienced than three or four others.

15. The five of us, making ourselves into a kind of Greenhorns Club.

16. After a couple of days hard to remember exactly what it was like at home.

17. But once in a while, in one of the few idle moments, caught myself wondering how they were doing at home and whether they missed me at least a little.

18. A cargo of shoes and cotton goods to be taken off at Mobile.

15 Danglers and Misplaced Modifiers

15a Danglers

Avoid dangling phrases. Whenever you use a phrase which contains no subject—for example, "leaving for the station ten minutes before train time"—you must make it easy for the reader to find the subject you intend:

> *Leaving for the station ten minutes before train time,* Mr. Evans had time to kill when he got there.

"Mr. Evans" is clearly intended as the subject of the phrase "leaving for the station" and the sentence is immediately clear. Suppose, however, that this had been the form of the sentence:

> *Leaving for the station ten minutes early,* the train didn't arrive until some time after Mr. Evans got there.

Here "the train" appears to be intended as the subject of "leaving for the station" and the sentence is confused and confusing.

Here is the rule: *Whenever you use a phrase which contains no subject,* especially a participial phrase, *you must construct the rest of your sentence so that the reader can easily find the subject you intend.* If you make it difficult or impossible for him to do so, you have made the phrase "dangle"—that is, have failed to provide it with a subject from which it can logically depend. More briefly, you have produced a "dangler." Study these examples:

> *Having examined the whole pile with great care,* a *beech nut* was the squirrel's final choice. (Note that the beech nut appears to be the subject of the participial phrase—the phrase is a dangler.)
>
> *Trembling with dread,* the *policeman* looked almost eight feet tall to him. (The policeman almost certainly was not trembling; the phrase is a dangler.)
>
> I thought I had never seen so tall a *policeman, sitting in the car and trembling with dread.* (Note that the phrase is a dangler, even though it comes at the end of the sentence: the policeman appears to be the subject of the phrase.)

15b Elliptical clauses

Avoid dangling elliptical clauses—clauses in which the subject is not named. In this sentence: "When away for the weekend, we leave our cat with the neighbors," the introductory words *when away for the weekend* are elliptical, with the subject *we* supplied in the main clause. But if you say "When away for the weekend, the neighbors keep our cat," you puzzle or mislead the reader.

15c Squinters (modifiers that look two ways)

Avoid "squinters"—modifiers that appear between two expressions and could modify either one.

Squinter: Uncle Ernest said *before long* we would forget our troubles. (Depending on the meaning, *before long* should be placed in a different position.)
Clear: Before long, Uncle Ernest said we would forget our troubles.
Clear: Uncle Ernest said we would forget our troubles before long.

15d Misplaced or "stolen" modifiers

Place each modifier so that it cannot be misread as belonging with some other word than the one it is intended to modify. Avoid sentences with such carelessly placed modifiers as these:

Misplaced: He sharpened the blades before starting to mow with a file.
Clear: Before starting to mow, he sharpened the blades with a file.

Misplaced: You should have a conference with your instructor before taking many notes to get his approval of your subject.
Clear: Before taking many notes, you should have a conference with your instructor to get his approval of your subject.

15

Name ..... *Date* .....

Exercise 1. Danglers

In the blanks below, indicate by DM those sentences which contain danglers and by C those which are correct.

..... 1. Sitting at his desk, a long, hairy arm reached out and throttled him.

..... 2. Unless boiled, he never could eat eggs.

..... 3. Unless thoroughly boiled, eggs always upset his stomach.

..... 4. The third batter wasn't very anxious to face him, having struck out the first two men with six pitches.

..... 5. Floating on the lemonade, she was disgusted by the dead fly that she found.

..... 6. Having attained full size, you should move the fish to a larger tank.

..... 7. Just to make sure he understood the directions, I asked him to repeat them.

..... 8. In going over the accounts, his embezzlement became unmistakably clear to the auditors.

..... 9. Not having bathed for nearly two months, nobody would sit closer than four yards away from the hermit.

..... 10. I like to think of that bull just standing there smelling the flowers.

..... 11. Looking over the edge of the boat, two large, bulbous eyes peered up at him intently.

..... 12. Listening to the music of Sibelius is often the best thing you can do when in need of a spiritual lift.

..... 13. Great waves or banks of sound roll out, submerging one's cares completely.

..... 14. To develop a taste for good painting, frequent excursions to an art museum are a sensible suggestion.

..... 15. Standing in front of a painting by Renoir, for example, you can hardly remain completely blind to the power of the French impressionists.

..... 16. Although extremely tired, nothing and nobody could make him stay in bed a moment longer.

..... 17. To make the point even clearer, he wrote a full explanation on the blackboard.

..... 18. Whenever completely disgusted with school, a visit to the zoo was a good tonic for him.

..... 19. Looking at the small monkeys, his problems either disappeared or at least grew a good deal smaller.

..... 20. In considering marriage, three things should be kept in mind.

15

Name ..... *Date* .....

Exercise 2. Danglers and Misplaced Modifiers

Many of the following sentences contain dangling or misplaced modifiers. Rewrite all such sentences. If a sentence is correct, write C in the space below it.

1. Aunt Bunny saw a crowd of children go by sitting on the front porch.

2. My brother said when fishing I shouldn't feel sorry for the worm.

3. A student who doesn't work regularly does badly in his courses.

4. She wrote her theme about knitting sweaters on the typewriter.

5. Liz told him she didn't care what happened to him in her anger.

6. The student went to the easel and looked about him frantically trying to get an idea for his project.

7. The young man stood on the steps and looked at the intersection with dead-pan seriousness.

8. After Cousin Mabel rushed into the room in a nasty way she told everybody to stop talking.

9. And then with dessert, available on request, was a tray of cheese.

10. The sun is very relaxing while playing rummy.

11. Having outgrown the hobbyhorse by this time, my mother looked for other exercise for me.

12. Sitting there on the old, faded sofa, I let my eyes wander around the cozy little parlor.

13. As a dramatist, I do not have a very high opinion of Dryden's accomplishment.

14. The car went crazily out of control as the driver dozed off and ran across the medial strip.

15. While sitting at the dinner table after our evening meal, an old tune came over the radio.

16. When he tried to help us, he only made everything more confusing to our amusement.

17. I missed the show, caused by losing my ticket.

18. I don't care for some of the customers I meet for a variety of reasons.

16 Good Sentences

You have already learned something about the chief ways to avoid writing poor sentences—most of the sections thus far have dealt with this matter. In this section are brought together a few of the more important principles you will need to keep in mind in order to write sentences that are not merely free from error but are strong and vigorous.

16a Sentence variety

Good sentences have variety. Consider for a moment the sentences in this paragraph:

> Short sentences are not wrong. Often they are quite effective. But too many in a row are wrong. A series of five or more tires the reader. He feels in need of some relief. He wonders why the writing is so boring. Then he starts counting words. He finds that all the sentences are nearly the same length.

By counting the words, you can tell that the sentences vary little in their length. A brief examination will show that they vary little in other ways, as well: see how many, for example, have the subject at the beginning, or very near the beginning. See how many of them, also, have the predicate immediately after the subject. It is true that the usual word order in English is subject-verb-object or subject-verb-complement; but the writer of these sentences seems never to have heard of any other word order. Notice, too, that none of the sentences contain more than one independent clause; the writer apparently is afraid that he may get too much into his sentences. Finally, there are few dependent clauses in these sentences and no participial phrases—that is, there is little subordination.

Now look for a moment at a revision of the sentences, in which an attempt is made to avoid the weaknesses described above:

> Although short sentences are not wrong—indeed they are often quite effective—still, they should be used sparingly. A series of five or more is likely to tire the reader. "Why is this writing so boring?" he asks himself, feeling that he must seek some kind of relief. Then he starts counting words and he soon finds that all the sentences are of nearly the same length.

16b Subordination

Use subordination as an aid to clarity and variety. As a good writer you should seek constantly to free the reader from unnecessary labor so that he may concentrate on the essential task of weighing and reacting to what you are attempting to tell him. A most useful device for this purpose is

subordination: placing less important ideas in dependent, or subordinate, constructions. Consider these examples:

For years my father and mother had wanted me to study dentistry. I had never been attracted by the idea.

Although for years my father and mother had wanted me to study dentistry, I had never been attracted by the idea.

The writer of the first example has forced the reader to ask whether the writer intends him to see some close relationship between the two short sentences and then to try to determine what that relationship may be. The writer of the second, simply by putting the two ideas into one sentence and placing the first in a dependent construction signaled by "although," has answered these questions even before the reader has had to ask them.

Be generous with dependent clauses and participial phrases: answer as many of the reader's questions as you can before he has had a chance to ask them. If you put two ideas of about equal importance into a sentence, use *and* or *but* or some other coordinating conjunction to show that they are equal and are related in some way. If one idea is less important, put it into a dependent clause or a participial phrase and so enable the reader to see at a glance which idea is being emphasized and what its relation is to the rest of the sentence. For example:

Statements presented as equal: The bell rang at eight, and classes began at eight-thirty.

One statement put in dependent clause: Although the bell rang at eight, classes did not begin until eight-thirty.

Two predicates coordinated: My brother drove the car to Trenton and had a head-on collision.

One statement placed in participial phrase: Driving the car to Trenton, my brother had a head-on collision.

16c Avoiding needless shifts

Another useful principle to keep in mind is avoiding needless shifts.

(1) Avoid needless shifts in person. Some writers change frequently from *we* to *you* to *he* without any sound reason:

We have all wanted, at one time or another, to be cowboys. You are attracted by the outdoor life and freedom from routine. But if one had to be a cowboy, he probably would want to be something else.

Here are the same sentences, without the shifts in person:

We have all wanted, at one time or another, to be cowboys. We have been attracted by the outdoor life and freedom from routine. But if we had to be cowboys, we probably would wish we were something else.

(2) Avoid needless shifts in subject. You should also keep the same subject throughout a sentence unless you have a specific reason to shift.

If you do not like cucumbers, the salads you eat should not contain them.
The war was over, and the soldiers had gone back to their homes.

In the first sentence, the shift from *you* to *salads* is pointless; *you* should be kept as the subject throughout. In the second sentence, on the other hand, the shift is necessary; there is no obvious way to keep *war* as the subject throughout.

(3) Avoid needless shifts in tense. Some writers frequently shift the tenses of their verbs without any good reason:

I was driving along at about sixty-five when suddenly I see a little car coming up behind me, doing probably eighty-five or ninety. Just when I think he's going to ram right into me, he jerked his wheel and went clear off the road on the other side. Some people shouldn't have licenses.

Here is the same series of sentences, without the confusing shifts in tense:

Once while I was driving along at about sixty-five, I suddenly saw a little car coming up behind me, doing probably about eighty-five or ninety. Just when I thought he was going to ram right into me, he jerked his wheel and went clear off the road on the other side. Some people shouldn't have licenses.

(4) Avoid needless shifts in voice. Often writers have the feeling that they should shift the voice of the verb—should put in, at least occasionally, a passive verb, one in which the subject receives the action, rather than keep using active verbs, in which the subject does the action:

He had become an excellent student. Having discovered that his instructor had the knack of calling on him every time he failed to read the assignment, he took no chances. Every assignment was carefully done by him.

The last sentence contains a passive verb, "was done." The writer has gained nothing by using it and has been guilty of a needless shift.

To sum up, you will write good sentences if, in addition to avoiding the errors discussed previously, you attempt to observe the following:

1. Vary the length of your sentences; don't be too fond of short sentences.
2. Vary the order of your sentences; the subject *can* come after the verb.
3. Do not be afraid to use dependent clauses and participial phrases.
4. Do not shift the person of your pronouns unless you have a reason.
5. Do not shift the tense of your verbs unless you have a reason.
6. Do not shift to the passive voice of the verb unless you have a reason.

For further study of sentence variety and uses of subordination:

1. Sullivan, "Let's Take a Few Wooden Nickels," pages 255-259.
2. Kuo, "American Women Are Different," pages 345-349.
3. Catton, "Where the American Tradition Lives," pages 445-451.

16

Name ..... *Date* .....

Exercise 1. Subordination

Some of the sentences below can benefit from subordination. Rewrite all those that you think need revision.

1. Charles Applebottom had to take a long train ride and he wondered how to pass the time.

2. He bought four or five magazines at the station, but he had read enough in them after less than an hour.

3. He had bought two mystery stories, but neither of them aroused his curiosity.

4. He decided he had to have a little change of scene or he would go out of his mind.

5. Charles started walking towards the front of the train, for he knew the diner was two cars forward.

6. He was about half a car away from the diner and he thought he saw his brother-in-law, Fred Norgate, sitting next to the aisle.

7. Charles took a deep breath and decided he would walk quickly past and pretend he hadn't seen him.

8. He was exactly opposite Fred and the train lurched violently.

9. He couldn't stay on his feet at all and he sat down hard in Fred's lap.

10. Fred cried out in alarm and then discovered who had been thrown into his lap.

11. Charles apologized and then felt he had to ask Fred to go to the diner with him.

12. All the seats were taken and they had to wait for their snack.

13. They had not seen each other for nearly two years, but they could think of almost nothing to say to each other.

14. Fred had always believed that his sister had married unwisely and had never attempted to conceal this belief from Charles.

15. They disagreed on every subject they had ever discussed with each other and these subjects included politics, business, women, and food.

16. They each ate a ham sandwich on rye bread and looked out the window and consulted their watches after every three bites.

17. Twenty minutes had passed and Charles said he would have to be getting back to his seat for he was afraid somebody might take it.

16

Name ..... *Date* .....

Exercise 2. Subordination and Coordination

In the exercise that follows make one or two good sentences out of each group of choppy statements.

1. Sometimes I try to match wits with my adolescent son. I am unsuccessful. He uses expressions that I do not understand. I use twenty-five-year-old slang. He calls it corny.

2. The language of the hamburger joint is unintelligible to the customer. He places an order. The waiter calls back some weird name to the cook. Anxiously the customer waits for his food. It is correctly served. Why are the orders called such outlandish names?

3. Popular songs do not usually stay long on the hit parade. They can often be classified by the decade of their popularity. Some quiz-show experts can so place the leading song hits of the past fifty years.

4. The new boy came out to play with the neighborhood gang. He joined their ball game on the vacant lot. The boys watched to see what kind of player he was. He was quick and daring. He was not very accurate. But he was likable and friendly.

5. The junior class was preparing for the annual picnic. One group was responsible for the recreation. There would be swimming and a ball game. Another group planned the food and arranged for transportation.

16

Name ..... *Date* .....

Exercise 3. Faulty Shifts

Most of the following sentences contain faulty shifts in person, subject, tense, or voice. Rewrite such sentences. Leave all correct sentences as they are.

1. She sees her English professor and, determined to ask him about the play, she ran across the street to where he was standing.

2. His chemistry lecture came at ten o'clock, and he attended a history class at eleven.

3. If a person looks around, they will find plenty of work to do.

4. We walked into the room, and the musty air almost stifled us.

5. As one drives along the Columbia, you pass great wheat farms.

6. She had become such an expert dancer that she was tempted to enter a dancing contest that offered a prize of two hundred dollars.

7. Julie rushes in and, without looking at the rest of us, threw her arms around Jim.

8. The dentist looked at my mouth and said proudly that every filling had been put in by him.

9. He picked up the axe and in a little while the work was done.

10. George knows French, but Italian has so far proved too difficult for him.

11. The crew arrived at 7:30 and by 9:20 the street was completely torn up.

12. The crew had eight men on it who averaged 195 pounds and there was one who couldn't have weighed more than 115.

13. The little one picks up the pneumatic drill as soon as they get there and didn't put it down more than once every half-hour.

14. He was more than half muscle and his neck must have been size 19.

15. When he stood beside the drill, he was only about two inches taller than it was.

16. But when one watched him using the thing, you knew you were watching an artist.

17. He never even looked up unless a tap on his shoulder was felt by him.

18. At the end of every hour he put down the drill and permission was granted by him for someone else to take it for fifteen minutes.

16

Name ..... *Date* .....

Exercise 4. Good Sentences

Rewrite the following paragraph in accord with the principles discussed in this chapter.

You find two different kinds of professors. The first kind wants you to agree with him about everything in the course. One can disagree about nearly everything with the other kind. I used to like the first kind better. You know where you stood with him. The grade received was about what I expected. I deserved it too. Now the second kind is better liked by me. I have one professor now like that. He would agree that down is up. All you have to do is give one good reason. The reason was supposed to be "out of your own experience." This one seemed to take any reason at all. It just had to sound intelligent.

Exercise 5. Good Sentences

From themes you wrote early in the course, select two paragraphs which contain weaknesses in sentence structure of the kind discussed in this chapter. Revise the paragraphs in accord with the principles discussed here.

A. *Weak paragraph* *Revised paragraph*

B. *Weak paragraph* *Revised paragraph*

14-16

Name ..... *Date* .....

Review Test II. Sentence Structure (Review of Sections 14-16)

Most of the sentences below contain errors discussed in the sections noted above. In the blank, place the appropriate number. Write C for any sentence that is correct.

1. Fragmentary sentence
2. Dangler
3. Misplaced modifier
4. Shift of person
5. Shift of tense
6. Shift of voice
7. Subordination needed

..... 1. My best professor so far is the sociology professor and his name is Dr. Wormwood.

..... 2. A large, gold Phi Beta Kappa key hung down over his stomach, which glistened when the sun hit it.

..... 3. The whole class a little bit afraid of him, yet fascinated at the same time.

..... 4. Although fond of giving big assignments, the work is not as hard as I thought it would be.

..... 5. At the beginning of every class he asks if there are any questions and then wanted to know why not.

..... 6. Making us believe that an introduction to sociology is going to be the most significant event of our lives.

..... 7. At first I didn't see much to the subject, but soon you begin to realize that nearly everything is sociology.

..... 8. Beginning with the smallest group and going clear up to the largest.

..... 9. He gives weekly quizzes and they are quite difficult.

..... 10. Because he expects us to keep class notes and considers it fair to put questions in the quiz about anything we have talked about in class the whole week.

..... 11. Although not included in the assignments and barely mentioned in one class discussion, he put in a five-minute question on fraternity dances.

..... 12. No good to complain about these questions.

..... 13. He just tells us that if we have trouble hearing the class discussion, our seats should be moved closer to the front of the room by us.

..... 14. Because nobody else eats the proper food in his opinion he is the largest member of the faculty.

..... 15. Leafy vegetables being strictly for rabbits and milk being only for very small children.

..... 16. He usually wears a red carnation and often a pink necktie and salmon colored shirt are worn by him.

..... 17. Sometimes he lectures to us for a whole period without once consulting his notes.

..... 18. Several times got to talking so loud that instructors in classes nearby began to knock on the walls.

..... 19. He was so angry for nearly five minutes he just stood there.

..... 20. Large drops of perspiration standing out all over his forehead and nose.

..... 21. He finally sent Herb Engelbrecht and me to ask the instructors what was troubling them.

..... 22. When one meets him outside the classroom, you can hardly believe he can lose his temper.

..... 23. Sitting over a cup of coffee with you, his voice is always low and his manner very courteous.

..... 24. But even in a restaurant never quite sure that he won't erupt.

..... 25. Having come to know Dr. Wormwood so well, his unpredictability is the only thing predictable about him.

17 Well-Chosen Words

17a Words that are your own

Nobody can tell you what words you should use. Good writing is likely to be personal writing, to be a recording, by pencil, pen, or typewriter, of the voice of the writer. You should select the words, therefore, that most nearly will create on the reader the impression that he is listening to you, rather than merely looking at marks on a page.

It is probable, however, that if you "spoke your themes," instead of writing them, your instructor would find fault with some of your words—would feel that, although they "sounded like you," they still were inadequate or inappropriate. Several rules below should help you prevent such criticism and at the same time "sound like yourself."

17b Making words suit the occasion

Keep to the level of usage appropriate to your subject and to the occasion. Unless you are an unusually formal person, you will not ask Elizabeth to be your wife in the same manner that you will use in applying for your first job after graduation. Most of your writing will be in "standard English"—neither so formal as an article in an encyclopedia nor so informal as your ordinary conversation. You should not, for example, overuse contractions in your writing. Words like *swell, guy,* and *dame,* which you may use at least occasionally in your speech, would be out of place in your themes. American English is especially rich in such colloquial or slang expressions as *pipe down, shut up, shut your trap, keep your shirt on, bull session, dig that chick,* and *gas bag.* Your instructor may tolerate the occasional use of such an expression, provided it is effective. On the whole, however, you must learn to express yourself in your writing without the use of such words. The larger your vocabulary becomes and the more practiced you become as a writer, the less you will find it necessary to rely on them in order to express yourself clearly and vigorously. If you are not sure whether a certain word or phrase is acceptable as standard English, you should consult the "Glossary of Diction" which begins on page 203, and, if necessary, your dictionary.

17c Accurate words

The most important rule governing the choice of words—and perhaps the most difficult to follow—is that they should be accurate, should say

exactly, not more or less, what you mean. Only wide reading, careful study of the dictionary, and continual vigilance can guarantee success here. You will do well to consult frequently the "synonymies" (see p. 137) in your dictionary. A glance at the entry for the word *increase,* for example, will show you that the job of selecting among words that are close in meaning requires study. Should you use *increase, enlarge, augment,* or *multiply?* Or try *sharp:* is *keen* or *acute* what you want? Only study and thought can answer such questions. You will discover, however, that as you exercise more care in the selection of your words, the job will become easier. Choices which now require reference to the dictionary and careful thought will be automatic in a few weeks' time.

17d Concrete words

Because all your experience comes through the physical senses—your eyes, ears, nose, throat, and skin are your "windows on the world"—your writing should contain many words that appeal to these senses, that are "concrete" rather than "abstract." You will have occasion, of course, to use such abstract words as *power, authority, ability, recognition,* and *stagnation.* Nevertheless, your writing, on whatever subject, should contain many concrete words, such as *leaf, player, instructor, swamp,* and *expressway.*

17e Specific words

Wherever possible, also, you should choose a specific word or phrase rather than a general one: "the '59 Buick" rather than "the automobile"; "Perkins Hall" rather than "the dormitory"; "a cup of coffee and one chocolate doughnut" rather than "something to eat." To the degree that you provide your reader with vague or incomplete information, he will form a vague or incomplete picture of your meaning. Be sharp, clear, and complete.

17f Deadwood: too many words

Writers sometimes use more words than they need to. A student recently wrote, "There were two books that I seemed to get little increased knowledge from." His instructor suggested replacing this with "Two of the books taught me little." Thirteen words were cut down to seven, with no loss in clarity and a considerable gain in vigor. As you reread your themes, forestall your instructor: make sure you aren't giving him a chance to cross out a whole phrase or even a whole line of such deadwood. Be especially alert to *factor, definite* and *definitely, nature, character, case, in regard to, with reference to, in terms of,* and *of the opinion that.* Such words and phrases seldom carry their weight. Consider this sentence, for example: "I am defi-

nitely of the opinion that he is telling the truth with regard to his whereabouts on that evening." This sentence says nothing important that is not contained in this shorter, sharper form: "I believe he is telling the truth about where he was that evening."

17g Trite expressions

Finally, avoid trite words and phrases. If you've heard or read a phrase as many as ten times, think carefully before you decide to leave it in a theme. "Tried but true" was once a vigorous, arresting phrase; it isn't any more. "Last but not least," "tired but happy," "love is blind," "happy as a lark"—such phrases became popular because they were colorful and vigorous or because they appealed strongly to the ear. But they have been overworked, and the careful writer must find new ways to do their work.

> I returned to Syracuse at the end of the summer tired but happy, feeling that my trip had at least not been a total loss. I had learned my lesson and was both a sadder and a wiser man. The way my friends all rallied around was a joy to behold and almost made me feel glad to be alive. The cloud which had hung over me ever since June turned out to have a silver lining after all. In the future I shall try with all of my might and main to keep looking on the bright side of things.

As you read this paragraph, see how many trite phrases you can detect. Notice that many of them are altogether unnecessary. The writer of such material often has little to say; he is simply grinding out phrases.

For further study:

Concrete and Specific Words

1. Twain, "Go to the Ant?" pages 239-242, and the exercise on pages 245-246.
2. Muir, "A Windstorm in the Forest," pages 293-298, and the exercise on pages 302-303.
3. Carson, "The Long Snowfall," pages 323-329, and the exercise on pages 332-334.

Triteness

Anderson, "Hallowe'en," pages 379-381, and the exercise on pages 384-386.

Deadwood

1. See exercise at end of Flesch essay, pages 252-253.
2. See exercise at end of Hawkes essay, pages 312-313.

17

Name ..... *Date* .....

Exercise 1. Suitable Words

In the following sentences, underline the word or phrase that is at the level of usage most appropriate for a theme. Because in some of the sentences more than one choice is possible, be prepared to give reasons for your answers.

1. The bus driver was (so mad he could spit, very angry, hopping mad, extremely angry).

2. One of the passengers had (used abusive language, told him where to head in).

3. One of the women on the bus was (yelling her head off, shouting, yelling her lungs out, exclaiming loudly).

4. Everybody on the bus was trying to say something to the driver except one (geezer, lunkhead, man, male passenger).

5. He appeared to be (hard of hearing, deaf as a post).

6. The (guy who was driving, driver) had gone through a red light.

7. And now everybody was (screaming bloody murder, all het up, criticizing the driver).

8. He finally stopped the bus, stood up in front of the passengers, and told everybody to (shut up, pipe down, keep quiet, become silent).

9. At this moment a (policeman, copper, peace officer) pulled up beside the bus.

10. While the officer was writing out the ticket for him, the driver (sat with quiet resignation, just sort of sat there, waited without a word).

Exercise 2. Accurate Words

In the following sentences, underline the word that you think most accurately conveys the appropriate meaning. If necessary, consult your dictionary.

1. Because it was almost dark, I could hardly (discover, perceive, make out, observe) who it was that had called to me.

2. When we came to a street light, however, I (comprehended, discerned, fathomed, recognized) him immediately as a former classmate.

3. We decided to (seek, look for, search for, attempt to unearth) a place to eat and talk.

4. After we had found seats and placed our order, he started to (rehearse, sum up, relate, portray, characterize) what he had been doing since college.

5. The longer I listened to his account, the more it seemed to me he had (ripened, matured, picked up) since I last met him.

6. His hair, of course, was a little less (dense, compact, thick).

7. And I rather suspected that some of his teeth were (fake, sham, counterfeit, false).

8. But he seemed much more (self-reliant, indomitable, steadfast).

9. As I told him what I had been doing, he listened (industriously, attentively, ardently, zealously).

10. I think we were both (ecstatic, joyous, transported, happy) about our accidental meeting.

17

Name ..... *Date* .....

Exercise 3. Other Aspects of Diction

In the following sentences, underline the word or phrase that you consider preferable and indicate by a number or numbers in the blank the reason or reasons for your choice.

1. The underlined word or phrase is more concrete or specific.
2. The underlined word or phrase is shorter and just as clear.
3. The underlined word or phrase is less trite.

..... 1. He (was of the opinion, felt definitely, was inclined to the view, knew) that he had seen her before.

..... 2. Before it was all over, he (was a sadder but a wiser man, had learned his lesson, wished he had never started, got his fingers burnt).

..... 3. (The chief factor in my decision, My chief reason, The most important reason I had) was that I was already too old.

..... 4. He (was guilty of an error in judgment, copied two answers from the student on his right).

..... 5. (Mr. Shelly, The man who teaches French) held my paper up in front of the class.

..... 6. We (took our midday repast, ate lunch) at the T-Bone Diner.

..... 7. He was suffering from (something in the nature of a digestive complaint, an upset stomach, an abdominal illness).

..... 8. He has never (amounted to a hill of beans, succeeded in any job, found his niche, gotten off the ground).

..... 9. Smaller, economical cars are (all the rage, extremely popular with people in all walks of life, more popular than ever before).

..... 10. It is exactly three years since they (got married, took the plunge, entered into the bonds of holy matrimony).

..... 11. (In his particular case he didn't care; As far as he was concerned he didn't care; He didn't care) what anybody said about him.

..... 12. He had eaten (not wisely but too well, too much).

..... 13. Last summer we (visited eighteen state capitals, took a long trip).

..... 14. I have never (had any great love for, liked the wordiness of, been able to abide) some of the great Victorian novels.

..... 15. My whole leg (hurts, feels as though it's on fire, is hot and painful).

..... 16. Sometimes it seems that pretty girls are (few and far between, very scarce, as scarce as hen's teeth).

..... 17. At other times (they are as thick as flies, they are much easier to find, the woods is full of them).

..... 18. When he told me that he was already married, (my chief reaction was one of amazement, you could have knocked me over with a feather, I was amazed).

..... 19. He had (never talked much; always been the strong, silent type; always been extremely sparing with his words).

..... 20. In spite of all the sound advice he had received, Joseph (was a very reckless driver, drove like a fiend, drove with utter disregard for the welfare of other drivers).

17

Name ..... *Date* .....

Review Test III. Word Usage (Review of Section 17)

In the following sentences, underline the word or phrase that is preferable for standard, written English.

1. After the new evidence was introduced, the judge ordered the prisoner to be (emancipated, liberated, released).
2. He offered to sell me his (pet, Doberman pinscher, large dog of some kind).
3. In some college classes there are as many as three hundred (people, pupils, students).
4. What he had done kept (biting, chewing, gnawing) at his conscience.
5. Our friendship (was tried and true, had lasted for twenty-three years, had been tested by time).
6. The automobile (had engine trouble, needed new spark plugs, had something wrong with the motor).
7. Meeting her so unexpectedly had left him (shaken, pretty shook up, in a rather shaken condition).
8. (The house where I live; My residence; My house) is that large one at the corner of Berks and Allegheny Streets.
9. It was already 11:45, but the party (was just getting off the ground, was just getting well started, from all outward appearances was still in its preliminary stages).
10. (Foreign travel; Travel in other parts of the world) helps you to see your own country.
11. When her mother started to leave, the little girl (stuck, clung, adhered) to her.
12. Before you eat the peach, you should take off the (outer covering, skin, rind).
13. The sons of the scientist (bestowed, donated, presented) his entire library to the college.
14. Because of the seriousness of the charge, the president and deans decided that a (confab, conference, bull-session, huddle) was necessary.
15. Although they rowed (as hard and fast as they could, with all their might and main, with all the speed and power of which they were capable), the other boat pulled relentlessly ahead.
16. (In my case, I; As far as I am concerned, I; I) prefer those large, dark ones with the very soft center.
17. In order to drive the car I had to have it inspected (thoroughly, from stem to stern, inside and out and all around).

18. American (fellows, adult males, guys, men) seem to be dressing more like American (gals, adult females, dames, women) every year.
19. The first step, after the plans were drawn, was to (form, fabricate, construct, create) a working model.
20. Although for most of the year he was unusually active, during his short vacation he was glad to be (slothful, idle, indolent).
21. Georgina needed the money desperately, but all her eloquent pleas (fell like a lead balloon, failed, produced a strictly negative result).
22. Her father (refused, turned a deaf ear to, was firm and unyielding in his refusal of) her request.
23. Georgina had resolved to get to ballet school (by fair means or foul, somehow, by hook or by crook).
24. The sudden sharp knock at the back door (scared the daylights out of him, made him jump through the ceiling, made him turn pale).
25. When the masked man demanded his money, Albert (pretended he was deaf, was as cool as a cucumber, didn't move a muscle).

18 Using a Dictionary

18a Which dictionary?

You will probably be required to own one of a number of "college dictionaries." The following are generally regarded as satisfactory for ordinary purposes:

The American College Dictionary, Random House
New College Standard Dictionary, Funk and Wagnalls Company
Webster's New Collegiate Dictionary, G. & C. Merriam Company
Webster's New World Dictionary of the American Language, World Publishing Company

All of these cost about the same, with the thumb-indexed edition of each costing about a dollar more than the regular edition. No cheaper dictionary will do: either it will fail to contain essential matter or it will fall to pieces before long, or both.

It is essential that you have your dictionary within arm's length whenever you are reading, writing, or checking your work. Most students (and instructors) will find it wasteful to have to get out of their chairs every time they need to consult a dictionary—it must be easily accessible.

18b Uses of the dictionary

On the following page is reproduced page 402 from *Webster's New Collegiate Dictionary*. On the page you will find examples of nearly all the uses you will have for your dictionary. You will find, of course, the correct spelling of most of the words you are at all likely to use, and, as you check over your themes, you should look up the spelling of all words about which you have any doubt. If you are so much in doubt that you don't even know where to look for the word, you must make a guess. The sound of the word will almost always be of some help.

You will find, too, the form of the past tense and past participle of verbs (note *hummed* and *humming* in the sample above). When there is any uncertainty or irregularity about the plural form of a noun, you will find that form recorded.

18c Use of hyphens

Often in your writing you will have to break a word at the end of a line, putting a portion on the line below. The dictionary will tell you where

(reproduction of Webster's New Collegiate Dictionary, p. 402)

huck'ster (hŭk'stĕr), *n* [MD *hoekester, hoekster*, fem of *hoeker*. See HAWKER] **1** A peddler, hawker. **2** A mean, mercenary person. **3.** One whose business is advertising for commercial clients, esp. preparation of advertising programs for radiobroadcasting, — usually implying showmanship. — **huck'ster-ess, huck'stress,** *n.*

hud'dle (hŭd'l), *v t* HUD'DLED (-ld), HUD'DLING (-lĭng) **1** To crowd together, from confusion, fear, or the like **2** *Amer Football.* To gather in a huddle — *v t* **1** To crowd together **2** To do, make, or put, in haste or roughly, hence, to do imperfectly **3** To drive, push, or thrust, hurriedly or in disorder **4** To draw (oneself) into a contracted heap, — usually with *up*, as, he was *huddled up* close to the fire — *n* **1** A number of persons or things crowded together confusedly, a jumble **2 a** *Amer Football* A close grouping together of the members of a team behind their line of scrimmage, as to receive signals **b** Hence, *Slang*, a secret conference

Hud'son seal (hŭd'sn) The fur of the muskrat plucked and dyed to resemble seal

hue (hū), *n* [AS. *hīew, hīw, hīow*] **1** *Obs* Form, appearance **2.** Color **3** That one of the three attributes of some colors by virtue of which they differ characteristically from the gray of the same brilliance, and in respect to which they fall into classes which may be designated as red, yellow, green, blue, or intermediates of these See COLOR — **Syn.** See COLOR

hue, *n* [OF *hu*, fr *huer* to shout] A shouting, an outcry, esp in the chase *Obs*, exc in **hue and cry,** *Law*, a loud outcry with which felons were anciently pursued, also, the pursuit, hence, any clamor of alarm, pursuit, or assault

hued (hūd), *adj.* Having color, — usually in combination, as, bright-*hued*

huff (hŭf), *v t* [Imitative] **1** To swell, to puff up **2** To treat with arrogance, to offend, to make angry or sulky — *v i* **1** To puff; to blow **2.** *Obs* To bluster or swell with anger or arrogance — *n* A surge of sudden anger or arrogance, a fit of petulance — **Syn.** See OFFENSE

huff'-duff' (hŭf'-dŭf'), *n* [From pronunciation popularly given to abbreviations *HF* and *DF* (*high-frequency* and *direction finder*)] A radio receiving device that indicates on the screen of a cathode-ray tube the direction from which high-frequency signals are received By means of the bearings indicated by two or more of these devices at separated points, the position of the sender may be determined.

huff'ish (hŭf'ĭsh), *adj* **a** *Obs* Disposed to be blustering or arrogant **b** Petulant — **huff'ish ly,** *adv* — **huff'ish-ness,** *n*

huff'y (-ĭ), *adj* HUFF'I-ER (-ĭ-ĕr), HUFF'I-EST **1** *Obs* Arrogant **2** Easily offended, pettish — **huff'i ly,** *adv* — **huff'i ness,** *n*

hug (hŭg), *v t* HUGGED (hŭgd), HUG'GING **1** To clasp to the bosom, to embrace **2** To hold fast, to cherish **3** To keep very close to, as, the ship *hugged* the coast — *n* A close embrace

huge (hūj), *adj* [ME *huge, hoge*, fr OF *ahuge, ahoge*] Very large, enormous — **Syn.** See ENORMOUS — **huge'ly,** *adv.* — **huge'-ness,** *n*

huge'ous (hū-jē'ŭs), *adj Colloq or Humorous* Huge

hug'ger-mug'ger (hŭg'ĕr-mŭg'ĕr), *n* **1.** *Archaic* Privacy, secrecy, — chiefly in *in huggermugger*, with haste and secrecy **2** Confusion, a muddle — *adj* **1.** Secret, sly **2** Confused, disorderly — *v t* To keep secret, hush up — *v i* To act or confer stealthily

hug'-me-tight' (hŭg'mē-tīt'), *n* A close-fitting knitted jacket, with or without sleeves

Hu'gue-not (hū'gē-nŏt), *n* [F, fr *eiguenot*, fr G *eidgenoss* confederate] *Eccl Hist* A French Protestant in the 16th and 17th centuries, one of the members of the Reformed or Calvinistic communion — **Hu'gue-not-ism** (-ĭz'm), *n*

hu'la (hōō'lä), **hu'la-hu'la,** *n* [Hawaiian] A native Hawaiian mimetic dance performed by men and women, singly or together, and accompanied by chants and rhythmic drumming.

hulk (hŭlk), *n* [AS *hulc* a light, swift ship] **1** A ship, now, only a heavy ship of clumsy build **2 a** The body of an old vessel laid by as unfit for sea **b** A vessel built for other purposes than seagoing, specif, usually *pl*, one used as a prison **3** Anything or any one bulky or unwieldy — *v t* To grow or rise in bulky form, — usually with *up*

hulk'ing (hŭl'kĭng), **hulk'y** (-kĭ), *adj.* Bulky; loutish

hull (hŭl), *n* [AS *hulu*] **1** The outer covering, or husk, of any fruit or seed, as of a pea pod, also, the calyx or involucre of certain fruits, as the strawberry **2** Hence, any covering or casing **3** *Naut* The frame or body of a vessel, exclusive of masts, yards, sails, and rigging **4** *Aeronautics* **a** The portion of a flying boat which furnishes buoyancy when in contact with the water, and to which the main supporting surfaces and other parts are attached **b** The main structure of a rigid airship — *v t* **1.** To strip or take off the hull of, as corn **2** To pierce or strike the hull of (a ship) with a shot, torpedo, or the like — **hull'er,** *n*

hul'la-ba-loo' (hŭl'ä-bä-lōō', hŭl'ä-bä-lōō'), **hul'la-bal-loo',** *n.* A confused noise, uproar

hull down Of a ship, so distant that her hull is concealed by the convexity of the sea

hul-lo' (hŭ-lō'), *interj* An exclamation of greeting, hollo

hum (hŭm), *v i* HUMMED (hŭmd), HUM'MING [Imitative] **1** To utter a sound like, or suggestive of, that of the letter *m* prolonged, without opening the mouth **2** To drone, buzz, is, a *humming* top **3** To sing with closed lips and without articulating **4** To give forth a low, murmuring sound, as from the blending of many voices, as, the street *hums*. **5** *Colloq* To be very active or spirited, as, to make things *hum*. — *v t* **1** To sing with the lips closed and without articulation; as, to *hum* a tune **2.** To affect or effect by humming, as, he *hummed* me to sleep — *n* Act of humming, or sound made by humming.

hu'man (hū'mən), *adj* [OF *humain*, fr L *humanus*] **1.** Belonging or relating to man, characteristic of man **2** Designating, or being, a man; consisting of men, having human form or attributes — *n* A human being

hu-mane' (hū-mān'), *adj.* [L *humanus* See HUMAN] **1** Having feelings and inclinations creditable to man, kind, benevolent **2** Humanizing; refining; as, *humane* studies — **hu-mane'ly,** *adv* — **hu-mane'ness,** *n.*

hu'man-ism (hū'mən-ĭz'm), *n* **1.** Human nature; humanity, **2** The study of the humanities, polite learning, esp [*often cap*], the learning, or cultural impulse, imparted by those who brought the Greek and Roman classics into new vogue during the Renaissance **3** A mode or attitude of thought or action centering upon distinctively human interests or ideals — **hu'man-ist** (-ĭst), *n. & adj* — **hu'man-is'tic** (-ĭs'tĭk), *adj*

hu-man'i tar'i-an (hū-măn'ĭ-târ'ĭ-ən), *n* **1** An adherent of humanitarianism (senses 1 & 2). **2** A philanthropist. — *adj.* Of or pertaining to, or characteristic of, humanitarianism

hu man'i-tar'i-an-ism (ĭz'm), *n* **1** *Theol* The tenet denying the divinity of Christ **2** *Ethics* **a** The doctrine that man's obligations are limited to, and dependent alone on, man and human relations **b** The doctrine that man's nature is perfectible through his own efforts without divine grace. **3** Regard for the interests of mankind, benevolence

hu-man'i-ty (hū-măn'ĭ-tĭ), *n* , *pl* -TIES (-tĭz) [OF *humanité*, fr L *humanitas*] **1 a** Quality of being human, the peculiar nature of man, by which he is distinguished from other beings **b** *pl* Human characteristics and attributes **2** Quality of being humane, the kind feelings, dispositions, and sympathies of man **3 a** *Archaic* Mental cultivation, liberal education, as through the study of classical and polite literature **b** Usually in *pl.*, with *the* The branches of polite learning, esp the ancient classics and belles-lettres **4.** Mankind, human beings collectively

hu'man-ize (hū'mən-īz), *v t* **1** To make human, to adapt to human nature or use **2** To render humane, to refine or civilize — **hu'man-i-za'tion** (-ĭ-zā'shŭn, -ĭ-zĭ'-), *n* — **hu'man-iz'er** (-īz'ĕr), *n*

hu'man-kind' (-kīnd'), *n* Mankind, the human race

hu'man-ly, *adv* In a human manner; after the manner of men, according to the knowledge and wisdom of men

hu-ma'num est er ra're (hū-mā'nŭm ĕst ĕ-rā'rē) [L] To err is human.

hum'ble (hŭm'b'l, *formerly, and still occas*, ŭm'b'l), *adj* [OF *humble, umble*, fr L *humilis* on the ground, low, fr *humus* ground] **1** Not proud or assertive, lowly **2** Near the ground, not high, hence, not pretentious, unassuming

Syn. Humble, meek, modest, lowly mean lacking in pride or self-assertion *HF* and *DF* (*high-frequency* and *direction finder*)] A **humble** strictly suggests virtues, one consisting in absence of pride in oneself or in one's achievements, the other, in absence of passion or wrath and in a consistent mildness of temper but, in current loose use, *humble* implies undue self-depreciation, and *meek*, spiritlessness and timid submission **modest** implies a lack of boastfulness or show of conceit, **lowly** comes very close to *humble* in its older undeprecatory sense All but *meek* are applied to things, *humble* and *lowly* suggesting insignificance as in station, and *modest* unobtrusiveness, as in way of living

— *v t* , HUM'BLED (-b'ld), HUM'BLING (-blĭng) **1** To bring low, to reduce the power or exaltation of, to lower **2** To make humble or lowly in mind — **Syn.** See ABASE

— **hum'ble ness,** *n* — **hum'bler,** *n.* — **hum'bly,** *adv*

hum'ble-bee' (hŭm'b'l-bē'), *n.* The bumblebee

humble pie **a** Umble pie, or pie made of the inferior parts of a deer and served to the huntsman and other servants **b** In the phrase *to eat humble pie*, humiliation

hum'bug' (hŭm'bŭg'), *n* [Origin unknown] **1** Something contrived to deceive and mislead, fraud, sham **2** A spirit of deception, imposture **3** One who deceives or misleads — **Syn.** See IMPOSTURE — *v t* , -BUGGED' (-bŭgd'), -BUG'GING To deceive, to impose on, hoax — **hum'bug'ger,** *n* — **hum'bug'ger y,** *n*

hum'ding'er (hŭm'dĭng'ĕr), *n Slang, U S* A person or thing of striking excellence

hum'drum' (hŭm'drŭm'), *adj* Monotonous, dull — *n* **1** A dull fellow, bore **2** Monotonous and tedious commonplaceness

hu'mer al (hū'mĕr əl), *adj* [L *humerus* the shoulder] **1** *Anat & Zool* Of or pertaining to, or in the region of, the humerus, brachial **2** Of or pertaining to the shoulder

hu'mer-us (-ŭs), *n* , *pl* -MERI (-ī) [L , better *umerus*, shoulder] *Anat & Zool* **a** The bone of the upper part of the arm or forelimb from the shoulder to the elbow **b** The part of the limb containing this bone, the brachium

hu'mic (hū'mĭk), *adj* [L *humus* the earth, ground] *Chem* Pertaining to or derived from humus, as, *humic* acid

hu'mid (hū'mĭd), *adj* [I *humide*, fr L *humidus, umidus*, fr *humere, umere*, to be moist] Damp, moist — **Syn.** See WET — **hu'mid-ly,** *adv* — **hu'mid ness,** *n*

hu-mid'i fy (hū-mĭd'ĭ-fī), *v t* , -FIED (-fīd), -FY'ING [*humid* + *-fy*] To render humid, as the atmosphere, to moisten, damp — **hu-mid'i-fi-ca'tion** (-fĭ kā'shŭn), *n* — **hu-mid'i-fi'er** (hū-mĭd'ĭ-fī'ĕr), *n*

hu-mid'i-stat (hū-mĭd'ĭ-stăt), *n* An instrument for regulating or maintaining the degree of humidity

hu mid'i-ty (hū mĭd'ĭ-tĭ), *n* Moisture, dampness, a moderate degree of wetness, esp of the atmosphere In meteorology, ***relative humidity*** is the ratio of the quantity of vapor actually present to the greatest amount possible at the given temperature. In reports of the U S Weather Bureau, complete saturation of the air is designated by "*humidity* 100," neutral saturation by smaller numbers

hu'mi-dor (hū'mĭ-dôr), *n* A case, as for storing cigars, in which the air is kept properly humidified, also, a contrivance, as a tube containing moistened sponges, placed in a case to keep the air moist

hu-mil'i ate (hū-mĭl'ĭ-āt), *v t* [I *humiliatus*, past part of *humiliare*, fr *humilis* See HUMBLE] To reduce to a lower position in one's own eyes, or in the eyes of others, humble, mortify — **Syn.** See ABASE

hu mil'i at'ing (-āt'ĭng), *adj* Humbling, mortifying — **hu-mil'i-at'ing ly,** *adv*

hu mil'i a'tion (-ā'shŭn), *n* Act of humiliating, or state of being humiliated, mortification

hu-mil'i a to'ry (hū mĭl'ĭ-ä-tō'rĭ *or, esp Brit*, -tŭr-ĭ), *adj* Tending to humiliate

hu-mil'i ty (hū-mĭl'ĭ-tĭ), *n* , *pl* -TIES (-tĭz) [OF *humilité*, fr L *humilitas*] **1** State or quality of being humble in spirit, freedom from pride and arrogance **2** An act of submission or humble courtesy **3** *Obs* Humble condition or estate, humbleness

hum'mer (hŭm'ĕr), *n* One who or that which hums

hum'ming (hŭm'ĭng), *adj* **a** Droning, buzzing **b** *Colloq* Active or spirited, brisk, as, business is *humming* **c** *Colloq* Frothing, strong, — of ale, beer, etc — **hum'ming-ly,** *adv*

hum'ming-bird' (-bûrd'), *n* Any of a family (Trochilidae) of chiefly small, brilliantly colored, nonpasserine birds In flying, the wings beat so rapidly that a humming sound is produced, and only a blur is

By permission. From Webster's New Collegiate Dictionary, copyright 1960 by G. & C. Merriam Co., publishers of the Merriam-Webster Dictionaries.

you may break the word: *humble,* in the sample above, can be broken only after the *m, humane* only after the *u.* One of the most troublesome problems connected with proper spelling is the question of whether so-called compound words, such as *backbone* and *Dixie Land,* should be written as one word, as two words joined by a hyphen, or as two separate words. The dictionary is the only source of authoritative information on this question, and your instructor, as he reads your themes, constantly consults his dictionary, in order to be sure. In the sample above, note *humblebee, hula-hula,* and *humble pie*—the first a single word, the second a hyphenated word, and the third two separate words.

18d Pronunciation

Although it is possible to use words in your themes which you don't know how to pronounce, you will write—and speak—much more effectively if you can hear your words as well as see them. It is important, therefore, to learn how to interpret the symbols your dictionary uses to describe the sounds and accents of words. These symbols usually appear immediately after the word itself. Most of the symbols are ordinary letters, some with marks of various kinds over them. A few minutes spent in looking over the pronunciation key inside the cover or at the bottom of the page in most dictionaries and a willingness to consult this key when you are in doubt will enable you to decode easily the "phonetic form" of each word.

18e Meanings

The meanings of the words are perhaps the most important information the dictionary contains. These meanings are derived from a careful study of thousands of appearances of the words in writing of many kinds; they are not merely the opinions of the compilers of the dictionary about what the words should mean. Some words have only one meaning; note *humblebee* in the sample. Others—and this is true of most words—have more than one meaning, and these meanings are frequently quite close to each other—note *human,* in the sample. As you reread your themes before you hand them in, you should look up the meaning of any word that you are not thoroughly familiar with and decide whether any of the recorded meanings of the word "fit" exactly. If none does, you must, of course, try to think of another word. Often you will be helped, in your search for the word that is exactly right, by the "synonymies," or definitions of groups of words which are close in meaning: see the latter portion of the entry for *humble* in the sample. As you can see, all of the words in the group have the same basic meaning. Only careful study and long practice will enable you to pick exactly the right one from such groups of related words.

18f Idioms

Many words and phrases in every language have "idiomatic" meanings or are used "idiomatically"—that is, they are used not in accord with any universally accepted rule but in peculiar, usually arbitrary, ways. If English is your native language, you are probably not aware of many of these. But if a foreign speaker were to ask you why you say you are going to try to "catch" a train, or "make" it, or why you say you will be "an hour late" instead of "late an hour," you would begin to realize that English contains many such arbitrary idiomatic usages.

The word *idiom* most commonly refers to certain combinations of words, especially a verb and a word closely tied to it. For instance, look at the idioms made from *take:*

He *took on* more than he could finish.
You will have to *take over* the work now.
The plane *took off* an hour ago.
He had better *take to* the woods.
The meeting *took place* in Seattle.

Unless you are a foreign speaker, you are not likely to have much difficulty with idioms. At times, however, you may find that you must make decisions about the words that are to be used with certain verbs. Your dictionary can often help you with such decisions. On the page reproduced, for example, see meaning 4 of *huddle:* "To draw (oneself) into a contracted heap;—usually with up; as, he was *huddled* up close to the fire."

Some idioms appear even harder to explain logically than most. Look at these examples:

Unidiomatic: John has the ability of doing the work.
Idiomatic: John has the ability to do the work.

Unidiomatic: Evelyn has no desire for eating the soufflé.
Idiomatic: Evelyn has no desire to eat the soufflé.

Although the dictionary will frequently help you to make such decisions, you must not look to it for much help, because dictionaries are not very full or systematic in their treatment of idioms. You will get most help from your reading and from the standard English you hear spoken.

18g Appropriate words

Your dictionary will help you also to choose words that are appropriate in their "level"—that are neither too "low" or slangy nor too "stilted" or artificial for the theme you are writing.

In the entry for *huddle* on the sample page, for instance, note the last item: "Hence, *Slang,* a secret conference." From this you learn that, although

it is quite in order in conversation and even informal writing to use such an expression as "After my father told us we couldn't have the car for one whole month, we went into a huddle to decide on our next move," in more formal writing you should say something like "We talked over our next move."

18h Word history

You should be aware of the word histories, or etymologies, included in most dictionaries. In the sample above, they appear immediately after the pronunciation and part of speech have been indicated. These brief histories can add appreciably to your feeling for words and to your awareness of words as something more than mere buckets of meaning. Look for a moment at the etymology of *humble:* "OF. *humble, umble,* fr. L. *humilis* on the ground, low, fr. *humus* ground." A humble person, that is, is one who is "low to the ground," who feels that he should stay close to earth. Don't be put off by the abbreviations found in the etymologies: like all of the abbreviations and symbols used in the dictionary, they are explained in one of the early pages.

18

Name ..... *Date* .....

Exercise 1. Spelling

You will need your dictionary to do these exercises. Give the name of the dictionary you have used. .....

Give the past tense of the following verbs:

bag	incur
bear	mortify
coerce	pride
cudgel	scourge
excel	stride

Exercise 2. Word Division

Find five of each of the following types of compound words.

1. *fancywork* (one word)

2. *Pan-American* (hyphenated form)

3. *repertory theater* (two words)

Exercise 3. Pronunciation

Copy in full the pronunciation indicated by your dictionary for each of the following and be prepared to read them aloud. If two pronunciations are given, write down both of them.

1. Antigone
2. aviator

3. *boogiewoogie*
4. breathe
5. cadaver
6. cephalic
7. corridor
8. dexterous
9. formidable
10. glacial
11. indisputable
12. Kyrie eleison
13. odalisque
14. Oedipus
15. portrait

Exercise 4. Synonyms

Find ten different "synonymies"—groups of words whose meanings are so close as to be easily confused. Give the word under which each is found in your dictionary.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

18

Name ..... *Date* .....

Exercise 5. Idiom

In the parentheses below, underline the word that completes an idiom appropriate in meaning.

1. Can you back (up, down, over) the car about three feet more, lady?
2. Now, lady, if you will get (up, out, in) I will take (under, over, around) from here.
3. When did you have it looked (at, in, to) last?
4. They will soon fold (under, up, in) if you don't take (hold, care, keep) of them.
5. Have you ever (taken, had, felt) any trouble with the transmission?
6. Well, it's (about, just, in) time you found out.
7. In this model the rear is always giving (up, in, out).
8. It's something you should (seek, look, search) out for, anyway.
9. Yes, I'll (call, phone) you up as soon as it's ready.
10. They always want them (at, on, in) a hurry, don't they?
11. Do you see my #2 socket wrench lying (about, around, above) anywhere?
12. I know I had it when I was working (on, in, at) the car.
13. Do you think that lady (lifted, took, picked) it up while she was here?
14. Probably her husband has some need (for, of, about) it.
15. Take a (glimpse, look, gaze) at this transmission, Ed.
16. Can you (offer, give, reach) me a hand with it for a minute?
17. Don't you like the way the grease gets (all on, all over, all around) you?
18. Maybe we had better wait (on, about, for) Mr. Ramsay.
19. He said he was going to look (on, in, at) before we closed (in, up, out).
20. That lady is going to be very happy (with, about, for) her transmission.

Exercise 6. Idiom

In the parentheses below, underline the word or words that complete an idiom appropriate in meaning.

1. Just after midnight Edwin (had, made, took) a turn for the worse.

2. We realized then that he would never (be, get, rise) up again.

3. Most of us, I suspect, were thinking (about, on, around) all of the things he had done for us.

4. He had helped many of us to (get, be, make) ready to start our careers.

5. All of us had profited (from, with, over) his advice.

6. Frequently he had (given up, dropped, lost) patience with us.

7. Often we wondered how he managed to put (up, upon, up with) us.

8. The thing he insisted on most was that we should not try merely to get (by, through, around).

9. While we were thinking about our years with him, Mrs. Manly had sent (for, out for, in for) Dr. Diehard.

10. Unfortunately the doctor was (on call, out on a call, out of call).

18

Name ..... *Date* .....

Exercise 7. Idiom

By adding three different words to each of the following verbs, make three different idioms and give a brief definition of each. For example, *to make out* means "to decipher" or "to make a profit, probably illicit."

to do

to do

to do

to make

to make

to make

to give

to give

to give

For this exercise you will probably need to consult your dictionary.

Exercise 8. Levels of Usage

Find twenty words which your dictionary says are either "Colloquial" or "Slang" in at least some of their meanings. After each word write *Colloq.* or *Sl.*

1. 11.
2. 12.
3. 13.
4. 14.
5. 15.
6. 16.
7. 17.
8. 18.
9. 19.
10. 20.

Exercise 9. Etymologies

List ten words whose etymologies you find interesting or surprising, or both.

1. 6.
2. 7.
3. 8.
4. 9.
5. 10.

Exercise 10. General Knowledge

Either from the main section of your dictionary or from some special section, find the answers to the following questions:

1. What is another name for an electron tube?
2. Where is Texas Wesleyan College?
3. What is the meaning of Wave?
4. When was the Marshalsea prison abolished?
5. In what city is the Taj Mahal?
6. What geological eras came just before and just after the Mesozoic era?
7. What is the area of Lake Michigan?
8. What was the original name of the Marquise de Pompadour?
9. What is the origin of "pidgin" in the phrase "pidgin English"?
10. What originally was a Myrmidon?

19 Paragraphs

Just as a sentence is identified by a capital letter at the beginning and a period at the end, a paragraph looks *outwardly* like a separate division of the theme because the first line is indented. *Inwardly* it is a unit because the sentences within it are related to a central idea, the topic of the paragraph.

19a Relation of a paragraph to the whole theme

The central idea of a paragraph is ordinarily one of the principal sections or subsections of an outline. For instance, in a short theme on "My Surrender to Latin" the following are the main outline headings jotted down by a student:

1. My struggle to avoid taking Latin
2. My resentment and attempts to get out of work
3. My low grades, which scared me into putting in a little effort
4. My becoming interested in spite of my prejudice
5. The rewards I now know I gained from Latin

The chances are that each one of these headings will result in a paragraph, though one or two of them might need two paragraphs.

19b The topic sentence

The central idea of a paragraph will generally be expressed in what is called a *topic sentence,* which, as the name indicates, is a sentence stating the topic or purpose of the paragraph. Here is the first paragraph of the theme outlined above. The topic sentence is italicized.

> *When I entered high school, I tried hard but unsuccessfully to avoid Latin.* I had heard about it from friends and I knew it was not only dull and dead but exceedingly difficult. No matter what pressure was put on me, I was not going to wear myself out on Latin. But the forces against me were greater than I expected. I argued with everyone I could and I threatened my parents, but no one took me seriously. In fact, my father made me furious by finding my threats funny.

The topic sentence here has done what it should: it has told the reader what the paragraph is to be about. The details that follow are clear because the topic sentence has let us know what to expect. If you wonder about the value of this topic sentence, read the paragraph without it.

Although the topic sentence comes most commonly at the beginning,

it may come anywhere in the paragraph. Here is the illustrative paragraph rewritten to show the topic sentence in different positions:

> Before I entered high school, friends had told me about Latin. It was, they said, not only dull and dead but exceedingly difficult. *So I tried hard to avoid Latin, but I failed.* The forces against me were greater than I expected. I argued with everyone I could, and I threatened my parents, but no one took me seriously. In fact, my father made me furious by finding my threats funny.

> Before I entered high school, friends had told me about Latin. It was, they said, not only dull and dead but exceedingly difficult. It would require much homework and would thus take time away from activities that seemed to me much more important. But pressures were put on me at home and at school and finally—*although I resisted to the last—I found that I could not avoid Latin.*

Although you will find good paragraphs in which no topic sentence is actually set down, you can always summarize such a paragraph in one short sentence. For the present, you should have a topic sentence in every paragraph.

19c Unity in the paragraph

The topic sentence sets the aim and states the intention of the paragraph. But to have a really good paragraph, you must have more than good intentions; you must have a group of meaningful statements related to the topic sentence. Notice that the following paragraph is much like the first one in 19b above but that at the end it wanders badly from the subject:

> When I entered high school, I tried hard but unsuccessfully to avoid Latin. I had heard about it from friends and I knew it was not only dull and dead but exceedingly difficult. No matter what pressure was put on me, I was not going to wear myself out on Latin. I argued with everyone I could, and I made all kinds of threats, but no one paid much attention to me. I also wanted to get out of algebra, because of what my friend Pete Einfluss had said to me about the teacher in that subject.

Obviously, the last sentence has little connection with the rest of the paragraph. The first sentence has made clear what the subject of the paragraph is to be, and everything that follows must be on the stated topic. To insure against such confused paragraphs, get in the habit of studying every sentence and asking yourself whether it is related to the topic sentence.

19d Coherence in the paragraph

Even when you have decided that all the parts of a paragraph belong in it, you will want to make sure you have presented the material (1) in the best order and (2) with connections that bind the ideas clearly together.

(1) Placing ideas in good order simply means arranging them in a reasonable way—for instance, going from what happened first to what hap-

pened next, or from the cause of something to the effect, or from a general statement to the facts that prove it.

In the following well-ordered paragraph from "The Long Snowfall," Rachel Carson starts out with a general statement (the topic sentence): the sediments are the materials of the great "snowfall" at the bottom of the sea. In the next three sentences, she takes us from the first step ("it began") to the second ("it was accelerated") to the third ("the accumulation has proceeded")—from the remote beginnings, that is, to the present time. She concludes the paragraph by emphasizing how enormous the amount of the deposit is over vast numbers of years.

> For the sediments are the materials of the most stupendous "snowfall" the earth has ever seen. It began when the first rains fell on the barren rocks and set in motion the forces of erosion. It was accelerated when living creatures developed in the surface waters and the discarded little shells of lime or silica that had encased them in life began to drift downward to the bottom. Silently, endlessly, with the deliberation of earth processes that can afford to be slow because they have so much time for completion, the accumulation of the sediments has proceeded. So little in a year, or in a human lifetime, but so enormous an amount in the life of earth and sea.*

(2) Parts within paragraphs are connected in various ways:

(a) Transitional expressions show how one idea is related to another. Illustrative of such expressions are the following: *in the second place, as you have been told, for example, after a couple of weeks, thus, but, yet, for, on the contrary, in the same way, in addition, besides, moreover.* Notice, for instance [a transitional device], how *on the contrary* is used in this paragraph in which Catton is discussing the meaning of the word *freedom:*

> That is a word that is eternally growing broader. If any single thing gives us reason to have confidence in the infinite future of the American people it is the fact that this most basic of our traditions is capable of infinite expansion. It does not limit us. On the contrary, it forever invites us to grow—to see beyond the horizon, to look ahead to a fairer and a brighter day, to develop and to strengthen the noble concept of brotherhood by which we live.†

(b) There are other connective devices, some of them illustrated in the paragraph just quoted in section (1) from Rachel Carson.

Parallelism: "It began when" is parallel with "it was accelerated when"; "so little in a year" is parallel with "so enormous an amount."

Repetition: Repeated references are made to the topic "snowfall" (in sentence 1) and then to the same topic (in sentences 1 and 2) by means of the pronoun *it.* Notice also how this paragraph is connected with the one that went before it by the first word, *for.*

* For the rest of the essay, see pages 323-329.

† From "Where the American Tradition Lives," by Bruce Catton. See pages 445-451 for the complete essay.

19e Length of paragraphs

How long should a paragraph be? To this question the answer could be flippant, like "Long enough," and not really be far off. There can be no set paragraph length; some paragraphs will need to be rather long; others will be short—occasionally very short. Notice the variety of paragraph length in the essays beginning on pages 275 and 323. A light essay or a narrative is likely to have relatively short paragraphs; an essay on a serious subject, such as history or science, might have longer ones.

There is no law on the matter of length, but it may be helpful for you to know that a hundred to a hundred and twenty-five words is probably about average for a paragraph in a theme. The sensible thing to do is to focus your attention on the central idea and forget about length until you revise your theme. Some newspaper editorials and much advertising try to catch attention with short, explosive paragraphs; some books use paragraphs running to a page or more. (See Mark Twain's "Go to the Ant?" page 239.) For your writing, avoid going habitually to either extreme.

19f A final word

Finally, let us emphasize again that there is no secret about paragraphs. If you realize that each paragraph is centered in an important idea, half your troubles with paragraphs will be over. Just as a sentence is a small step forward in your theme, a paragraph is a big one. As you can see from the outline of the student's theme on page 147, a paragraph is a natural development of each of the headings; it is a logical step in presenting the parts of your subject.

For further study:

Topic Sentences

1. Cerf, "It's Fun to Read," pages 217-219, is unusual in that the first sentence of each paragraph is a topic sentence. Taken together, the topic sentences form a clear summary of the essay.

2. Find the topic sentences in Taylor's "The Monster," pages 267-270.

Transitions

1. See the discussion of transitions in Forster's "My Wood," pages 281-282.

2. Find the transitions between paragraphs in Steffens' "Preparing for College," pages 223-226.

Paragraph Length

For examples of well-developed paragraphs of various lengths, see Cerf, pages 217-219; Sullivan, pages 255-259; and Forster, pages 275-278.

19

Name ..... *Date* .....

Exercise 1. Paragraphs

A. Turn to page 418 and list the connective devices used in paragraph 4.

B. Write a paragraph of about one hundred words without connective devices. Then prepare a revision with all connections properly made.

19

Name ..... *Date* .....

C. From an essay in this book, choose a paragraph and copy it. Underline the connective devices. If the paragraph has a topic sentence, put brackets around it. If there is no topic sentence, make up one appropriate for the paragraph.

D. Read "Preparing for College," on pages 223-226. Besides expressing his thought clearly, Steffens also exercises skill in transition, or coherence, between paragraphs. It is as if he joins the paragraphs with a bridge of thought so that the new paragraph seems inevitably to follow the preceding one. For example, read the last sentence in paragraph 1 and then the first sentence in paragraph 2. Then reread the entire selection, noticing how often the paragraphs are joined smoothly by transition. Copy out five good examples of such pairs of transitional sentences.

20 Punctuation: the Comma

Punctuation is almost as important as any of the aspects of good writing we have studied. Accurate punctuation can make poor writing at least comprehensible, and it adds significantly to the clarity and vigor of good writing.

If you are inclined to doubt the importance of punctuation—as many people are—try to find your way through a few sentences that are unpunctuated:

> She finally reached the station just as the train was about to leave a very frail-looking old man was standing beside the train about to enter the Pullman the car that was next to last in the train had no seats left for all the passengers who had come aboard at Trenton through a misunderstanding had been given Pullman seats.

Punctuation is a most valuable tool for you in your attempt to express yourself clearly and economically.

The comma is the most important piece of punctuation and in some ways the most difficult to use correctly.

20a Commas are used to separate items in a series.

Whether the items in a series are large or small, whether the series is long or short, you should use commas to separate the items:

He was hanged, drawn, and quartered.
You should read the recipe, assemble the ingredients, and mix the batter.
I don't know whether to do my chemistry, call up Barbara, or join a quiet game of bridge up the hall.

Some writers omit the last comma in the series—the one before the conjunction. You should decide which method you prefer and then attempt to be consistent:

He was hanged, drawn, and quartered.
He was hanged, drawn and quartered.

20b Commas are used to separate coordinate adjectives before the same noun.

Compare these sentences:

She breathed the cool, invigorating air. (*Cool* and *invigorating* are coordinate adjectives; both modify the noun *air*.)

She breathed the cool morning air. (*Morning* modifies *air; cool* modifies the combination *morning air.*)

She breathed the cool, invigorating morning air. (*Cool* and *invigorating* modify *morning air.*)

You can usually tell whether adjectives are coordinate or not by putting *and* between them. If the resulting phrase sounds sensible, as *cool and invigorating air* does, you need a comma. If it does not, as *cool and morning air* does not, you should not use a comma.

20c Commas are used to set off nonrestrictive elements.

Words, phrases, and clauses that are essential in defining the word they modify are called "restrictive." Words, phrases and clauses that are not essential in defining the word they modify are called "nonrestrictive." Notice the difference between these sentences:

Every student who handed in a short story had a chance to win the prize.
John Fisher, who handed in a short story, had a chance to win the prize.

The clause *who handed in a short story* is essential in the first sentence. It restricts the meaning of *every student* to a certain student—one who handed in a short story. Thus the clause is restrictive. Commas would be confusing and improper here. In the second sentence, the clause is nonessential, for a particular student, John Fisher, has been named. We do not need the clause to know which student is referred to. Therefore, in this sentence, the clause does not restrict. The clause can be removed ("John Fisher had a chance to win the prize") without fundamentally changing the meaning. But try omitting the clause from the first sentence ("Every student had a chance to win the prize") and you have said something you do not mean at all.

Appositives (see 8c) also may be restrictive or nonrestrictive. If the appositive is not needed to identify the word it follows, it is nonrestrictive and is set off by commas:

The newly elected president, Selma Smith, called the meeting to order.

If, however, the appositive is restrictive, commas should not be used:

My friend the manager offered us two good tickets.

Here are some other examples of restrictive and nonrestrictive modifiers:

A girl *who is a coquette* may not make a very good wife. (restrictive adjective clause)

Joan Eiffle, *who is a coquette,* may not make a very good wife. (nonrestrictive adjective clause)

A pen *that is without ink* is of little value. (restrictive adjective clause)

This pen, *which is out of ink,* is of little value. (nonrestrictive adjective clause)

The boy *eating potato chips* is my brother. (restrictive participial phrase)

My brother, *eating potato chips,* left a trail of crumbs on the stairs. (nonrestrictive participial phrase)

I can still get excited at the smell of salt water, *although I have shipped on all the seven seas.* (nonrestrictive adverbial clause)

I'm going to leave *as soon as he gets here.* (restrictive adverbial clause)

He is a natural choice for president, *in view of his lifelong devotion to the game.* (nonrestrictive prepositional phrase)

20d Commas are used to set off sentence interrupters.

These interrupters may be words, phrases, or clauses:

He is, *besides,* a sneak.

You are, *to say the least,* an oaf.

This is, *I take it,* your final answer.

Sometimes expressions make so little interruption that they should not be set off. You must decide what is best.

He is *also* a sneak. (Notice that this sentence is read differently than the one above with *besides.*)

You will *of course* submit your resignation. (Commas might be used, depending on the degree of interruption that you feel.)

Words and phrases used in direct address are also sentence interrupters:

Here, *Alfred,* is the necktie you lost at the fair in Ludlow. (Alfred is being addressed directly.)

Please explain, *my dear,* how you expect to pay for that hat. (*My dear* is used in direct address.)

20e The comma is used to separate independent clauses joined by a coordinating conjunction.

The airplane has not yet supplanted the automobile, *and* some people doubt that it ever will.

The airplane will always have an advantage over the automobile in speed, *but* many drivers will continue to prefer to take their chances on the ground.

If the two clauses are quite brief, however, it is common practice to omit the comma:

The automobile is fast *but* the airplane is faster.

I have been there *and* I know.

He likes airplanes *but* he prefers automobiles.

When the sense of the two clauses is quite closely connected, it also is good usage to omit the comma:

She had listened with great care to his story *and* she could not find a flaw in it.

I had been bothered all day by that question *and* now you've answered it.

You must be careful, however, that you do not mislead or confuse the reader when you omit a comma between independent clauses:

We have been looking everywhere for Edward is already two hours late.

The omission of a comma after *everywhere* leads the reader to misread *for* as a preposition and so to read "looking everywhere for Edward" as a phrase. A comma after *everywhere* prevents the confusion.

20f The comma has certain mechanical uses.

(1) Use commas to separate the parts of an address or a date.

329 Linden Road, Nashua, New Hampshire
June 14, 1963

Note, however, that if the day of the month is not given, the comma is optional:

June 1964 *or* June, 1964

(2) A comma is usual after the salutation in an informal letter.

Dear Susan,

(3) Use a comma between the parts of numbers, measurements, and the like.

21,500
4 feet, 10 inches

20g Do not use commas that are unnecessary or confusing.

Note especially the following:

(1) Do not put a comma between a subject and its verb.

Substandard: The whole house, was painted red.
Standard: The whole house was painted red.

(2) Do not put a comma between a verb and its object or complement.

Substandard: The whole lake seemed, a sheet of fire.
Standard: The whole lake seemed a sheet of fire.

20

Name ..... *Date* .....

Exercise 1. Commas

In the sentences below, place commas as you think necessary and indicate in the blank the reason or reasons for the commas you supply. If no comma is required, place a C in the blank.

1. To separate items in a series
2. To separate coordinate adjectives before the same noun
3. To set off nonrestrictive elements
4. To set off sentence interrupters
5. To separate independent clauses joined by a conjunction
6. A mechanical use

..... 1. In the long sunless winters we seldom went outdoors.

..... 2. In New York a town not noted for its warmth he felt thoroughly at home.

..... 3. I have never known what it is to be afraid of high places.

..... 4. Omaha Nebraska Fred is many miles from here.

..... 5. At his home in his car and at his office he was almost never without a cigarette.

..... 6. I'm willing to bet moreover that you'll be back for another one in three months.

..... 7. Both Mary Alice who should have known better and Sarah who surely did know better ought to be severely punished.

..... 8. The girl who is making a thorough systematic search for the man who is right in every way is likely to be still looking for him at her twenty-fifth class reunion.

..... 9. The reunion was to take place on June 13 1963.

..... 10. You will be expected to make a systematic search in books magazines newspapers and pamphlets.

..... 11. Her anniversary present an all-purpose mixer was useful for making puddings cakes and pies.

..... 12. My oldest brother David is known near and far as the best marksman in the East.

..... 13. My sister has a long angry scar across her right cheek.

..... 14. Rats and rabbits as well as various less familiar animals are all known as rodents.

..... 15. Soft honeyed words my friend will get you little.

..... 16. A car without gas is about as useful as a legless horse.

..... 17. The horse known as "Wimmie" which had sunk about four feet into the marsh had to be destroyed.

..... 18. In the town where I was born the county seat most of the men chewed tobacco and never wore shoes.

..... 19. Girls who are not coquettes often become wives who are.

..... 20. Every year I become more addicted to my hobby book collecting.

..... 21. I used to buy at least five books every month and I still do.

..... 22. On March 4 1933 he was inaugurated for the first of four terms.

..... 23. From Portland Maine to Portland Oregon people experienced a mixture of hope and dread.

..... 24. I found it difficult not to feel somewhat hopeful although I had not voted for him.

..... 25. Because of his lifelong dread of caterpillars he had little desire to accept the gift.

20

Name ..... *Date* .....

Exercise 2. Commas

In the sentences below, place commas as you think necessary and indicate in the blank the reason or reasons for the commas you supply. If you think no comma is required, place a C in the blank.

1. To separate items in a series
2. To separate coordinate adjectives before the same noun
3. To set off nonrestrictive elements
4. To set off sentence interrupters
5. To separate independent clauses joined by a conjunction
6. A mechanical use

..... 1. Although I have met him five or six times I cannot remember what he looks like.

..... 2. Even when he's here I don't see him.

..... 3. At the last meeting of the class he outlined the whole course telling us which points were most important.

..... 4. He had made a thorough study of every magazine and every picture on the walls and she still hadn't come down.

..... 5. I know what I want to say but I can't say it.

..... 6. Ruth has some ideas on the subject and some thoughts about what she would like to include in the paper but she just can't make herself start writing.

..... 7. Small groups of grim, weary soldiers continued to put up resistance.

..... 8. I'm told I'm part of the post-war bulge but you wouldn't think so to look at me.

..... 9. I wish Coach I had never heard of spring practice and had never seen a football.

..... 10. He surely didn't swim much like a fish even though he did look a good deal like one.

..... 11. Tom had walked well over ten miles but he hadn't seen a single face.

..... 12. He was beginning to feel more lonely than he liked to admit and he could hardly conceal his delight at encountering them.

..... 13. We were of course overjoyed at his being selected despite our misgiving about his tendency to work himself too hard.

..... 14. If you will try very hard to see the good in people you may or may not be happier than you are now.

..... 15. I'm more than glad you've come because I'm fairly swamped with food.

..... 16. I'm glad to see you've come despite my threats.

..... 17. He had looked in every corner of the house before Spud came dragging it in from the yard.

..... 18. In order to succeed in your studies you should try not to be very much concerned over whether you are going to succeed.

..... 19. However hard he tried to extricate himself he just kept on sinking and sinking.

..... 20. As you almost certainly have heard our sweetest songs are those that tell of saddest thought.

..... 21. The lot was 50 feet 10 inches wide and 400 feet deep and there wasn't a tree or a bush on it.

..... 22. The day was brilliant cool and dry and I couldn't see a single plane in the sky.

..... 23. In Manitoba the province where he was born the farmers had all either struck oil or gone to the cities to work.

..... 24. I feel sure Amelia that the key must be right where I saw you put it on the floor underneath the loose brick.

..... 25. He felt certain he was correct he said because his "voice" had not spoken to him all day.

21 The Semicolon, the Comma Fault, and the Fused Sentence

The semicolon usually indicates a stronger break than the comma. It has two important uses.

21a The semicolon is used to separate independent clauses.

When two independent clauses make up a sentence, they must be separated by a semicolon unless a conjunction comes between them:

She had been working at her hair for almost an hour; she still looked frightful.

If a conjunction joins the two clauses, only a comma is used:

She had been working at her hair for almost an hour, *but* she still looked frightful.

Remember that a semicolon is necessary between clauses when they are joined by a conjunctive adverb (see 12b(3)):

She had been working at her hair for almost an hour; *however,* she looked as frightful as ever.

Only when the clauses are joined by a coordinating conjunction is it possible to omit the semicolon and use only a comma.

21b The semicolon is sometimes used to separate items in a series.

Occasionally you will find it necessary to write a long sentence containing a series of items some of which have commas in them:

You should look in an encyclopedia, where you will find a brief but fairly detailed account; in magazines, which may contain fuller treatment of some aspects of the topic; and in books, where of course you will find the most detailed treatment of all.

If the semicolons in this sentence were replaced by commas, the meaning would be much harder to grasp. The semicolons serve to mark out clearly the main divisions of such a sentence.

21c The comma fault and the fused sentence

A semicolon, as you learned in 21a, must be used between two independent clauses which stand next to each other with no conjunction between:

The birds had all gone south for the winter; the fields stood cheerless and bare.

21c *The Semicolon, the Comma Fault, and the Fused Sentence*

If a comma, rather than a semicolon, is used, there results what is called a *comma fault* (also often called a *comma splice*).

The birds had all gone south for the winter, the fields stood cheerless and bare.

If no punctuation at all is used between clauses, the writer is guilty of a *fused sentence:*

The birds had all gone south for the winter the fields stood cheerless and bare.

The fused sentence is especially serious and sometimes can hardly be understood at all:

He had finally bought a car he had been saving his money for nearly a year.
Joe stood looking at himself in the mirror on his bureau he had pasted a snapshot of her.

Notice that even when a conjunctive adverb comes between two independent clauses, a semicolon still is needed:

You should wear the best clothes you can find; moreover, you should see that they have recently been pressed.

Some writers consider it permissible to use only a comma between independent clauses if they are both short and are quite closely connected in meaning.

You just wait, I'll be there.
I'll not have any, I've eaten so much already.
Man proposes, God disposes.

You will find a good many such sentences in magazines and books. But until you have had more experience in writing, you should use semicolons in sentences like these.

21

Name ..... *Date* .....

Exercise 1. Semicolons

In the following sentences, place a semicolon wherever you think necessary. In the blank, indicate the reason for the semicolon. If the sentence is correct, place C in the blank.

1. To separate independent clauses not joined by a conjunction
2. To separate independent clauses joined by a conjunctive adverb
3. To separate items in a series containing commas

..... 1. I had given up cigarettes, cigars, pipe, and chewing tobacco snuff was all I had left.

..... 2. Mothers are all right however, I wish mine wasn't so curious about my private life.

..... 3. We blew a head gasket in Boonville, where the only garage was closed until next morning had a flat tire near Gaskell and found the spare all rotted through and got into Annboro on Tuesday, nearly seventy-two hours late for the wedding.

..... 4. I thought I had heard boring speakers, but at that time I hadn't been to my first class with Dr. Buller.

..... 5. I had handed in all of the themes on time, had passed all of the tests with either a *B* or a *C*, and had spoken up in class whenever I felt I had anything to say.

..... 6. He had never seen a pigpen before she had never seen a skyscraper.

..... 7. I have never been able to understand how they can wear hats like that they must have some strange quirk.

..... 8. I had played in Dayton, Ohio, for three years in Indianapolis, Indiana, for two and in Racine, Wisconsin, for almost ten.

..... 9. Automobiles cost less to operate than they did a few years ago moreover, they are faster and more comfortable.

..... 10. You should never wear red and pink together other people have to look at you.

..... 11. He wondered why girls like dancing so much it's nothing but shuffling around a floor in time with poor music.

..... 12. His sister likes dancing even more than most girls do however, she's different in a lot of other ways, too.

..... 13. During my first term I did very well in general science, which I didn't like at all fairly well in English, which I liked still less and worst of all in history, which was my favorite subject.

..... 14. Many speakers keep looking off into the middle distance, which makes me want to look there too others keep looking right at me, which just makes me feel uncomfortable.

..... 15. The good speaker neither buries his face in his notes, gazes continually at the ceiling, nor keeps staring at one person in the front row.

..... 16. He had not supposed he would ever be able to eat dried fish still, hunger is a marvelous sauce.

..... 17. She had a way of looking at me that I'll never forget, however long I may live.

..... 18. People used to be afraid that television would destroy the reading habit it's just made me more eager to read.

..... 19. I like to stop and think while I'm reading and television just keeps on going I like to feed my mind with material that makes me feel at least occasionally as though my mind is being stretched.

..... 20. He had been to Iceland, where the average temperature was about the same as that in Virginia to Paris, where the papers said the weather was colder than in Moscow and to London, where people tried to pretend there wasn't any weather.

21

Name V. NAGABHUSHANAM *Date* 10-4-1992

Exercise 2. Semicolons

In the following sentences, place a semicolon wherever you think necessary. In the blank, indicate the reason for the semicolon. If the sentence is correct, place C in the blank.

1. To separate independent clauses not joined by a conjunction
2. To separate independent clauses joined by a conjunctive adverb
3. To separate items in a series containing commas

..... 1. He knew he should make an appointment his last visit had been almost a year ago.

..... 2. At that time he had to have five fillings put in, although he had been diligent in following all the usual rules.

..... 3. The receptionist answered the phone almost before it stopped ringing he could see her eager smile as she made the appointment.

..... 4. The days passed briskly, however studiously he tried to forget the date of his visit.

..... 5. On the morning of the day he woke up lighthearted then he remembered with a jolt what he had to do.

..... 6. He read the obituaries closely, looking in vain for the name of Dr. Dentifrice.

..... 7. He walked slowly to the office, looking into every store window, where he kept seeing things that reminded him of teeth examining the faces of people on the street, who all seemed distressingly cheery and running his tongue over his teeth, wondering how many he would have to give up.

..... 8. He finally found himself at the entrance to Dental Tower it was just where it had been a year before.

..... 9. He was tempted to ask for the wrong floor, but he sternly pulled himself together.

..... 10. Nobody was in the waiting room however, the receptionist almost immediately smiled into the room.

..... 11. Eagerly he took a seat, picked up a magazine, and looked intently at the pictures, which kept turning into teeth.

..... 12. He tried to believe he was on a train however, the conductor said, "The doctor will see you now."

..... 13. He agreed that he was comfortable, though he thought the question stupid opened wide as the doctor suggested and tried, with little success, to tell himself that he was working in his office.

..... 14. We seem to have a little trouble here and here and probably over here, but the mouth seems to be in pretty good shape.

..... 15. Miss Green, we'll want some anesthesia one of these may give us a little trouble.

..... 16. I have worked on a good many soft, older teeth like this consequently, I am always just a little cautious.

..... 17. Sometimes you have to sacrifice the tooth, however careful you are.

..... 18. I think we're going to be lucky on this one still, it's pretty early to tell.

..... 19. Now, these two ought to be pretty plain sailing, although they may pain you just a little.

..... 20. Miss Green will give the mouth a thorough cleaning she is really quite expert.

21

Name ..... *Date* .....

Exercise 3. Comma Faults and Fused Sentences

In the blanks below, write CF for every comma fault, FS for every fused sentence. If a sentence is correct, do not write anything in the blank.

..... 1. He sat at his desk looking at her picture he just couldn't start reading the assignment.

..... 2. He had tied his necktie four times already, it still didn't look right.

..... 3. Nine o'clock finally did arrive by that time he had forgotten all about it.

..... 4. He had looked in the bed and in the closet moreover he had looked under the bed, too.

..... 5. The fire quickly spread to the rear of the theater, but the manager persuaded the audience not to become panicked.

..... 6. You should try to learn at least three new words every day, in that way you'll soon be able to write and speak more clearly and vigorously.

..... 7. People who say they know what they think but can't express it are fooling themselves.

..... 8. He didn't know what the answer was, nevertheless, he was pretty sure he knew where to find it.

..... 9. Many people never discover what they want out of life they just let other people tell them what they ought to want.

..... 10. I have never been able to read a novel by Conrad with any pleasure, I'm probably to blame.

..... 11. I have no doubt at all, however, that he has received help of some kind.

..... 12. Politics is certainly not a science I'm not sure whether I'd call it an art.

..... 13. He said that politicians appeal primarily not to the minds of their constituents but to their emotions.

..... 14. Autocratic government usually runs smoothly, democratic government bumps along from day to day.

..... 15. Paperback books have changed the reading habits of millions it has become almost impossible to avoid buying at least three or four a year.

..... 16. Once you start buying books of any kind, even very poor ones, you find you have to go on buying books.

..... 17. Sometimes the covers of paperback books indicate the contents accurately, more often they don't.

..... 18. A man with an overdeveloped sense of humor may offend other people he may laugh at exactly the wrong moment.

..... 19. People who ask "Are you all right?" when somebody has fallen down and cracked his head on the sidewalk ought to be interned.

..... 20. Large automobiles require large amounts of fuel some small ones do, too.

22 The Colon, the Dash, Parentheses, and the Apostrophe

22a The colon

The colon is used chiefly to introduce a series or a list. Often such phrases as "the following" or "as follows" are used along with the colon:

The instructor told us to be sure to bring the following to the examination: two pens, a bottle of ink, two pencils, a watch, and a good night's sleep.

You should open the egg as follows: Crack it smartly with your knife, scoop out the contents of the two parts with your spoon, and add salt and pepper to taste.

The colon can be used, however, without such a phrase:

He had checked just about everything that could have been causing the trouble: lights, cigarette lighter, clock, radio, and ignition.

The colon also has certain conventional uses:

(1) After the salutation in a business letter

Dear Sir:
Gentlemen:

(2) Between the hour and minute in an indication of the time of the day

7:45 a.m.
8:20 p.m.

The chief danger in using the colon is that you may "break the back" of a sentence by placing a colon between a verb and its object.

Substandard: He had carefully examined: the lights, cigarette lighter, clock, radio, and ignition.

Standard: He had carefully examined the lights, cigarette lighter, clock, radio, and ignition.

22b The dash

Dashes are used to set off words, phrases, or whole clauses that interrupt *sharply* the flow of the sentence:

The war was over and everybody—but I suppose you've heard this before.

I had just turned the corner and was about—wait a minute, now I know what I must have done.

One cannot—or at least I cannot—accept such an answer.

The affairs of this country—indeed, of almost every country—are in the hands of experienced people.

Warning: Use the dash only when there is need for it. Do not let it become a slovenly substitute for other marks of punctuation.

22c Parentheses

Parentheses are used to set off facts or ideas which, though not essential to a sentence, nevertheless add significantly to it:

We decided to take a train (which at that time meant a steam train) and so were able to get there almost two days before the others arrived.

When I was about fourteen (this was before my father's death), I remember eating roasted guinea hen about once every month.

22d The apostrophe

The apostrophe has two chief uses: to indicate omission and to indicate possession. Wherever a letter or letters have been omitted, an apostrophe should be used: *he cannot* becomes *he can't. The tank is empty* becomes *The tank's empty.* Such omissions, or "contractions," are frequent in conversation. Your instructor may permit you to use some of them in themes written on topics that can be treated informally.

The apostrophe also is used to indicate possession: *the dog's nose, Mrs. Schwartz's feather.* When *'s* to indicate possession is added to words that end in *s,* the resulting form is sometimes hard to pronounce: *John Keats's poems, Bill Jones's boy.* Unless your instructor disapproves of such forms, however, you should indicate the possessive in this way.

Note: The rules will not help you learn *its, it's.* The first is possessive: *its* = *of it.* The second is the contracted form: *it's* = *it is,* or, occasionally *it has.*

It's interesting to watch a chimpanzee examining its face in a mirror.

It's rained for the last week.

22

Name ..... *Date* .....

Exercise 1. Colons

In the sentences below, place a colon wherever you think one is required. If you think a sentence is correct as it stands, place a C in the blank.

..... 1. He took enough supplies for a three-week visit four shirts, five pairs of shoes, and four different kinds of pills.

..... 2. I did well in the following subjects mathematics, physics, and German.

..... 3. I did poorly in subjects that I thought I knew more about English, history, and French.

..... 4. Although we left El Paso at 220 p.m., we were in Los Angeles for an early dinner.

..... 5. He liked tobacco in all its forms cigars, cigarettes, pipe tobacco, chewing tobacco, and snuff.

..... 6. The doctor told him he would have to give up cigars, cigarettes, pipe tobacco, and snuff.

..... 7. Here is a good way to choose a college write away for catalogues, talk to your high-school counselor, get to know graduates of various colleges, and try to visit a number of colleges and universities.

..... 8. He found that chewing tobacco had numerous advantages the wind didn't blow it out or make it too hot; using it made his friends respect him more; and tooth decay virtually disappeared.

..... 9. He urged us to prepare each assignment as follows to read the whole thing over quickly, to go over it a second time underlining important passages, and then to read it a third time trying to absorb at least the most important points.

..... 10. He came in either first or second in the 100-yard dash, the 440-yard race, the high jump, and the low hurdles.

..... 11. I will accept almost anything as a gift money, books, fruit, or clothing.

..... 12. Because of his disease he had to stop eating nearly all of his favorite foods pork, potatoes, pie, and pickles.

..... 13. The room was in total chaos all the drawers had been emptied on the floor, the desk had been knocked over, and all the pictures had been torn off the wall.

..... 14. He had known students of all kinds tall, short, stout, slender, sharp, stupid.

..... 15. I like love stories, adventure stories, westerns, and murder mysteries.

..... 16. He carefully enumerated the chief steps thinking of the subject, making a list of topics connected with it, arranging the list logically, and starting the rough draft.

..... 17. In my mind I went over the people I'd known best relatives, school friends, vacation friends, and professors.

..... 18. You will be expected to know such things as these the chief content of each chapter, the most important collateral books, and the dates of the most important battles.

..... 19. He charged me with some quite serious offenses speeding, reckless driving, endangering the life of an officer, and driving without a license.

..... 20. I had my choice among the following penalties thirty days in jail, a $300 fine, and permanent loss of my license.

22

Name MOHAMMED RUKAIUDDIN ABID *Date* 10-1-1990

Exercise 2. Dashes

In the sentences below, add dashes where necessary. If none are needed, put C in the blank.

..... 1. A most important rule at least I've always thought so is to know what you intend to say before you start saying it.

..... 2. *The Adventures of Huckleberry Finn* you must have read it as a child is required reading in the course.

..... 3. Can you tell me anything about his but of course you never even met him, did you?

..... 4. William Sidney Porter, who is better known as "O. Henry," liked surprise endings for his short stories.

..... 5. The best way to succeed or so I had often been told was to know at least a few of the top people.

..... 6. The Second World War some writers refer to it as "Hitler's War" took many more lives than the First World War.

..... 7. He soon decided and it's a good thing he did that the only way he could win was to let his opponent beat himself.

..... 8. Modern music and I do not mean jazz started before World War I.

..... 9. He had often talked about suicide, but we never took him very seriously.

..... 10. Have at least a couple of baskets for your eggs that's one lesson I won't have to be taught again.

Exercise 3. Parentheses

In the sentences below, place parentheses where appropriate. If none are appropriate, put C in the blank.

..... 1. At that time about 1935 daily attendance at chapel was still required of all students.

..... 2. The First World War in England often called the "1914-1918 War" was the most devastating up to that time.

..... 3. My uncle the one who always used to wear tartan shorts has left his whole fortune to my sister and me.

..... 4. When I used to see him before the war, he was always pleasant enough.

..... 5. Dylan Thomas he was a well-known British poet who died in 1953 was a first-rate reader of poetry.

..... 6. Boswell's *London Journal* it was not published until 1950 recounts his adventures in London in 1762.

..... 7. Chicago was the only city left in which there were two major-league baseball teams the Cubs and the White Sox.

..... 8. The favorite sports in England and the United States cricket and baseball are quite accurate reflections of the two countries.

..... 9. I would guess but you won't ever get me to tell why that that's what he intended to do all the time.

..... 10. The first Roosevelt Theodore Roosevelt advocated walking softly and carrying a big stick.

22

Name ..... *Date* .....

Exercise 4. Apostrophes

In the sentences below, add apostrophes where they are needed. In the blank, indicate the reason. If none are necessary, put C in the blank.

1. To indicate omission
2. To indicate possession

..... 1. The instructors chief interest appeared to be eating.

..... 2. Some things, its been said, cannot be learned from books.

..... 3. You cant always tell what some girls will say next.

..... 4. Some girls will hardly say anything to you, but most of them arent like that.

..... 5. The first time I saw Jacquelines formal dress, I thought my eyesight had failed.

..... 6. I have always thought that springs the best part of the year.

..... 7. Winters good, however, if you live far enough north.

..... 8. The lion was trying to lick the keepers cap.

..... 9. Often the students who are most apprehensive over the examinations are the ones who do the best.

..... 10. It finally got so late that I was sure theyd never be back.

..... 11. Cinderellas foot was the only one that fitted the shoe.

..... 12. She kept looking at Miss Porcellas hair-ribbon.

..... 13. I am afraid the cats gone for good this time.

..... 14. And I am afraid I couldnt care less.

..... 15. I have never been able to generate any enthusiasm for cats or cats ways.

..... 16. Some people feel the same way about dogs.

..... 17. I thought we had brought the childrens books.

..... 18. We must have left them in Fathers study.

..... 19. I hardly think hell care to read them.

..... 20. The middlemans commission is quite low, I was surprised to learn.

23 Quotation Marks and Italics

23a Quotation marks

(1) Quotation marks with direct quotations Quotation marks are used chiefly to show that words, phrases, or sentences are being spoken by someone or have been taken from the work of someone other than the writer:

"I am not accustomed to such treatment," he replied gently.

One of Nathaniel Hawthorne's best novels opens with the words "Half-way down a by-street of one of our New England towns, stands a rusty wooden house."

(2) Quotation marks with certain titles Quotation marks are used to indicate titles of articles in magazines or newspapers, of short stories, of single plays, and of chapters in books. Titles of movies and of single television shows are also enclosed in quotation marks.

"The Autocrat and His Son" is the best play I have seen on television.

"The Lady or the Tiger" is one of the most famous—and most tantalizing—short stories.

I read with especial interest the article called "Five Ways to Cook Bear."

His last chapter, "How It All Came Out," is one of the most upsetting things I've ever read.

(3) Other marks of punctuation with quotation marks A troublesome problem connected with the use of quotation marks is this: Should they come before or after the period, comma, or other punctuation that appears at the end of the quotation? The practice is as follows:

(a) Always put the last pair of quotation marks *after* a period or comma:

"I believe you."

"I believe you," he said.

(b) If punctuation other than a period or a comma comes at the end of the quotation, the position of the punctuation depends on whether it is part of the quotation or not:

Stop saying, "May I have a drink of water?" (The question mark is a part of the quotation; it therefore comes *before*, or "inside," the quotation mark.)

Did you call her "the stupidest girl I ever saw"? (The question mark is not part of the quotation; it therefore comes *after*, or "outside," the quotation mark.)

(4) Quotations within quotations At times, quotations appear within quotations. Such "quotes within quotes" are set off by single quotation marks, in order to avoid confusion:

"I have never believed," he continued, "in the ancient assertion that 'there are no new things under the sun' which comforts so many of my friends."

"Tennyson's poem 'Ulysses,' " he asserted, "contains three of the best lines of English poetry."

23b Italics (underlining)

In writing, either by hand or on the typewriter, underline in order to indicate italics.

(1) Italics for certain titles Titles of whole works—whether books, magazines, or newspapers—and of series of television shows are indicated by italics:

F. Scott Fitzgerald wrote *The Great Gatsby*.

This Is Your Life was a highly popular television show.

The *New York Times* has a well-earned reputation for clear and unbiased presentation of news.

(2) Italics for emphasis Italics may be used to indicate emphasis.

If you want to be *really* sure, you shouldn't even *speak* to him.

Your instructor, however, is likely to discourage this use. The right words placed in the right order usually give all the emphasis needed.

(3) Italics for foreign words Use italics for foreign words and phrases: *sine qua non, ad hoc, sub rosa, café au lait, auf Wiedersehen.* Such foreign expressions are often unnecessary. Prefer an English expression.

Note that foreign words and phrases that are part of our common stock of words do not require italics: etc., omelette, borscht, kindergarten.

If you are in doubt about whether to italicize a word or not, look it up in your dictionary.

(4) Italics for words used as words If words are not being used for their meaning, but simply as words, they are usually italicized:

The word *idiom* has more than one meaning.

He always had trouble spelling *hypocrisy*.

23

Name ..... *Date* .....

Exercise 1. Quotation Marks and Italics

In the following sentences, put in single or double quotation marks, or underline to indicate italics, as you think necessary. In the blanks, write the number or numbers indicating your reason or reasons.

1. Quotation marks to indicate the exact words of a speaker
2. Quotation marks to indicate borrowed material
3. Quotation marks to indicate a title
4. Single quotation marks to indicate a quotation within a quotation
5. Italics to indicate a title
6. Italics to indicate a foreign word or phrase

..... 1. In my opinion, he began, the early pages of the Iliad contain more poetry than all the pages that Virgil ever wrote.

..... 2. He was asked whether he considered A Farewell to Arms or For Whom the Bell Tolls the better novel.

..... 3. Of all of Ibsen's plays, the one he found most difficult was The Wild Duck.

..... 4. Wordsworth's phrase the still, sad music of humanity frequently comes to my mind.

..... 5. The phrase parting is such sweet sorrow comes from Shakespeare's Romeo and Juliet.

..... 6. Your reference to André Gide as the writer who has meant the most to me makes me wonder, the instructor continued, just how gullible you think I must be.

..... 7. Until I saw The Treasure of Sierra Madre on The Late Show I had never seen Humphrey Bogart act.

..... 8. It is essential, she retorted, to have at least a moderate amount of amour-propre.

..... 9. Edith Wharton's book Ethan Frome was made into a good television play, though the dénouement was considerably changed.

..... 10. You will never, he said, find a more thrilling story than I Was a Bear Back Rider, nor a more interesting magazine than The Boy's Own.

..... 11. And if you ever get that far, he concluded, I'll be happy to pay up.

..... 12. He was fond of using the Biblical phrase three score years and ten.

..... 13. He thought at first that four score and seven also came from the Bible.

..... 14. The chapter called Where I Lived and What I Lived For is one of the most important in Walden.

..... 15. You will never find, I replied, a more attractive girl or a better automobile.

..... 16. After Josephine read the short story called That Tree she bought a ticket to Mexico.

..... 17. Will I see you again this semester? he asked.

..... 18. I keep wondering where I found the phrase rose-red cities, half as old as time.

..... 19. He could never remember whether the book is called Peace of Mind or A Piece of My Mind.

..... 20. I'll give you my answer just as soon as I can, she said, at the close of their twenty-minute tête-à-tête.

23

Name ..... *Date* .....

Exercise 2. Quotation Marks

In the sentences below, add a second pair of quotation marks at the point you consider correct. In the blank write the number that indicates your reason.

1. Quotation ends with comma or period; quotation mark comes last.
2. Other punctuation at end of quotation is part of the quotation; quotation mark comes last.
3. Other punctuation at end of quotation is not part of the quotation; quotation mark comes before it.

..... 1. He ended his address by crying, "But as for me, give me liberty, or give me death!

..... 2. Do you really believe that "He who laughs last laughs best?

..... 3. This isn't the first time you've told me that "None but the brave deserves the fair; it is, however, the first time I've believed you.

..... 4. I had heard of his so-called "even-handed justice, but I had never seen it in action.

..... 5. Nobody in the class appeared to have heard of Shelley's famous question, "If Winter comes, can Spring be far behind?

..... 6. This is what he ate at the meal he referred to as his "mid-morning tea: a large glass of milk, a cup of black coffee, two large buns, heavily sugared, and a piece of peach pie.

..... 7. It is little wonder that he took offense when I called him "my fat friend.

..... 8. Most fat people prefer to be referred to, if necessary, as "stout.

..... 9. You frequently hear the famous order "Damn the torpedoes! Go ahead! but seldom in the correct form.

..... 10. He sometimes found himself deeply moved by the Biblical question, "How shall we sing the Lord's song in a strange land?

24 Capitals

24a First word in a sentence

A capital is used to mark the beginning of every sentence, including quoted sentences:

The child kept crying out, "Somebody has cut off all my hair."

Note that if you interrupt a sentence you are quoting with a phrase such as *he said,* you should not capitalize the first word following this phrase:

"I am more than ever sure," he repeated, "that you should have waited for better weather."

24b Proper nouns and adjectives

Proper nouns and adjectives are capitalized, as are titles, when they refer to specific persons rather than to the offices indicated by the titles:

The Japanese language is written in Chinese characters.

Colonel Thomas Rodzurski, the only colonel on the base, was the officer of the day. The Colonel didn't seem very happy over his assignment.

24c Geographical names

Names of all geographical divisions, and also of inhabitants of such divisions, are capitalized: *Wyoming, New Yorker, Australia, Frenchman, American, Schwenksville, Zambesi River.*

Note that words like *north, south, west* are capitalized if they refer to specific geographical areas, but not if they refer to directions:

Although born in Salt Lake City, he had always preferred the East to the West. (*East* and *West* are names of specific areas).

His farm is fourteen miles east of here. (The word *east* is simply a direction).

24d Family relationships

Nouns indicating personal relationship, such as *uncle* and *mother,* are capitalized when they are used as titles or as the equivalent of personal names:

Look, Uncle Albert, isn't that a loon over there? Let me have a shot, will you, Uncle?

When such words, however, are used with possessive adjectives, like *my* and *your,* they are not capitalized:

The man in the white suit looked like my brother but turned out to be Professor Grindstone.

24e Schools and colleges

Names of specific educational institutions are capitalized:

Hatboro High School
Harvard University
Reed College

Note, however, that *high school, college,* and *university* are not capitalized when they are not used as part of the names of specific institutions:

He graduated from high school three years before he entered college.

24f Titles of works

All of the words in titles of literary, musical, and other artistic works, including movies and television shows, are capitalized, except articles and short conjunctions and prepositions. These too are capitalized when they are the first word of a title:

The Elements of Style
Gone with the Wind
This Is Your Life

24g Academic subjects

Capitals are used for academic subjects only when the subject is a language or when a specific course is being referred to:

I'm a little afraid of Chemistry 23 but I guess I'll survive.
My English course gave me more trouble than my chemistry course.

24

Name ..... *Date* .....

Exercise 1. Capitals

In the sentences below, underline every letter which should be capitalized. In the blank spaces, give the appropriate number or numbers.

1. The first word of a quotation
2. Nouns indicating title, such as *commander,* when they are used as part of the name of a person
3. The names of geographical divisions and their inhabitants
4. Nouns of relationship when used as equivalents of personal names
5. The names of schools and colleges
6. The titles of books, plays, etc.
7. The names of languages
8. The names of specific academic courses
9. Personal names

..... 1. My uncle, who is an admiral, can speak french, german, and rumanian.

..... 2. "My chief complaint," the dean said, "is that history 62 is not required of all sophomores."

..... 3. Her home is in leesport, which is many miles to the east of where we want to go.

..... 4. *Advise and consent* is a novel about senators and congressmen in washington.

..... 5. He did not know that brazilians speak portuguese.

..... 6. My aunt, who grew up in alaska among the eskimos, hoped to be elected senator.

..... 7. Although she failed biology 1 four times, she still hoped to become a doctor and take over the practice of her father.

..... 8. Brazil is north of argentina.

..... 9. He was president of his class in richboro high school, but in college he has spent all his time on his studies.

..... 10. I wrote a letter to uncle hector in which I asked for a copy of his book called *forty years north of the circle.*

..... 11. The doctor asked him, "how many pink elephants did you see in nevada?"

..... 12. Has doctor beach always lived in the south?

..... 13. "I can't help that," captain holstein said. "you'll have to spend the rest of the night right here."

..... 14. He did well in french and speech, but chemistry 13 proved too strong a mixture.

..... 15. No, he was born north of the arctic circle.

..... 16. I knew president lloyd when he first came with the company as assistant treasurer.

..... 17. I've never been up mount washington myself, but aunt julia used to walk up and run down once a month, just to make sure her wind was still good.

..... 18. Does the university give a course in hawaiian history?

..... 19. I think uncle stewart studied architecture when he was in the west.

..... 20. When he got to italy he asked if everyone there wrote in italics.

..... 21. To the end of his life he remained fascinated by "the glory that was greece, the grandeur that was rome."

..... 22. Will you kindly tell me, father, just when I can have the car?

..... 23. His first published novel was *look homeward, angel.*

..... 24. The phrase "look homeward, angel" is taken from "lycidas," a poem by milton.

..... 25. The author samuel pepys was an extremely curious man.

20-24

Name ..... *Date* .....

Review Test IV: Punctuation and Capitalization (Review of Sections 20-24)

Most of the sentences below contain errors in punctuation or capitalization. For errors in punctuation, underline the word that precedes the error and in the parentheses rewrite the word with the appropriate punctuation. Mark correct sentences C.

Example: "I have often wondered he said, "where she could have bought such a thing." (wondered,")

For errors in capitalization, underline the word in question and in the parentheses rewrite it in the correct form.

Example: He had never had any trouble with Economics. (economics)

1. This will be the day, I suppose when everybody will get here right on time. ( )

2. It happens every remember when we had the very long spaghetti and everybody just had to have immediate service? ( )

3. That italian spaghetti is probably the most popular thing we serve. ( )

4. Have you ever noticed that the fatter the customers are, the more spaghetti they usually eat? ( )

5. They eat more of it and they seem to enjoy it a lot more, too. ( )

6. Have you forgotten that Mrs. Slocum has ordered us, not to make personal comments about the customers? ( )

7. She didn't seem especially amused, did she, when I called it "Slocum's Superb Spaghetti?" ( )

8. She won't like it much better I suppose, if I call this "Slocum's Sweeter Sauerkraut." ( )

9. There was a slight explosion at the top of the stairs just then, the first ones must be coming. ( )

10. That large english teacher seems to be leading the pack. ( )

11. If he is too impatient, tell him for me that They also serve who only stand and wait." ( )

12. He seems to be talking to that tall, thin French teacher they almost always come down to lunch together. ( )

13. When a french teacher and an English teacher talk together, what language do they use? ( )

14. What will it be today Dr. Moulton? ( )

15. The feature lunch is sauerkraut sausage, and mashed potatoes. ( )

16. I happen to know that the sausage comes from Saskatchewan Canada. ( )

17. We have a good selection of salads today fruit, tossed, Waldorf, and plain lettuce. ( )

18. The Waldorf, as you probably know is made of celery, apples, nuts, and dressing. ( )

19. I can recommend it very highly sir. ( )

20. And now what can I serve you, professor Boulton? ( )

21. Because I had to leave class a little early, Professor, I didn't hear the end of that story the one about Henry James and Edith Wharton. ( )

22. They were both american writers, weren't they, sir? ( )

20-24

Name ..... *Date* .....

23. You should have heard that story that was about the slowest story I've heard since September. ( )

24. He is making us read a story called "The Jolly Corner." ( )

25. Well, I guess we have almost finished one more step on the long hard road to culture. ( )

25 Spelling

"He writes poorly" usually means "I found a number of misspellings in his examination or letter." Instructors in all subjects, and many other people as well, are quick to detect misspelling and often ready to condemn poor spellers as stupid or uneducated. If you know that you make frequent spelling errors, you must face up to the fact that both now and later you are bound to suffer unless you overcome your weakness.

Probably you expected, when you began this course, that by the time you finished you would be at least a fair speller. And you may be. But you must recognize that no book and no instructor can give you a single method to overcome weakness in spelling. Rules will help. Hard work will help a great deal more. But if at this point in your development you are a poor speller, you will probably never outgrow the necessity to be on constant guard.

You can take a few specific precautionary measures, starting right now. For example, you should have a section of your notebook in which you list *all* the words whose spelling you are not altogether sure of. You should go over this list at least every few days. Furthermore, you should be painstaking in your proofreading of all the written work you hand in, both in this course and in others. If you wouldn't bet five dollars that your spelling of a certain word is correct, you had better look it up in the dictionary.

25a General rules

(1) Words ending in *e*

Words ending in *e* usually drop the *e* before suffixes which begin with a vowel: *create, creator; menace, menacing.*

If the suffix begins with a consonant, the *e* is usually retained: *rude, rudely; bereave, bereavement.*

Words ending in *ce* or *ge* are an exception if they are followed by a suffix beginning with *a, o,* or *u: notice, noticeable; courage, courageous.*

(2) Words adding *ing, ed,* or another suffix beginning with a vowel

If you are adding *ing, ed, etc.,* to words of one syllable which end in a consonant and have only one vowel—for example, *beg, club, stir, flap*—you must double the consonant: *begged, clubbing, stirred, flapper.*

If the word has more than one syllable, but is accented on the last, the

same rule holds: *occur, occurred; refer, referred; begin, beginning;* but *profit, profited; fatten, fattening.*

(3) *Ei, ie* combinations

For *ei, ie* combinations remember *"i* before *e* except after *c."* This rule is reliable for most *ei, ie* words in which these vowels are pronounced *ee,* as in *relieve, yield,* and *receive.* The most important exceptions are *neither* (and *either*), *seize, weird,* and *leisure.*

(4) Nouns ending in *y*

Nouns ending in *y* preceded by a consonant have *ies* in the plural: *navy, navies; story, stories.*

Verbs make the same change from *y* to *ies* and *ied: fry, fries, fried.*

But note the spelling when the *y* is preceded by a vowel: *boy, boys; turkey, turkeys; pray, prays, prayed.*

25b A spelling list

No brief list can include all the words that you may misspell in your writing. The list below, however, contains a number that you are most likely to misspell. If you will memorize the spelling of all these, you will cut down your misspellings more than you may now suppose possible:

accept
accidentally
accommodate
achievement
acquaint, acquaintance
across
advice, advise
affect
allot
amateur
apparent
argument
athlete, athletic
attendant

background
beginning
believe
benefited
boundary
Britain

category
cemetery

challenge
character
choose, chose
conscience
conscious
consistent

decision
description
despair
desperate
disappear
disappoint

effect
embarrass
environment
exaggerate
existence

fallacy
familiar
foreign
forty
fourth
friend
fundamental

government
grammar
grievous

hear, here
hindrance
hypocrisy

indispensable
inoculate
insistence
irrelevant
irresistible
its, it's

knowledge

led
likelihood
livelihood

loneliness
loose, lose

maintenance
marriage
mathematics
miscellaneous
mischievous
morale

necessary
noticeable

occasion
occurred
occurrence
optimism
original

pamphlet
parallel
passed, past
persistent
playwright
possession
precede
prejudice
principal, principle
privilege
probably
procedure
proceed
professor
psychology
pursue

quantity
quiet, quite

receive
recommend
repetition
resistance
rhythm
ridicule

secretary
seize
separate
shepherd
shining
significance
similar
sophomore
speak, speech
supersede
surprise

their, there, they're
to, too, two
tragedy

undoubtedly
unnecessary

villain, villainy

weather, whether
whose, who's
woman, women
writer, writing

yield
your, you're *

In this entire list there is not a single word, with the possible exception of *supersede,* which you should not be able to spell and use correctly right now. If you have trouble spelling more than five of these, you must regard yourself, at least for the present, as a poor speller and should begin at once to remedy this weakness.

* This list is selected from that published by Thomas Clark Pollock, in his "Spelling Report." *College English,* XVI (November 1954), 102-09. A few words appear which are not in Professor Pollock's list.

25

Name ..... *Date* .....

Exercise 1. Spelling

In the list below, underline the spelling which you think is correct and indicate in the blank your reason for your choice.

1. Words ending in *e* drop the *e* before suffixes beginning with a vowel but keep *e* before other suffixes.
2. Words ending in *ce* or *ge* keep *e* before suffixes beginning with *a, o,* or a consonant; otherwise, they drop *e.*
3. One-syllable words ending in one vowel plus a consonant, or longer words accented on the last syllable and ending this way, double the consonant before *ed, ing, etc.;* otherwise, the consonant is not doubled.
4. *"I* before *e* except after *c."*
5. Words ending in a consonant plus *y* have *ies* in the plural; words ending in a vowel plus *y* add *s.*
6. None of the above rules apply. It is necessary to memorize the spelling.

..... 1. athalete, athelete, athlete

..... 2. vallys, valleys, vallies

..... 3. decieve, deceive, deceave

..... 4. siege, seege, seige

..... 5. falterred, faltered

..... 6. arrangement, arrangment

..... 7. masterred, mastered

..... 8. infered, inferred

..... 9. surprise, supprise, suprise

..... 10. liesure, leisure, leasure

..... 11. replies, replys

..... 12. delays, delaies, delayes

..... 13. similiar, simalar, similar

..... 14. advancement, advancment

..... 15. desperately, desperatly, desparately

..... 16. labeld, labeled, labelled

..... 17. accidentaly, accidentally, accidently

..... 18. noticeable, noticable, noticeble

..... 19. preceding, precedeing, preceeding

..... 20. indispensible, indispenseble, indispensable

..... 21. inherited, inheritted, inherrited

..... 22. bafflment, bafflement

..... 23. liege, leege, leige

..... 24. paralel, paralell, parallel

..... 25. undoubtedly, undoubtly, undoubtably

..... 26. irrevelant, irrelevant, irrelavant

..... 27. dutys, duties

..... 28. mediateing, mediating

..... 29. privelige, privilege, priviledge

..... 30. snaped, snapped

..... 31. allys, alies, allies

..... 32. alloys, alloyes, aloys

..... 33. mien, mein, meen

..... 34. ocasion, occasion, ocassion

25

Name ..... *Date* .....

..... 35. assembleys, assemblys, assemblies

..... 36. ballancing, balancing, balanceing

..... 37. dissapear, disapear, disappear

..... 38. staggered, staggerred, stagered

..... 39. riged, rigged

..... 40. storyes, stories, storeyes

..... 41. tradgedy, tragedy, tragidy

..... 42. changeable, changable

..... 43. serenadeing, seranading, serenading

..... 44. mischevous, mischevious, mischievous

..... 45. splatterring, splattering

..... 46. playwrite, playright, playwright

..... 47. scenery, scennery, scenry

..... 48. sceneic, scenic, scennic

..... 49. seperating, separatting, separating

..... 50. stemed, stemmed

25

Name ..... *Date* .....

Exercise 2. Spelling

Fill in the blanks in the following words and indicate in the blanks the reason for your answer. If the word needs no addition put C in the blank.

1. Words ending in *e* drop the *e* before suffixes beginning with a vowel but keep *e* before other suffixes.
2. Words ending in *ce* or *ge* keep *e* before suffixes beginning with *a, o,* or a consonant; otherwise, they drop *e.*
3. One-syllable words ending in one vowel plus a consonant, or longer words accented on the last syllable and ending this way, double the consonant before *ed, ing, etc.;* otherwise, the consonant is not doubled.
4. *"I* before *e* except after *c."*
5. Words ending in a consonant plus *y* have *ies* in the plural; words ending in a vowel plus *y* add *s.*
6. None of the above rules apply. It is necessary to memorize the spelling.

.....	1. bel ... ve	.....	15. quan ... ty
.....	2. produc ... ng	.....	16. remember ...d
.....	3. gall ... s	.....	17. lag .. ng
.....	4. super ... de	.....	18. regret ble
.....	5. shrug ... d	.....	19. rac ... ng
.....	6. br ... f	.....	20. arrang . ng
.....	7. bac ... round	.....	21. ac .. odate
.....	8. dec ... ve	.....	22. rec ... pt
.....	9. batter ... ng	.....	23. prod ... ed
.....	10. simper ... d	.....	24. miscel ... ous
.....	11. confer ... d	.....	25. phosphoresc ... nt
.....	12. outrag ... ous	.....	26. dil ... gent
.....	13. butterfl ... s	.....	27. degrad ... d
.....	14. acknowledg ... ng	.....	28. degrad ... ng

29. simil. .....ity

30. further. ..... d

31. advanc . . ng

32. reduc .....ble

33. panel..... ..... . st

34. lather .. . d

35. grovel . . .. .d

36. advertis . . ..ment

37. advertis .. . . ng

38. los . . ng

39. suffer .....d

40. gover.... ... . . ent

41. nec.... ... sitate

42. allot ..... d

43. peac . ... ble

44. microscop ic

45. irre . . ant

46. recur . . . . ed

47. deter. .....d

48. knit..... ... d

49. duplicat . . ng

50. pos .. . . sion

26 Glossary of Diction

The words and phrases below are responsible for a very high proportion of the mechanical errors found in student themes. If you consult this list conscientiously, especially as you proofread your themes, you will avoid some of your most persistent errors in word usage and sentence structure. Where an explanation is given in the entries below, you should try to understand it and not be satisfied with merely having found the "right answer." If an explanation does not answer your question fully, be sure to consult your dictionary.

accept, except. *Accept* is always a verb: "I accept your invitation." *Except* is usually a preposition: "They had all left except Louis."

adapt, adopt. *Adapt* means to change something for some given purpose: "He was paid well for his attempt to adapt the novel for use on television." *Adopt* means to acquire something as one's own: "At first we did not intend to adopt the child."

advice, advise. *Advice* is a noun, *advise* a verb: "Take my advice, I advise you."

affect, effect. *Affect* is usually a verb meaning to influence or bring about a change in: "I don't believe age affects intelligence very much." *Effect* is most often a noun meaning a result: "The drug had no effect on him at all." It is common also in the phrase "into effect": "That law will never go into effect."

aggravated. This is used colloquially to mean mildly angry: "His constant questioning aggravated me." In formal English it can mean only to make worse: "The marvelous medicine only aggravated his headache."

ain't. This is not standard English. Use it only in quoting the exact words of a speaker. Say instead "I *am not*," "you *are not*," "he *is not*," etc.

all ready, already. These must be kept separate: "The boys were all ready to start for the party. The girls were already there."

all together, altogether. These have quite different meanings. *All together* means in a group, acting as one: "The family were all together for the first time in seven years." *Altogether* means entirely: "I'm not altogether sure, and I don't see how you can be either."

alot. There is no such word. Write it as two words—*a lot*—and then try to think of a more exact substitute: "I've thought about you at least twenty-five times a day," not "I've thought about you a lot."

alright. Write it as two words: *all right.* If possible, think of a more exact word.

among, between. Use *among* only when more than two things or persons are involved: "The team easily agreed among themselves on their choice for captain." The basic idea of *between* is "two": "between my father and me."

amount, number. If you can count whatever you are talking about, use *number:* "He wasn't sure about the exact number of books in his library." If you must measure in some other way, use *amount:* "He told me the exact amount of concrete that had been used to pour the floor."

and etc. This is illogical and illiterate. *Etc.* means "and other [things]." *And etc.,* therefore, means "and and other [things]." But even *etc.* by itself should usually be avoided: it is to be taken as a shaky claim to further knowledge.

anymore. There is no such word. Write as two words: *any more.*

anywheres. Compare *somewheres.* The *s* should not be there: *anywhere* is the word.

awful, awfully. These are useful in colloquial English as hazy intensifiers: "I'm awfully sick." "I'm awfully sorry to hear that." "Isn't it awful?" The self-respecting writer finds a more exact substitute.

awhile, a while. The first is an adverb: "Let's rest awhile." The second is used only after a preposition: "I'll see you after a while."

being as, being that. These are unnecessary and substandard equivalents of *because* or *since:*

Substandard: "Being as you came at dinner time, why not stay and eat?"
Standard: "Since you came at dinner time, why not stay and eat?"

beside, besides. The first means next to: "I sat down beside her." The second means also, in addition: "And besides that, he has a long vacation."

between. See *among.*

boy friend. Compare *girl friend.* These phrases are extremely useful in conversation; in writing use *friend* or some other substitute.

can't hardly. This is substandard for *can hardly:* "I can hardly see the end of my nose."

can't help but. Because *but* has the force of a negative here, the phrase is a double negative. Although it is common in spoken English, in writing you should omit *but* and use a gerund: "He can't help laughing."

case. Often unnecessary. See *factor.*

character. Often unnecessary. See *factor.*

cite, site. The first is a verb meaning to refer to or to single out for special distinction: "He cited the Bible as his source." "He was cited for gallantry." *Site* is usually a place: "the site of the new high school."

climatic, climactic. *Climatic* has to do with climate: "climatic conditions." *Climactic* is related to climax: "the climactic episode."

complected. Substandard for *complexioned.* Better: "She is light complexioned" or "She has a light complexion."

contact. This is sometimes useful as a colloquial verb meaning to communicate with or get in touch with. Standard English has not accepted it.
Colloquial: The dean will contact you.
Standard: The dean will write you (or get in touch with you).

continual, continuous. The first means occurring at more or less regular intervals: "She was disturbed by the continual phone calls." The second means incessant, without a break: "She was kept awake by the continuous throbbing of the ship's engines."

could of, would of, may of, might of, ought to of, will of. These are all illiteracies arising from confusion with the colloquial contractions "could've," "would've," etc. They should be "could have," "would have," etc.

credible, credulous, creditable. The first means able to be believed: "His account of the robbery was entirely credible." The second means believing things that are not believable, gullible: "The country cousin is not so credulous as he has been painted." *Creditable* means deserving of credit: "Your work in the course has been quite creditable."

cute. Compare *nice, swell.* These words are common in conversation but in writing are too inexact to be useful.

definite, -ly. See *factor.*

disinterested, uninterested. Most dictionaries give each as a synonym of the other and thus make difficult any distinction between them. *Disinterested* is useful in the sense of *impartial, unbiased:* "My mother was hardly a disinterested judge of my character." *Uninterested* means bored.

due to, due to the fact that. Use *because of* instead of *due to:* "Because of my deafness," not "due to my deafness." Use *because* instead of *due to the fact that:* "Because I was deaf," not "due to the fact that I was deaf." Save your words.

effect. See *affect.*

emigrate, emigrant; immigrate, immigrant. *Immigrants* come in; *emigrants* go out.

enthuse, enthused. These will not do in themes. Say "be enthusiastic."

equally as. Avoid this as an equivalent of *just as:* "He was just as tired as I was," not "He was equally as tired as I was."

everywheres. Compare *anywheres, somewheres.* The *s* should not be there: the word is *everywhere.*

factor. A considerable group of quite common words say too little with any accuracy to be useful to careful writers. First try getting rid of these

words altogether; then, if necessary, try to find a more precise substitute. These are the worst offenders: *case, character, definite, definitely, factor, located, nature, particular, situation.*

Sentences improved by omission of words:

Wordy: "In my *case,* I believe his story."
Better: "I believe his story."

Wordy: "The story was of a morbid *character.*"
Better: "The story was morbid."

Wordy: "I *definitely* believe that she will marry him."
Better: "I believe that she will marry him."

Wordy: "The station is *located* close to the railroad."
Better: "The station is close to the railroad "

Wordy: "In my *particular situation,* I found the examination very difficult."
Better: "I found the examination very difficult."

Sentences improved by the substitution of a more precise word:

Inexact: "The chief *factor* in his decision not to go was the cost."
Better: "His chief reason for not going was the cost."

Inexact: "The food *situation* was desperate."
Better: "The food shortage was desperate."

See also pages 125-127.

farther, further. Careful writers use *farther* when physical space is involved—"We traveled farther yesterday"—and otherwise *further*—"Since then he has investigated further."

fewer, less. See *amount, number.* If you can count the thing in question, use *fewer:* "The hens are laying fewer eggs each week." If you must measure it in some other way, use *less:* "I have never done less work in a course."

girl friend. Compare *boy friend.* These phrases are extremely useful in conversation; in writing use *friend* or some other substitute.

guy. Most male speakers could do without this bit of slang only with great difficulty, but it should not be used in writing unless the exact words of a speaker are being quoted.

if he would have. This is questionable. Say *if he had:* "If he had quit just one game earlier, he would have saved all his money."

immigrate, immigrant. See *emigrate.*

incredible, incredulous. See *credible, credulous, creditable.*

imply, infer. Some dictionaries give these as synonyms. Both words are more useful, however, if this distinction is kept: *imply* means to say something indirectly or obliquely; *infer* means to extract the meaning from an implied statement. You *imply* something to me; if I'm alert, I *infer* your meaning.

irregardless. This illiterate word results from a failure to understand that *ir-* and *-less* both mean not or without. The word is a double negative; *regardless* is the proper form.

its, it's. *Its* means of it; *it's* means it is: "The cat is licking its fur. Look, now it's chewing its tail."

kind of, sort of. These are not acceptable in writing in the sense of somewhat, rather, to a certain degree: "He seemed somewhat doubtful," not "He seemed sort of doubtful."

less. See *fewer.*

lie, lay. The principal parts are *lie, lay, lain; lay, laid, laid.* If you can substitute a form of *to be, to lie* is correct: "After lunch I lie (am) down for a short nap." If *to place* or *to put* makes sense, *to lay* is correct: "He ordered me to lay (place or put) my hand on the Bible." See 4d(1).

located. See *factor.*

loose, lose. The first is usually an adjective: "a loose tooth, a loose bolt." The second is always a verb: "I like to lose myself in a book." If you lose something, it's lost.

majority. This is often a pretentious substitute: "a majority of the time" says no more than "most of the time."

may of. See *could of, etc.*

nature. See *factor.*

nice. Everybody uses this word in conversation to mean deserving of approval for some reason or other. In writing, try to find a more precise

substitute: pleasant to talk to, handsome, entertaining and witty (of a person); not cloudy (of a day); well cooked (of a meal); powerful and shiny (of an automobile); and so on.

nite. Like *tho* (for *though*) and *thru* (for *through*), *nite* (for *night*) is easily understandable and in many ways a better spelling. But in standard English the shorter spellings are not yet accepted. Use the longer spellings.

number. See *amount.*

ought to of. See *could of.*

persecute, prosecute. The first is unfair: "Just because I was larger than the others, the teacher continually persecuted me." The second may be unfair, but it is legal: "He prosecuted the case with his usual vigor."

principal, principle. You have to memorize them: "the principal of the high school, the principal actor"; but "the principle of the thing, basic principles."

reason is because. Some writers use this combination, but it is illogical. Use *that,* not *because,* to introduce a noun clause: "My chief reason for believing you is that (*not* because) you have always told me the truth." Also possible: "I believe you because you have always told me the truth."

shall, will. American English is much less careful and systematic about distinguishing between *shall* and *will* than British English is. Careful speakers and writers, however, use *will* when the meaning is only that something is going to take place: "This time tomorrow we will be there." "I think I will finish reading the book before I leave." When some idea of emphasis or obligation is present, *shall* is preferred: "I shall go, no matter what you say or do." "You shall not go, no matter what you want to do."

should, would. A distinction between these somewhat similar to that existing between *shall* and *will* is observed by careful writers. *Would* indicates that, given certain conditions, a certain result can be expected: "If I had the money, I would buy a sports car." *Should,* on the other hand, is used to indicate mild obligation: "You really should give her a little piece of the cake."

site. See *cite.*

situation. See *factor.*

somewheres. Compare *anywheres.* The *s* should not be there: *somewhere* is the word.

stationary, stationery. *Stationary* means staying in one place: "a stationary machine." *Stationery* has to do with pens and letters.

sure and, try and. Both are colloquialisms that are better avoided: "Be sure to ask him," not "Be sure and ask him." "Try to come," not "Try and come."

swell. Compare *cute, nice.* In writing, *swell* should be replaced by a word with a more precise meaning.

there, their, they're. *There* means in that place or to that place: "I saw him there." "I plan to go there." *Their* means of them: "Their noses were blue." *They're* is the contraction of *they are:* "They're not sure what they want."

tho. See *nite.*

thru. See *nite.*

thusly. There is no such word in standard English, and, if there were, it couldn't do anything that *thus* can't do.

to, too. It's high time *to* get this matter straightened out. You have delayed *too* long already. Don't you think so, *too?* If you are still in doubt, go *to* a dictionary.

try and. See *sure and.*

uninterested. See *disinterested.*

weather, whether, wether. The first one has to do with climate; the third is a sheep. *Whether* is which of two. "The weather is just right for wethers, but I don't know whether I like it."

where at? *At* does nothing that *where* doesn't do for itself: "Where are you?" not "Where are you at?"

woman, women. *Woman* is to *man* as *women* is to *men.* One of the most common illiterate misspellings occurs in sentences like this: "I saw a women crossing the street with a huge basket of laundry on her head."

would of. See *could of.*

your, you're. Keep these straight. *You're* bound to need them in *your* writing.

26

Name ..... *Date* .....

Exercise 1. Diction

In the sentences below, underline the word or phrase that is preferable.

1. (The majority of, Most) people are happiest when they are working.
2. Most of them like their work (regardless, irregardless) of what it is.
3. A few, however, are (awful, quite, awfully) happy when they are idle.
4. From something he said as he slammed the door, I (implied, inferred) that George was one of these.
5. He appeared reluctant to (except, accept) the necessity to work.
6. (He; In his particular case, he) would have preferred to stay in bed except at meal time.
7. To me it was (incredible, incredulous) that anybody could be quite so lazy.
8. I suppose he must be (kind of, somewhat) strange.
9. Now I have discovered numerous people who have (adapted, adopted) his view of life.
10. They appear to be (disinterested, uninterested) in their work.
11. They honestly would be (just as, equally as) happy doing nothing at all.
12. In fact (fewer, less) people are in love with their work now than ever before.
13. (It's, Its) not very pleasant to think about such people.
14. The chief (reason for, factor in) their attitude may be some childhood experience.
15. They may have had parents who delighted in (persecuting, prosecuting) them.

16. They may have developed an (extremely, awfully) hostile attitude towards the adult world.

17. (Thusly, Thus) they devote their energies to fighting its demands.

18. (Their, They're) never quite sure what they do want out of life.

19. They may seek (everywheres, everywhere) for an answer to their questions.

20. But (being as, because) their trouble is so deep-seated, they frequently are beyond help.

26

Name ..... *Date* .....

Exercise 2. Diction

In the sentences below, underline the word or phrase you consider preferable.

1. His home (is located, is) in the western part of the state.

2. When I was out there, I kept (losing, loosing) my way.

3. Logging appeared to be the (principal, principle) industry.

4. I was told that (climatic, climactic) conditions there were almost ideal for logging.

5. The only (woman, women) I saw out there was the wife of the Indian who traded with the loggers.

6. I (would of, would have) liked to see more of that country.

7. But the altitude had a harmful (affect, effect) on my respiratory system.

8. If I (had, would have) lived there more than two or three months, I would have had to be hospitalized.

9. The treatment for that disease requires the patient to be absolutely (stationery, stationary).

10. I would have found it difficult to (accept, except) the necessity for such treatment.

11. Physicians don't prescribe that treatment (any more, anymore).

12. If my doctor (had, would have) prescribed such treatment, I would have climbed out the window with a sheet ladder.

13. The changes in medicine during the past generation are scarcely (credible, credulous).

14. Where (were you, were you at) all the time I was talking?

15. I am much (to, too) tired to go over it all again.

16. You'll have to (contact, telephone) me tomorrow.

17. Is it (all right, alright, safe) to walk out on this ice?

18. Do you know the exact (amount, number) of people who have fallen through that hole over there?

19. The ice is (dangerously, awfully) thin.

20. (Your, You're) kind to warn me this way.

It's Fun to Read*

Bennett Cerf

1 All the wisdom of the ages, all the stories that have delighted mankind for centuries, are available at negligible cost to all of us within the covers of books—but we must know how to avail ourselves of this treasure and how to get the most from it. The most unfortunate people in the world are those who have never learned the soul-satisfying pleasure of reading good books. Maybe they've been unlucky enough to have had a teacher who frightened them away from books in their youth. Maybe they underestimate their own intelligence and shy away from books because they're afraid they are not equal to them. A minimum of effort under the guidance of an understanding friend, librarian, or pastor would soon make them realize what they're missing!

2 Listening to stories fascinates children, and before the invention of the printing press, grownups, too, expected to hear rather than read. People who sat at home during the Middle Ages turned out to hear wandering poets tell them about the battles of the Crusaders. The *Iliad* and the *Odyssey* were first sung to audiences who, though they were Ancient Greeks, were not Phi Betes, but simply people who wanted to hear about the adventures of their ancestors. Today the poet, the story-teller, is printed and bound for your greater convenience, but whether he writes poetry or fiction or non-fiction, his book is still a man (or a woman) talking to you, trying to say something interesting to you.

3 I am most interested in people, in meeting them and finding out about them. Some of the most remarkable people I've met have existed only in a writer's imagination, then on the pages of his book, and then, again, in my own imagination. I've found new friends, new societies, new words—company, in other words,

* From THE WONDERFUL WORLD OF BOOKS, edited by Alfred Stefferud, copyright 1952 by Alfred Stefferud. Reprinted by permission of The New American Library of World Literature, publishers of the Mentor Edition, and Houghton Mifflin Company, publishers of the trade edition.

and company that isn't limited by who you are or where you live—in books.

4 If I am interested in people, others are interested not so much in *who* as in *how*. *Who* in books includes everybody from science-fiction supermen two hundred centuries in the future all the way back to the first figures in history; *how* covers everything from the ingenious explanations of Sherlock Holmes to the discoveries of science and ways of teaching manners to children.

5 Reading is a pleasure of the mind, which means that it is a little like a sport: your eagerness and knowledge and quickness count for something. The fun of reading is not that something is told you, but that you stretch your mind. Your own imagination works along with the author's, or even goes beyond his. Your experience, compared with his, yields the same or different conclusions, and your ideas develop as you understand his.

6 Reading is like eating peanuts: once you begin, you tend to go on and on. Every book stands by itself, like a one-family house, but books are like houses in a city. Although they are separate, together they all add up to something; they are connected with each other and with other cities. The same ideas, or related ones, turn up in different places; the human problems that repeat themselves in life repeat themselves in literature, but with different solutions according to different authors who wrote at different times. Books influence each other; they link the past and the present and the future and have their own generations, like families. Wherever you start reading you connect yourself with one of the families of ideas, and, in the long run, you not only find out about the world and the people in it: you find out about yourself, too.

7 Books can be as demanding or undemanding as you like. You can find a book that refreshes you immediately, a book with a laugh on page one; or you can find pleasure in a book that seems hard and is full of new ideas that are fun to wrestle with. Books make few demands on your routine. They travel with you, or stay home and keep you company in bad weather. You can shut a book at any moment to stop and think about it without missing anything, because you set your own pace. On the other hand, you can skip if you like; there aren't any commercials you've got to sit through if you want to be entertained. Of course you can read by yourself, but reading aloud to a small group is one way to combine reading and sociability.

8 Reading can only be fun if you expect it to be. The man who worries about business on his vacation can't blame the resort hotel if he doesn't have a good time. In the same way, if you take up a book in a grim spirit of self-improvement, swearing to read so many pages before you let yourself do something you like, if you concentrate on books somebody tells you you "ought" to read, the chances are you won't have fun. But if you put down a book you don't like and try another till you find one that means something to you, and then relax with it, you will almost certainly have a good time—and if you become, as a result of reading, better, wiser, kinder, or more gentle, you won't have suffered during the process.

Name ..... *Date* .....

CERF, "IT'S FUN TO READ"

Spelling List

guidance	intelligence
librarian	fascinate
interesting	convenience
separate	imagination
weather	science

Vocabulary Study

Indicate the meaning of the words in the left-hand column by placing the proper letters in the blank spaces.

.....	1. available	A. produces
.....	2. negligible	B. regular procedure
.....	3. ingenious	C. ready for use
.....	4. routine	D. exceedingly clever
.....	5. grim	E. forefathers
.....	6. underestimate	F. captivates
.....	7. fascinates	G. stern, unrelenting
.....	8. yields	H. connected
.....	9. ancestors	I. underrate
.....	10. related	J. hardly worth mentioning

Exploring the Ideas

1. Name some of the barriers to enjoyment of good books and suggest ways to overcome them.

2. The printing press is named as a milestone in the literary world. Who set up the first printing press? Where? When? (Consult an encyclopedia.)

3. What furnished entertainment before books were generally available?

4. What sort of company is offered in good books?

5. The author mentions *who* books and *how* books. Examine a shelf of paperbacks in your nearest store:
   (a) What *who* books do you find?

   (b) What *how* books do you find?

6. What do you understand Cerf to mean when he says "Every book stands by itself, like a one-family house, but books are like houses in a city"?

7. What are three or four of the advantages that Cerf claims for books over other forms of entertainment?

8. What does the author believe is the most important rule for successful reading? Do you agree?

Write a paragraph on one of the following topics:

1. Television has taken the place of reading for pleasure.
2. The only kind of book I enjoy is a .....
3. My favorite magazine is .....
4. Next summer I hope to catch up on my reading.
5. The best (or worst) book I have read is .....
6. I would (not) rather see a movie version of a story than read the book.

Preparing for College*

Lincoln Steffens

1 My father discovered and put me into the best private school in San Francisco as a special student to be crammed for Berkeley—and he retained one of the teachers there, Mr. Evelyn Nixon, to tutor me on the side. Characteristically, too, my father gave me liberty: a room to sleep and work in, with no one to watch over and care for me. I could go and come as I pleased. And I came and went. I went exploring and dreaming alone around that city as I had the country around Sacramento, and the place I liked best was the ocean shore; there I lived over the lives of the Greek heroes and the Roman generals and all the poets of all the ages, sometimes with ecstasy, but never, as in my boyhood, with myself as the hero. A change had come over me.

2 Evelyn Nixon formed it. He was the first teacher I ever had who interested me in what I had to learn—not in myself, but in the world outside, the world of conscious culture. He was a fanatic of poetry, especially of the classic poets. When he read or recited Greek verse the Greeks came to life; romance and language sang songs to me, and I was inspired to be, like him, not a hero nor even a poet, but a Greek scholar, and thus an instrument on which beautiful words might play. Life filled with meaning, and purpose, and joy. It was too great and too various for me to personify with my boyish imitations and heroism. I wrote verses, but only to learn the technique and so feel poetry more perfectly. I wanted to read, not to write; I wanted to know, not to do and be, great things—Mr. Nixon expressed it.

3 "I'm nobody," he used to say. "I'm nothing but one of the unknown beings Homer and Dante, Shakespeare, Caesar, and the popes and the generals and statesmen have sung and fought and worked for. I'm the appreciator of all good words and deeds."

* From THE AUTOBIOGRAPHY OF LINCOLN STEFFENS, copyright, 1931, by Harcourt, Brace and Company, Inc.; renewed, 1959, by Peter Steffens. Reprinted by permission of the publishers.

4 A new, a noble role, and Evelyn Nixon was a fine example of it: the receiver, not the giver, of beautiful inventions. He was an Englishman; he took a double first at Oxford, I heard, and came for his health to San Francisco. There was a group of such men, most of them with one story. They were athletes, as well as scholars at Oxford and Cambridge; they developed muscles and a lung capacity which they did not need and could not keep up in the sedentary occupations their scholarship put them into. Lung troubles exiled them.

5 "Keep out of college athletics," they advised. "Don't work up any more brawn there than you can use every day afterward."

6 Nixon taught me Greek, Latin, and English at school, and at his house he opened up the beauty and the meaning of the other subjects I had to cram up for entrance. I worked for him; I worked more, much more, for myself. He saw this, he saw my craving for the answers to questions, and he laughed.

7 "I will answer no questions of yours," he shouted. "Men know no answers to the natural questions of a boy, of a child. We can only underline your questions, make you mad yourself to answer them, and add ours to whip, to lash you on to find out yourself—one or two; and tell us! That is what youth is for: to answer the questions maturity can't answer." And when I looked disappointed and balked, he would roar at me like a demon.

8 "Go to, boy. The world is yours. Nothing is done, nothing is known. The greatest poem isn't written, the best railroad isn't built yet, the perfect state hasn't been thought of. Everything remains to be done—right, everything."

9 This said, he said it again and again, and finally, to drive me, he set our private hour from seven till eight o'clock Saturday evenings, so that I could stay on into the night with his group of friends, a maddening lot of cultivated, conflicting minds. There were from four to ten of them, all Englishmen, all Oxford and Cambridge men, all exiles and all interested in any and all subjects, which they discussed with knowledge, with the precise information of scholarship, but with no common opinions on anything apparently. There were Tories among them and liberals and one red: William Owen, a grandson, I think, certainly a descendant, of Robert Owen, the first of the early English socialists. There was at least one Roman Catholic, who showed me so that I never forgot

it the Christianity of that church; his favorite thesis was that the Protestant churches were Old Testament, righteous sects and knew nothing really of Christ's teachings of love and forgiveness. And there were Protestants there, all schooled in church history, and when a debate came to a clinch, they could quote their authorities with a sureness which withstood reference to the books. I remember one hot dispute of the Catholic's reference to some certain papal bull. Challenged, he quoted it verbatim in the original Latin. What they knew was amazing to me, and how they knew it, but what they did not know struck me harder still. They could not among them agree on anything but a fact. With all their knowledge they knew no essential truth.

10 It was conversation I was hearing, the free, passionate, witty exchanges of studied minds as polished as fine tools. They were always courteous; no two ever spoke together; there were no asides; they all talked to the question before the house, and while they were on the job of exposition anyone, regardless of his side, would contribute his quota of facts, or his remembrance of some philosopher's opinion or some poet's perfect phrase for the elucidation or the beautification of the theme. When the differences rose the urbanity persisted. They drank their California wine with a relish, they smoked the room thick, and they pressed their views with vigor and sincerity and eloquence; but their good temper never failed them. It was conversation. I had never heard conversation before; I have heard conversation sometimes since, but rarely, and never like my remembrance of those wonderful Saturday nights in San Francisco—which were my preparation for college.

11 For those conversations, so brilliant, so scholarly, and so consciously unknowing, seemed to me, silent in the background, to reveal the truth that even college graduates did not know anything, really. Evidences they had, all the testimony of all the wise men in the historical world on everything, but no decisions. None. I must myself go to college to find out more, and I wanted to. It seemed as if I had to go soon. My head, busy with questions before, was filled with holes that were aching voids as hungry, as painful, as an empty stomach. And my questions were explicit; it was as if I were not only hungry; I was hungry for certain foods. My curiosity was no longer vague.

12 When on Sundays I would take the gatherings I had made out of the talk of the night before down to the Cliff House with me and sit there on the rocks and think, I formed my igno-

rance into a system. I was getting a cultivated ignorance, a survey not of the solved but of the unsolved problems in every science from astronomy to economics, from history to the next tricks in versification. I thought of them; I thought, rejoicing, that there were things to do for everybody in every science, every art, every business. Why, men did not know even how to love, not technically, not beautifully! I learned of the damage done me by having my sex feelings separated from love and poetry, and as for astronomy, government, conversation, play and work, men were just crawling on their hands and knees out of their caves.

13 But the best that I got out of it all was objectivity. Those men never mentioned themselves; apparently they never thought of themselves. Their interest was in the world outside of themselves. I caught that. No more play-acting for me. No more dreaming I was Napoleon or a trapper, a knight, a statesman, or the younger son of a lord. It is possible that I was outgrowing this stage of a boy's growth; the very intensity of my life in subjective imagination may have carried me through it, but whether I would have come out clearly impersonal or no by myself, I don't know. All I am sure of is that their conversations, the attitude and the interest of those picked Englishmen, helped and, I think, established in me the realization that the world was more interesting than I was. Not much to see? No, but I have met men since, statesmen, scholars, business men, workers, and poets, who have never made that discovery. It is the scientific attitude, and some scientists have it—not all; and some others, too.

14 When I went up for my examination this time in Berkeley I passed, not well in all subjects, but I was admitted to the University, and that fall I entered the University of California with a set of examination questions for the faculty, for the professors, to answer.

Name ..... *Date* .....

STEFFENS, "PREPARING FOR COLLEGE"

Spelling List

ecstasy	muscle
scholar	descendant
technique	essential
role	remembrance
athlete	vague

Vocabulary Study

In the following taken from the essay fill in a synonym for the word used by the author.

1. He was a (fanatic) ..... of poetry

2. They . . . could not keep up in the (sedentary) ..... occupations their scholarship put them into.

3. They were . . . all interested in any and all subjects, which they discussed . . . with the (precise) ..... information of scholarship

4. . . . his favorite (thesis) ..... was that the Protestant churches

5. . . . were Old Testament, righteous (sects) .....

6. I remember one hot dispute of the Catholic's reference to some certain (papal bull) .....

7. Challenged, he quoted it (verbatim) ..... in the original Latin.

8. . . . anyone, regardless of his side, would contribute his (quota) ..... of facts

9. When the differences rose the (urbanity) ..... persisted.

10. But the best that I got out of it all was (objectivity) .....

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. In his anxiety to prepare his son for college, Mr. Steffens (a) required him to cram six hours a day, (b) hired a private tutor, (c) arranged for him to attend night school, (d) cut down his allowance.

..... 2. Under the guidance of Evelyn Nixon young Steffens wanted (a) to become a great poet, (b) to be a Greek hero, (c) to be a Greek scholar, (d) to play beautiful music.

..... 3. Evelyn Nixon (a) had suffered a nervous breakdown, (b) had been an athletic coach, (c) answered all Lincoln's questions promptly and correctly, (d) taught him classical languages and English.

..... 4. Nixon (a) longed to write exquisite poetry, (b) gave life and meaning to Greek poetry, (c) was vainly conscious of his own personal magnitude, (d) liked to act out the parts in Greek drama.

..... 5. Nixon and his friends (a) had all attended Oxford together, (b) always discussed philosophy, (c) expressed their various opinions sincerely and eloquently, (d) often talked in Latin.

..... 6. Nixon's college friends (a) were all good Tories, (b) were not religious men, (c) were always urbane, (d) always came to courteous agreement at the close of an argument.

..... 7. Through listening to the conversation of these cultured men, Steffens (a) realized how little he himself knew, (b) learned the answers to all the questions that puzzled him, (c) felt that he no longer needed to go to college, (d) wanted to slip away and buy a hamburger.

..... 8. On Sundays Steffens would go off alone and (a) learn the answers to the college entrance examinations, (b) study astronomy and economics, (c) contemplate the unsolved problems of the world, (d) drill himself on versification.

..... 9. Steffens (a) enjoyed amateur dramatics, (b) wanted to become a statesman, (c) discovered that the world was more interesting than he was, (d) decided to dedicate himself to science.

..... 10. Steffens (a) passed his entrance examination in Berkeley, (b) scored excellently well in all subjects, (c) answered questions many professors could not answer, (d) was well prepared to pass every course in college.

Name ..... *Date* .....

STEFFENS, "PREPARING FOR COLLEGE"

Improving Your Writing

A writer's first duty is to express his thought clearly enough to be understood by his reader. His sentences must be complete in meaning in order to present a unit of thought. It is quite true that fragmentary sentences often occur in breezy, informal writing like personal letters and narrative. However, the young writer should aim at solid, grammatically sound sentences until his knowledge of basic rules gives him the freedom to vary from them upon occasion.

To be grammatically complete, a sentence needs a subject and a verb. The sentence must be able to stand alone without leaning for support on some outside word. Make full sentences out of the fragments below.

1. When I needed to cram for my examinations.

2. The change in direction which maturity had brought.

3. Having learned that life was filled with meaning and purpose.

4. The appreciator of all good words and deeds.

5. When I looked disappointed.

6. So that I could stay on into the night with his friends.

7. The witty exchanges of studied minds.

8. As they pressed their views with strength and vigor.

9. With a curiosity to find the answers to some unsolved questions.

10. Whether I would have matured alone or not.

Suggestions for Themes

1. My changing ambitions
2. Education outside of school
3. The influence of other people (of some one person)
4. When I first began to study
5. Some unsolved problems

Theme Writing*

Dorothy Canfield Fisher

1 Scientists tell us it is harder to start a stone moving than to keep it going after it gets started. And every writer can bear witness that the most unyielding stone is mobile as thistledown compared to the inertia of the average human mind confronted with a blank sheet of paper.

2 It is hard to write. It is infinitely harder to begin to write. Don't I know it? I have been earning my living by my pen for twenty-five years. I shouldn't like to guess how many hundred thousand words I've put on paper, and I have never in my life sat down at my desk and started off without hesitation, repugnance and wild flounderings. Other authors confess that it is much the same with them. There are exceptions—stories, even novels, where the opening words pop right into one's mind as part of the first conception, but these inspirations are far between.

3 I set down all this not to discourage those of you who are wondering if perhaps it might not be possible to become an author, still less to add to the gloom of wrestling with the English compositions you all have to write. On the contrary, I hope to encourage you by letting you know that those hopeless moments of inhibition before the blank page, those chewed balky pen holders are only the common lot. There is nothing the matter if you can't start writing without effort. Nobody can.

4 But perhaps this sounds a little bit like the fortune teller who predicted, "You will have forty years of bad luck and then—then you will be used to it." It is not as bad as that. It is quite true that no one ever learns to write both well and easily. But there are tricks to every trade and some of the most useful of them all are ways of tricking your own rebellious nerves. Perhaps it would help you to know of one that works with most writers.

* Published in *Current Literature*, 1927. Reprinted by permission of The Estate of Dorothy Canfield Fisher.

Whenever they have a piece of writing to do, *they begin to write*—to write something, anything. They conquer the inertia of their minds by a spasm of effort, just as a man might give a great heave to a boulder that blocks his way. Grimly, doggedly, they keep on writing. Often what they are setting down is flat, stale balderdash, and they know it. No matter! If they are experienced writers they keep right on, do not stop—not to sharpen a pencil, or get a drink of water, or go to look out of the window, although they yearn to do all these things. They have learned by experience that if they sit and stare at the paper they are lost. The rosy, hazy half-thoughts which flit about the back of the mind always vanish when one tries to think them out. The only way to catch them is to put down on the paper as many of them as possible.

5 So the struggling author plods ahead, filling page after page with horrible, unwieldy sentences, haphazard, unleavened ideas, and after a time it begins to move more smoothly. Is it because of habit, or because the subconscious mind wakes up, or is it something similar to physical momentum? Nobody knows, but it almost always works. The great boulder begins to roll evenly and more and more in the desired directions. Apter phrases suggest themselves. The whole subject begins to take on shape. Even now it is not good. But there is something there, some stuff which can later be licked into shape. Then comes the moment when the writer realizes that he has really said somehow all that was in his mind.

6 The work is far from being finished, but the hardest part is over. Now comes the mechanical task of breaking up ungainly sentences, cutting out the flat words and phrases, thinking up colorful ones to fill the gaps, shifting related ideas into paragraphs. It is a matter of skill and judgment, only a little harder than correcting grammatical errors—far different from the agony of trying to create, or rather to drag out the raw material from the fringe of consciousness.

7 It is mechanical work but very necessary. Inexperienced writers don't do enough of it. Very young writers often do not revise at all. Like a hen looking at a chalk line, they are hypnotized by what they have written. "How can it be altered?" they think. "That's the way it was written." Well, it has to be altered. You have to learn how. That is chiefly what English classes can teach you. They can't give you thoughts and material to write about. Only your inherited brain cells and the enriching

experience of life as you live it can do that. But you can learn to put what material you have into form. In manual training you wouldn't hand in a lot of sticks and boards bunched together with string, and call it a table. It's no better to hand in a detached bundle of statements, starting nowhere in particular, trailing along a while and then fading out—and call it a theme.

8 All your first drafts will need revision, but the middle and end of them may not need a great deal. You had steam up when you wrote them; you were commencing to feel what you wanted to say. But *watch your beginning*. That was written when arm and brain were cold. Try as you may to put it into shape, the first page or so is generally hopeless. Then cut it out and begin where the real life begins. You may hate to sacrifice that laboriously written first page, but if it isn't right, can't be made right, it isn't worth keeping. When you wrote it you were only warming up your arm. Do that behind the grandstand, and when you start the game be ready to pitch real ball.

Name ..... *Date* .....

FISHER, "THEME WRITING"

Spelling List

perhaps	writing
forty	alter
judgment	experience
similar	realize
begin	

Vocabulary Study

Indicate the meaning of each word in the left-hand column by choosing the nearest meaning and placing the proper letter in the blank space.

.....	1. infinitely	(a) immeasurable, (b) somewhat, (c) vaguely, (d) religiously
.....	2. repugnance	(a) fighting spirit, (b) distaste, (c) renunciation, (d) rejection
.....	3. discourage	(a) stop, (b) scorn, (c) dishearten, (d) condemn
.....	4. gloom	(a) a frame for weaving, (b) a man who marries, (c) difficulty, (d) heaviness of spirits
.....	5. inhibition	(a) total abstinence, (b) a place where one was born, (c) feeling of restraint, (d) exhibit at fair
.....	6. predicted	(a) foretold, (b) statement made without a verb, (c) caught in a dangerous situation, (d) declared incompetent
.....	7. spasm	(a) a sudden, violent effort, (b) a brief, intense storm, (c) perseverance, (d) determination
.....	8. doggedly	(a) with animal cunning, (b) fiercely, (c) faithfully, (d) obstinately
.....	9. unwieldy	(a) without authority, (b) beyond bounds, (c) not easily handled, (d) ungovernable
.....	10. ungainly	(a) without profit, (b) dull, (c) awkward, (d) immature

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) A good writer always has his entire composition worked out in detail before writing a word of it. (b) Even a good writer

sometimes has difficulty in getting started. (c) Every good book is the direct result of inspiration.

..... 2. When a writer has difficulty in getting started, he should (a) calmly wait for inspiration, (b) take a coffee break, (c) start writing and keep on.

..... 3. The hardest part of writing is (a) making an outline, (b) getting started, (c) revising the theme.

..... 4. (a) Theme revision is a native gift. (b) It can be learned in English classes. (c) Revision spoils the student's first eager efforts.

..... 5. The part of the theme that usually needs most revision is (a) the beginning, (b) the middle, (c) the ending.

Analyzing the Style

In explaining how to write themes, Mrs. Fisher demonstrates as she teaches.

1. In what way does she catch the reader's interest in paragraph 1?

2. Give the central thought of each paragraph.

Name ..... *Date* .....

3. In paragraph 3 find one very apt verbal and two colorful adjectives.

4. In paragraph 4 find an excellent comparison, two well-chosen adverbs, and a good pair of adjectives.

5. In paragraph 5 point out four well-chosen adjectives.

6. Notice how skillfully the author moves from one idea to the new one introduced in paragraph 6. Point out the sentence or sentences in which this transition is made.

7. In paragraph 7 find two illustrations that enliven and clarify the thought.

8. The author uses italics twice in the essay. Why does she use them in these two places?

9. Describe how the essay ends. What makes this ending effective?

Improving Your Writing

When you are asked to write a theme, do you have ideas that are difficult to express? Do you lack ideas? Do you spend enough hours in preparing the theme? Do you take time to proofread and revise? Think of all your

difficulties. Using Mrs. Fisher's plan, dash off a theme about your own writing problems.

When you have written your first draft, take ample time for revision. See that each paragraph is controlled by a central idea. Be sure that you have used examples or comparisons or details. Did you select proper words, especially verbs and modifiers? Notice again how Mrs. Fisher fills her paragraphs with interesting material. Remember to make each paragraph progress naturally from the preceding one. Check the spelling of every doubtful word. See that every verb agrees with its subject and that the punctuation is sufficiently helpful for the reader to get your meaning at the first reading. Read your whole theme aloud and listen to be sure that all your sentences do not sound alike, that you have avoided needless repetition of words or phrases.

Suggestions for Themes

1. My own writing problems
2. My main difficulty in writing
3. I like to write
4. Writing is pleasant agony
5. How to revise a theme

Go to the Ant?*

Mark Twain

1 Now and then, while we rested, we watched the laborious ant at his work. I found nothing new in him—certainly nothing to change my opinion of him. It seems to me that in the matter of intellect the ant must be a strangely overrated bird. During many summers, now, I have watched him, when I ought to have been in better business, and I have not yet come across a living ant that seemed to have any more sense than a dead one. I refer to the ordinary ant, of course; I have had no experience of those wonderful Swiss and African ones which vote, keep drilled armies, hold slaves, and dispute about religion. Those particular ants may be all that the naturalist paints them, but I am persuaded that the average ant is a sham. I admit his industry, of course; he is the hardest-working creature in the world—when anybody is looking—but his leather-headedness is the point I make against him. He goes out foraging, he makes a capture, and then what does he do? Go home? No—he goes anywhere but home. He doesn't know where home is. His home may be only three feet away—no matter, he can't find it. He makes his capture, as I have said; it is generally something usually seven times bigger than it ought to be; he hunts out the awkwardest place to take hold of it; he lifts it bodily up in the air by main force, and starts; not toward home, but in the opposite direction; not calmly and wisely, but with a frantic haste which is wasteful of his strength; he fetches up against a pebble, and instead of going around it, he climbs over it backward dragging his booty after him, tumbles down on the other side, jumps up in a passion, kicks the dust off his clothes, moistens his hands, grabs his property viciously, yanks it this way, then that, shoves it ahead of him a moment, turns tail and lugs it after him another moment, gets madder and madder, then presently hoists it into the air and goes tearing away in an

* From A TRAMP ABROAD by Mark Twain, Harper and Brothers, 1880.

entirely new direction; comes to a weed; it never occurs to him to go around it; no, he must climb it; and he does climb it, dragging his worthless property to the top—which is as bright a thing to do as it would be for me to carry a sack of flour from Heidelberg to Paris by way of Strasbourg steeple; when he gets up there he finds that that is not the place; takes a cursory glance at the scenery and either climbs down again or tumbles down, and starts off once more—as usual, in a new direction. At the end of half an hour he fetches up within six inches of the place he started from and lays his burden down; meantime he has been over all the ground for two yards around, and climbed all the weeds and pebbles he came across. Now he wipes the sweat from his brow, strokes his limbs, and then marches aimlessly off, in as violent a hurry as ever; he traverses a good deal of zigzag country, and by and by he stumbles on his same booty again. He does not remember to have ever seen it before; he looks around to see which is not the way home, grabs his bundle and starts; he goes through the same adventures he had before; finally stops to rest, and a friend comes along. Evidently the friend remarks that a last year's grasshopper leg is a very noble acquisition, and inquires where he got it. Evidently the proprietor does not remember exactly where he did get it, but thinks he got it "around here somewhere." Evidently the friend contracts to help him freight it home. Then, with a judgment peculiarly antic (pun not intentional), they take hold of opposite ends of that grasshopper leg and begin to tug with all their might in opposite directions. Presently they take a rest and confer together. They decide that something is wrong, they can't make out what. Then they go at it again, just as before. Same result. Mutual recriminations follow. Evidently each accuses the other of being an obstructionist. They warm up, and the dispute ends in a fight. They lock themselves together and chew each other's jaws for a while; then they roll and tumble on the ground till one loses a horn or a leg and has to haul off for repairs. They make up and go to work again in the same old insane way, but the crippled ant is at a disadvantage; tug as he may, the other one drags off the booty and him at the end of it. Instead of giving up, he hangs on, and gets his shins bruised against every obstruction that comes in the way. By and by, when that grasshopper leg has been dragged all over the same old ground once more, it is finally dumped at about the spot where it originally lay, the two perspiring ants inspect it thoughtfully and decide that dried grasshopper legs are a poor sort of property after all, and then each starts off in a

different direction to see if he can't find an old nail or something else that is heavy enough to afford entertainment and at the same time valueless enough to make an ant want to own it.

2 There in the Black Forest, on the mountainside, I saw an ant go through with such a performance as this with a dead spider of fully ten times his own weight. The spider was not quite dead, but too far gone to resist. He had a round body the size of a pea. The little ant—observing that I was noticing—turned him on his back, sunk his fangs into his throat, lifted him into the air, and started vigorously off with him, stumbling over little pebbles, stepping on the spider's legs and tripping himself, dragging him backward, shoving him bodily ahead, dragging him up stones six inches high instead of going around them, climbing weeds twenty times his own height and jumping from their summits—and finally leaving him in the middle of the road to be confiscated by any other fool of an ant that wanted him. I measured the ground which this ass traversed, and arrived at the conclusion that what he had accomplished inside of twenty minutes would constitute some such job as this—relatively speaking—for a man; to wit: to strap two eight-hundred-pound horses together, carry them eighteen hundred feet, mainly over (not around) boulders averaging six feet high, and in the course of the journey climb up and jump from the top of one precipice like Niagara, and three steeples, each a hundred and twenty feet high; and then put the horses down, in an exposed place, without anybody to watch them, and go off to indulge in some other idiotic miracle for vanity's sake.

3 Science has recently discovered that the ant does not lay up anything for winter use. This will knock him out of literature, to some extent. He does not work, except when people are looking, and only then when the observer has a green, naturalistic look, and seems to be taking notes. This amounts to deception, and will injure him for the Sunday schools. He has not judgment enough to know what is good to eat from what isn't. This amounts to ignorance, and will impair the world's respect for him. He cannot stroll around a stump and find his way home again. This amounts to idiocy, and once the damaging fact is established, thoughtful people will cease to look up to him, the sentimental will cease to fondle him. His vaunted industry is but a vanity and of no effect, since he never gets home with anything he starts with. This disposes of the last remnant of reputation and wholly destroys his main usefulness as a moral agent, since it will make the sluggard

hesitate to go to him any more. It is strange, beyond comprehension, that so manifest a humbug as the ant has been able to fool so many nations and keep it up so many ages without being found out.

Name ..... *Date* .....

TWAIN, "GO TO THE ANT?"

Spelling List

overrated	performance
during	strength
particular	judgment
acquisition	across
perspiring	finally

Vocabulary Study

Consult your dictionary for the pronunciation and definition of the following words.

	Pronunciation	Definition
foraging	.....	.....
viciously	.....	.....
cursory	.....	.....
traverse	.....	.....
recrimination	.....	.....
obstructionist	.....	.....
confiscate	.....	.....
impair	.....	.....
vaunted	.....	.....
manifest	.....	.....

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Mark Twain is an authority on African ants. (b) The ant has the reputation of being exceedingly industrious. (c) In many ways the ant is like a bird.

..... 2. (a) After making a capture the ant starts out in frantic haste. (b) No matter where he is, he can find his way home unerringly. (c) He proceeds with his work with calm deliberation and uncanny wisdom.

..... 3. (a) A famous colony of ants has made its home in Strasbourg steeple. (b) The ants always travel in pairs. (c) The ant cannot remember where he found the old grasshopper leg.

..... 4. (a) Two ants cooperate skillfully in taking home their capture. (b) They like to carry heavy objects. (c) They are systematic in their work, never wasting an ounce of effort.

..... 5. (a) Ants are often cited as examples of industry and foresight. (b) They cannot see three inches in front of them. (c) Their keen sense of smell warns them of the approach of animals and people.

Understanding the Humor

You do not have to read many lines of this essay to understand that Mark Twain is a humorist. How is his report different from what a naturalist's report would be? Perhaps by looking more closely at his writing you can see what his humor is like.

1. Find an example of exaggeration:

2. Find an amusing choice of words:

3. Find some ridiculous details:

4. Find some unusual comparisons:

Name ..... *Date* .....

TWAIN, "GO TO THE ANT?"

Learning to Write

Count the words in the sentence within the first paragraph beginning "He makes his capture." Why does the author write such a long sentence? Is he striving for some particular effect? If so, what?

You will observe that the essay is packed with accurate details of the ant's behavior—regardless of the author's exaggerated interpretations. Apparently, as he claims, Mark Twain had spent hours watching the ant in order to report first-hand knowledge. Without this faithfulness of detail the effect would be lost.

In the exercise that follows rewrite each sentence, translating the vague, general statement into positive, definite language.

1. I did not go to the social event because I felt bad.

2. At our first class meeting the lesson was interesting but hard.

3. I thought the show was good.

4. The weather made us uncomfortable.

5. At that time we ate my favorite food.

6. We had an unpleasant experience not long ago.

7. The new teacher made an unfavorable impression on the class.

8. We had trouble with the car and were late in getting started.

9. The young mother was tired after caring for her five small children all day.

10. When nine-year-old Jimmy was told to wash the dinner dishes, he preferred to go out and play ball.

Suggestions for Themes

1. After carefully observing someone (for example, a friend, a student, a salesman, a dentist) or an animal or bird, write an account of what you found interesting. You may treat the subject seriously or humorously. (You probably should not try to imitate Twain's essay closely.)

2. Mark Twain in this essay ridicules the ant as a symbol of industriousness. Choose one of the following popular notions and examine it carefully, supporting your statements by illustrations and examples from your own experience.

Haste makes waste.
The early bird catches the worm.
Faint heart ne'er won fair lady.
Spare the rod and spoil the child.
Silence is golden.

It's Your Own Language*

Rudolf Flesch

1 Language is the most democratic institution in the world. Its basis is majority rule; its final authority is the people. If the people decide that they don't want the subjunctive any more, out goes the subjunctive; if the people adopt *okay* as a word, in comes *okay*. In the realm of language everybody has the right to vote; and everybody does vote, every day of the year.

2 The way you talk and write makes a difference in the English language that is being talked and written today. There is no fixed set of rules: *you* are making the rules. To be sure, there are limits to what you can do with your language; but they are wide limits, and there is lots of elbow room for everybody.

3 In one way or another, your language differs from that of anybody else. It's part of your own unique personality. It has traces of the family you grew up in, the place where you came from, the people you have associated with, the jobs you have had, the schools you went to, the books you have read, your hobbies, your sports, your philosophy, your religion, your politics, your prejudices, your memories, your ambitions, your dreams, and your love life. The way you form your sentences shows your outlook on life; the words you choose show your temperament and your aspirations.

4 No wonder psychologists have analyzed language as a key to personality; they have even tried to trace mental diseases in statistics of sentences and words. But don't let that scare you; these studies are still far from being practicable for everyday purposes.

5 Meanwhile the fact remains that your language expresses your personality, like it or not. It's up to you to go beyond that and use language deliberately to suit your own fancy or make

* From THE ART OF READABLE WRITING. Reprinted by permission of Harper & Brothers.

it a better instrument for your own purposes. Look at Dr. Dingman and the unique book he wrote on life insurance—all in his own way. Or take the man who thought up the Burma-Shave jingles. Or the people who contribute "Spiced Tongue" items to the *Reader's Digest*. There are families that have a complete language all their own; there are others whose members write to each other in verse. There are people who are good at puns, people who have a knack at coining words, people with a gift for imitation of speech.

6 You, like everybody else, have some such language talent—your own way of making creative use of words. Nobody can stop you from putting it to work. Dress up your business letters, express your own self in your reports: if you don't overdo it, readers will be grateful. Remember, there is no law that says you have to write like everybody else.

7 You are fortunate because your language is English. English is a great language; among the world's languages it is perhaps the one that gives the individual the greatest freedom. It is poetic and practical at the same time; it is tremendously rich; it's a sort of all-purpose language. One hundred years ago, the German writer Jakob Grimm wrote of English: "In wealth, good sense, and thrifty order no other of the living languages may be put beside it." He was just one of the many foreigners who envy us our language; there is almost nothing you can't do with it.

8 You are doubly fortunate because your language is American English. English is wonderfully free; American is even freer. It has more scope and more vitality; and it has more of just the thing I am talking about here: elbow room for the individual speaker and writer. We Americans, as Gertrude Stein wrote, have "changed our language by choosing words which we liked better than other words, by putting the words next to each other in a different way than the English way, by shoving the language around . . ."

9 With all this wonderful opportunity, why do we speak and write the way we do? Why aren't our books and letters and speeches full of racy, colloquial, rhythmical, personal language? Why do we have to be told by books like this that we are stiff and formal and pompous and unnatural? Where does it all come from?

10 The answer goes far beyond grammar and usage; it even goes beyond psychology. Language is a social affair; we use

it according to the social situation we are in. Our rhetoric is keyed to our place in society—either the one we have or the one we'd like to have. Formal speech and unreadable writing are mostly the products of social conventions.

11 We write stilted English because we unconsciously assume that this is expected of us in the position we happen to fill or the organization we belong to. If we analyzed the situation we would find that this isn't true; but we never do. We have formed a set of habits, and in most of our speaking and writing we simply piece together the ready-made bits of language that are handy wherever we happen to be. Most of the time we keep our personality out of our language; it takes less effort to use the language anybody else would use in the same place. The easiest thing is to conform. Why bother?

12 It's like men's clothes. A business suit on a hot summer day is a repulsive garment; it's the least functional thing anybody could possibly wear. But men do: they prefer a mild form of torture to going against social convention. They are rather hot *en masse* than comfortable as individuals.

13 Like sack suits, formal language isn't limited to English-speaking peoples. It is found throughout Western civilization. There is a bookish language in all countries that have books, and officialese in all countries that have officials. It was probably used in the Babylonia of Hammurabi and the Egypt of the Pharaohs. It is certainly used in all countries that have paper and ink and regulations and files and clerks. In a famous German book about "Some Follies of Language," published 60 years ago, the author, Dr. Gustav Wustmann, wrote of "writing-language, ink-German, or paper-style, as it is sometimes called—that strange way of expression, which is never spoken but only written, and which is a peculiarity of the German language only." He was quite wrong: it is a universal curse of modern man.

14 Quite typically, it is the language of minor clerks, secondary officials, cogs in some social machine. It is their means of sharing in the social standing of an organization, their psychological substitute for personal importance. The further toward the bottom, the thicker their coat of assumed dignity.

15 The same is often true of society at large. Great formality seems to be the hallmark of the still-insecure, the not-quite-arrived, the semi-accepted. The social sciences have a more

pompous language than the natural sciences, psychology has a more luxuriant lingo than medicine, public administration is more unreadable than law. Among our social groups, the most formalistic style is that of labor. As I said before, union contracts are among the most involved legal documents; and it is no accident that a labor leader, John L. Lewis, loves to express himself like this: "No action has been taken by this writer or the United Mine Workers of America, as such, which would fall within the purview of the oppressive statute under which you seek to function. Without indulging in analysis, it is a logical assumption that the cavilings of the bar and bench in their attempts to explicate this infamous enactment will consume a tedious time."

16 Those who are secure in their position at the top usually know that they don't need such verbal trappings. They know they can forget about false dignity and use language that suits their personality and the purpose in hand. They leave conventional rhetoric to those below who will never reach the top, and express themselves with the force and dignity that is natural to them.

17 In one of Franklin D. Roosevelt's election campaigns, Frances Perkins prepared for him a speech on social security. One section she summed up by saying: "We are trying to construct a more inclusive society." But when Roosevelt delivered the speech, what he said was this: "We are going to make a country in which no one is left out."

Name ..... *Date* .....

FLESCH, "IT'S YOUR OWN LANGUAGE"

Spelling List

philosophy	business
religion	opportunity
it's	unnatural
temperament	grammar
psychology	analysis

Vocabulary Study

Indicate the meaning of the words in the left-hand column by placing the proper letters in the blank spaces.

.....	1. pun	A.	conversational
.....	2. knack	B.	terminology peculiar to a particular group
.....	3. racy	C.	make plain
.....	4. colloquial	D.	a play on words
.....	5. hallmark	E.	law
.....	6. lingo	F.	special aptitude
.....	7. caviling	G.	shamefully bad
.....	8. explicate	H.	trivial objection
.....	9. infamous	I.	identifying stamp
.....	10. enactment	J.	vigorous, spirited

Mastering the Facts

1. What does Rudolf Flesch mean about language when he says: "*You* are making the rules"?

2. Why are we fortunate that our language is English?

3. Why are we fortunate that it is American English?

4. What does one's social position have to do with the way he talks? In giving your answer, compare the language quoted from John L. Lewis with that quoted from Franklin D. Roosevelt.

5. What else is revealed by one's speech?

Improving Your Writing

We often use many words to express our thoughts when only a few or even one would be adequate—and better. Sometimes those words are stilted and, as Flesch says, coated with an assumed dignity which is not appropriate or becoming. Below you will find a copy of a freshman theme written at the beginning of the semester. The instructor made the following general comment at the end of the theme: "You need to write more as you talk. You don't talk like this. Just say out loud the words you would use in explaining things to a friend. Then put them on paper." With this advice in mind, revise the theme, being sure, of course, to correct all errors in grammar and spelling. Translate it into the kind of language you would feel comfortable using.

Name ..... *Date* .....

FLESCH, "IT'S YOUR OWN LANGUAGE"

The Shape of My Life

As I look over my past I try to recall the facts that have shaped my life. There arc, of course, a large number of events of my childhood days that I could mention; however, I feel that the main intrest of this theme would be brought forth by the events that have occured during my matured days.

In my earley days of maturity I was employed by a funeral home. During that time it was necessary that I encounter much public contact. In doing so I learned the financial condition of a large number of people. During this time I searched for an ansewer as to why the majority of the population did not plan ahead for their days of forced retirement. The ansewer that I satisfied myself with in a crude way was the fact most people are careless and do not realize any consideration for their later days. After giving the question mentioned much thought I definately believe that it has put a curve in the shape of my life.

In the days remaining in my life I have every hope of spending many years in the dental practice. Although I have no desire of making a large income, you can be assured of the fact that when I retire I will live moderately and not barely exist due to the shape of my life.

Suggestions for Themes

Think of particular words and phrases you use in certain social groups. Perhaps they give a sense of unity within the group; outsiders may not know their full significance.

1. Home talk
2. Football (or any other sport) language
3. Talk on the job
4. Military talk
5. Camp talk
6. Campus talk
7. Adolescent lingo

Let's Take a Few Wooden Nickels*

Frank Sullivan

1 On leaving a young neighbor after we had watched a basketball game together, I was seized by an antic impulse and said, "So long, Jimmy. Don't take any wooden nickels now." To my surprise, he received the ancient crack with pleasure, as if it were something new and sparkling in raillery; and not long afterward, I heard him urging one of his contemporaries not to take any wooden nickels.

2 To one who cast his first vote for Woodrow Wilson, it was consoling to know that this badinage of yesteryear had a charm for the youth of today. Who knows? Maybe it could be dusted off and put into circulation again. I'm not sure it hasn't got everything the slang of today has; I might be sure if I only knew what the slang of today has.

3 The advice about wooden nickels was only one of several gay parting phrases formerly in vogue. Use of them stamped you as a card, a caution, and a clip. You could bid a friend farewell by telling him you'd see him in the funny sheet, or you could say, "So long. Don't do anything I wouldn't do." It was considered rakish to say, "Goodbye. If you can't be good, be careful." And there was always the breezy farewell "Olive oil!" which, I believe, was supposed to be a comical rendering of "Au revoir." Hot diggety dog, those were the days!

4 During the regime of William Howard Taft, there was a wealth of folk repartee with which a fellow could prove himself a humdinger. You had to talk fast, though, for the repartee was open stock, and your cronies had as ready access to it as you had.

5 The same is true today, but I suspect there is less choice today than there was two score years ago. On the rare occasions when I try to match wits—unsuccessfully—with the

* From THE NIGHT THE OLD NOSTALGIA BURNED DOWN by Frank Sullivan, copyright 1953 by Frank Sullivan. Reprinted by permission of Little, Brown & Co.

younger set, about the only blistering comeback I can summon is "Oh, yeah?" I use it because it sounds up to date; but next time I bandy repartee with a stripling, I may see if I can't confound him with some of the antique comebacks. I'll tell him to go 'way back and sit down. I'll tell him to put an egg in his shoe and beat it, or beat it while his shoes are good. Or I'll say, "Go home and tell your mother she wants you." Those shafts used to be considered quite crushing. If all else fails, I can run the gamut of the Go School: "Go paddle your canoe." "Go roll your hoop." "Go soak your head." "Go sell your papers." "Go lay an egg." "Go chase yourself." "Go sit on a tack." "Go hire a hall." You see? I've mentioned twelve ways of saying "Twenty-three, skidoo!" and haven't begun to skim the surface. In fact, I forgot a good one: "Shoo-fly, you bother me!"

6 Observe the wealth of imagery in these rowdy injunctions. Why, they almost amount to poetry. Contrast them with "Scram!" which is about all the harassed youth of today can think to say when he wants someone to go away. "Scram!" I submit, is overdoing the laconic. I blame this trend on the mad pace of modern life and the poetry of T. S. Eliot.

7 It was not only important not to be kidded, but it was essential not to admit you were vulnerable to kidding. Naturally, you didn't want to be classed as a boob and have your friends say you didn't know enough to come in out of the rain, or that you were so dumb you thought Rex Beach was a summer resort. Therefore, you had to remind wise guys that your mother did not have any foolish children. You asked them who they thought they were stringing. Stringing meant jollying. Ribbing is the word for it today. You urged them to get hep to themselves, and you said "Aw, pull your head in. Don't be a clam all your life."

8 There were lots of ways to jeer at a friend. Most of them have given way to "Oh, yeah!" You could restrain overexuberant cronies by saying, "You tell 'em, cabbage. You've got the head." Or you could put them in their places by such mocking ripostes as "Say not so!" "How can you be so cruel?" "Wouldn't that jar you?" "Whodathunk it?" "Wouldn't that get your goat?" "Ain't that rich?" "Can you beat it?" "Quitcher kidding!" You asked them to tell it to Sweeney or the Marines, and you begged them not to be Airedales.

9 In the days of the Merry Widow hat, boys were fun-

nier than girls. Boys were expected to be cutups. Girls were supposed to laugh at the boys' antics, or pretend to be shocked.

10 Persiflage abounded at high-school spreads and similar saturnalia. On shaking hands with a girl, you might wow her with "Pardon my wet glove" or "Slip me five, kiddo." We were greatly concerned about two girls named Ann and Mabel: constantly wanted to know how old Ann was, and were incessantly curious to find out if Mabel didn't think it was awful. We devastated pals at the ice-cream parlors and other hot spots by asking if they had seen Arthur. Arthur who? Our thermometer. End of joke. Or, have you seen Benny? Benny who? Albany. Oh, we were the ones! We advised one another not to make love in a potato patch. Give up? Because potatoes have eyes. Cornfields were out, too, because corn has ears. Never tell a horse anything: horses carry tails. Time flies. You can't; they go too fast. Ah, we had a million of 'em. There was a vogue for a tiny gadget called the chestnut bell. You pinned it on a friend when he told a stale joke, like any of the above, or like the one about the quickest way to spread news. What was that? Telephone, telegraph, telewoman. Is that so, Mr. Smarty?

11 If you wished to reflect on a friend's mental powers, and very often you did, you told him he was dippy or bughouse. There was nobody home in his belfry except the bats. It was stylish to say "Ishkabibble" instead of "I should worry"; but if you wanted to be real fancy, you chanted, "I should worry, I should fret, I should marry a suffragette." (Variation: I should worry, I should care, I should marry a millionaire.) There was a spate of parodies on "Hiawatha," a catchy ballad that swept the forty-five states and the three territories of Oklahoma, New Mexico and Arizona just after the start of this rambunctious century. "Did the lady of the river have a sliver—" Ah, but it's no good unless you hear it sung.

12 We divided friends into categories: lemons, pills, boobs, wise guys, buttinskis, dumb Doras, and so on. In the adolescent set, a pretty girl was a lulu, a pip, a peacherino, a darb, or a lallapaloosa—in short, some punkins. A fast worker made goo-goo eyes at a lallapaloosa and complimented her with such honeyed phrases as, "Ah, there, good-lookin', you take the cake." "Where you been all my life?" "You're the candy kid. You're out of sight." He told her she was just what the doctor ordered and that

he'd leave his happy home for her. If the lallapaloosa fell for this mullarkey, they spooned. But in the privacy of their vestal *Kaffeeklatschs,** the lallapaloosa's girl friends said to one another enviously, "Pooh, she'd fall for anything with pants on."

13 The bashful type of male did not have such easy command of this kind of raillery. Only the sheiks were versed in it. A sheik was a lounge-lizard or a handsome Harry.

14 If the friend wore a new hat—lads wore hats in the days I am recalling—the conventional compliments were "Pipe the lid" or "Where did you get that hat?" If he wore his trousers ankle-length, you asked him if it was raining in London; and if he had just had a haircut, you asked him who hit him with the ax. When a newcomer joined a gathering, it was smart to compliment him by saying, "Look what the cat brought in!" Anything you like was the cat's pajamas or, for variety, the cat's meow, and anything you disapproved of was applesauce, banana oil, or hooey.

15 All this was the wit of the sophisticated high-school set. The grade-school set had its own, even more rudimentary, wit. If a new boy appeared on the block, it was necessary to put him in his place. As soon as he cast his first glance in your direction, you challenged him by yelling, "Rubber!" If he was half a man, and he was, he retorted, "Stretch it!" and your answer to that was "Throw it up an' ketch it!" After that, probably you and he became friends and you had your first fight.

16 Then, as now, arguments among boys were loud, but not so violent as they sounded. Candid disparagement was the rule. The short and ugly word was passed frequently, but it hardly ever brought on physical combat. When a boy said, "You're a liar," honor was satisfied if you retorted, "You're another," and he then countered with "You're his brother."

17 In moments when he was out of patience with me, usually several times a day, Charlie, a close friend of mine, was fond of telling me that my face would fry an onion. That charge never upset me too much, because I knew that in moments of stress, Charlie told all his fellow choirboys and his two sisters that their faces had this odd property. Anyhow, his compliment gave me a chance to remind him that *his* face would stop a clock. From there, the dialogue might go on as follows:

Charlie: Aw, you're full o' prunes.

* Informal social gatherings at which coffee is the main dish. [Ed.]

Me: Ah, gowan. You think you're the only pebble on the beach.

Charlie: Ah, gowan. You're off your trolley.

Me: Aw, you think you're the whole thing.

Charlie: Aw, gowan. You're full o' banana oil.

18 Protocol stipulated those introductory growls, "ah" and "aw"; "gowan" could be added or not, as the speaker's caprice dictated.

19 I still have a hard time to keep from crying "Bread an' butter!" when, in walking, a tree gets between me and a companion. *Keep* from saying it? I *say* it. It's bad luck if you don't. And if I should ever visit the old swimming hole again, I'm sure that as we kids start to strip, I'll cry, "Last one in's a rotten egg!"

20 It was important to catch the last glimpse of a friend on parting from him after an evening of playing cops and robbers. I don't know whether this was a local rite, peculiar to our town, or whether all boys everywhere practised it. You darted a look at your companion, turned away quickly, cried, "Saw your face last!" and scooted into your house. Or you tapped him, cried, "Last touch!" and then ran for it. It took a lot of maneuvering to see a face last or gain last touch, and the game was often prolonged until a parent came to the door and ordered one of the contestants inside to bed.

21 Little girls were fond of teasing boys by chanting a jingle that went something like this: *Joe is mad and I am glad and I know what to please him. A bottle o' wine to make him shine and Alice May to squeeze him.* Alice May (or whoever) could be a damsel to whom Joe was precociously vulnerable, or she could be one he particularly disliked. I have wondered how the odd "Rubaiyat" note of the wine got into so innocent a rhyme.

22 Well, friends, I have to go in the house now and do my homework. Saw your face last!

Name ..... *Date* .....

SULLIVAN, "LET'S TAKE A FEW WOODEN NICKELS"

Spelling List

neighbor	category
seize	choir
impulse	compliment
surprise	probably
occasion	whether

Vocabulary Study

	Synonym	Proper Accent and Division into Syllables
antic	.....	.....
badinage	.....	.....
bandy	.....	.....
repartee	.....	.....
laconic	.....	.....
persiflage	.....	.....
saturnalia	.....	.....
spate	.....	.....
disparagement	.....	.....

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Frank Sullivan campaigned for William Howard Taft. (b) He voted for Woodrow Wilson. (c) He was an ardent Democrat (d) He was too young to vote until Coolidge ran for President

..... 2. (a) Sullivan collected old coins. (b) He was an expert at cards (c) He was highly skilled in repartee. (d) He sincerely advocated purity of expression on the formal level.

..... 3. (a) Sullivan feels that T. S. Eliot has enriched our language more than any other man of this generation. (b) When Sullivan was young, adolescent boys were timid around the girls. (c) The boys talked dog Latin so that their parents could not understand them. (d) The boys tried to impress the girls by using popular banter.

..... 4. (a) In Sullivan's day, adolescent boys fought violently every day. (b) The new boy in the neighborhood was handled roughly until he learned the local persiflage. (c) Boys usually said impolite things to each other. (d) Each gang had its own jargon.

..... 5. (a) Sullivan went to school on the trolley car. (b) The girls liked to tease the boys. (c) When a strange vehicle passed the school, the boys threw rotten eggs. (d) The neighborhood gang wanted bread and butter and bananas every afternoon after school.

Suggestions for Themes

1. Recreation—old style
2. Badinage in Grandpa's day
3. Repartee in our crowd
4. Popular songs are dated
5. Old phonograph records
6. Changing schools
7. Summer fun

The Golden Mean*

Joseph Wood Krutch

1 Reading the other day a certain Victorian book by a moralizing author, I was suddenly struck by a difference between the Victorian point of view and ours which just possibly may be quite as important as the much discussed change in sex morality. This writer was fearfully concerned with the "spoiled child," and it occurred to me that not only the Victorian but all ages from the first Christian down to the beginning of our own were constantly expressing the fear that not only children but young ladies, the laboring classes, the middle classes, and in fact nearly everybody except the writer himself was being "spoiled." Today we have recovered from that obsession, but we seem to have fallen victim to another. Although we are no longer afraid that children or anybody else may be "spoiled," we have become just as fearful that they may be "underprivileged."

2 In both cases the remote consequences of the ever-present threat are assumed to be even worse than the immediate ones. The spoiled child would end on the gallows; the underprivileged one is now headed for a whole gallery of neuroses and almost sure to turn out "antisocial." Our concern is certainly the more amiable, but I am not sure that it is any less extravagant. People survived a lot of abuse in former times, and not getting everything you want is not always as fatal to normality as we assume today. The old-fashioned parent who believed in the necessity of "breaking the child's will" was certainly wrong, but so perhaps is the modern who supposes that he is heading his offspring for the psychoanalyst's couch if he forbids him to saw the leg off the dining-room table. Yet if you argue the question, the general opinion seems to be that there is no course in between; and if you

* Reprinted from THE AMERICAN SCHOLAR, Volume 26, Number 2, Spring, 1957. Copyright © 1957 by the United Chapters of Phi Beta Kappa. By permission of the publishers.

agree that "breaking the will" is bad, then you are supposed to have to admit that the "permissive system" must be right.

3 An article I once wrote at the request of the general editor of one of the popular "home magazines" was vetoed by the editor of its mother-and-child department because I said that although parents should know the great truth that "children should be loved," it was more important for the children themselves to realize its corollary: "Children should be lovable." Thriftily I managed to use this notion elsewhere, but the mother-and-child editor said it would lead readers to conclude that the magazine was advising parents to beat their babies. The golden mean may seem to represent an easy sort of compromise. I remember that the first time it was expounded to me I was not at all impressed. But Aristotle must have made so much of it because he realized that there is nothing to which the human being takes less readily.

4 From experience I have learned that you can't criticize anything without having it supposed that you favor some opposite extreme. If you say, for example, that automobiles should not be built to run ninety miles an hour, you are asked scornfully if you want to go back to the horse and buggy as though nothing between ninety miles and hour and eight were possible—as, indeed, seems to be the case where human beings are involved. This line of argument used to be used chiefly against "liberals" and "progressives" when they were in the minority. If one of them opposed the twelve-hour day it was assumed that he was advocating a life of almost uninterrupted leisure for labor. Nowadays it is more often used, as the woman editor used it, against every middle-of-the-road proposal. If you confess the suspicion that a certain specific demand of some single union is unreasonable, then you are accused of wanting to hand the manacled workingman over to exploiters, just as you have already been accused of maintaining that the automobile should be abolished and children beaten daily. This is no doubt the reason why it sometimes seems that progress is a delusion, that change is never anything except a switch from one excess to another, and that we never get rid of an evil except by exchanging it for its opposite.

Name ..... *Date* .....

KRUTCH, "THE GOLDEN MEAN"

Spelling List

certain	modern
difference	article
quite	magazine
victim	ninety
old-fashioned	leisure

Vocabulary Study

1. If a person lived in the *Victorian* era, when did he live?
2. When we recover from an *obsession,* from what have we escaped?
3. If a child is headed for a whole gallery of *neuroses,* what will he experience?
4. If a child becomes *antisocial,* what is wrong with him?
5. If you are an *amiable* person, what quality do you possess?
6. If you use a *permissive* system in rearing a child, how do you treat him?
7. If you state a rule and then its *corollary,* what have you added?
8. When Krutch mentions *Aristotle,* to whom is he referring?
9. If a workingman is *manacled,* describe his condition.
10. If you hand a workingman over to *exploiters,* in whose hands is he?

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) In the Victorian era children were never spoiled. (b) We are afraid children will be underprivileged. (c) In the time of Christ the young ladies of the laboring classes were spoiled.

..... 2. (a) Not getting everything you want is fatal. (b) A generation ago the wise parent would break the child's will to enforce discipline. (c) Breaking the child's will was wrong.

..... 3. (a) Krutch advised parents to beat their babies. (b) The editor refused to print Krutch's article. (c) Krutch has always been an enthusiastic advocate of the golden mean.

..... 4. (a) Aristotle realized that most people do not easily see the value of the golden mean. (b) Krutch believes that we should return to the horse-and-buggy days. (c) He was one of the early reformers who fought against the twelve-hour day.

..... 5. (a) Krutch believes that labor demands are unreasonable. (b) Your criticism of an issue makes people think you are advocating the opposite extreme. (c) Krutch believes that progress is a delusion.

Analyzing the Style

Aristotle advocated moderation in all things. This way of wisdom and safety between extremes he called the Golden Mean.

1. Where is the title first mentioned in the essay?

2. Why does Krutch wait so long before introducing it?

3. What words serve to connect paragraphs 1 and 2?

4. Paragraph 2 is developed by contrasting two kinds of parents. In columns list the traits of the old-fashioned parent and the modern one.

Suggestions for Themes

The basic structure of this essay may be outlined as follows:

A. The two extremes
B. The dangers of each
C. The golden mean
D. Misunderstandings that may result from moderation

Using this structure, write on one of these topics:

1. The serious student and the playboy
2. Teachers: strict and lenient
3. Friends: appreciative and critical
4. Roommates: talkative and reserved
5. Newcomers: timid and bold
6. Automobile drivers: daring and over-cautious

The Monster*

Deems Taylor

1 He was an undersized little man, with a head too big for his body—a sickly little man. His nerves were bad. He had skin trouble. It was agony for him to wear anything next to his skin coarser than silk. And he had delusions of grandeur.

2 He was a monster of conceit. Never for one minute did he look at the world or at people, except in relation to himself. He was not only the most important person in the world, to himself; in his own eyes he was the only person who existed. He believed himself to be one of the greatest dramatists in the world, one of the greatest thinkers, and one of the greatest composers. To hear him talk, he was Shakespeare, and Beethoven, and Plato, rolled into one. And you would have had no difficulty in hearing him talk. He was one of the most exhaustive conversationalists that ever lived. An evening with him was an evening spent in listening to a monologue. Sometimes he was brilliant; sometimes he was maddeningly tiresome. But whether he was being brilliant or dull, he had one sole topic of conversation: himself. What *he* thought and what *he* did.

3 He had a mania for being in the right. The slightest hint of disagreement, from anyone, on the most trivial point, was enough to set him off on a harangue that might last for hours, in which he proved himself right in so many ways, and with such exhausting volubility, that in the end his hearer, stunned and deafened, would agree with him, for the sake of peace.

4 It never occurred to him that he and his doings were not of the most intense and fascinating interest to anyone with whom he came in contact. He had theories about almost any subject under the sun, including vegetarianism, the drama, politics, and music; and in support of these theories he wrote pamphlets, letters, books . . . thousands upon thousands of words, hundreds and hundreds of pages. He not only wrote these things, and pub-

* Copyright, 1937, by Deems Taylor. Reprinted by permission of Simon and Schuster, Inc.

lished them—usually at somebody else's expense—but he would sit and read them aloud, for hours, to his friends and his family.

5 He wrote operas; and no sooner did he have the synopsis of a story, but he would invite—or rather summon—a crowd of his friends to his house and read it aloud to them. Not for criticism. For applause. When the complete poem was written, the friends had to come again, and hear *that* read aloud. Then he would publish the poem, sometimes years before the music that went with it was written. He played the piano like a composer, in the worst sense of what that implies, and he would sit down at the piano before parties that included some of the finest pianists of his time, and play for them, by the hour—his own music, needless to say. He had a composer's voice. And he would invite eminent vocalists to his house, and sing them his operas, taking all the parts.

6 He had the emotional stability of a six-year-old child. When he felt out of sorts, he would rave and stamp, or sink into suicidal gloom and talk darkly of going to the East to end his days as a Buddhist monk. Ten minutes later, when something pleased him, he would rush out of doors and run around the garden, or jump up and down on the sofa, or stand on his head. He could be grief-stricken over the death of a pet dog, and he could be callous and heartless to a degree that would have made a Roman emperor shudder.

7 He was almost innocent of any sense of responsibility. Not only did he seem incapable of supporting himself, but it never occurred to him that he was under any obligation to do so. He was convinced that the world owed him a living. In support of this belief, he borrowed money from everybody who was good for a loan—men, women, friends, or strangers. He wrote begging letters by the score, sometimes groveling without shame, at others loftily offering his intended benefactor the privilege of contributing to his support, and being mortally offended if the recipient declined the honor. I have found no record of his ever paying or repaying money to anyone who did not have a legal claim upon it.

8 What money he could lay his hands on he spent like an Indian rajah. The mere prospect of a performance of one of his operas was enough to set him to running up bills amounting to ten times the amount of his prospective royalties. On an income that would reduce a more scrupulous man to doing his own laundry, he would keep two servants. Without enough money in his pocket to pay his rent, he would have the walls and ceiling of his

study lined with pink silk. No one will ever know—certainly he never knew—how much money he owed. We do know that his greatest benefactor gave him $6,000 to pay the most pressing of his debts in one city, and a year later had to give him $16,000 to enable him to live in another city without being thrown into jail for debt.

9 He was equally unscrupulous in other ways. An endless procession of women marches through his life. His first wife spent twenty years enduring and forgiving his infidelities. His second wife had been the wife of his most devoted friend and admirer, from whom he stole her. And even while he was trying to persuade her to leave her first husband he was writing to a friend to inquire whether he could suggest some wealthy woman—*any* wealthy woman—whom he could marry for her money.

10 He was completely selfish in his other personal relationships. His liking for his friends was measured solely by the completeness of their devotion to him, or by their usefulness to him, whether financial or artistic. The minute they failed him—even by so much as refusing a dinner invitaton—or began to lessen in usefulness, he cast them off without a second thought. At the end of his life he had exactly one friend left whom he had known even in middle age.

11 He had a genius for making enemies. He would insult a man who disagreed with him about the weather. He would pull endless wires in order to meet some man who admired his work and was able and anxious to be of use to him—and would proceed to make a mortal enemy of him with some idiotic and wholly uncalled-for exhibition of arrogance and bad manners. A character in one of his operas was a caricature of one of the most powerful music critics of his day. Not content with burlesquing him, he invited the critic to his house and read him the libretto aloud in front of his friends.

12 The name of this monster was Richard Wagner. Everything that I have said about him you can find on record—in newspapers, in police reports, in the testimony of people who knew him, in his own letters, between the lines of his autobiography. And the curious thing about this record is that it doesn't matter in the least.

13 Because this undersized, sickly, disagreeable, fascinating little man was right all the time. The joke was on us. He *was*

one of the world's great dramatists; he *was* a great thinker; he *was* one of the most stupendous musical geniuses that, up to now, the world has ever seen. The world did owe him a living. People couldn't know those things at the time, I suppose; and yet to us, who know his music, it does seem as though they should have known. What if he did talk about himself all the time? If he talked about himself for twenty-four hours of every day for the span of his life, he would not have uttered half the number of words that other men have spoken and written about him since his death.

14 When you consider what he wrote—thirteen operas and music dramas, eleven of them still holding the stage, eight of them unquestionably worth ranking among the world's great musico-dramatic masterpieces—when you listen to what he wrote, the debts and heartaches that people had to endure from him don't seem much of a price. Eduard Hanslick, the critic whom he caricatured in *Die Meistersinger* and who hated him ever after, now lives only because he was caricatured in *Die Meistersinger*. The women whose hearts he broke are long since dead; and the man who could never love anyone but himself has made them deathless atonement, I think, with *Tristan und Isolde*. Think of the luxury with which for a time, at least, fate rewarded Napoleon, the man who ruined France and looted Europe; and then perhaps you will agree that a few thousand dollars' worth of debts were not too heavy a price to pay for the *Ring* trilogy.

15 What if he was faithless to his friends and to his wives? He had one mistress to whom he was faithful to the day of his death: Music. Not for a single moment did he ever compromise with what he believed, with what he dreamed. There is not a line of his music that could have been conceived by a little mind. Even when he is dull, or downright bad, he is dull in the grand manner. There is greatness about his worst mistakes. Listening to his music, one does not forgive him for what he may or may not have been. It is not a matter of forgiveness. It is a matter of being dumb with wonder that his poor brain and body didn't burst under the torment of the demon of creative energy that lived inside him, struggling, clawing, scratching to be released; tearing, shrieking at him to write the music that was in him. The miracle is that what he did in the little space of seventy years could have been done at all, even by a great genius. Is it any wonder that he had no time to be a man?

Name ..... *Date* .....

TAYLOR, "THE MONSTER"

Spelling List

conceit	certainly
exhaustive	genius
intense	whose
pamphlet	perhaps
innocent	burst

Vocabulary Study

Fill in a synonym for the word used by the author in the following taken from the essay.

1. An evening with him was an evening spent in listening to a (monologue) .....
2. He had a (mania) ..... for being in the right.
3. . . . no sooner did he have the (synopsis) ..... of a story, but he would invite . . . a crowd of his friends . . . and read it aloud to them.
4. The slightest hint of disagreement, from anyone, on the most (trivial) ..... point
5. . . . was enough to set him off on a (harangue) ..... that might last for hours
6. And he would invite (eminent) ..... vocalists to his house, and sing them his operas, taking all the parts.
7. He wrote begging letters by the score, sometimes (groveling) ..... without shame
8. On an income that would reduce a more (scrupulous) ..... man to doing his own laundry, he would keep two servants.
9. A character in one of his operas was a (caricature) ..... of one of the most powerful music critics of his day.
10. . . . a few thousand dollars' worth of debts were not too heavy a price to pay for the (*Ring* trilogy) .....

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Wagner is known as the Shakespeare of musical tragedy. (b) He never wanted anyone to challenge his statements. (c) He was a brilliant conversationalist.

..... 2. (a) Wagner published a monthly musical magazine. (b) He had theories about vegetarianism. (c) He asked his friends to act out his new operas.

..... 3. (a) Wagner liked to play and sing his own compositions. (b) He made his musical debut at the age of six. (c) He spent his last days as a Buddhist monk.

..... 4. (a) Wagner mourned for a month when his pet dog died. (b) He would never borrow money from his friends. (c) He was offended when people refused to loan him money.

..... 5. (a) He decorated his room with pink silk. (b) He often did his own laundry to save money. (c) He was thrown in jail for failing to pay a bill of $6,000.

..... 6. (a) Wagner was always true to his friends. (b) He was often arrogant. (c) He would go the second mile with his enemies and critics.

..... 7. (a) Wagner was a hearty, robust man. (b) He wrote eight great masterpieces of musical drama. (c) He caricatured four of his critics in *Die Meistersinger*.

..... 8. (a) Wagner and Eduard Hanslick now rank as the two greatest composers of their day. (b) *Tristan and Isolde* is actually the story of Wagner's life. (c) Wagner never loved anyone but himself.

..... 9. (a) The *Ring* trilogy brought a fortune to Wagner. (b) Many books have been written about Wagner. (c) His music is not rated as high as it was when people first heard it.

..... 10. (a) A great mind composed Wagner's music. (b) In his later years Wagner went insane. (c) It is a pity that Wagner died young.

Analyzing the Style

1. If you were asked to divide Deems Taylor's essay into two parts, where would you make the division? Which paragraph marks the transition between them? Name a topic heading for each division.

Name .. .. *Date* .....

TAYLOR, "THE MONSTER"

2. Why does the author withhold the subject's name for so long? What is gained in so doing?

3. What is the purpose of the introductory paragraph?

4. How does the author seek to vindicate Wagner? On what grounds does he base his defense?

Suggestions for Themes

Write a theme using the pattern of this essay:

1. The bad characteristics of someone (without naming him)
2. His identity
3. The vindication

Select for your subject a person you know well: a member of your family, a relative, a neighbor, a teacher, a friend.

My Wood*

E. M. Forster

1 A few years ago I wrote a book which dealt in part with the difficulties of the English in India. Feeling that they would have had no difficulties in India themselves, the Americans read the book freely. The more they read it the better it made them feel, and a cheque to the author was the result. I bought a wood with the cheque. It is not a large wood—it contains scarcely any trees, and it is intersected, blast it, by a public footpath. Still, it is the first property that I have owned, so it is right that other people should participate in my shame, and should ask themselves, in accents that will vary in horror, this very important question: What is the effect of property upon the character? Don't let's touch economics; the effect of private ownership upon the community as a whole is another question—a more important question, perhaps, but another one. Let's keep to psychology. If you own things, what's their effect on you? What's the effect on me of my wood?

2 In the first place, it makes me feel heavy. Property does have this effect. Property produces men of weight, and it was a man of weight who failed to get into the Kingdom of Heaven. He was not wicked, that unfortunate millionaire in the parable, he was only stout; he stuck out in front, not to mention behind, and as he wedged himself this way and that in the crystalline entrance and bruised his well-fed flanks, he saw beneath him a comparatively slim camel passing through the eye of a needle and being woven into the robe of God. The Gospels all through couple stoutness and slowness. They point out what is perfectly obvious, yet seldom realized: that if you have a lot of things you cannot move about a lot, that furniture requires dusting, dusters require servants, servants require insurance stamps,† and the whole tangle of them makes

* From ABINGER HARVEST, copyright, 1936, by E. M. Forster. Reprinted by permission of Harcourt, Brace and Company, Inc.

† In England. [Ed.]

you think twice before you accept an invitation to dinner or go for a bathe in the Jordan. Sometimes the Gospels proceed further and say with Tolstoy that property is sinful; they approach the difficult ground of asceticism here, where I cannot follow them. But as to the immediate effects of property on people, they just show straightforward logic. It produces men of weight. Men of weight cannot, by definition, move like the lightning from the East unto the West, and the ascent of a fourteen-stone bishop into a pulpit is thus the exact antithesis of the coming of the Son of Man. My wood makes me feel heavy.

3 In the second place, it makes me feel it ought to be larger.

4 The other day I heard a twig snap in it. I was annoyed at first, for I thought that someone was blackberrying, and depreciating the value of the undergrowth. On coming nearer, I saw it was not a man who had trodden on the twig and snapped it, but a bird, and I felt pleased. My bird. The bird was not equally pleased. Ignoring the relation between us, it took fright as soon as it saw the shape of my face, and flew straight over the boundary hedge into a field, the property of Mrs. Henessy, where it sat down with a loud squawk. It had become Mrs. Henessy's bird. Something seemed grossly amiss here, something that would not have occurred had the wood been larger. I could not afford to buy Mrs. Henessy out, I dared not murder her, and limitations of this sort beset me on every side. Ahab did not want that vineyard—he only needed it to round off his property, preparatory to plotting a new curve—and all the land around my wood has become necessary to me in order to round off the wood. A boundary protects. But—poor little thing—the boundary ought in its turn to be protected. Noises on the edge of it. Children throw stones. A little more, and then a little more, until we reach the sea. Happy Canute! Happier Alexander! And after all, why should even the world be the limit of possession? A rocket containing a Union Jack, will, it is hoped, be shortly fired at the moon. Mars. Sirius. Beyond which . . . But these immensities ended by saddening me. I could not suppose that my wood was the destined nucleus of universal dominion—it is so very small and contains no mineral wealth beyond the blackberries. Nor was I comforted when Mrs. Henessy's bird took alarm for the second time and flew clean away from us all, under the belief that it belonged to itself.

5 In the third place, property makes its owner feel that he ought to do something to it. Yet he isn't sure what. A restless-

ness comes over him, a vague sense that he has a personality to express—the same sense which, without any vagueness, leads the artist to an act of creation. Sometimes I think I will cut down such trees as remain in the wood, at other times I want to fill up the gaps between them with new trees. Both impulses are pretentious and empty. They are not honest movements towards money-making or beauty. They spring from a foolish desire to express myself and from an inability to enjoy what I have got. Creation, property, enjoyment form a sinister trinity in the human mind. Creation and enjoyment are both very good, yet they are often unattainable without a material basis, and at such moments property pushes itself in as a substitute, saying, "Accept me instead—I'm good enough for all three." It is not enough. It is, as Shakespeare said of lust, "The expense of spirit in a waste of shame": it is "Before, a joy proposed; behind, a dream." Yet we don't know how to shun it. It is forced on us by our economic system as the alternative to starvation. It is also forced on us by an internal defect in the soul, by the feeling that in property may lie the germs of self-development and of exquisite or heroic deeds. Our life on earth is, and ought to be, material and carnal. But we have not yet learned to manage our materialism and carnality properly; they are still entangled with the desire for ownership, where (in the words of Dante) "Possession is one with loss."

6 And this brings us to our fourth and final point: the blackberries.

7 Blackberries are not plentiful in this meagre grove, but they are easily seen from the public footpath which traverses it, and all too easily gathered. Foxgloves, too—people will pull up the foxgloves, and ladies of an educational tendency even grub for toad stools to show them on the Monday in class. Other ladies, less educated, roll down the bracken in the arms of their gentlemen friends. There is a paper, there are tins. Pray, does my wood belong to me or doesn't it? And, if it does, should I not own it best by allowing no one else to walk there? There is a wood near Lyme Regis, also cursed by a public footpath, where the owner has not hesitated on this point. He has built high stone walls each side of the path, and has spanned it by bridges, so that the public circulate like termites while he gorges on the blackberries unseen. He really does own his wood, this able chap. Dives in Hell did pretty well, but the gulf dividing him from Lazarus could be traversed by vision, and nothing traverses it here. And perhaps I shall come to this in time. I shall wall in and fence out until I

really taste the sweets of property. Enormously stout, endlessly avaricious, pseudo-creative, intensely selfish, I shall weave upon my forehead the quadruple crown of possession until those nasty Bolshies come and take it off again and thrust me aside into the outer darkness.

Name . . .. *Date* .. ..

FORSTER, "MY WOOD"

Spelling List

weight	necessary
lightning	accept
ascent	possession
straight	their
boundary	doesn't

Vocabulary Study

1. When the wood is *intersected* by a footpath, what has happened to it?

2. When the Gospels approach the difficult ground of *asceticism,* what do they approach?

3. If you maintain that one fact is the *antithesis* of another, what do you mean?

4. When someone *depreciates* the value of a piece of property, what does he do?

5. If something is *grossly* wrong, how wrong is it?

6. If I say that limitations *beset* me, what do I mean?

7. If my wood is the *nucleus* of a large area, how would you describe it?

8. If my impulses are *pretentious,* what sort of impulses do I have?

9. If words have a *sinister* meaning, what kind of words are they?

10. If I am *avaricious,* what quality do I possess?

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Forster's book on India was widely read in America. (b) He wrote a travel guide for tourists. (c) He helped solve the trouble between Gandhi and the British authorities.

..... 2. Forster's essay is primarily concerned with (a) the cost of the wood, (b) the effect on the community of the private ownership of property, (c) the effect on the individual of the private ownership of property.

..... 3. (a) The bird Forster claimed really belonged to Mrs. Henessy. (b) Forster wanted to possess more and more property. (c) The bird had come to eat the grapes in the vineyard.

..... 4. (a) Property ownership causes restlessness. (b) Property ownership causes deep content, especially in America. (c) Property ownership enlarges the soul.

..... 5. (a) Forster is glad to have the public footpath as a quick way to town. (b) He plans immediately to build high walls along the path. (c) Ownership of the wood tempts him to be selfishly possessive.

Analyzing the Style

1. Which two sentences in paragraph 1 indicate the thesis, or main idea, of the essay?

2. Write the four answers the author gives to the closing question of paragraph 1.

3. When a writer refers to a person or incident in the Bible, he is using a *biblical allusion*. The reader who is familiar with the biblical reference is stimulated by overtones of meaning. Explain the three biblical allusions below:
   a. Who is the unfortunate millionaire in paragraph 2?

   b. Who is Ahab in the paragraph beginning "The other day . . ."?

c. Who are Dives and Lazarus in the last paragraph?

4. Historical characters also furnish overtones of meaning. Who are Canute and Alexander? Why are they mentioned?

5. How does Forster make the bird a part of the problem of ownership of property? How do blackberries also become a part of the problem?

Improving Your Writing

A skillful writer helps the reader proceed easily from one paragraph to the next. Instead of jumping from one idea to another, he guides the reader from one thought to the next so that the progression seems inevitable. This method of guiding the reader, of leading him across from one idea to the next, is called *transition.* (See pp. 3-6.) Notice how Forster keeps reminding us of what he is doing when he begins his paragraphs.

What words does he use to signal to us that he is about to give an answer to the question he asks at the end of paragraph 1?

Sometimes an author will need to use a transition within a paragraph by words and phrases that remind the reader how various thoughts are joined together. The following list will indicate some of the many ways of relating a new thought to a preceding one. Add others to the list as you discover them in your reading.

1. Example: for instance, to illustrate
2. Addition: in the second place, finally, furthermore, besides, also
3. Result: hence, as a result, consequently, therefore, thus
4. Summary: in conclusion, in short

5. Comparison: in the same way, likewise, similarly
6. Contrast: on the other hand, nevertheless, still

The essay by Forster is well organized and practically outlines itself:

I. The problem is introduced by a personal experience.
II. The effects of the ownership of private property are discussed.
    A. Property ownership makes him feel heavy.
    B. It makes him wish he had more.
    C. Creation, property, and enjoyment form a sinister trinity.
    D. Blackberries make him selfish and possessive.

Suggestions for Themes

Use the following basic pattern to plan your next theme:

I. Introduction of problem by relation of personal experience
II. Four effects of owning something
    A.
    B.
    C.
    D.

1. My first bicycle (or boat or car)
2. My first salary
3. My first formal dance
4. Belonging to a fraternity (or sorority)
5. Belonging to an honor society
6. A coveted promotion

Boswell of the Microbes: Dr. Selman A. Waksman*

Roberta Silman and John Lear

1 The janitor at the Institute of Microbiology of Rutgers University will be a lonely man in the early mornings beginning this month of September. No one will be here to unlock the door for him when he comes to work. The short, roly-poly, mustachioed fellow who performed that service in years past has retired.

2 Getting the building's keeper into the building without a fumble over the keys in the halflight was only one of many self-imposed chores of the departed door-opener. He also saw to it that heel-squashed cigaret butts did not linger long on the corridor floors, that whoever on the staff was supposed to complete an assignment by a given time actually finished the job by then, that no one in the place ever lacked money for truly promising research on the microbes, and that the Institute itself would survive his withdrawal as robustly as it had existed since he raked in the millions to house it in a cupolaed classic of Colonial architecture in 1954.

3 This ubiquitous missing person is the unpretentious human who lives behind the lofty name: Dr. Selman A. Waksman. Founder and first director of the only establishment of its kind in the world, known to physicians everywhere as the Father of Antibiotics, he won the Nobel Prize in medicine in 1952 for years of rummaging through manure piles, compost heaps, and ordinary backyard garden dirt to find the microbes which ultimately manufactured *streptomycin* for man.

4 Though he clearly belongs to the intellectuals, Selman (a corruption of the ancient name Solomon) Waksman enjoys the exceptional corollary of a practical bent. It came down in his genes

* From Science and Humanity Section, *The Saturday Review*, September 6, 1958, pp. 56-57. Reprinted by permission.

from his grandmother, who kept her commission agent's accounts in chalk marks on the back of a closet door. It explains why he is the best known practitioner of serendipity, the art of being prepared to exploit the unexpected.

5 The preparation began unconsciously on the Russian steppe near Kiev, where Selman Waksman was born seventy years ago in the tiny market town of Novaia-Priluka. No matter in which direction he looked as a growing boy, his gaze crossed an endless sea of barley, oats, and wheat. Beneath the waves of grain lay the *tchernozem*—the fabulously rich black soil of the Ukraine. The *tchernozem* had a pungent smell when the plows overturned it, and to smell that smell little Selman would run after the plowmen in the furrows and pick up handfuls of dirt to sniff and wonder.

6 As the son of Jewish merchants, he heard from the Rabbis the words of Ecclesiasticus: "The Lord created medicines out of the earth, and he that is wise will not abhor them." As the son of a doting mother, he was impressed with his obligation to respect and seek knowledge. She provided him with tutors and sent him to the Gymnasium at Odessa to learn the chemistry of living bodies. On her sudden death, he fled to America in 1910 with $40 in his pockets to escape the loneliness. And here in New Jersey, at the Agricultural Experiment Station of Rutgers College—guided by the sheltering wisdom of an earlier Jewish emigre from Russia, Dr. Jacob G. Lipman—he dug trenches hip-deep in the fields (one in clay, one in loam, one in sand) and in them carried on a comprehensive census that Dr. Lipman had begun in 1901 of microbes that keep the earth fruitful.

7 Among this hidden population he found an astonishing number of organisms that acted like bacteria but looked like fungi. These were the actinomyces and their numbers grew as he dug deeper into the soil. For sixteen years he watched their comings and goings, chronicling how they lived with the bacteria, the fungi, and the protozoa. At last he put the saga of them all into one enormous book, "Principles of Soil Microbiology" (Williams and Wilkins, 897 pages), which quickly became the Bible of agricultural science. There, in a single volume, was the ultimate story of life and death. As he wrote later: "One can visualize no form of higher life, either that of man or animals, without the existence of microbes."

8 In 1932, the same year that the second edition of the microbiological Bible appeared, there were begun in his laboratory

experiments which demonstrated conclusively that tuberculosis germs do not live long after they are buried in the ground. What must have killed them is obvious to anyone who thinks about it in the hindsight of today. Yet the Waksman mind was fixed so purposefully on understanding ever-deepening mysteries of the teeming life beneath his feet that his experiences did not congregate upon him and cry out, "Eureka!" Not once did it occur to him that his beloved microbes, the workers within the *tchernozem* that gave the Ukrainian soil its invigorating smell, might be one of those medicines of the Lord that Ecclesiasticus long ago had exhorted his people to raise up and employ in human healing.

9 Even when one of his favorite students (René Dubos, who had gone from Rutgers to the Rockefeller Institute with his warmest blessing) discovered in the soil a microbe that manufactured enzymes capable of dissolving the waxy coat of the pneumonia germ, Dr. Waksman was not diverted to the immediate, almost miraculous, potentialities of his own lifework. He did urge a Philadelphia drug house to look into the future profit prospects of made-by-microbe enzymes. But the thought of antibiotic medicine did not strike until Dubos proved seven years later that *tyrothricin,* a potion the microbes concocted, could kill pneumonia germs in the living bodies of animals. From that moment onward, Selman Waksman poured thirty years of patiently accumulated learning between the lines of chemical formulae on his laboratory blackboard and wrote at furious pace an entirely new chapter in the history of man against disease.

10 Every experiment in the lab (it was then the new Rutgers Department of Microbiology) was turned around and pointed toward the same objective. Every person in the place was put on the one job. A student who couldn't see the forest for the trees complained, "I didn't learn any microbiology at all; all I learned was antibiotics." The lab staff was jumped from seven to fifty as the pace stepped up. One hundred thousand different batches of microbes thought to be friendly to man were grown and pitted against microbes known to be hostile. Ten thousand guinea pigs gave their lives in the great hunt at Merck and Company, which had foresightedly offered its huge facilities in return for exclusive patent rights on any consequent new medicine.

11 Again and again the now famous Russian immigrant found himself recrossing familiar ground. The first promising

plague-fighter he dug up, the pyocyaneous organism, had been proved potent forty years before. Like Dubos's *tyrothricin,* its brew was too poisonous for man. The second combatant was one of the actinomyces, and Dr. Waksman in 1940 called its drug *actinomycin.* That, too, was poisonous, though it has since been tried as a treatment for a stubborn cancer: Hodgkins disease. *Clavacin* followed in 1941—another poison. Then came *streptothricin,* which at first looked like a sure rival of *penicillin* (rediscovered in 1940); but it developed a delayed toxicity. By that time (1942) the Waksman word "antibiotic" was already a year old and he was planting TB germs in the soil to bring out their natural killers. The safe antibiotic that finally emerged in 1943 was the handiwork of a microbe Dr. Waksman had identified twenty-eight years earlier. This drug was *streptomycin.*

12 Within the next decade, 10,000 scientific papers and twenty books were written about this wondrous new medicine. Fifty million dollars worth of *streptomycin* was being manufactured every year. The Research and Endowment Foundation that Rutgers had created to receive the royalties from Merck was long since embarrassed by the money that poured in, and Merck was asked to give up its exclusive patent rights for the public good. The firm complied, in one of the most generous gestures in medical annals, and the making of the magical stuff was given over to eight drug houses in the United States, three in France, two in England, four in Japan, one in Sweden, and one in Italy. The Rutgers trustees decided in 1946 that it would be only fair to Dr. Waksman for him to receive a fifth of the royalties. A student who had taken part in the *streptomycin* hunt and had been co-author of the actual discovery report decided at that point that he (the student) deserved a cut of the profits, and went to court to get it. The suit was settled amicably by Dr. Waksman's offer to split his royalties fifty-fifty with all twenty-six of the students who had worked on the antibiotics project. But a dark cloud of unhappiness persisted over the lab chief's head until 1952, when his name was cleared by the Nobel Prize for Medicine and Physiology.

13 Today the antibiotic family that Dr. Waksman fathered accounts for one in every three prescriptions filled at America's drugstore counters. The total sale runs close to $1.1 billions a year. Thirty different drugs are in circulation, commercially and experimentally; twenty-five of them are made by the microbes he

first brought to serious scientific attention: the actinomyces. Thanks to their efficacy, such former terrors to man as typhus, typhoid, tularemia, dysentery, and plague are now diseases to be fought with hope and confidence. The royalties on Dr. Waksman's own two discoveries, *streptomycin* and *neomycin,* alone have piled up $8 millions, $3.5 millions of which went into the building of the Microbiological Institute at Rutgers and $250,000 more of which go into the annual running of the place.

14 This four-story replica of a fine old Colonial mansion is one of the handsomest buildings in New Jersey. It houses not only extensive laboratories and library facilities but a sizeable pilot plant for testing pharmaceuticals. Its staff of 100 scientists and supporting workers has become the nucleus of a world-girdling research network whose personnel constantly shifts as visiting fellows arrive from and leave for foreign lands.

15 Beginning this September 1, a new chief was on hand to guide the Institute: Dr. J. Oliver Lampen, former biochemical research boss for Squibb. He took over while Dr. Waksman was in Europe delivering a series of lectures. Those who had always thought of the Waksman name as a label for exacting discipline were already reminiscing about "the grand old man of Rutgers." They had never lacked respect for his honors (Phi Beta Kappa, National Academy of Sciences, French Academy of Sciences, French Legion of Honor, Society of American Bacteriologists, honorary degrees from Princeton and Israel and Athens and Madrid and Liege), but now they remembered how he had come to work at 7 in the morning (he was proud of his record of welcoming the janitor) and had gone home at night with a bulging brief case that would account for a few more hours in his study at home. They recalled his disdain for ostentation (the hole in the elbow of the lab coat he wears on the cover of this week's SR * is typical) and they were glad he would still have an office and two lab benches to work at there when he wanted to. They did not expect that the three-volume study of actinomyces he planned to squeeze from a three-foot shelf of notes would be anywhere near his last book. They were confident that he would continue to heed the summons of fame and roam the earth with his wife "Bobili" (actually Deborah) and that "Bobili" would faithfully go along but wish all the while that she might have a little time of her own to sing. ("Not singing," she has said, "is like losing an organ of your body.

* *Saturday Review.* [Ed.]

Can you understand that?") And they knew that as long as he lived he would never be very far away from the microbes, even if that only meant tending the rosebushes near his front door and getting thorns stuck in his fingers. After all, as he wrote in his autobiography ("My Life with the Microbes," Simon and Schuster, 1954, $5.00):

> Microbes affect man's life in many ways, from the day of his birth to the day of his death, and even thereafter, since they attack and destroy his mortal remains. Microbes are always with us, in our food and our bodies, in our clothing and in our habitation, in the soil under our feet, and in the water we drink and bathe in. They are always ready to help us or to destroy us. Only circumstances decide which it shall be.

16 The circumstances bundled up in Dr. Waksman himself have affected the lives of millions, not the least being the janitor at the Institute of Microbiology of Rutgers University, who has become a lonely man in the early mornings.

Name . . . . . *Date* .....

SILMAN AND LEAR, "BOSWELL OF THE MICROBES"

Spelling List

preparation	laboratory
actually	losing
loneliness	personnel
pneumonia	label
accumulated	knowledge

Vocabulary Study

Indicate the meaning of the words in the left-hand column by placing the proper letters in the blank spaces.

. .	1. ubiquitous	A.	cautioned earnestly
.....	2. unpretentious	B.	narrative of heroic exploits
.....	3. corollary	C.	in a friendly way
.	4. steppe	D.	poisonousness
.	5. pungent	E.	present everywhere
.....	6. saga	F.	effectiveness
.....	7. exhorted	G.	natural consequence, result
.....	8. toxicity	H.	modest
.....	9. amicably	I.	vast plain
.....	10. efficacy	J.	pleasantly penetrating

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) A special man was hired to open the door early for the great scientist. (b) Waksman saw to it that promising research on microbes received sufficient financial support. (c) He forbade smoking during hours of research.

..... 2. Waksman was honored (a) with the Pulitzer Prize, (b) as Father of Antibiotics, (c) with membership in the American College of Scientists.

..... 3. (a) Waksman was born in a town in Ukraine. (b) His mother helped him study chemistry. (c) As a Russian Jew he fled before the advance of the German army.

..... 4. (a) After three years of study Waksman became an expert on microbes. (b) He believed that microbes are necessary to all higher forms of life. (c) As he dug deeper into the soil he found bigger and bigger microbes.

..... 5. (a) In 1932 Waksman published a new translation of the Bible. (b) Waksman changed the history of man's struggle against disease. (c) Waksman and his student Dubos together discovered a microbe that would attack the pneumonia germ.

..... 6. (a) Waksman used thousands of white mice for experiments. (b) All the great pharmaceutical companies cooperated with Waksman at Rutgers. (c) Waksman planted germs in the soil to discover their natural killers.

. .. 7. (a) Rutgers was overjoyed at the big royalties from streptomycin. (b) Merck generously relinquished exclusive rights to the wonder drugs. (c) Waksman reluctantly gave up half the royalties.

... . 8. (a) The personnel of the research team changes constantly. (b) Waksman now lives in a beautiful colonial mansion. (c) One hundred foreign students visit the laboratories annually.

..... 9. (a) Waksman went to Europe for a well-earned vacation. (b) Waksman will soon return to direct the huge research. (c) He has received honorary degrees from four foreign lands.

..... 10. (a) All microbes are hurtful and should be destroyed. (b) Microbes constantly affect the life of man. (c) Waksman has just finished writing his last book on microbes.

Exploring the Ideas

1. Explain the meaning of the following:

Nobel Prize

Ecclesiasticus

Eureka

Name ..... *Date* 1-1-91

SILMAN AND LEAR, "BOSWELL OF THE MICROBES"

2. Explain the name *Boswell* in the title.

3. You will realize at once that the selection is a biographical essay—not a complete life history, but a particular account of Dr. Waksman's contribution to science with enough other details to give proper background and human interest. Why is attention called to the rich, black Ukrainian soil? Why is the quotation from Ecclesiasticus used?

4. Read again the introductory paragraph. Why do the authors begin as they do instead of writing: "Dr. Selman A. Waksman was born in 1888 in the market town of Novaia-Priluka in Russia"? Now reread the closing paragraph and observe how effective it is to begin and end on the same note.

5. What do you learn (a) about the progress of the research that resulted in two great discoveries and (b) about the character of Dr. Waksman himself?

Improving Your Writing

You have learned that a writer has at his disposal two kinds of modifiers: adjectives to describe or qualify nouns; and adverbs to modify in some way verbs, adjectives, or other adverbs. Your experience will remind you that (1) generally exaggerated words such as *wonderful, marvelous, grand;* (2) inexactly used words such as *nice* and *fine;* and (3) weak words such as *very* are imperfect tools for the writer's craft. Exact, colorful modifiers do excellent service in propelling a narrative or developing an idea.

It is not always easy, however, to find the proper word for the proper place. Any successful writer will want to keep at hand two valuable aids: a dictionary and a thesaurus (a book of synonyms). Of course, every college freshman is required to have a dictionary, and here he will find several synonyms to define his word. But he should also have a thesaurus, which will provide a longer list of synonyms from which he may select the exact meaning for his purpose. (Such books are now appearing in paperback editions.)

There is another warning to make about modifiers. The skillful writer will avoid overuse of a *pair* of adjectives or adverbs. The choice of modifier may be adequate, but the sentence pattern may become repetitious.

List below ten adjectives from the essay which you think effective. Why are they effective?

Suggestions for Themes

Plan a theme about a person you know who has made some worthwhile contribution to your town or community or school or neighborhood or family. Watch especially your use of modifiers. Following the model of the above essay, plan four paragraphs:

1. A brief picture of the subject doing something typical
2. Some items of personal biography that are related to his accomplishment
3. The worthwhile contribution he is making
4. A personal glimpse of him now in his own home

A Windstorm in the Forest*

John Muir

1 One of the most beautiful and exhilarating storms I have ever enjoyed in the Sierra occurred in December, 1874, when I happened to be exploring one of the tributary valleys of the Yuba River. The sky and the ground and the trees had been thoroughly rain-washed and were dry again. The day was intensely pure, one of those incomparable bits of California winter, warm and balmy and full of white sparkling sunshine, redolent of all the purest influences of the spring, and at the same time enlivened with one of the most bracing windstorms conceivable. Instead of camping out, as I usually do, I then chanced to be stopping at the house of a friend. But when the storm began to sound, I lost no time in pushing out into the woods to enjoy it. For on such occasions Nature has always something rare to show us, and the danger to life and limb is hardly greater than one would experience crouching deprecatingly beneath a roof.

2 It was still early morning when I found myself fairly adrift. Delicious sunshine came pouring over the hills, lighting the tops of the pines, and setting free a steam of summery fragrance that contrasted strangely with the wild tones of the storm. The air was mottled with pine-tassels and bright green plumes, that went flashing past in the sunlight like birds pursued. But there was not the slightest dustiness, nothing less pure than leaves, and ripe pollen, and flecks of withered bracken and moss. I heard trees falling for hours at the rate of one every two or three minutes; some uprooted, partly on account of the loose, water-soaked condition of the ground; others broken straight across, where some weakness caused by fire had determined the spot. The gestures of the various trees made a delightful study. Young Sugar Pines, light and feathery as squirrel-tails, were bowing almost to the ground;

* From THE MOUNTAINS OF CALIFORNIA by John Muir. Copyright, 1911, Century Company. Reprinted by permission of the publishers Appleton-Century-Crofts, Inc.

while the grand old patriarchs, whose massive boles had been tried in a hundred storms, waved solemnly above them, their long, arching branches streaming fluently on the gale, and every needle thrilling and ringing and shedding off keen lances of light like a diamond. The Douglas Spruces, with long sprays drawn out in level tresses, and needles massed in a gray-shimmering glow, presented a most striking appearance as they stood in bold relief along the hilltops. The madroños in the dells, with their red bark and large glossy leaves tilted every way, reflected the sunshine in throbbing spangles like those one so often sees on the rippled surface of a glacier lake. But the Silver Pines were now the most impressively beautiful of all. Colossal spires 200 feet in height waved like supple goldenrods chanting and bowing low as if in worship, while the whole mass of their long, tremulous foliage was kindled into one continuous blaze of white sun-fire. The force of the gale was such that the most steadfast monarch of them all rocked down to its roots with a motion plainly perceptible when one leaned against it. Nature was holding high festival, and every fibre of the most rigid giants thrilled with glad excitement.

3 I drifted on through the midst of this passionate music and motion, across many a glen, from ridge to ridge; often halting in the lee of a rock for shelter, or to gaze and listen. Even when the grand anthem had swelled to its highest pitch, I could distinctly hear the varying tones of individual trees—Spruce, and Fir, and Pine, and leafless Oak—and even the infinitely gentle rustle of withered grasses at my feet. Each was expressing itself in its own way—singing its own song, and making its own peculiar gestures—manifesting a richness of variety to be found in no other forest I have yet seen. The coniferous woods of Canada, and the Carolinas, and Florida, are made up of trees that resemble one another about as nearly as blades of grass, and grow close together in much the same way. Coniferous trees, in general, seldom possess individual character, such as is manifest among Oaks and Elms. But the California forests are made up of a greater number of distinct species than any other in the world. And in them we find, not only a marked differentiation into special groups, but also a marked individuality in almost every tree, giving rise to storm effects indescribably glorious.

4 Toward midday, after a long, tingling scramble through copses of hazel and ceanothus, I gained the summit of the highest ridge in the neighborhood; and then it occurred to me

that it would be a fine thing to climb one of the trees to obtain a wider outlook and get my ear close to the Aeolian music of its topmost needles. But under the circumstances the choice of a tree was a serious matter. One whose instep was not very strong seemed in danger of being blown down, or of being struck by others in case they should fall; another was branchless to a considerable height above the ground, and at the same time too large to be grasped with arms and legs in climbing; while others were not favorably situated for clear views. After cautiously casting about, I made choice of the tallest of a group of Douglas Spruces that were growing close together like a tuft of grass, no one of which seemed likely to fall unless all the rest fell with it. Though comparatively young, they were about 100 feet high, and their lithe, brushy tops were rocking and swirling in wild ecstasy. Being accustomed to climb trees in making botanical studies, I experienced no difficulty in reaching the top of this one, and never before did I enjoy so noble an exhilaration of motion. The slender tops fairly flapped and swished in the passionate torrent, bending and swirling backward and forward, round and round, tracing indescribable combinations of vertical and horizontal curves, while I clung with muscles firm braced, like a bobolink on a reed.

5 In its wildest sweeps my treetop described an arc of from twenty to thirty degrees, but I felt sure of its elastic temper, having seen others of the same species still more severely tried—bent almost to the ground indeed, in heavy snows—without breaking a fiber. I was therefore safe, and free to take the wind into my pulses and enjoy the excited forest from my superb outlook. The view from here must be extremely beautiful in any weather. Now my eye roved over the piny hills and dales as over fields of waving grain, and felt the light running in ripples and broad swelling undulations across the valleys from ridge to ridge, as the shining foliage was stirred by corresponding waves of air. Oftentimes these waves of reflected light would break up suddenly into a kind of beaten foam, and again, after chasing one another in regular order, they would seem to bend forward in concentric curves, and disappear on some hillside, like sea-waves in a shelving shore. The quantity of light reflected from the bent needles was so great as to make whole groves appear as if covered with snow, while the black shadows beneath the trees greatly enhanced the effect of the silvery splendor.

6 Excepting only the shadows there was nothing somber

in all this wild sea of pines. On the contrary, notwithstanding this was the winter season, the colors were remarkably beautiful. The shafts of the pine and libocedrus were brown and purple, and most of the foliage was well tinged with yellow; the laurel groves, with the pale undersides of their leaves turned upward, made masses of gray; and then there was many a dash of chocolate color from clumps of manzanita, and jet of vivid crimson from the bark of the madroños, while the ground on the hillsides, appearing here and there through openings between the groves, displayed masses of pale purple and brown.

7 The sounds of the storm corresponded gloriously with this wild exuberance of light motion. The profound bass of the naked branches and boles booming like waterfalls; the quick, tense vibrations of the pine-needles, now rising to a shrill, whistling hiss, now falling to a silky murmur; the rustling of laurel groves in the dells, and the keen metallic click of leaf on leaf—all this was heard in easy analysis when the attention was calmly bent.

8 The varied gestures of the multitude were seen to fine advantage, so that one could recognize the different species at a distance of several miles by this means alone, as well as by their forms and colors, and the way they reflected the light. All seemed strong and comfortable, as if really enjoying the storm, while responding to its most enthusiastic greetings. We hear much nowadays concerning the universal struggle for existence, but no struggle in the common meaning of the word was manifest here; no recognition of danger by any tree; no deprecation; but rather an invincible gladness as remote from exultation as from fear.

9 I kept my lofty perch for hours, frequently closing my eyes to enjoy the music by itself, or to feast quietly on the delicious fragrance that was streaming past. The fragrance of the woods was less marked than that produced during the warm rain, when so many balsamic buds and leaves are steeped like tea; but, from the chafing of resiny branches against each other, and the incessant attrition of myriads of needles, the gale was spiced to a very tonic degree. And besides the fragrance from these local sources there were traces of scents brought from afar. For this wind came first from the sea, rubbing against its fresh, briny waves, then distilled through the redwoods, threading rich ferny gulches, and spreading itself in broad undulating currents over many a flower-enameled ridge of the coast mountains, then across the golden plains, up the

purple foothills, and into these piny woods with the varied incense gathered by the way.

10 Winds are advertisements of all they touch, however much or little we may be able to read them; telling their wanderings even by their scents alone. Mariners detect the flowery perfume of land-winds far at sea, and sea-winds carry the fragrance of dulse and tangle far inland, where it is quickly recognized, though mingled with the scents of a thousand land-flowers. As an illustration of this, I may tell here that I breathed sea-air on the Firth of Forth, in Scotland, while a boy; then was taken to Wisconsin, where I remained nineteen years; then, without in all this time having breathed one breath of the sea, I walked quietly, alone, from the middle of the Mississippi Valley to the Gulf of Mexico, on a botanical excursion, and while in Florida, far from the coast, my attention wholly bent on the splendid tropical vegetation about me, I suddenly recognized a sea-breeze, as it came sifting through the palmettos and blooming vine-tangles, which at once awakened and set free a thousand dormant associations, and made me a boy again in Scotland, as if all the intervening years had been annihilated.

11 Most people like to look at mountain rivers, and bear them in mind; but few care to look at the winds, though far more beautiful and sublime, and though they become at times about as visible as flowing water. When the north winds in winter are making upward sweeps over the curving summits of the High Sierra, the fact is sometimes published with flying snow-banners a mile long. Those portions of the winds thus embodied can scarce be wholly invisible, even to the darkest imagination. And when we look around over an agitated forest, we may see something of the wind that stirs it, by its effect upon the trees. Yonder it descends in a rush of water-like ripples, and sweeps over the bending pines from hill to hill. Nearer, we see detached plumes and leaves, now speeding by on level currents, now whirling in eddies, or, escaping over the edges of the whirls, soaring aloft on grand, upswelling domes of air, or tossing on flame-like crests. Smooth, deep currents, cascades, falls, and swirling eddies, sing around every tree and leaf, and over all the varied topography of the region with telling changes of form, like mountain rivers conforming to the features of their channels.

12 After tracing the Sierra streams from their fountains to the plains, marking where they bloom white in falls, glide in

crystal plumes, surge gray and foam-filled in boulder-choked gorges, and slip through the woods in long, tranquil reaches—after thus learning their language and forms in detail, we may at length hear them chanting all together in one grand anthem, and comprehend them all in clear inner vision, covering the range like lace. But even this spectacle is far less sublime and not a whit more substantial than what we may behold of these storm-streams of air in the mountain woods.

13 We all travel the milky way together, trees and men; but it never occurred to me until this storm-day, while swinging in the wind, that trees are travelers, in the ordinary sense. They make many journeys, not extensive ones, it is true; but our own little journeys, away and back again, are only little more than tree-wavings—many of them not so much.

14 When the storm began to abate, I dismounted and sauntered down through the calming woods. The storm-tones died away, and, turning toward the east, I beheld the countless hosts of the forests hushed and tranquil, towering above one another on the slopes of the hills like a devout audience. The setting sun filled them with amber light, and seemed to say, while they listened, "My peace I give unto you."

15 As I gazed on the impressive scene, all the so-called ruin of the storm was forgotten, and never before did these noble woods appear so fresh, so joyous, so immortal.

Name ..... *Date* .....

MUIR, "A WINDSTORM IN THE FOREST"

Spelling List

intensely	effect
thoroughly	occurred
continuous	descend
disappear	likely
existence	therefore

Vocabulary Study

In the following taken from the essay, fill in a synonym for the word used by the author.

1. The day was intensely pure, . . . (redolent) ..... of all the purest influences of the spring

2. . . . the danger to life and limb is hardly greater than one would experience crouching (deprecatingly) ..... beneath a roof.

3. The air was (mottled) ..... with pine tassels and bright plumes

4. Toward midday, after a long, tingling scramble through (copses) ..... of hazel and ceanothus, I gained the summit of the highest ridge

5. . . . then it occurred to me that it would be a fine thing to . . . get my ear close to the (Aeolian) ..... music of its topmost needles.

6. . . . the black shadows beneath the trees greatly (enhanced) ..... the effect of the silvery splendor.

7. The sounds of the storm corresponded gloriously with this wild (exuberance) ..... of light motion.

8. . . . a sea-breeze . . . at once awakened and set free a thousand (dormant) ..... associations

9. When the storm began to (abate) ....., I dismounted

10. I . . . (sauntered) ..... down through the calming woods.

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) John Muir always camped out in the open forest. (b) He visited his friend every Christmas. (c) He happened to stop at the friend's house.

..... 2. (a) Some trees were uprooted by the storm. (b) Muir heard one great tree fall with the noise of a cannon. (c) The dust was suffocating as the storm began.

..... 3. (a) Young Sugar Pines grew along the hilltops. (b) The Silver Pines were most beautiful of all. (c) The giant trees braced themselves angrily against the wild storm.

..... 4. (a) Muir became deaf with the roar of the wind. (b) He could hear the song of each tree. (c) Thunder drowned out all sounds of the forest.

..... 5. (a) Out of fear for his life Muir awkwardly climbed his first tree. (b) He chose a grand old tree that had weathered hundreds of storms. (c) He was accustomed to climbing trees.

..... 6. (a) From his lookout Muir could see the ocean. (b) He saw vast wheat fields in the distance. (c) Whole groves seemed to be covered with snow.

..... 7. (a) Foliage on the pine trees was yellowish. (b) In this December scene the snow made everything a glistening white. (c) Autumn leaves of the Spanish Oak made a gorgeous splash of color.

..... 8. (a) All nature was at war, every tree fighting its neighbor. (b) The smell of the ocean blended with the fragrance of the woods. (c) Muir could smell the clover, the mountain cedars, and the delicious whiff of native citrous.

..... 9. (a) Muir visited Wisconsin as a child. (b) He joined a group to explore the Mississippi Valley. (c) He went to Florida on a botanical excursion.

..... 10. (a) Men, like trees, often wander far from home. (b) Men wave their arms like trees in motion. (c) Trees make journeys as men do.

Analyzing the Style

1. In every essay the writer must introduce his subject in some way to catch the reader's interest and make him want to read on. How does Muir thus prepare us in paragraph 1 for the description that follows?

Name ..... *Date* .....

MUIR, "A WINDSTORM IN THE FOREST"

2. Notice that the author uses chronological development, from the approach of the storm onward. In paragraph 2 he pictures the excitement as the storm begins. To help us envision nature's "high festival," he uses simple comparisons within our own experience. Which three do you find most effective?

3. Upon what basis did Muir choose his lookout? (Paragraph 4)

4. Explain why the author compares the forest to the ocean. (Paragraph 5)

5. In paragraphs 6-9 Muir describes the sensory appeal the woods make. What particular sensory appeal is stressed in each of these paragraphs?

6. Paragraphs 10-12 are devoted to the work of the winds. Give the central thought of each of these paragraphs.

7. In paragraph 13 the author pauses for a philosophical comment. Express this comment in not more than twenty words.

8. How does paragraph 14 complement paragraph 2?

9. How does paragraph 15 complement and balance paragraph 1?

Improving Your Writing

John Muir attempts to make us experience a magnificent forest storm. He makes us aware of the storm's beauty by

1. his choice of words, especially verbs and modifiers,
2. his appeal to the senses: to sight, sound, smell, taste, and touch, and
3. his use of comparisons to familiar things.

Name ..... *Date* .....

MUIR, "A WINDSTORM IN THE FOREST"

Write a description in which you make the reader see, hear, smell, taste, and feel. Offer him comparisons to familiar things. Choose vivid, colorful verbs and modifiers.

Suggestions for Themes

1. A violent (or terrible or beautiful) storm
2. A sudden (or destructive) flood
3. A tropical hurricane
4. The tornado that wrecked our town
5. Our worst dust storm
6. A storm at sea (or in town)
7. My first blizzard
8. The fire that burned our home (or barn or garage)
9. The last year of the drought
10. The big snowstorm

Why They Dig Into the Past*

Jacquetta Hawkes

1 There can be hardly a week in the year which does not see the opening of an archaeological expedition in some part of the world. At favorable seasons a new one must set out every day. True, they range in scope from the unearthing of a Roman drain by a classics master and a handful of schoolboys to solemn expeditions backed by foundations and learned institutions and employing armies of laborers. But all are alike in one thing: they are dedicated to using every shred of evidence they can find to deepen and extend our understanding of the past.

2 In this purpose the excavators of recent decades differ from their predecessors. The nineteenth-century expeditions of the French, English and Germans to the Middle East were great pioneering efforts and roused tremendous public enthusiasm, but they were largely competitions in winning loot for their national collections. Their leaders had no time for the meticulous scrutiny of the remains of humble houses and graves that has given us so much knowledge of everyday life in the ancient world. They had only the vaguest appreciation of how far stratification—the continuous accumulation of later layers upon earlier ones—could make it possible to reconstruct a coherent history of peoples long forgotten. Through no fault of their own, they lacked the scientific techniques we possess for recognizing every change in the weather and vegetation affecting early man and for giving more or less exact dates to the relics we uncover.

3 If, by our standards, they were not very scientific, they were much more so than the eighteenth-century gentlemen who would have their men servants plunder a Bronze Age burial mound as a diversion for a picnic party. (It is on record how one such character, having been refused permission to excavate on his neigh-

* From the *New York Times*, September 15, 1957, p. 44. Reprinted by permission of the *New York Times*.

bor's land, went to the site and sat there seemingly admiring the beauties of nature—while, in fact, digging furiously beneath the tentlike shelter of his cloak.) No, men of the last century like Layard, Botta and Mariette were already preparing the ground for the fine blossoming of archaeological research that followed the first World War.

4 Today excavation is on the increase again, but it is following a different pattern as a result of growing nationalism and rising costs. There are fewer countries ready to welcome foreign expeditions, relatively smaller funds to finance them. Even in Britain, where before we employed paid labor, nearly all the hard work is now done by volunteers and students.

5 But if overseas expeditions are rather fewer, the amount of digging going on in the world at large is probably greater than ever before and the interest in it more widespread. Visitors flock to excavations in embarrassing numbers. The palaeolithic paintings on the walls of the Lascaux Cave have made the fortune of the sleepy little French town of Montignac; the numbers visiting the ancient cliff dwellings at Mesa Verde in Colorado daunt even the stout hearts of the National Park Service; the high Andes have been stormed by tourists in the pursuit of Inca ruins. Popular books on archaeology pour from the presses, and when, in a recent survey, a number of English children were asked what they hoped to be when they grew up, every third child replied, "An archaeologist."

6 It is difficult to imagine the economic life of a country if one-third of the population were engaged in archaeology, but the wish that they could be so engaged perfectly expresses the extraordinary popularity of the subject. What are its attractions? Why do so many men, women and children, living at a time when present and future might be expected to claim all their attention, respond so eagerly to the remains of their ancestors?

7 Undeniably, the elementary appeal is the romantic one of "buried treasure." That is what most strongly attracts children and much of the public, and if seasoned excavators pretend to be quite immune to it they are only deceiving themselves. No fully human being can resist the surge of excitement that comes on the threshold of discovery, the lure of the unknown *something* below the soil, awaiting exposure by trowel and brush.

8 The treasure need not be valuable, but, inevitably, the excitement is greater when it is. How well I remember the

vibrations running through the archaeological world when, in those tense summer months of 1939 before the outbreak of war, news spread of the discovery of golden jewels and silver vessels in the Anglo-Saxon royal funeral ship unearthed at Sutton Hoo on the east coast of England. And would the finding of Tutankhamen's tomb have shaken the whole world if there had not been so much gold and lapis lazuli, alabaster, ivory and ebony in the young Pharaoh's resting place?

9 Yet this simple desire for treasure seeking is only the beginning of the fascination of archaeology. Even children feel something more subtle, if I can judge from my own memories.

10 I attempted my first excavation at the age of about 10, and the site was my family's front lawn at Cambridge. It was known to overlie a Saxon cemetery of richly furnished graves, but my mother refused me permission to tear up our turf. Optimistic as well as disobedient, I stole out by night and set to work by the light of a bicycle lamp. As the lawn was hard and my spade small, and as I thought it necessary to stop with every passer-by, I did not get very far.

11 But I can recall my emotions as I scrabbled here in the semi-dark. It was not only treasure I wanted, but to get into contact with those Anglo-Saxon ancestors, and to handle things which had last lain in their hands.

12 Many people, I believe, share this emotion. Ours is an age of history and of physics, and both the art and the science have made us see all existence as an ever-changing process. We view our lives, our bodies even, as the outcome of past generations; everything stands before us in the full perspective of history. With this deep awareness of time and change, the tangible remains of the past not only stir the imagination but bring a comforting sense of continuity, an assurance of our rootedness.

13 Another part of archaeology that, for me, has always had an irresistible attraction lies in the appreciation of styles. Had I, in fact, been able to reach the graves beneath our lawn I should probably have found a number of brooches and clasps, their gilded surfaces enriched with curious patterns derived from animal anatomy. This animal style, like the form of each ornament on which it appears, could only have been made by the Anglo-Saxons, and only at one particular moment of time. Similarly with the Iron Age Celts, the Chinese of the Sung Dynasty, the present-day Pueblo

Indians—every land and every period has its own unique forms so distinctive that the trained eye can recognize them at a glance.

14 For me, the ability to identify at least the most outstanding of the cultural forms created by our kind is necessary to the educated man; it is also a source of endless pleasure, as inexpensive as it is rewarding. It is a pleasure, too, which must increase as our own products become more drearily standardized and mass-produced.

15 All these are satisfactions everyone can share. There are others which come only to the men and women who have decided to devote themselves to archaeology—a dedication that is often the equivalent of a vow of material poverty.

16 For the director of an excavation (a position calling for an extraordinary range of gifts), there is the satisfaction of interpreting what is being uncovered—whether it is a series of intricately superimposed cities or the shadowy traces of the funeral rites accompanying some early forebear to his grave. This work brings the same kind of enjoyment as solving an ingenious crossword puzzle or a detective story. It is far from easy. I have seen a man, not only strong but experienced, so frightened of making a mistake as to be momentarily incapable of ordering the next trench to be dug.

17 Then, when the problems of an excavation have been successfully solved, its findings have to be related to the wider historical scene. This may be done by the excavator himself, or by a colleague who prefers his study to a trench. For either, the prospects are good.

18 Although Europe and southwestern Asia are now too well known for pioneering work, in many parts of the world it is still possible for prehistorians to distinguish and name new cultures, establish vast chronologies and move migrating peoples about the map with an almost godlike power. If sometimes their ideas have to be modified in the light of later discoveries, the fact remains that the totality of their work has extended our knowledge of history, which used to end with the Greeks and Hebrews, to include the whole splendid sweep of the emergence of man and of civilization.

19 These are the more intellectual pleasures of the dedicated archaeologist. There are others of a simpler kind. There may be an exciting search through wild or remote territory to find a suitable site, and, when it is found, an opportunity of getting to

know the local people in a way never offered to the tourist or business man.

20 I have made friends in this way with Irish and French peasants, and with a whole village full of Arab girls and women. These fellahin really took us to their hearts—inviting us to weddings and to see new babies, and telling us the secrets of their private lives. Indeed, they enabled me to understand at last the blend of pride and jealousy a woman feels when her husband becomes rich enough to take a second wife.

21 As for the diggers themselves, the combination of close proximity with isolation often engenders strong emotions. There is friction and there are love affairs. The affairs end variously, but I believe statistics would show a high proportion of archaeological couples to have first met on excavations.

22 Emotions apart, the ordinary social life of an expedition can be very pleasant. The comical things that always happen, the sharing of discomforts and delights, of anxieties and triumphs lead to a closeness of friendship not easy to achieve in modern life.

23 What I have written has already exposed one final virtue of archaeology. It demands a fine mixture of thought and action, of scholarship and outdoor life and, above all, of art and science. Archaeology makes use of many techniques borrowed from the natural sciences, yet its purposes are not scientific at all, but historical. What is more, the history it fathers, because of a dependence on material remains, is principally concerned, on the one hand, with the growth of technology; on the other, with artistic creation.

24 Today there is great anxiety about the gulf dividing the arts from the sciences, the difficulty educationists find in civilizing the scientists and making the arts students scientifically literate. Archaeology, I suggest, offers one of the stoutest planks for bridging this dangerous gap.

Name ..... *Date* .....

HAWKES, "WHY THEY DIG INTO THE PAST"

Spelling List

tremendous	cemetery
possible	pursuit
neighbor	irresistible
possess	equivalent
paid	archaeology

Vocabulary Study

Consult your dictionary for the correct pronunciation and definition of the following words.

	Pronunciation	Definition
predecessors	.....	.....
meticulous	.....	.....
scrutiny	.....	.....
accumulation	.....	.....
coherent	.....	.....
immune	.....	.....
perspective	.....	.....
ingenious	.....	.....
proximity	.....	.....
engender	.....	.....

Mastering the Facts

1. What was the spirit of eighteenth-century archaeologists?

2. Explain the methods of archaeologists of the nineteenth century.

3. In your own words, explain why people like to dig into the past.

4. How can archaeology bridge the gap between science and culture?

Improving Your Writing

Instead of the exact choice of phrase which you observe in this essay, young writers often clutter the page with wordy passages filled with needless repetition. Such excess expression is called deadwood. (See pp. 126-127.) When five words suffice, why use ten? When the idea is clear, what need is there for aimless repetition? In the sentences below, mark out the deadwood.

1. The pastime of gardening out of doors in the fresh air is made to become easier and more enjoyable and more pleasant by the possession and personal ownership of the appropriate and right kind of tools for the job named and in hand.
2. A good gardener who can be classed as efficient and successful has a place set aside and reserved especially for each and every tool and keeps all his tools in their proper place when they are not needed for use in the garden.

Name ..... *Date* .....

HAWKES, "WHY THEY DIG INTO THE PAST"

3. When large blocks of land or areas are to be prepared and made ready for planting, an implement of farming commonly called the plow is needed in order for the farmer to work his land at planting time.
4. The structure of some soils may be harmed and even injured if rotary tillers are used too much or employed to excess.
5. The rake made of wood is handy and useful in the garden for the purpose of cleaning up and raking off leaves but it is neither necessary nor vital nor indispensable.
6. Although there are many pieces of equipment for the lawn, the most important one which ranks first above all the others is a mower used to mow the lawn, commonly called the lawn mower.
7. The greater part of most of our ornamental trees and shrubs which are not grown primarily for the production of fruit or nuts but for beauty are not improved by the annual or extensive sort of trimming usually known by the name of pruning.
8. If you have in mind or are considering outdoor spring planting in March, April, and May, the months generally included in the season following winter, you should have prepared the soil already beforehand in the season preceding the winter so that it will now be in proper shape for current planting.
9. The perennial pea is somewhat different from the regular sweet pea because it has no fragrance or sweet perfume and it is hardy and easy to grow, whereas the regular sweet pea must be more protected and well cared for and the perennial pea produces sprays of rose or white flowers freely.
10. Japanese honeysuckle is actually and truly a potential weed but it will grow almost anywhere and it grows easily and rapidly and can be used as a ground-cover and it also does well as a climber.

Suggestions for Themes

1. My own experience in digging (or some other unusual hobby)
2. Hobbies are (or are not) necessary
3. A hobby I disapprove of
4. A hobby I gave up
5. Why I collect .....

The Gartleins Watch It Whenever It Scorches*

Roberta Silman and John Lear

1 On Carl Gartlein's farm three miles north of here is a weather-worn old chickenhouse that hasn't housed a chicken for years. It stands uncertainly among the weeds, beyond the apple trees and the berry bushes, like a grey ghost on crutches, propped up with skewed lath at the sags. Perched against the sky atop the center of its rooftree is a yellowed oval that any hengrower reasonably could mistake for an outsize china nest egg. It isn't an egg, but Carl won't be surprised if it hatches out man's first real glimmer of understanding of how the Sun cooks the living broth of the Earth's atmosphere.

2 Whatever reproduction is brought about beneath the oval's shell will be scientifically significant even though purely photographic. The wooden beams that once supported hens' nests under the chickenhouse roof now bear the weight of a camera that pictures the whole sky in one wink of the lens. What Carl has set the all-seeing eye awatch for are the blazing streamers and dazzling curtains of the aurora borealis.

3 "The northern lights" are the only signs that tell man's own inborn senses of something unusual happening on the Sun. Even when the artificial eyes and ears of the telescope, the radio, the magnetic compass and the cloud chamber are at work, the aurorae still flash the news farthest out in Earth's atmosphere. They etch the story in rainbow fire which groundling scientists like Carl try to read as blind men study braille.

4 How the oval that isn't an egg got onto the Gartlein chickenhouse roof is a science-as-humans-really-practice-it tale of simple warmth and wonder, a sort that rarely survives the jaw-

* From Science and Humanity Section, *The Saturday Review*, October 4, 1958, pp. 48-49.

breaking gauntlet of laboratory narrative. Here was this fellow Carl, an Indiana Hoosier, calm and deliberate as Hoosiers often are, with a Grant Wood spareness that almost spoke religious dedication. Retiring to the edge of self-effacement, he was just one more assistant professor of physics, whose refusal to push roused suspicion among his colleagues that he wasn't a very effective man. In 1934, at the time he bought the farm—a ten-acre place that had belonged to a poultry raiser—he had ceased to teach and was off in a corner by himself, serving as custodian of Cornell's scientific instruments.

5 Ithaca today is an overgrown small town, in spite of the mushroom quality Cornell's steady expansion has imparted to it. When Carl Gartlein first moved out to the farm the village characteristics were even plainer than they are now. At a distance of three miles from the corporate limits, the farmhouse stood in open country, with no street lights or factory glows to break the dark of the northern sky. The stars hung brightly in their places, and any strange sight that appeared in their midst was immediately conspicuous. Carl and his wife Helen (née Hart, a native of Newburgh, N. Y.) were struck at once by the frequency of the aurora.

6 They noticed the lights first while they walked to the house after putting their car away at the end of a late return from town. As time passed, and their awareness of the phenomenon grew, they lay awake in bed and watched the sky through the northern windows. Every night for weeks on end they would fall asleep with the rainbow curtains falling, fading, and splintering in their eyes.

7 It was not a new fascination for Carl. As a boy back home in Connersville, Indiana, he had rooted the high school spectrograph from hiding in the principal's office safe and with it detected the famous "green line" that marks the participation of oxygen atoms in "the northern lights" performances. He remembered this and told it to Helen to entertain her as they waited for the coming of their first child.

8 Being people of modest means, the Gartleins furnished the farmhouse one floor at a time. Their bedroom was the only occupied room upstairs. There was plenty of space left to take in the aurora as a guest. So Carl began picking up unused instrument parts at Cornell, pieced them together into a spectrograph, and put it in the window of one of the empty rooms.

9 Helen had been an English major at Cornell, with the English major's usual disinterest in science. But it wasn't long before she was as eager as Carl was to see what the instrument said about a particular aurora—how it compared with what her own eyes saw. She took notes of Carl's observations. As a consequence, she shared his surprise at a summary of aurora knowledge published by *Reviews of Modern Physics* in the autumn of 1937. The rich data of the Ithaca region had been ignored!

10 Together, this supposedly unscientific woman and her supposedly lackadaisical husband undertook to set the record straight on one of the oldest mysteries of nature. Carl got a grant from the National Geographic Society to finance comparative aurora photography at Cornell and Colgate. He built two more spectrographs, putting one on the chickenhouse roof and the other in the farmhouse bathroom.

11 The Gartlein household has lived by the glow of the "northern lights" ever since. As the children came—first Christopher, then Caroline, finally Delight—they were inducted into the society of the awesome. On spring and autumn nights they would bundle up and troop out with their parents to set the cameras. When Helen's father and mother joined the family, they, too, took up watch. Trips to the movies and visits to the homes of friends came to be decided by the way the broadcast tone of the National Bureau of Standards would sound to Carl on the radio. If he heard a quaver of static he'd say, "We'd better stick around the house tonight."

12 In 1950, the Gartleins reached sudden fame with Carl's report on the hydrogen lines, which proved that the aurora is caused in part by protons from the sun striking atoms sixty to 660 miles up in the atmosphere.

13 Today the Gartlein farm is the report center for IGY auroral observations from all over the New World. The sky camera under the oval on Carl's chickenhouse roof is probably better placed than any other instrument on Earth to catch the northern lights in action. Ithaca is just far enough north to see the spectacles frequently, far enough south to guarantee adequate darkness. The aurora family centered in the old farmhouse now stretches over thousands of miles and takes in hundreds of volunteer sky watchers. Scientists flock to Cornell from the Antarctic, Greenland and countless points between to swap notes. They want to find some

way to determine whether the lights appear simultaneously at both poles. They want to know, too, what happens to the sparking particles between the theoretical six-hour jaunts from the Sun to the Earth and the actual twenty-hour interval between a solar flare and the magnetic compass dip that accompanies the radio static Carl depends on to warn him to go out and look at the sky. The questions are asked with rising anticipation. To the questioners, it is only a matter of time until knowledge long withheld from man will be hatched in the Gartlein's old grey ghost of a chickenhouse.

Name ..... *Date* .....

SILMAN AND LEAR, "THE GARTLEINS WATCH IT WHENEVER IT SCORCHES"

Spelling List

surprised	conspicuous
principal	woman
significant	until
weight	comparative
artificial	particles

Vocabulary Study

1. If you can survive the *gauntlet,* what have you survived?

2. When Carl Gartlein watches for the *aurora borealis,* what does he hope to see?

3. When the aurorae *etch* the story in rainbow fire, what happens?

4. Carl is called an Indiana *Hoosier.* What is a *Hoosier?*

5. If Carl was custodian of Cornell's scientific instruments, what was his job?

6. If a woman writes her name as "Mrs. Kelly, née Tucker," what does she mean?

7. When Carl rooted the high-school *spectrograph* from its hiding place, what did he bring out of hiding?

8. When a woman has a *lackadaisical* husband, what sort of man is he?

9. If you are *inducted* into a new group, what happens to you?

10. We learn that the Gartlein farm is a center for *IGY* auroral observations. What is meant by *IGY?*

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Carl Gartlein found a hen's nest on top of the old chickenhouse. (b) Actually the chickenhouse never did house chickens. (c) You seem to see a big nest egg on top of the chickenhouse.

..... 2. (a) The camera can picture the whole sky in one wink of the lens. (b) It records everything significant happening in the night sky. (c) Carl and his wife take turns operating the camera.

..... 3. (a) The aurorae can report to man what is happening on the Sun. (b) The messages are easy to read and translate. (c) The radio can now flash the news faster than the aurorae.

..... 4. (a) The Gartleins bought the farm from an old widow. (b) The farmhouse was three miles from the city limits. (c) They purchased it in order to retire and raise chickens.

..... 5. (a) Every night just at midnight the Gartleins watched for the aurorae. (b) When they went to bed, the rainbow lights were in their eyes. (c) They first saw the lights on the way home from church.

..... 6. (a) The house was partly furnished with the widow's old belongings. (b) There was plenty of room for all the family. (c) They slept outdoors under the stars.

..... 7. (a) Helen Gartlein was disgusted with Carl's scientific interests. (b) She was a trained scientist herself. (c) She was intelligent and eager to help him in his work.

..... 8. (a) Carl got a grant from the government to continue his education. (b) Cornell hired him to lecture in astronomy. (c) He built two more spectographs.

..... 9. (a) A chickenhouse is the best place to house a spectrograph. (b) Ithaca is ideally located for auroral observations. (c) For security reasons visitors are not allowed on the Gartlein farm.

Exploring the Ideas

A simile is a comparison of a thing to something different and usually more familiar, with the word of comparison expressed.

1. In paragraph 1 point out an effective simile.

Name ..... *Date* .....

SILMAN AND LEAR, "THE GARTLEINS WATCH IT WHENEVER IT SCORCHES"

2. In paragraph 3 why is the closing simile effective?

3. Why do the authors wait until paragraph 4 to introduce Carl Gartlein?

4. Cite details to reveal how most people thought of Carl before his auroral fame.

5. What qualities eventually led to his scientific renown?

6. Explain how the scientific project became a family affair.

7. How do personal details about the Gartlein family add to the value of this essay?

8. Explain the particular advantage of placing the camera on the chickenhouse.

9. How do the authors use the chickenhouse in developing the essay?

10. How are the first and last paragraphs related?

Suggestions for Themes

As you write your theme based on the Gartlein essay, think of some experiment you have tried. Concentrate especially on descriptive and narrative details. When you have completed each paragraph, reread it to see that it contains adequate concrete details.

1. Home gardener
2. A neighborhood project
3. Amateur chemist (or photographer)
4. Model airplane specialist
5. Arrowhead collector
6. Philately
7. Beekeeper
8. Any similar project

The Long Snowfall*

Rachel L. Carson

1 Every part of earth or air or sea has an atmosphere peculiarly its own, a quality or characteristic that sets it apart from all others. When I think of the floor of the deep sea, the single, overwhelming fact that possesses my imagination is the accumulation of sediments. I see always the steady, unremitting, downward drift of materials from above, flake upon flake, layer upon layer—a drift that has continued for hundreds of millions of years, that will go on as long as there are seas and continents.

2 For the sediments are the materials of the most stupendous "snowfall" the earth has ever seen. It began when the first rains fell on the barren rocks and set in motion the forces of erosion. It was accelerated when living creatures developed in the surface waters and the discarded little shells of lime or silica that had encased them in life began to drift downward to the bottom. Silently, endlessly, with the deliberation of earth processes that can afford to be slow because they have so much time for completion, the accumulation of the sediments has proceeded. So little in a year, or in a human lifetime, but so enormous an amount in the life of earth and sea.

3 The rains, the eroding away of the earth, the rush of sediment-laden waters have continued, with varying pulse and tempo, throughout all of geologic time. In addition to the silt load of every river that finds its way to the sea, there are other materials that compose the sediments. Volcanic dust, blown perhaps half way around the earth in the upper atmosphere, comes eventually to rest on the ocean, drifts in the currents, becomes waterlogged, and sinks. Sands from coastal deserts are carried seaward on offshore winds, fall to the sea, and sink. Gravel, pebbles, small boulders, and shells are carried by icebergs and drift ice, to be

* From THE SEA AROUND US, by Rachel L. Carson. Copyright 1950, 1951 by Rachel L. Carson. Reprinted by permission of Oxford University Press, Inc.

released to the water when the ice melts. Fragments of iron, nickel, and other meteoric debris that enter the earth's atmosphere over the sea—these, too, become flakes of the great snowfall. But most widely distributed of all are the billions upon billions of tiny shells and skeletons, the limy or silicious remains of all the minute creatures that once lived in the upper waters.

4 The sediments are a sort of epic poem of the earth. When we are wise enough, perhaps we can read in them all of past history. For all is written here. In the nature of the materials that compose them and in the arrangement of their successive layers the sediments reflect all that has happened in the waters above them and on the surrounding lands. The dramatic and the catastrophic in earth history have left their trace in the sediments—the outpourings of volcanoes, the advance and retreat of the ice, the searing aridity of desert lands, the sweeping destruction of floods.

5 The book of the sediments has been opened only within the lifetime of the present generation of scientists, with the most exciting progress in collecting and deciphering samples made since 1945. Early oceanographers could scrape up surface layers of sediment from the sea bottom with dredges. But what was needed was an instrument, operated on the principle of an apple corer, that could be driven vertically into the bottom to remove a long sample or "core" in which the order of the different layers was undisturbed. Such an instrument was invented by Dr. C. S. Piggot in 1935, and with the aid of this "gun" he obtained a series of cores across the deep Atlantic from Newfoundland to Ireland. These cores averaged about 10 feet long. A piston core sampler, developed by the Swedish oceanographer Kullenberg about 10 years later, now takes undisturbed cores 70 feet long. The rate of sedimentation in the different parts of the ocean is not definitely known, but it is very slow; certainly such a sample represents millions of years of geologic history.

6 Another ingenious method for studying the sediments has been used by Professor W. Maurice Ewing of Columbia University and the Woods Hole Oceanographic Institution. Professor Ewing found that he could measure the thickness of the carpeting layer of sediments that overlies the rock of the ocean floor by exploding depth charges and recording their echoes; one echo is received from the top of the sediment layer (the apparent bottom of the sea), another from the "bottom below the bottom" or the true rock floor. The carrying and use of explosives at sea is

hazardous and cannot be attempted by all vessels, but this method was used by the Swedish *Albatross* as well as by the *Atlantis* in its exploration of the Atlantic Ridge. Ewing on the *Atlantis* also used a seismic refraction technique by which sound waves are made to travel horizontally through the rock layers of the ocean floor, providing information about the nature of the rock.

7 Before these techniques were developed, we could only guess at the thickness of the sediment blanket over the floor of the sea. We might have expected the amount to be vast, if we thought back through the ages of gentle, unending fall—one sand grain at a time, one fragile shell after another, here a shark's tooth, there a meteorite fragment—but the whole continuing persistently, relentlessly, endlessly. It is, of course, a process similar to that which has built up the layers of rock that help to make our mountains, for they, too, were once soft sediments under the shallow seas that have overflowed the continents from time to time. The sediments eventually became consolidated and cemented and, as the seas retreated again, gave the continents their thick, covering layers of sedimentary rocks—layers which we can see uplifted, tilted, compressed, and broken by the vast earth movements. And we know that in places the sedimentary rocks are many thousands of feet thick. Yet most people felt a shock of surprise and wonder when Hans Pettersson, leader of the Swedish Deep Sea Expedition, announced that the *Albatross* measurements taken in the open Atlantic basin showed sediment layers as much as 12,000 feet thick.

8 If more than two miles of sediments have been deposited on the floor of the Atlantic, an interesting question arises: has the rocky floor sagged a corresponding distance under the terrific weight of the sediments? Geologists hold conflicting opinions. The recently discovered Pacific sea mounts may offer one piece of evidence that it has. If they are, as their discoverer called them, "drowned ancient islands," then they may have reached their present stand a mile or so below sea level through the sinking of the ocean floor. Hess believed the islands had been formed so long ago that coral animals had not yet evolved; otherwise the corals would presumably have settled on the flat, planed surfaces of the sea mounts and built them up as fast as their bases sank. In any event, it is hard to see how they could have been worn down so far below "wave base" unless the crust of the earth sagged under its load.

9 One thing seems probable—the sediments have been unevenly distributed both in place and time. In contrast to the 12,000-foot thickness found in parts of the Atlantic, the Swedish oceanographers never found sediments thicker than 1000 feet in the Pacific or in the Indian Ocean. Perhaps a deep layer of lava, from ancient submarine eruptions on a stupendous scale, underlies the upper layers of the sediments in these places and intercepts the sound waves.

10 Interesting variations in the thickness of the sediment layer on the Atlantic Ridge and the approaches to the Ridge from the American side were reported by Ewing. As the bottom contours became less even and began to slope up into the foothills of the Ridge, the sediments thickened, as though piling up into mammoth drifts 1000 to 2000 feet deep against the slopes of the hills. Farther up in the mountains of the Ridge, where there are many level terraces from a few to a score of miles wide, the sediments were even deeper, measuring up to 3000 feet. But along the backbone of the Ridge, on the steep slopes and peaks and pinnacles, the bare rock emerged, swept clean of sediments.

11 Reflecting on these differences in thickness and distribution, our minds return inevitably to the simile of the long snowfall. We may think of the abyssal snowstorm in terms of a bleak and blizzard-ridden arctic tundra. Long days of storm visit this place, when driving snow fills the air; then a lull comes in the blizzard, and the snowfall is light. In the snowfall of the sediments, also, there is an alternation of light and heavy falls. The heavy falls correspond to the periods of mountain building on the continents, when the lands are lifted high and the rain rushes down their slopes, carrying mud and rock fragments to the sea; the light falls mark the lulls between the mountain-building periods, when the continents are flat and erosion is slowed. And again, on our imaginary tundra, the winds blow the snow into deep drifts, filling in all the valleys between the ridges, piling the snow up and up until the contours of the land are obliterated, but scouring the ridges clear. In the drifting sediments on the floor of the ocean we see the work of the "winds," which may be the deep ocean currents, distributing the sediments according to laws of their own, not as yet grasped by human minds.

12 We have known the general pattern of the sediment carpet, however, for a good many years. Around the foundations of the continents, in the deep waters off the borders of the conti-

nental slopes, are the muds of terrestrial origin. There are muds of many colors—blue, green, red, black, and white—apparently varying with climatic changes as well as with the dominant soils and rocks of the lands of their origin. Farther at sea are the oozes of predominantly marine origin—the remains of the trillions of tiny sea creatures. Over great areas of the temperate oceans the sea floor is largely covered with the remains of unicellular creatures known as foraminifera, of which the most abundant genus is Globigerina. The shells of Globigerina may be recognized in very ancient sediments as well as in modern ones, but over the ages the species have varied. Knowing this, we can date approximately the deposits in which they occur. But always they have been simple animals, living in an intricately sculptured shell of carbonate of lime, the whole so small you would need a microscope to see its details. After the fashion of unicellular beings, the individual Globigerina normally did not die, but by the division of its substance became two. At each division, the old shell was abandoned, and two new ones were formed. In warm, lime-rich seas these tiny creatures have always multiplied prodigiously, and so, although each is so minute, their innumerable shells blanket millions of square miles of ocean bottom, and to a depth of thousands of feet.

13 In the great depths of the ocean, however, the immense pressures and the high carbon-dioxide content of deep water dissolve much of the lime long before it reaches the bottom and return it to the great chemical reservoir of the sea. Silica is more resistant to solution. It is one of the curious paradoxes of the ocean that the bulk of the organic remains that reach the great depths intact belong to unicellular creatures seemingly of the most delicate construction. The radiolarians remind us irresistibly of snow flakes, as infinitely varied in pattern, as lacy, and as intricately made. Yet because their shells are fashioned of silica instead of carbonate of lime, they can descend unchanged into the abyssal depths. So there are broad bands of radiolarian ooze in the deep tropical waters of the North Pacific, underlying the surface zones where the living radiolarians occur most numerously.

14 Two other kinds of organic sediments are named for the creatures whose remains compose them. Diatoms, the microscopic plant life of the sea, flourish most abundantly in cold waters. There is a broad belt of diatom ooze on the floor of the Antarctic Ocean, outside the zone of glacial debris dropped by the ice pack. There is another across the North Pacific, along the chain of

great deeps that run from Alaska to Japan. Both are zones where nutriment-laden water wells up from the depths, sustaining a rich growth of plants. The diatoms, like the radiolaria, are encased in silicious coverings—small, boxlike cases of varied shape and meticulously etched design.

15 Then, in relatively shallow parts of the open Atlantic, there are patches of ooze composed of the remains of delicate swimming snails, called pteropods. These winged mollusks, possessing transparent shells of great beauty, are here and there incredibly abundant. Pteropod ooze is the characteristic bottom deposit in the vicinity of Bermuda, and a large patch occurs in the South Atlantic.

16 Mysterious and eerie are the immense areas, especially in the North Pacific, carpeted with a soft, red sediment in which there are no organic remains except sharks' teeth and the ear bones of whales. This red clay occurs at great depths. Perhaps all the materials of the other sediments are dissolved before they can reach this zone of immense pressures and glacial cold.

17 The reading of the story contained in the sediments has only begun. When more cores are collected and examined we shall certainly decipher many exciting chapters. Geologists have pointed out that a series of cores from the Mediterranean might settle several controversial problems concerning the history of the ocean and of the lands around the Mediterranean basin. For example, somewhere in the layers of sediment under this sea there must be evidence, in a sharply defined layer of sand, of the time when the deserts of the Sahara were formed and the hot, dry winds began to skim off the shifting surface layers and carry them seaward. Long cores recently obtained in the western Mediterranean off Algeria have given a record of volcanic activity extending back through thousands of years, and including great prehistoric eruptions of which we know nothing.

18 The Atlantic cores taken more than a decade ago by Piggot from the cable ship *Lord Kelvin* have been thoroughly studied by geologists. From their analysis it is possible to look back into the past 10,000 years or so and to sense the pulse of the earth's climatic rhythms; for the cores were composed of layers of cold-water globigerina faunas (and hence glacial stage sediments), alternating with globigerina ooze characteristic of warmer waters. From the clues furnished by these cores we can visualize interglacial stages when there were periods of mild climates, with

warm water overlying the sea bottom and warmth-loving creatures living in the ocean. Between these periods the sea grew chill. Clouds gathered, the snows fell, and on the North American continent the great ice sheets grew and the ice mountains moved out to the coast. The glaciers reached the sea along a wide front; there they produced icebergs by the thousand. The slow-moving, majestic processions of the bergs passed out to sea, and because of the coldness of much of the earth they penetrated farther south than any but stray bergs do today. When finally they melted, they relinquished their loads of silt and sand and gravel and rock fragments that had become frozen into their under surfaces as they made their grinding way over the land. And so a layer of glacial sediment came to overlie the normal globigerina ooze, and the record of an Ice Age was inscribed.

19 Then the sea grew warmer again, the glaciers melted and retreated, and once more the warmer-water species of Globigerina lived in the sea—lived and died and drifted down to build another layer of globigerina ooze, this time over the clays and gravels from the glaciers. And the record of warmth and mildness was again written in the sediments. From the Piggot cores it has been possible to reconstruct four different periods of the advance of the ice, separated by periods of warm climate.

20 It is interesting to think that even now, in our own lifetime, the flakes of a new snow storm are falling, falling, one by one, out there on the ocean floor. The billions of Globigerina are drifting down, writing their unequivocal record that this, our present world, is on the whole a world of mild and temperate climate. Who will read their record, ten thousand years from now?

Name ..... *Date* .....

CARSON, "THE LONG SNOWFALL"

Spelling List

peculiar	different
proceed	studying
scientist	island
carrying	analysis
principle	thought

Vocabulary Study

Indicate the meaning of each word in the left-hand column by choosing the nearest meaning and placing the proper letter in the blank space.

.....	1. unremitting	(a) without restraint, (b) unrelenting, (c) incessant
.....	2. sediment	(a) dregs, (b) defiance of allegiance, (c) stationary condition
.....	3. encase	(a) bury in the earth, (b) enclose, (c) offer a substitute
.....	4. erosion	(a) wearing away, (b) sudden bursting forth, (c) scholarly pursuit
.....	5. debris	(a) contaminated tissue, (b) exposure of sham, (c) rubbish
.....	6. decipher	(a) deduct, (b) make important decision, (c) decode
.....	7. intercept	(a) collide, (b) cut off communication, (c) prohibit
.....	8. contour	(a) wrong shape, (b) colored map, (c) outline
.....	9. obliterate	(a) forget temporarily, (b) erase, (c) speak ill of someone
.....	10. fauna	(a) animal life of a period, (b) half goat and half man, (c) courting favor

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. The first "snowfall" occurred (a) after the first meteor fell into the ocean, (b) when the rivers began emptying into the ocean, (c) when the forces of erosion were set in motion.

2. The most widely distributed of the ocean sediments are (a) the particles of volcanic dust, (b) tiny shells and skeletons, (c) meteoric debris.

3. The study of oceanography has recently made progress by (a) the daring physical courage of ocean divers, (b) new advances in radiology, (c) new implements to secure samplings of the ocean floor.

4. The thickness of the layers of sediment may be measured by (a) an electric eye, (b) explosions of depth charges, (c) atomic submarines.

5. (a) Our mountains were once soft sediment under water. (b) The ocean sediment is rarely over 500 feet thick. (c) One area of the ocean floor is composed entirely of clam shells.

6. (a) The ocean sediments are of equal depth in all places. (b) The thickness of the sediment may differ from 1,000 to 12,000 feet. (c) No one knows how thick the sediment is.

7. (a) The ocean floor sometimes rises into mountain ranges. (b) It is always level. (c) We now have accurate contour maps of every foot of the ocean floor.

8. (a) The "snow" often piles up into deep drifts. (b) The "snowfall" is slow and steady at all times. (c) Scientists can chart accurately the laws of the ocean "winds."

9. (a) The muds of the ocean vary widely in color. (b) Bodies of whales form most of the organic remains that reach the great ocean depths intact. (c) Through study of the Atlantic cores taken by Piggot we are able to draw an accurate picture of every fish in the ocean.

10. (a) The ocean floor records the existence of an Ice Age. (b) We cannot discover from the record any hint of warmer eras. (c) Only one period has yet been deciphered.

Improving Your Writing

Notice the adjectives and adverbs used in the first two paragraphs, the colorful words in paragraphs 4 and 7. Observe in paragraph 10 how the author helps us visualize what is going on in the ocean depths. She introduces us to this strange, new world by comparing it to familiar things and by her choice of appropriate, colorful words. Proper words in proper places breathe life into the printed page.

In the exercise that follows, substitute appropriate, vivid synonyms for the colorless words.

Name . . . . . *Date* . . . . .

CARSON, "THE LONG SNOWFALL"

1. The old man had a bad accident.

2. The nice new student wears nice clothes and always looks nice.

3. I had a funny feeling when my foot forcefully met with a resistant object.

4. Aunt Sara had trouble getting the check cashed. She got lost and got a parking ticket before she got back to the car.

5. With difficulty the car went up the hill, went around a sharp curve, and then went off the road.

6. The story was awful, but the acting was O.K.

7. While I fix an early dinner and then fix my hair for the party, will you please fix the broken faucet?

8. Mr. Jones went into the house and went through his papers; then he went to bed.

9. The powerful car ran along the highway, ran through a red light, and ran into a tree.

10. I got worked up over the situation when Aunt Jane called: "Hurry up and hang up your clothes. Wind up whatever you are doing. Mop up the floor where you spilled the milk and sweep up the crumbs. Fix up your hair and tidy up the room." Then I decided to stand up to her bossiness and I made up my mind to talk up to her.

Name ..... *Date* .....

CARSON, "THE LONG SNOWFALL"

Suggestions for Themes

Reread your next theme to see that your words are vivid and appropriate.

1. A real snowfall
2. My view of the ocean (or river, lake, cave, park)
3. A ranch scene
4. A garden
5. A Pacific island (or any other one)
6. A West Texas landscape (or any other)
7. A California beach (or any other)
8. Wheat fields

Anthropology*

Ruth Benedict

1 Anthropology is the study of human beings as creatures of society. It fastens its attention upon those physical characteristics and industrial techniques, those conventions and values, which distinguish one community from all others that belong to a different tradition.

2 The distinguishing mark of anthropology among the social sciences is that it includes for serious study other societies than our own. For its purposes any social regulation of mating and reproduction is as significant as our own, though it may be that of the Sea Dyaks, and have no possible historical relation to that of our civilization. To the anthropologist, our customs and those of a New Guinea tribe are two possible social schemes for dealing with a common problem, and in so far as he remains an anthropologist he is bound to avoid any weighting of one in favour of the other. He is interested in human behaviour, not as it is shaped by one tradition, our own, but as it has been shaped by any tradition whatsoever. He is interested in the great gamut of custom that is found in various cultures, and his object is to understand the way in which these cultures change and differentiate, the different forms through which they express themselves, and the manner in which the customs of any peoples function in the lives of the individuals who compose them.

3 Now custom has not been commonly regarded as a subject of any great moment. The inner workings of our own brains we feel to be uniquely worthy of investigation, but custom, we have a way of thinking, is behaviour at its most commonplace. As a matter of fact, it is the other way around. Traditional custom, taken the world over, is a mass of detailed behaviour more astonishing than what any one person can ever evolve in individual actions,

* The selection from Ruth Benedict *Patterns of Culture*, 1953, is reprinted by permission of an arrangement with Houghton Mifflin Company, the authorized publishers.

no matter how aberrant. Yet that is a rather trivial aspect of the matter. The fact of first-rate importance is the predominant role that custom plays in experience and in belief, and the very great varieties it may manifest.

4 No man ever looks at the world with pristine eyes. He sees it edited by a definite set of customs and institutions and ways of thinking. Even in his philosophical probings he cannot go behind these stereotypes; his very concepts of the true and the false will still have reference to his particular traditional customs. John Dewey has said in all seriousness that the part played by custom in shaping the behaviour of the individual as over against any way in which he can affect traditional custom, is as the proportion of the total vocabulary of his mother tongue over against those words of his own baby talk that are taken up into the vernacular of his family. When one seriously studies social orders that have had the opportunity to develop autonomously, the figure becomes no more than an exact and matter-of-fact observation. The life history of the individual is first and foremost an accommodation to the patterns and standards traditionally handed down in his community. From the moment of his birth the customs into which he is born shape his experience and behaviour. By the time he can talk, he is the little creature of his culture, and by the time he is grown and able to take part in its activities, its habits are his habits, its beliefs his beliefs, its impossibilities his impossibilities. Every child that is born into his group will share them with him, and no child born into one on the opposite side of the globe can ever achieve the thousandth part. There is no social problem it is more incumbent upon us to understand than this role of custom. Until we are intelligent as to its laws and varieties, the main complicating facts of human life must remain unintelligible.

5 The study of custom can be profitable only after certain preliminary propositions have been accepted, and some of these propositions have been violently opposed. In the first place any scientific study requires that there be no preferential weighting of one or another of the items in the series it selects for its consideration. In all the less controversial fields, like the study of cacti or termites or the nature of nebulae, the necessary method of study is to group the relevant material and to take note of all possible variant forms and conditions. In this way we have learned all that we know of the laws of astronomy, or of the habits of the social insects, let us say. It is only in the study of man himself that the

major social sciences have substituted the study of one local variation, that of Western civilization.

6 Anthropology was by definition impossible as long as these distinctions between ourselves and the primitive, ourselves and the barbarian, ourselves and the pagan, held sway over people's minds. It was necessary first to arrive at that degree of sophistication where we no longer set our own belief over against our neighbor's superstition. It was necessary to recognize that these institutions which are based on the same premises, let us say the supernatural, must be considered together, our own among the rest.

Name ..... *Date* .....

BENEDICT, "ANTHROPOLOGY"

Spelling List

physical	against
scheme	affect
unique	opportunity
predominant	achieve
definite	accept

Vocabulary Study

Use your dictionary to get better acquainted with the following words.

	Division into Syllables	Definition
gamut	.....	.....
evolve	.....	.....
aberrant	.....	.....
pristine	.....	.....
stereotype	.....	.....
vernacular	.....	.....
autonomous	.....	.....
incumbent	.....	.....
nebulae	.....	.....
premise	.....	.....

Mastering the Facts

Indicate the correct answers in the left-hand column by placing the proper letters in the blank spaces.

..... 1. Anthropology (a) is especially concerned with the study of South Sea islanders, (b) is a study of marriage customs of New Guinea, (c) is a study of cultures of all peoples, (d) concentrates on primitive cultures in Africa and South America.

..... 2. An anthropologist (a) studies customs of various peoples, (b) is a specialist in primitive superstitions, (c) is an authority on native costumes, (d) itemizes changing habits of savages.

. . .. 3. (a) Custom influences individual beliefs. (b) Individual behavior always determines national customs. (c) Custom is relatively unimportant. (d) The inner working of one's brain is the supreme influence on human development.

. ... 4. (a) One's idea of truth is an inheritance fixed at birth. (b) The study of philosophy can remake one's moral principles. (c) One's I.Q. determines his moral code. (d) One's concepts are influenced by custom and tradition.

... . 5. (a) John Dewey says that custom is as silly as baby talk. (b) The individual is molded by community patterns. (c) A superior vocabulary boosts the morale. (d) Social sororities are autonomous.

.. .. 6. (a) Before an individual can talk, he bears no mark of community influence. (b) He begins to feel the community pattern when he enters school. (c) As an adolescent he breaks completely with the surrounding customs. (d) His adult beliefs are shaped by the group around him.

..... 7. (a) Custom has no lasting influence on intelligent folk. (b) An understanding of the role of custom will reveal some of the complex pattern of human life. (c) There is only one basic law governing custom. (d) Emily Post regulates all of our American customs.

..... 8. (a) We do not find it easy to compare our customs dispassionately with those of other people. (b) Many people are violently opposed to custom. (c) Science would mercilessly destroy all tradition. (d) We must carefully weigh the good and evil in our community.

.... 9. (a) There has been a tendency to study the civilization of the Western world only. (b) In the study of nebulae, scientists observed the most charming varieties. (c) Scientists can now exterminate social insects. (d) Termites are an increasing menace in the Southwest.

..... 10. (a) We have now outgrown superstition. (b) We have learned that our culture may be compared with cultures of other peoples. (c) Our culture cannot be measured like that of the infidels. (d) We are too sophisticated to comprehend basic virtues.

Exploring the Ideas

In introducing us to an unfamiliar subject, Miss Benedict has devoted

much time to the definition and explanation of terms. Besides the brief announcement in the first sentence, she continues throughout the essay to define and clarify. Let us observe how such paragraphs are constructed.

1. What is the basic thought in paragraph 2?

2. What two examples are used for its development?

3. How do the last two sentences develop the basic thought?

4. In paragraph 3 you will note that two theories about social behavior are being compared. What theory is expounded in the first part of the paragraph?

5. What surprising theory is supported in the last part of the paragraph?

6. What is the central idea of paragraph 4? By what means is the thought developed?

7. Why is it necessary to devote all of paragraph 5 to the idea expressed?

Suggestions for Themes

Using familiar things to help explain unfamiliar, write a definition of one of the following. Your definition should run to at least 200 words.

1. Hazing
2. Fraternity rushing
3. Gossip
4. Team play
5. Prejudice

American Women Are Different*

Helena Kuo

I

1 When I first came to America from China, it seemed to me that American women were the most wonderful creatures in creation. They looked so pretty, so smart, so free, so physically fit that I felt like a weed in an exhibition flower bed. I still look upon them with some awe, but I am no longer so sure that they are in all ways superior to our women of China. I have come to feel that too many American women are failures as women. They seem to have graduated in everything but the natural art of being females. Somehow, in the headlong rush for feminism, they have lost their femininity.

2 Perhaps I am wrong. But that's how it seems to me, a native of Canton, a newspaper woman from Shanghai, after about two years of life in your broad and amazing country.

3 I used to wonder when I read American papers and magazines why they gave so much space to "it" and "oomph" and "sex appeal." Now I think I know at least part of the answer. Especially among the sophisticated, but by imitation also among others, femininity has been glamorized out of existence; the real thing has become as rare as the dodo and everyone, man or woman, is seeking it desperately. They hasten to the movies or the slick magazines for a peep at human females as though it were a kind of miracle. I am still shocked by American women who rush to buy artificial bosoms to make them look like "sweater girls."

4 It seems to me that American women are making some tragic mistakes. They have allowed big business to take femininity away from them and turn it into a product. It has become some-

* Reprinted by permission of Helena Kuo and THE AMERICAN MERCURY.

thing you shop for in the screen, on glossy paper and in drug stores. The counters of any 5-and-10 emporium are loaded with female charm at cut prices. Femininity is being manufactured and completely distorted in its package wrappings. As a result, the American city women, with their standardized faces, legs, shoes and figures, seem so uniform that we of the East cannot recognize them individually. In China, we always had great difficulty in telling your film stars from one another. We had a system of numbers to identify them until Garbo came along—and then, alas, a bevy of them began to look like Garbo, necessitating another system of numbers.

5 American city women seem to come off the production line so rapidly that they look like members of a Rockette dancing chorus. If a man misses the type he wants one year, he will find her when she comes off the high school or college assembly line the next year. She will be definitely blonde or platinum, flat-chested or high-bosomed, bold or coy, if such is the style of the year. She will say the same things at parties and give or withhold her charms in the same degree as all others.

6 When he marries her, she will take him for granted as a meal ticket just as the one he missed would have done. She will expect him to keep her better than she has ever been kept before and would be shocked by the idea—an idea that is so natural to a Chinese wife—that she must share the full burden. He will turn her into a fur-bearing animal at his own expense, the fur to be changed at regular intervals as recommended by the magazines.

7 From cocktail parties, he will be privileged to take her home in a condition that would have been dangerous to her reputation in spinsterhood, but is ever so smart when covered by a marriage certificate. At parties, she will be more provocative to other men and will have acquired new glamor in being a young married. Even if she is "fond" of her man, she somehow regards the whole arrangement as the unavoidable preliminary to a divorce. I am constantly amazed by how well versed even happily married American women seem to be in the intricacies of divorce law, especially as it affects alimony.

8 No wonder there are so many gray-haired young men in your country, and so many tinted-haired women lunching alone or in groups in the autumn of their lives!

9 Our Chinese ideal is quite the reverse of the mass-

produced glamor women of your country. I am, myself, one of the new "emancipated" generation of Chinese women, and passed as a feminist at home. But I am distinctly "backward," if not quite primitive, in contrast to your women here. They have been emancipated to the point where they are scarcely women any more, even in the elementary biological sense. The casualness of the sex relation here is not easy for a Chinese to understand. Our ancient institution of concubinage seems highly moral by comparison.

10 We Chinese believe that all women are desirable to some men, just as all men are desirable to some women. We do not assume that all men favor the same kind of woman, but that they seek out women for their individual tastes. But if our women try for individuality in outward appearance, they are much alike inwardly. They are instinctively and without question devoted to their families and their husbands. When things go badly with a Chinese wife, she remembers the age-old saying, "If you marry a dog, you must follow a dog," which is her way of saying that she must stick to the man she has chosen for good or ill.

11 From the beginning of their lives, Chinese women are taught that their main job is to be real women. We are taught in our school books that there are three obediences and four virtues and we cling to them more tightly than to the one "virtue" the Anglo-Saxon language associates with its women. 'Way back in the second century A.D., China had its first "career woman." Her name was Ban Tso. After being widowed, and at the Emperor's request, she recorded that women should be polite, know when to talk and when to keep silent, be well dressed, and not extravagant in anything. These precepts have become second nature with us. The result is that an unmarried Chinese woman is a rare person. There are very few Chinese maiden ladies of uncertain age and China has the lowest divorce rate of any country, though divorce is exceedingly easy.

II

12 In America, I have noticed, many plain women have the most attractive and attentive husbands, while many beautiful women are lonely and nervous and cannot "hold their man." This is easy for Chinese to understand, because we can see that these plain women have learned how to be real women—a lesson Chinese women have been learning for many thousand years.

13 Chinese women are taught that they are the beginning

of life, but not the end. They have a philosophy that lies close to the earth they cultivate. "Others gave birth to us, we give birth to others." We have sweated, toiled and starved by the side of our men—that is why we can defy flood, famine and invasions as we are now doing.* Divorce is painful to us. It is as disfiguring as losing a leg, or being condemned to spend the rest of one's life with a scarred face. A Chinese woman whose marriage goes awry just hides her face in sorrow, as a decent-minded American might when her husband dies. She has lost him. She mourns him accordingly, even if the "blame" is his. In your country, I have been invited to gay parties to celebrate a divorce!

14 American women, when they marry, want to "preserve their independence." They insist on their right to be attractive to other men. Well, they get their independence at the price of giving up their unique role as women. When we Chinese women marry, we want to believe that we have moulded our lives into another life. We feel it as an act of creation. We believe that "woman is made of water and man of clay." The meaning of this is that the clay of man cracks unless it is permeated by water—a discovery made by the Creator when he made man of clay and saved him from crumbling into nothingness by adding water.

15 Madame Kuan Tao-shen, wife of the Yuan painter, Chao Meng-fu, expressed the idea when she found her husband's ardor was cooling. One day, when he was moping for his mistress, she wrote the following poem and her husband's heart was so touched that he gave up his mistress and returned to his wife.

Between you and me
There's too much passion
That's the reason why
There's such agitation!
Take a lump of clay
Wet it, pat it,
Make a statue of you,
And a statue of me.
Then shatter them, clatter them.
Add some water,
And break them, and mould them,
Into a statue of you,
And a statue of me.
Then in mine there're bits of you,
And in you there're bits of me.
Nothing ever shall keep us apart.

* The author was writing in 1942 when China was being invaded by Japan.

> When living, we'll sleep under the same cover,
> When dead, we'll be buried together.

We Chinese women struggle to save our marriages when danger threatens. We don't "run home to mamma"; we stay and reason and usually win.

16 Life has been relatively easy for American women and that perhaps explains their basic tragedy. Even childbirth has been simplified for them into a painless dream. Indeed, they have solved every problem in life except how to be women and how to understand woman's natural instincts. Recently, I watched a lot of mass-produced city women here looking hungrily at a motion picture of sturdy pioneer life. It seemed to me that they are really hungry for simple things beyond highflown philosophizing: children, homes under their own direct care, and husbands into whose clay they can completely mould their own characters.

17 I realize that there are millions of exceptions, that there are American women close to the elemental pattern of our Chinese womanhood. But the national ideal, worshipped in your mass literature and mass entertainment, is the glamor woman, so that even the least glamorous American woman shares in this machine-made pattern. I think that much of this glamor woman's confusion is in the misuse of the word *love* and the idea of love. With us Chinese, love is not a diversion or a pastime or a career. Our language is very descriptive. The Chinese word for love means "gift of the heart" and it implies a gift that can be given only once, since there is but one heart.

18 American women have so much that they can teach us "backward" Chinese females. But I make bold to suggest that perhaps we Chinese women can teach them something in return—something they have forgotten.

Name ..... *Date* .....

KUO, "AMERICAN WOMEN ARE DIFFERENT"

Spelling List

exhibition	women
completely	ancient
withhold	condemned
expense	celebrate
marriage	pastime

Vocabulary Study

Indicate the meaning of the words in the left-hand column by placing the proper letters in the blank spaces.

.....	1. dodo	A.	askew, crooked
.....	2. emporium	B.	complexities
.....	3. bevy	C.	extinct bird, related to the pigeon
.....	4. intricacies	D.	simple, pure
.....	5. emancipated	E.	store carrying a diversity of articles
.....	6. precepts	F.	defacing, marring
.....	7. disfiguring	G.	spread throughout, pervaded
.....	8. awry	H.	instructions
.....	9. permeated	I.	set free
.....	10. elemental	J.	a company

Exploring the Ideas

1. To what group of American women do the criticisms of Helena Kuo especially apply? From your own experience how generally true do you judge these criticisms to be?

2. Explain how a Chinese woman differs from an American woman in her training for marriage.

3. Explain how they differ in their philosophy of marriage.

4. How does the author account for the high divorce rate in America?

5. What can American women learn from Chinese women?

Suggestions for Themes

Check over your finished theme to be sure that you have mature sentences with proper subordination.

1. An ideal husband (or wife)
2. The right age to marry
3. Marriage readiness
4. Choosing a mate
5. The delights of the single life

These Were My Japanese Students*

John Ashmead, Jr.

1 In the Middle Ages, and especially in the twelfth and thirteenth centuries, a curious unofficial order of wandering monks and scholars came into existence. They roamed about the known world, "testing men's peculiar ways," as they sang in their *Song of the Vagrant Order.*

2 Now, on Smith-Mundt grants, on Fulbright grants, and on numerous unofficial engagements, American scholars are wandering over the world. Each year, mainly by foreign currency sales of its surplus farm products abroad, the United States manages to provide as much as $800,000 for lectures in my own field of American civilization alone. The private expenditure may be as large. I wonder how many of us realize the full potential of this new order, for peace and for man's progress.

3 In Japan I was Fulbright lecturer at Osaka University of Foreign Studies, teaching and doing research in the field of American literature and civilization. At most Japanese universities the college calendar is composed from week to week, not a year in advance as in America, and at times this happy-go-lucky procedure results in a baffling succession of holidays. I arrived in such a holiday season, and after a magnificent welcome I had almost no classes at all for three weeks. I was asked by my new students to use this opportunity to coach them in an English-language play they were rehearsing. They already spoke their lines well and had learned their stage directions. I could not understand why my services were needed. Then we came to the climactic scene. The script called for a passionate embrace. The students halted and looked toward me.

* From *The Atlantic Monthly*, September, 1959, pp. 35-40. Reprinted by permission of the author.

4 "We don't know how to kiss," they explained. "Lovers don't kiss in Japan." They pointed to the class beauty, who was playing the lead. "Show us," they respectfully asked me.

5 In all my researches in American civilization it had never occurred to me that, in some parts of the world at least, Americans, even American professors, are regarded as Great Lovers. Somehow I found a middle way between the Fulbright Code and the Stanislavsky Method,* and my students won first prize in the intercollegiate dramatic competition.

6 I learned that the wandering scholar had best have a dancing as well as a roving foot. Again and again at academic parties in Japan I was called on to give my native Indian dance of the Thunderbird, supposed to bring on rain. When I left Japan and the new Fulbright lecturer came to replace me, the president of the university, the vice-president, the dean, and the chairman of the English department had a hail and farewell party for the two of us in Kyoto, in the famous old geisha district by the banks of the Kamo River, well known in Japanese song and story. As a special honor, a *maiko,* or debutante geisha, was present. She was a charming creature, and each of us in turn, the president, vice-president, dean, and the chairman of the English department, followed by the two Fulbright lecturers, danced with her the fashionable game-dance of baseball. I struck out.

7 I lectured in a World War II Japanese army barracks, with gunracks around the walls, collapsible chairs and lecture platforms, and full draft ventilation from the broken windows. I taught in my overcoat and learned how to express noble thoughts about American literature when my feet were freezing. At such moments only the best of one's scholarship seems worth preserving.

8 Japanese constitutional reform was a popular subject of debate the year I was in Japan. As we discussed in my classes what the Japanese could learn from America's struggle to write its own Constitution, the coldness of the classroom became irrelevant, and the American Constitution came to life for me in a way it had never done before.

9 When I arrived in Osaka, the university library contained only twenty-three books in American literature. In fact, my guess would be that in this influential city, the public libraries

* The Stanislavsky Method, used in the Moscow Art Theatre, is a system in which a spiritual realism based on the inner truth of character is essential.

(aside from the valiant efforts of the American Cultural Center) contained but a hundred books in American literature.

10 When I left Japan, the university library had more than a thousand dollars' worth of new books in American civilization and literature and many used volumes provided through the generosity of the Asia Foundation. I often wonder what would happen to American prestige if we were to ship abroad more books and fewer bombers.

11 The books were not an unmixed blessing. First I had to persuade the librarian to allow the students to take books out of the library. Then I had to make the students promise that when they needed money for food they would borrow it from me rather than sell the precious books. And finally I had to spend two days at the Osaka customs house drinking tea and swearing that I was not myself an importer and seller of books.

12 Now that I am back in America, it seems miraculous to be able to teach and study in heated rooms and to have books. One American college student told me that he and his fellow students did not appreciate heated rooms or library books because they had done nothing to earn them. I was reminded of a poem I learned in Japan, a *senryū: chōai ga sugite ningyō no kubi ga nuke*—"From too much love the doll's head came off." Are we spoiling our American students, like a child with a disastrously beloved doll?

13 I was amazed to discover how much time I had in Japan, and was expected to have, for my own research. Then I realized that I was not constantly being consulted by students on study habits, automobile accidents, love affairs, how to take notes on lectures, how to write a paper, and the subject to choose for a paper.

14 Though I met students socially, I was not expected to hold evening office hours or to supply motivation for studying. I was not supposed to interest students in their subject. I was not in the position of having somehow to arouse them or stimulate them into intellectual activity. For teachers in Japan believe that boys and girls of college age are adults. All that is taken for granted. What would happen in our American colleges if we suddenly stopped counseling and advising and quizzing students and treated them as adults?

15 It was most startling, also, to observe the respect for

the *sensei,* or teacher, in Japan. Part of this respect may have its origins in a very different system of university government. To my chagrin I discovered that my foreign colleagues regard American university government as undemocratic. At several of the Japanese universities with which I had dealings, a genuine, tender concern was expressed for the various administrative difficulties which the president faced. Again and again the professors said that they must help their poor president as much as they could. When I pursued this subject more closely, my Japanese friends explained to me, "Of course we're sorry for him. We elected him." When pressed, I could not name a single American college or university faculty which had the right, taken for granted in Japan, to govern itself.

16 In Japan, a poor country, professors can publish anything they want to write. In America a professor may have to pay for publication of his books or articles, even if the subject is science.

17 In my first month in Japan I wrote a column for the leading Japanese newspaper on autumnal thoughts in Japan. During my last month I delivered a radio address over the major Japanese network on the subject of F. Scott Fitzgerald. And the network and the newspaper were eager to have me do these assignments. My English department colleagues in Japan were provided with funds so that each man could publish at least one article a year. I subsequently edited these articles to appear in a book. Can you name a small college in America which does anything comparable?

18 In wintertime in Japan, I could afford only enough heat in the evening to enable me to move my fingers as I typed. But I was lucky, for my students and the other teachers had no heat at all. They studied at night wrapped up in bedquilts. Their lack of energy was made worse by poor, almost starvation diets and by the necessity for commuting three, four, or five hours a day on crowded trains because of the housing shortage.

19 Recently an American student remarked that life at an American college is impossible without a car. The last time I checked statistics at a representative American college whose students are neither rich nor poor, I found that over half the students had cars registered at the college, several had two cars, and one had three. None of my students in Japan had cars. At each meal

an American college student, often grumblingly, eats four or five times the food a Japanese student can afford to buy. In Japan a student's lunch consists of noodles in soup, topped off with a raw egg.

20 Japanese professors spoke freely to me of the difficulties of higher education in their country. The standards of the elementary and high schools are admirably strict, but the standards of many Japanese universities, aside from their very tough entrance examinations, have had to be relaxed because of the turbulence of life created by the war.

21 An economics professor at one of Japan's oldest and most famous universities went so far as to say that matriculation was equivalent to graduation and that little or no work was required of his students once they had met the entrance requirements. A professor from one of the post-war universities said to me bluntly: "I used to give low grades to students who did not work, but then I found it was hard for my students to get jobs, so I gave higher grades." This statement must be judged in the light of the fact that a job in Japan is a matter of life or suicide not just for one person but for a whole family.

22 One student summed up the situation thus (I keep his exact words): "There are too many students, and they are only idler in the society, I know well; but on the other hand I had to plunge myself into useless effort to the entrance exam as almost all Japanese boys did or do, and since then I have been in this dilemma. Perhaps about three years later I shall graduate from the college, if particular accident never happens, and shall have no alternative but to be a member of 'the white collars' that is now overflowing in Japan." Ironically enough, part of the trouble has been brought about by ill-advised American educationists of the teachers' college variety, who urged the Japanese to add an unneeded fourth year to Japanese higher education. Japanese students can ill afford that year, unnecessary in any case in countries with a respectable high school system such as Japan has. By tacit consent, the student normally spends the second semester of his senior year away from the college, hunting for a job.

23 Whatever the cause, the result is a certain indefinable laxity in the character of Japanese higher education. From conferences with teachers, I know of the efforts being made, slowly and with much hard work, to improve these conditions.

24 What concerned me most as a teacher in Japan, however, was the underlying pessimism of the students. One of them said to me: "First, about religion. I am impious. In fact, I didn't think about it so seriously either. Secondly, about society. I know saying 'honesty is a best policy.' I don't always believe it—not to think seriously about anything is better." And another student summed up the feelings of many of his generation when he said, "Sometimes pessimistic ideas possess me violently, and I want to do nothing." A third young man told me, "Generally speaking, a college student should be hopeful, but I think the greater part of us is quite hopeless in heart."

25 They all agreed that what makes people in America optimistic is their wealth, their natural resources. When the Japanese had the empire, they said, when they had the coal and iron of Manchuria and the oil of South Asia, they had the resources they needed to enable 90 million people to survive in a land the size of California.

26 From interviews with Japanese government officials about population problems, about prospects for future trade and industry, about the percentages of college graduates who were unemployed, I knew I could in honesty give no optimistic or easy answer. Finally, in quiet desperation I said all that, as a teacher, I could say: "Your real resources are in your heads."

27 The only sad part of being a wandering scholar is the necessity for saying good-by to friends whom one knows one will rarely, if ever, meet again. My fellow American instructor refused to come to the farewell party given for me by my students because, he said, the students should not spend thirty cents each on the party—more than enough for a whole day's food. But the chairman of the English department explained that although the students were poor, this would be an oasis for them, something to remember, and he urged me to go. It was an odd and embarrassing ceremony. Student after student arose, in neatly patched black uniform, and told me exactly what he had learned from me. Fortunately Japanese students are very polite. My best student rose to speak. I waited for some tribute to my skill in teaching English, or perhaps a compliment about my irony and humor. With an engaging smile he said that he had learned, from student festivities at my house, one very important thing, perhaps the most important thing in life: how vital it is to marry a beautiful wife.

28 During the course of the year one of the boys had written a very disquieting essay. Innocently enough, when my advanced class was reading Mark Twain's *Huckleberry Finn,* I had asked them to write on what they remembered of when they were about Huck Finn's age. I had overlooked the fact that, for most of my students, when they were at Huck's age Japan was in that final desperate year of atomic holocaust, surrender, and starvation. And this boy had written: "As a child I was taught both at school and at home to live for the sake of the living God, or Emperor Hirohito. I fancied that I was ready to dash into flames in His place, if need be. . . . But our surrender ten years ago put an end to our dream, since the one in whom we put most faith had proved to be a mere nothing. Now most of us haven't been able to find anyone or anything to heartily believe in. One may say I live just because I dare not kill myself."

29 He now said quietly only a few words: "We shall always remember that you once told us the real resources of Japan were in our minds." I often think of that Japanese boy whose hero Emperor was defeated and who must now, as a young man, painfully find something to believe in.

Name ..... *Date* .....

ASHMEAD, JR., "THESE WERE MY JAPANESE STUDENTS"

Spelling List

competition	appreciate
procedure	counseling
library	equivalent
influential	embarrassing
persuade	climactic

Vocabulary Study

Choose the correct definition for the words below.

.....	1. geisha	A.	power to command admiration
.....	2. irrelevant	B.	situation or event characterized by tumult
.....	3. prestige	C.	offering a choice of two or more things
.....	4. chagrin	D.	green spot in a desert
.....	5. colleague	E.	singing and dancing girl
.....	6. turbulence	F.	enrollment as in a college by entering name in the register
.....	7. matriculation	G.	not applicable or pertinent
.....	8. alternative	H.	distress caused by humbling or pride
.....	9. oasis	I.	thorough destruction, especially by fire
.....	10. holocaust	J.	an associate in a profession or employment

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Fulbright grants originated in the thirteenth century.
(b) Fulbright lecturers abroad help to promote world peace.
(c) The Fulbright grants annually provide $800,000 for wandering scholars.

..... 2. (a) John Ashmead filled in as dramatic coach. (b) Japanese students never meet in regular classes. (c) Ashmead gave private dancing lessons to the Japanese students.

..... 3. (a) Ashmead coached a baseball team of geisha girls. (b) He taught classes under the famous Japanese cherry trees. (c) His classroom was not always comfortable.

..... 4. (a) The cold rooms dulled the minds of teacher and students. (b) The Asia Foundation helped supply books to Japanese students. (c) In cold weather the students used the books for kindling.

..... 5. (a) Japanese students are treated like adults. (b) Ashmead believes we should not heat American colleges during the winter. (c) He thinks college examinations should be abolished.

..... 6. (a) A university faculty in Japan governs itself. (b) The Japanese universities are anxious to be as democratic as American colleges. (c) Every Japanese professor hopes some day to be president of his college.

..... 7. (a) Ashmead became a famous television broadcaster in Japan. (b) Japanese professors can publish anything they want to write. (c) Any American college will publish scholarly articles by its professors.

..... 8. (a) The standards of all Japanese universities are extremely high. (b) Entrance requirements for Japanese universities are severe. (c) Japanese students care little about passing the courses.

..... 9. (a) Japanese students have a pessimistic outlook on life. (b) It is a good thing that Japan has added a year to college training to resemble the four-year American college plan. (c) Serious Japanese students never miss attending class.

..... 10. (a) The Japanese student's hope of success lies in the democratic young prince. (b) Japanese students wear smart black uniforms trimmed in gold braid. (c) Japanese students are always polite.

Exploring the Ideas

1. Is this essay primarily concerned with Japanese students or Fulbright lecturers? Give in one sentence the thesis.

Name ..... *Date* .....

ASHMEAD, JR., "THESE WERE MY JAPANESE STUDENTS"

2. How do the Fulbright lecturers resemble medieval wandering monks? How many times is the term "wandering monk" used? In what way do you think these references are effective?

3. List the concrete incidents the author uses of Japanese college life. Which one helps you best to understand Japanese students?

4. Besides actual incidents, what else is used to portray the students?

5. You will observe that Ashmead is making an analysis of *two* university systems: Japanese and American. As he reveals the Japanese way of life, he holds ours up to the light. What elements of college life are compared?

6. What can the Japanese learn from us about higher education? What can we learn from them?

7. Examine the paragraph beginning, "Recently an American student remarked that life at an American college . . ." This is a paragraph developed by comparison and contrast. What is being contrasted? In one column list the items that pertain to Japanese life and in a parallel column those that pertain to the American way.

8. Excellent use is made of direct quotations from the students. How many are used? Which do you consider most revealing?

9. In what way has the author prepared the reader for the effective conclusion?

Name ..... *Date* .....

ASHMEAD, JR., "THESE WERE MY JAPANESE STUDENTS"

Suggestions for Themes

Plan a theme in which two situations or things or people are compared. The first half of the theme may present one side and the second the other side. Or a continuous comparison and contrast may be sustained throughout the theme. The individual paragraphs may follow the same pattern—that is, the first half may present one view and the other half another view, or there may be a continuous comparison or contrast throughout the paragraph.

1. Two makes of automobiles
2. Two kinds of music
3. Two kinds of students
4. Strict vs. lenient parents
5. Two kinds of television programs
6. Two clubs or fraternities

Visiting Professor in Denmark*

Arthur L. Vogelback

1 I have spoken of the great prestige of the professor in Denmark. Perhaps it is this prestige, based as it undoubtedly is on an almost reverent respect for learning, which underlies the highly formal relationship between professor and student. It is a formality that especially strikes the observer from America. For example, a student at Aarhus† would never knock at a professor's door unannounced. If he wishes to see a professor for any reason, he must telephone him for an appointment, or write him a note requesting an interview. When he speaks to a professor, he does not say directly, "Professor Jensen, will you advise me on such and such a matter?" He employs the third person—"Will Professor Jensen advise me on such and such?" When a professor enters his classroom for a lecture, there is silence in the room at once. All the students rise until the professor reaches the raised platform at the head of the classroom and nods. Then the class sits down. When the professor concludes, the students remain in their seats until he leaves the room. Even when I gave my lectures to a public audience consisting of older persons—townspeople, professors' wives, professors themselves—this extraordinary mark of respect was accorded me. The professor in Denmark lives on a plateau so elevated that I sometimes found myself gasping for breath in such a rarefied atmosphere. The fact that the professor regards himself primarily as a scholar and only incidentally as a teacher is an additional element in setting this classroom tone. His attitude toward his students is one of noblesse oblige. They may dip from the sacred fount of his erudition, but they are to understand that it is a privilege and not a right.

2 When I told some of my friends at Aarhus of the informal association that rather more often than not exists

* Bulletin of the American Association of University Professors, Vol. 39, No. 1, Spring, 1953, pp. 55-57.

† The University of Aarhus, in the city of Aarhus, Denmark. [Ed.]

between faculty member and student in the United States, they were astonished. They found it hard to believe that a professor would actually invite a student to dine with him, or entertain him at his home, or have an extended conversation with him on subjects unconnected with university work. Yet Aarhus prides itself on being considerably less stuffy in these matters than its sister university, Copenhagen, and for rigid punctilio in its most uncorrupted form it points with slight derision to the neighboring universities in Sweden. Obviously, formality is a relative term.

3 One corollary of this formal professor-student relationship that I noticed especially was the passive attitude of the students in the classroom. They are not accustomed to taking part in discussions. The professor lectures and the student puts down what he says. I tried all through the year to stir up discussions in my classes, and while the students did loosen up and we had some fairly animated sessions, still they never really overcame their diffidence in this respect. Of course, in my particular case, the language barrier had something to do with it. Although my students spoke very good English and understood exceedingly well, still, English was not their own tongue and they felt an understandable hesitation in expressing themselves. But, apart from that, I learned that few professors make any attempt at conducting discussions, even in small classes. Most American professors would have no hesitation in pronouncing our own teaching procedure, with its relatively free give and take, far more stimulating and effective, from the viewpoint of both instructor and student, than that of the Danish universities. I feel this way myself. But the Danes prefer their system and certainly their students seem to thrive on it. These students struck me as in general a very able lot. Nevertheless, if responsiveness in class is an index of good teaching, we have a strong case for first honors. Our students, by contrast with their Danish counterparts, are irrepressibility itself. Their readiness to express an opinion or to differ openly with their instructor would be inconceivable in Denmark. A story told me by an Aarhus professor rather neatly illustrates this difference in attitudes between Danish and American students. A number of American students, in residence at the University of Copenhagen, had come to Aarhus to attend several weeks of classes in law. The professor had carefully prepared his usual hour lecture. But he soon found that he had very little need of it. The American students raised so many questions and engaged in so many arguments

among themselves that the professor finished scarcely a fourth of his lecture. "Wonderful!" he exclaimed. "Instead of having to prepare a fresh lecture for each session, my original hour lecture served for the week. Your American students immensely simplify teaching!"

Name ..... *Date* .....

VOGELBACK, "VISITING PROFESSOR IN DENMARK"

Spelling List

especially	accustomed
advise	procedure
until	opinion
extraordinary	argument
privilege	immensely

Vocabulary Study

Use your dictionary to find the correct pronunciation and definition of the following words.

	Pronunciation	Definition
prestige	.....	.....
plateau	.....	.....
noblesse oblige	.....	.....
erudition	.....	.....
punctilio	.....	.....
derision	.....	.....
diffidence	.....	.....
counterpart	.....	.....
irrepressibility	.....	.....
inconceivable	.....	.....

Mastering the Facts

After each number are several answers only one of which can be found in the essay. Indicate the correct answer by placing the proper letter in the blank space.

..... 1. (a) Every third person in Denmark goes to college. (b) The students stand while the professor lectures. (c) The professor

speaks from a raised platform. (d) He lives on a high plateau just outside the city.

..... 2. (a) In Denmark mid-morning coffee is served in all the classes. (b) The professors have small classes and entertain the students frequently at dinner. (c) Afternoons are devoted to personal conferences. (d) Copenhagen University maintains a very formal atmosphere.

..... 3. (a) Danish students speak good English. (b) They can understand English but cannot write it. (c) They listen carefully but never take notes. (d) They always take notes in shorthand.

..... 4. (a) Danish students never argue with their professors. (b) Discussions are conducted only on the graduate level. (c) Underclassmen are not allowed to speak to their professors on the street. (d) Danish students are apathetic.

..... 5. (a) American students in Denmark learn to be respectful to teachers. (b) They feel awed in the formal atmosphere. (c) They ask questions of the professor. (d) Danish professors are indignant at the informality of American students.

Analyzing the Style

1. Find or make a topic sentence for paragraph 1.

2. In what way are paragraphs 1 and 2 related?

3. Find or make a topic sentence for paragraph 3.

4. Paragraph 3 deals with two phases of the subject and the contrast is evident within the paragraph. What sentence marks the turn from one view to the next?

Suggestions for Themes

1. Lecture versus discussion
2. We never were bored in *his* class
3. Are good classroom manners obsolete?
4. Good classroom management
5. How much formality in college?
6. My experience in a new school

The Chase*

Francis Parkman

1 The country before us was now thronged with buffalo, and a sketch of the manner of hunting them will not be out of place. There are two methods commonly practised, "running" and "approaching." The chase on horseback, which goes by the name of "running," is the more violent and dashing mode of the two, that is to say, when the buffalo are in one of their wild moods; for otherwise it is tame enough. A practised and skilful hunter, well mounted, will sometimes kill five or six cows in a single chase, loading his gun again and again as his horse rushes through the tumult. In attacking a small band of buffalo, or in separating a single animal from the herd and assailing it apart from the rest, there is less excitement and less danger. In fact, the animals are at times so stupid and lethargic that there is little sport in killing them. With a bold and a well-trained horse the hunter may ride so close to the buffalo that as they gallop side by side he may touch him with his hand; nor is there much danger in this as long as the buffalo's strength and breath continue unabated; but when he becomes tired and can no longer run with ease, when his tongue lolls out and the foam flies from his jaws, then the hunter had better keep a more respectful distance; the distressed brute may turn upon him at any instant; and especially the moment when he fires his gun. The horse then leaps aside, and the hunter has need of a tenacious seat in the saddle, for if he is thrown to the ground there is no hope for him. When he sees his attack defeated, the buffalo resumes his flight, but if the shot is well directed he soon stops; for a few moments he stands still, then totters and falls heavily upon the prairie.

2 The chief difficulty in running buffalo, as it seems to me, is that of loading the gun or pistol at full gallop. Many hunters for convenience' sake carry three or four bullets in the mouth; the powder is poured down the muzzle of the piece, the

* From THE OREGON TRAIL by Francis Parkman, Modern Library, 1949.

bullet dropped in after it, the stock struck hard upon the pommel of the saddle, and the work is done. The danger of this is obvious. Should the blow on the pommel fail to send the bullet home, or should the bullet, in the act of aiming, start from its place and roll towards the muzzle, the gun would probably burst in discharging. Many a shattered hand and worse casualties besides have been the result of such an accident. To obviate it, some hunters make use of a ramrod, usually hung by a string from the neck, but this materially increases the difficulty of loading. The bows and arrows which the Indians use in running buffalo have many advantages over firearms, and even white men occasionally employ them.

3 The danger of the chase arises not so much from the onset of the wounded animal as from the nature of the ground which the hunter must ride over. The prairie does not always present a smooth, level, and uniform surface; very often it is broken with hills and hollows, intersected by ravines, and in the remoter parts studded by the stiff wild-sage bushes. The most formidable obstructions, however, are the burrows of wild animals, wolves, badgers, and particularly prairie-dogs, with whose holes the ground for a very great extent is frequently honeycombed. In the blindness of the chase the hunter rushes over it unconscious of danger; his horse, at full career, thrusts his leg deep into one of the burrows; the bone snaps, the rider is hurled forward to the ground and probably killed. Yet accidents in buffalo running happen less frequently than one would suppose; in the recklessness of the chase, the hunter enjoys all the impunity of a drunken man, and may ride in safety over gullies and declivities, where should he attempt to pass in his sober senses, he would infallibly break his neck.

4 The method of "approaching," being practised on foot, has many advantages over that of "running"; in the former, one neither breaks down his horse nor endangers his own life; he must be cool, collected, and watchful; must understand the buffalo, observe the features of the country and the course of the wind, and be well skilled in using the rifle. The buffalo are strange animals; sometimes they are so stupid and infatuated that a man may walk up to them in full sight on the open prairie, and even shoot several of their number before the rest will think it necessary to retreat. At another moment they will be so shy and wary that in order to approach them the utmost skill, experience, and judgment are necessary.

Name ..... *Date* .....

PARKMAN, "THE CHASE"

Spelling List

strength	surface
breath	unconscious
tongue	neither
prairie	course
occasionally	experience

Vocabulary Study

1. When a hunter *assails* a buffalo, apart from the herd, what does he do to the animal?

2. What is meant by a *lethargic* animal?

3. Paraphrase this expression: "The buffalo's strength continued *unabated.*"

4. Explain the meaning of "a *tenacious* seat in the saddle."

5. How does a hunter *obviate* a serious accident?

6. What is a *formidable obstruction*?

7. What does Parkman mean by the *impunity* of a drunken man?

8. When a hunter rides over a *declivity,* what has he encountered?

9. What is an *infatuated* buffalo?

10. A *wary* buffalo exhibits what quality?

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) "Running" is always the more violent method of chasing buffalo. (b) A skilled hunter always kills five buffalo and quits. (c) There is no danger in attacking a large herd. (d) "Running" is quite tame for the skilled hunter.

..... 2. (a) A hunter sometimes touches the buffalo with his hands. (b) Buffalo are stupid and lethargic. (c) Buffalo tire easily. (d) The buffalo grow angry when they see a horse.

..... 3. (a) Sometimes the horse grows frightened and throws its rider. (b) Hunters always carry bullets in their mouths. (c) The hunter has difficulty in loading his pistol at full gallop. (d) The hunter needs a special saddle for hunting buffalo.

..... 4. (a) Buffalo hunters must be careful of animal burrows. (b) The homes of prairie dogs cause more than half the hunting accidents. (c) Wild-sage bushes hide the burrows. (d) The hunter's greatest danger is from a wounded buffalo.

..... 5. (a) A drunken hunter rarely has an accident. (b) The cool and collected hunter is over-cautious. (c) Most accidents happen in the first two days of hunting season. (d) A successful hunter must watch the course of the wind.

Analyzing the Style

1. Francis Parkman's essay is logically organized. Make a sentence outline below by writing the topic of each paragraph in a brief, concise sentence.

Name ..... *Date* .....

PARKMAN, "THE CHASE"

2. From paragraph 1 list six colorful and accurate verbs and six colorful and accurate adjectives.

3. What means of transition is used between paragraphs 1 and 2?

4. In paragraph 2 by what means does Parkman convince the reader of the difficulty of loading the gun at full gallop?

5. Choose the sentence in paragraph 3 which you think is made most dramatic by use of concrete details.

6. What transition does the author use between paragraphs 3 and 4?

7. Do you think that Parkman has learned about buffalo hunting by first-hand or secondhand knowledge? Give a reason for your answer.

Suggestions for Themes

1. Deer hunting
2. Rattlesnake hunt
3. Stalking predatory animals
4. Fisherman's art
5. Shooting with a camera
6. Skin diving
7. Collecting butterflies
8. Teaching a dog tricks
9. Teaching a bird to talk
10. Enjoying a pet
11. Deep-sea fishing
12. Fighting garden pests
13. Cleaning a gun
14. Ironing a shirt
15. Baking a cake

Hallowe'en*

Sherwood Anderson

1 The fall advanced, father had gone, and the annual village cut-up time, called among us "Hallowe'en," came on.

2 It was the custom among the lads of our town, particularly among those who lived on the farms near town, to make cabbage part of their celebration of the occasion. Such lads, living as they did in the country, had the use of horses and buggies, and on Hallowe'en they hitched up and drove off to town.

3 On the way they stopped at the cabbage fields and, finding in some of the fields many cabbages yet uncut, pulled them out by the roots and piled them in the backs of their buggies.

4 The country lads, giggling with anticipated pleasure, drove into one of the quieter residence streets of our town and, leaving the horse standing in the road, one of them got out of the buggy and took one of the cabbages in his hand. The cabbage had been pulled out of the ground with the great stalklike root still clinging to it and the lad now grasped this firmly. He crept toward one of the houses, preferably one that was dark—an indication that the people of the house, having spent a hard day at labor, had already gone to bed. Approaching the house cautiously, he swung the cabbage above his head, holding it by the long stalk, and then he let it go. The thing was to just hurl the cabbage full against the closed door of the house. It struck with a thunderous sound and the supposition was that the people of the house would be startled and fairly lifted out of their beds by the hollow booming noise, produced when the head of cabbage landed against the door and, as a matter of fact, when a stout country boy had hurled the cabbage the sound produced was something quite tremendous.

5 The cabbage having been thrown the country boy ran

* From A STORY TELLER'S STORY. Copyright © 1924 by B. W. Huebsch, Inc., 1951 by Eleanor Anderson. Reprinted by permission of Harold Ober Associates Incorporated.

quickly into the road, leaped into his buggy and, striking his horse with the whip, drove triumphantly away. He was not likely to return unless pursued, and there it was that mother's strategy came into play.

6 On the great night she made us all sit quietly in the house. As soon as the evening meal was finished the lights were put out and we waited while mother stood just at the door, the knob in her hand. No doubt it must have seemed strange to the boys of our town that one so gentle and quiet as mother could be so infuriated by the hurling of a cabbage at the door of our house.

7 But there was the simple fact of the situation to tempt and darkness had no sooner settled down upon our quiet street than one of the lads appeared. It was worth while throwing cabbages at such a house. One was pursued, one was scolded, threats were hurled: "Don't you dare come back to this house! I'll have the town marshal after you, that's what I'll do! If I get my hands on one of you I'll give you a drubbing!" There was something of the actor in mother also.

8 What a night for the lads! Here was something worth while and all evening the game went on and on. The buggies were not driven to our house, but were stopped at the head of the street, and town boys went on pilgrimages to cabbage fields to get ammunition and join in the siege. Mother stormed, scolded, and ran out into the darkness waving a broom while we children stayed indoors, enjoying the battle—and when the evening's sport was at an end, we all fell to and gathered in the spoils. As she returned from each sally from the fort mother had brought into the house the last cabbage thrown—if she could find it; and now, late in the evening when our provident tormentors were all gone, we children went forth with a lantern and got in the rest of our crop. Often as many as two or three hundred cabbages came our way and these were all carefully gathered in. They had been pulled from the ground, with all the heavy outer leaves still clinging to them, so that they were comparatively uninjured and, as there was also still attached to them the heavy stalklike root, they were in fine shape to be kept. A long trench was dug in our back yard and the cabbages buried, lying closely side by side, as I am told the dead are usually buried after a siege.

9 Perhaps indeed we were somewhat more careful with them than soldiers are with their dead after a battle. Were not the

cabbages to be, for us, the givers of life? They were put into the trench carefully and tenderly with the heads downward and the stalks sticking up, mother supervising, and about each head straw was carefully packed—winding sheets. One could get straw from a strawstack in a near-by field at night, any amount of it, and one did not pay or even bother to ask.

10 When winter came quickly, as it did after Hallowe'en, mother got small white beans from the grocery and salt pork from the butcher, and a thick soup, of which we never tired, was concocted. The cabbages were something at our backs. They made us feel safe.

Name ..... *Date* .....

ANDERSON, "HALLOWE'EN"

Spelling List

Hallowe'en	striking
field	pursue
residence	stopped
tremendous	buried
strategy	siege

Vocabulary Study

Indicate the meaning of the words in the left-hand column by placing the proper letters in the blank spaces.

.....	1. anticipated	A.	thrashing
.....	2. supposition	B.	overseeing
.....	3. strategy	C.	wrapping for a corpse
.....	4. drubbing	D.	a sortie of the besieged upon the besiegers
.....	5. pilgrimage	E.	assumption
.....	6. sally	F.	long, weary journey
.....	7. provident	G.	skillful planning against an adversary
.....	8. supervising	H.	prepared from crude materials
.....	9. winding sheet	I.	frugal
.....	10. concocted	J.	expected

Mastering the Facts

Indicate the correct answer in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) The country lads hurried in from all the surrounding towns. (b) They came on horseback to celebrate together. (c) They stole a buggy from a neighboring farmer. (d) They gathered cabbages from the open fields.

..... 2. (a) The lads were afraid the sheriff would arrest them for stealing. (b) They raced their horses as they neared the town. (c) They laughed about the pranks they would pull. (d) Each one pulled two cabbages for ammunition.

..... 3. (a) They went up one street and down the next. (b) They selected houses where the lights were out. (c) They threw the cabbages from the moving carriage. (d) The broken windows caused many damage suits.

..... 4. (a) They peeled the cabbages so that they resembled hard balls. (b) The cabbages smashed to pieces when they hit the houses. (c) The cabbages were pulled up by the roots. (d) Each cabbage made a soft thud when it hit.

..... 5. Mother (a) was frightened by the prowlers, (b) pretended to be angry, (c) went to bed early and locked the doors, (d) joined in the play and scared the besiegers.

..... 6. (a) The boys increased the bombardment, (b) All the children railed at the pranksters. (c) Mother beat the boys with a broom. (d) She almost fainted with fatigue.

..... 7. Mother's strategy was (a) to frighten the boys away, (b) to dramatize her protests, (c) to report the boys to the police, (d) to shame the boys into feeling sorry for her.

..... 8. (a) The cabbages were bruised from the scuffle. (b) The family gathered in two or three dozen cabbages. (c) The cabbages were carefully stored in the cellar. (d) They were buried in a backyard trench.

..... 9. (a) The children did not like to eat cabbages. (b) Mother thought cabbages were full of vitamins. (c) The family was happy to have a supply of food. (d) The cabbages were wrapped carefully in old newspapers.

..... 10. Mother used the cabbages to make (a) slaw, (b) soup, (c) chow-chow, (d) sauerkraut.

Improving Your Writing

Clichés, or trite expressions, were effective when first used, but they are now dull and worn phrases. Instead of describing the country boys as "giggling with anticipated pleasure," suppose that Anderson had said they were "happy as larks." Instead of being "fairly lifted out of their beds by the hollow booming noise," he might have reported that the besieged were "scared to death." Compare the following clichés with the author's clear thinking, amplified by colorful, concrete details. Rewrite the sentences below, exchanging the clichés for concrete, fresh ideas.

Name .... *Date* .....

ANDERSON, "HALLOWE'EN"

1. We were *thrilled to death* when Cousin Nellie came to see us.

2. Miss Brown always looks *as neat as a pin.*

3. The neighbor's child has so many toys *she can't count them all.*

4. My roommate kept talking *like the brook that goes on forever.*

5. When the teacher entered the room, the children sat quiet and *stiff as a board.*

6. The old man offered us a choice of balloons *in all colors of the rainbow.*

7. We were *still as mice* as we waited outside the door.

8. We used the new sun porch *for everything under the sun.*

9. The girls in the parade were *pretty as a picture.*

10. We *laughed until we cried* when the clown began his antics.

Suggestions for Themes

1. Hallowe'en antics
2. Trick or treat
3. Pranksters or hoodlums
4. Trouble in the neighborhood
5. A practical joke that backfired
6. Family secrets
7. Making ends meet
8. Family fun

A Miserable, Merry Christmas*

Lincoln Steffens

1 My father's business seems to have been one of slow but steady growth. He and his local partner, Llewelen Tozer, had no vices. They were devoted to their families and to "the store," which grew with the town, which, in turn, grew and changed with the State from a gambling, mining, and ranching community to one of farming, fruit-raising, and building. Immigration poured in, not gold-seekers now, but farmers, business men and home-builders, who settled, planted, reaped, and traded in the natural riches of the State, which prospered greatly, "making" the people who will tell you that they "made the State."

2 As the store made money and I was getting through the primary school, my father bought a lot uptown, at Sixteenth and K Streets, and built us a "big" house. It was off the line of the city's growth, but it was near a new grammar school for me and my sisters, who were coming along fast after me. This interested the family, not me. They were always talking about school; they had not had much of it themselves, and they thought they had missed something. My father used to write speeches, my mother verses, and their theory seems to have been that they had talents which a school would have brought to flower. They agreed, therefore, that their children's gifts should have all the schooling there was. My view, then, was that I had had a good deal of it already, and I was not interested at all. It interfered with my own business, with my own education.

3 And indeed I remember very little of the primary school. I learned to read, write, spell, and count, and reading was all right. I had a practical use for books, which I searched for ideas and parts to play with, characters to be, lives to live. The primary school was probably a good one, but I cannot remember

* From THE AUTOBIOGRAPHY OF LINCOLN STEFFENS, copyright, 1931, by Harcourt, Brace and Company, Inc.; renewed by Peter Steffens. Reprinted by permission of Harcourt, Brace and Company, Inc.

learning anything except to read aloud "perfectly" from a teacher whom I adored and who was fond of me. She used to embrace me before the whole class and she favored me openly to the scandal of the other pupils, who called me "teacher's pet." Their scorn did not trouble me; I saw and I said that they envied me. I paid for her favor, however. When she married I had queer, unhappy feelings of resentment; I didn't want to meet her husband, and when I had to I wouldn't speak to him. He laughed, and she kissed me—happily for her, to me offensively. I never would see her again. Through with her, I fell in love immediately with Miss Kay, another grown young woman who wore glasses and had a fine, clear skin. I did not know her, I only saw her in the street, but once I followed her, found out where she lived, and used to pass her house, hoping to see her, and yet choking with embarrassment if I did. This fascination lasted for years; it was still a sort of super-romance to me when later I was "going with" another girl nearer my own age.

4 What interested me in our new neighborhood was not the school, nor the room I was to have in the house all to myself, but the stable which was built back of the house. My father let me direct the making of a stall, a little smaller than the other stalls, for my pony, and I prayed and hoped and my sister Lou believed that that meant that I would get the pony, perhaps for Christmas. I pointed out to her that there were three other stalls and no horses at all. This I said in order that she should answer it. She could not. My father, sounded, said that some day we might have horses and a cow; meanwhile a stable added to the value of a house. "Some day" is a pain to a boy who lives in and knows only "now." My good little sisters, to comfort me, remarked that Christmas was coming, but Christmas was always coming and grown-ups were always talking about it, asking you what you wanted and then giving you what they wanted you to have. Though everybody knew what I wanted, I told them all again. My mother knew that I told God, too, every night. I wanted a pony, and to make sure that they understood, I declared that I wanted nothing else.

5 "Nothing but a pony?" my father asked.

6 "Nothing," I said.

7 "Not even a pair of high boots?"

8 That was hard. I did want boots, but I stuck to the pony. "No, not even boots."

9 "Nor candy? There ought to be something to fill your stocking with, and Santa Claus can't put a pony into a stocking."

10 That was true, and he couldn't lead a pony down the chimney either. But no. "All I want is a pony," I said. "If I can't have a pony, give me nothing, nothing."

11 Now I had been looking myself for the pony I wanted, going to sales stables, inquiring of horsemen, and I had seen several that would do. My father let me "try" them. I tried so many ponies that I was learning fast to sit a horse. I chose several, but my father always found some fault with them. I was in despair. When Christmas was at hand I had given up all hope of a pony, and on Christmas Eve I hung up my stocking along with my sisters', of whom, by the way, I now had three. I haven't mentioned them or their coming because, you understand, they were girls, and girls, young girls, counted for nothing in my manly life. They did not mind me either; they were so happy that Christmas Eve that I caught some of their merriment. I speculated on what I'd get; I hung up the biggest stocking I had, and we all went reluctantly to bed to wait till morning. Not to sleep; not right away. We were told that we must not only sleep promptly, we must not wake up till seven-thirty the next morning—or if we did, we must not go to the fireplace for our Christmas. Impossible.

12 We did sleep that night, but we woke up at six A.M. We lay in our beds and debated through the open doors whether to obey till, say, half-past six. Then we bolted. I don't know who started it, but there was a rush. We all disobeyed; we raced to disobey and get first to the fireplace in the front room downstairs. And there they were, the gifts, all sorts of wonderful things, mixed-up piles of presents; only, as I disentangled the mess, I saw that my stocking was empty; it hung limp; not a thing in it; and under and around it—nothing. My sisters had knelt down, each by her pile of gifts; they were squealing with delight, till they looked up and saw me standing there in my nightgown with nothing. They left their piles to come to me and look with me at my empty place. Nothing. They felt my stocking: nothing.

13 I don't remember whether I cried at that moment, but my sisters did. They ran with me back to my bed, and there we all cried till I became indignant. That helped some. I got up, dressed, and driving my sisters away, I went alone out into the yard, down to the stable, and there, all by myself, I wept. My mother came out to me by and by; she found me in my pony stall,

sobbing on the floor, and she tried to comfort me. But I heard my father outside; he had come part way with her, and she was having some sort of angry quarrel with him. She tried to comfort me; besought me to come to breakfast. I could not; I wanted no comfort and no breakfast. She left me and went on into the house with sharp words for my father.

14 I don't know what kind of breakfast the family had. My sisters said it was "awful." They were ashamed to enjoy their own toys. They came to me, and I was rude. I ran away from them. I went around to the front of the house, sat down on the steps, and, the crying over, I ached. I was wronged, I was hurt—I can feel now what I felt then, and I am sure that if one could see the wounds upon our hearts, there would be found still upon mine a scar from that terrible Christmas morning. And my father, the practical joker, he must have been hurt, too, a little. I saw him looking out of the window. He was watching me or something for an hour or two, drawing back the curtain never so little lest I catch him, but I saw his face, and I think I can see now the anxiety upon it, the worried impatience.

15 After—I don't know how long—surely an hour or two—I was brought to the climax of my agony by the sight of a man riding a pony down the street, a pony and a brand-new saddle; the most beautiful saddle I ever saw, and it was a boy's saddle; the man's feet were not in the stirrups; his legs were too long. The outfit was perfect; it was the realization of all my dreams, the answer to all my prayers. A fine new bridle, with a light curb bit. And the pony! As he drew near, I saw that the pony was really a small horse, what we called an Indian pony, a bay, with black mane and tail, and one white foot and a white star on his forehead. For such a horse as that I would have given, I could have forgiven, anything.

16 But the man, a disheveled fellow with a blackened eye and a fresh-cut face, came along, reading the numbers on the houses, and as my hopes—my impossible hopes—rose, he looked at our door and passed by, he and the pony, and the saddle and the bridle. Too much. I fell upon the steps, and having wept before, I broke now into such a flood of tears that I was a floating wreck when I heard a voice.

17 "Say, kid," it said, "do you know a boy named Lennie Steffens?"

18 I looked up. It was the man on the pony, back again, at our horse block.

19 "Yes," I spluttered through my tears. "That's me."

20 "Well," he said, "then this is your horse. I've been looking all over for you and your house. Why don't you put your number where it can be seen?"

21 "Get down," I said, running out to him.

22 He went on saying something about "ought to have got here at seven o'clock; told me to bring the nag here and tie him to your post and leave him for you. But, hell, I got into a drunk—and a fight—and a hospital, and—"

23 "Get down," I said.

24 He got down, and he boosted me up to the saddle. He offered to fit the stirrups to me, but I didn't want him to. I wanted to ride.

25 "What's the matter with you?" he said, angrily. "What you crying for? Don't you like the horse? He's a dandy, this horse. I know him of old. He's fine at cattle; he'll drive 'em alone."

26 I hardly heard, I could scarcely wait, but he persisted. He adjusted the stirrups, and then, finally, off I rode, slowly, at a walk, so happy, so thrilled, that I did not know what I was doing. I did not look back at the house or the man, I rode off up the street, taking note of everything—of the reins, of the pony's long mane, of the carved leather saddle. I had never seen anything so beautiful. And mine! I was going to ride up past Miss Kay's house. But I noticed on the horn of the saddle some stains like rain-drops, so I turned and trotted home, not to the house but to the stable. There was the family, father, mother, sisters, all working for me, all happy. They had been putting in place the tools of my new business: blankets, currycomb, brush, pitchfork—everything, and there was hay in the loft.

27 "What did you come back so soon for?" somebody asked. "Why didn't you go on riding?"

28 I pointed to the stains. "I wasn't going to get my new saddle rained on," I said. And my father laughed. "It isn't raining," he said. "Those are not rain-drops."

29 "They are tears," my mother gasped, and she gave my father a look which sent him off to the house. Worse still, my mother offered to wipe away the tears still running out of my eyes.

I gave her such a look as she had given him, and she went off after my father, drying her own tears. My sisters remained and we all unsaddled the pony, put on his halter, led him to his stall, tied and fed him. It began really to rain; so all the rest of that memorable day we curried and combed that pony. The girls plaited his mane, forelock, and tail, while I pitch-forked hay to him and curried and brushed, curried and brushed. For a change we brought him out to drink; we led him up and down, blanketed like a race-horse; we took turns at that. But the best, the most inexhaustible fun, was to clean him. When we went reluctantly to our midday Christmas dinner, we all smelt of horse, and my sisters had to wash their faces and hands. I was asked to, but I wouldn't, till my mother bade me look in the mirror. Then I washed up—quick. My face was caked with the muddy lines of tears that had coursed over my cheeks to my mouth. Having washed away that shame, I ate my dinner, and as I ate I grew hungrier and hungrier. It was my first meal that day, and as I filled up on the turkey and the stuffing, the cranberries and the pies, the fruit and the nuts—as I swelled, I could laugh. My mother said I still choked and sobbed now and then, but I laughed, too; I saw and enjoyed my sisters' presents till—I had to go out and attend to my pony, who was there, really and truly there, the promise, the beginning, of a happy double life. And—I went and looked to make sure—there was the saddle, too, and the bridle.

30 But that Christmas, which my father had planned so carefully, was it the best or the worst I ever knew? He often asked me that; I never could answer as a boy. I think now that it was both. It covered the whole distance from broken-hearted misery to bursting happiness—too fast. A grown-up could hardly have stood it.

Name ..... *Date* .....

STEFFENS, "A MISERABLE, MERRY CHRISTMAS"

Spelling List

thought	practical
despair	except
promptly	immediately
used	hoping
all right	believe

Vocabulary Study

Choose the meaning that most closely fits the word as it appears in the text.

.....	1. scorn	(a) neglect, (b) contempt, (c) prejudice, (d) indifference
.....	2. resentment	(a) indignant displeasure, (b) malicious intent, (c) constant neglect, (d) urgent demand
.....	3. offensively	(a) generously, (b) willing to concede, (c) in a highly annoying manner, (d) sacrificially
.....	4. despair	(a) poor health, (b) poverty, (c) hopefulness, (d) hopelessness
.....	5. reluctantly	(a) slowly, (b) unwillingly, (c) spitefully, (d) unhappily
.....	6. indignant	(a) exhausted, (b) calmed, (c) unworthy, (d) angry
.....	7. bay	(a) inlet in the shore of the sea, (b) reddish brown horse, (c) tree used in making rum, (d) a kind of window
.....	8. disheveled	(a) dishonest, (b) untidy, (c) made living by washing dishes, (d) swept clean by snow
.....	9. adjusted	(a) systematized, (b) reconciled, (c) ascertained, (d) regulated
.....	10. inexhaustible	(a) tireless, (b) not considered, (c) incomprehensive, (d) not drained

Exploring the Ideas

1. What do the opening paragraphs have to do with the story?

2. In what traditional ways does the Steffens family celebrate Christmas?

3. How do the children show sympathy for one another?

4. What causes the trouble between Mr. and Mrs. Steffens?

5. Explain the difference between Mr. and Mrs. Steffens in their treatment of the children.

6. How does the author reveal to us the boy's longing for a horse?

7. By what concrete details does he tell us of the boy's emotional strain?

8. How is the character of the man who delivers the horse made an intrinsic part of the story?

Name ..... *Date* .....

STEFFENS, "A MISERABLE, MERRY CHRISTMAS"

9. How do the reactions to the boy's tears reveal to us the different members of the family?

10. Why is it effective for Steffens himself to tell the story about his "miserable, merry Christmas"?

Suggestions for Themes

Recall some childhood incident that touched you deeply. Bring to mind many small details and reconstruct some of the actual conversations. As a mature person, try to interpret this event and understand its significance to you. Try the following procedure.

a. First choose a certain incident.
b. Jot down all the details you can remember.
c. Write two or three sentences of conversation as you recall them.
d. Plan from your notes several paragraphs with a topic sentence for each one.
e. Use transitions between paragraphs to guide the reader from one division of your thought to the next.
f. Read the finished theme to see that it is interesting and convincing.

1. A surprise that failed
2. Sudden maturity
3. My worst disappointment
4. A dream realized
5. Success after failure
6. My happiest Christmas
7. A gift to remember

The Genuine Mexican Plug*

Mark Twain

1 I resolved to have a horse to ride. I had never seen such wild, free, magnificent horsemanship outside of a circus as these picturesquely-clad Mexicans, Californians and Mexicanized Americans displayed in Carson streets every day. How they rode! Leaning just gently forward out of the perpendicular, easy and nonchalant, with broad slouch-hat brim blown square up in front, and long riata swinging above the head, they swept through the town like the wind! The next minute they were only a sailing puff of dust on the far desert. If they trotted, they sat up gallantly and gracefully, and seemed part of the horse; did not go jiggering up and down after the silly Miss-Nancy fashion of the riding-schools. I had quickly learned to tell a horse from a cow, and was full of anxiety to learn more. I was resolved to buy a horse.

2 While the thought was rankling in my mind, the auctioneer came skurrying† through the plaza on a black beast that had as many humps and corners on him as a dromedary, and was necessarily uncomely; but he was "going, going, at twenty-two!—horse, saddle and bridle at twenty-two dollars, gentlemen!" and I could hardly resist.

3 A man whom I did not know (he turned out to be the auctioneer's brother) noticed the wistful look in my eye, and observed that that was a very remarkable horse to be going at such a price; and added that the saddle alone was worth the money. It was a Spanish saddle, with ponderous tapidaros, and furnished with the ungainly sole-leather covering with the unspellable name. I said I had half a notion to bid. Then this keen-eyed person appeared to me to be "taking my measure"; but I dismissed the suspicion when he spoke, for his manner was full of guileless candor and truthfulness. Said he:

* From ROUGHING IT by Mark Twain, Harper and Brothers.
† A variant spelling of *scurrying* [Ed]

4 "I know that horse—know him well. You are a stranger, I take it, and so you might think he was an American horse, maybe, but I assure you he is not. He is nothing of the kind; but—excuse my speaking in a low voice, other people being near—he is, without the shadow of a doubt, a Genuine Mexican Plug!"

5 I did not know what a Genuine Mexican Plug was, but there was something about this man's way of saying it, that made me swear inwardly that I would own a Genuine Mexican Plug, or die.

6 "Has he any other—er—advantages?" I inquired, suppressing what eagerness I could.

7 He hooked his forefinger in the pocket of my army-shirt, led me to one side, and breathed in my ear impressively these words:

8 "He can out-buck anything in America!"

9 "Going, going, going—at twent-ty-four dollars and a half, gen—"

10 "Twenty-seven!" I shouted, in a frenzy.

11 "And sold!" said the auctioneer, and passed over the Genuine Mexican Plug to me.

12 I could scarcely contain my exultation. I paid the money, and put the animal in a neighboring livery-stable to dine and rest himself.

13 In the afternoon I brought the creature into the plaza, and certain citizens held him by the head, and others by the tail, while I mounted him. As soon as they let go, he placed all his feet in a bunch together, lowered his back, and then suddenly arched it upward, and shot me straight into the air a matter of three or four feet! I came as straight down again, lit in the saddle, went instantly up again, came down almost on the high pommel, shot up again, and came down on the horse' neck—all in the space of three or four seconds. Then he rose and stood almost straight up on his hind feet, and I, clasping his lean neck desperately, slid back into the saddle, and held on. He came down, and immediately hoisted his heels into the air, delivering a vicious kick at the sky, and stood on his forefeet. And then down he came once more, and began the original exercise of shooting me straight up again. The third time I went up I heard a stranger say:

14 "Oh, don't he buck, though!"

15 While I was up, somebody struck the horse a sounding thwack with a leathern strap, and when I arrived again the Genuine Mexican Plug was not there. A Californian youth chased him up and caught him, and asked if he might have a ride. I granted him that luxury. He mounted the Genuine, got lifted into the air once, but sent his spurs home as he descended, and the horse darted away like a telegram. He soared over three fences like a bird, and disappeared down the road toward the Washoe Valley.

16 I sat down on a stone, with a sigh, and by a natural impulse one of my hands sought my forehead, and the other the base of my stomach. I believe I never appreciated, till then, the poverty of the human machinery—for I still needed a hand or two to place elsewhere. Pen cannot describe how I was jolted up. Imagination cannot conceive how disjointed I was—how internally, externally and universally I was unsettled, mixed up and ruptured. There was a sympathetic crowd around me, though.

17 One elderly-looking comforter said:

"Stranger, you've been taken in. Everybody in this camp knows that horse. Any child, any Injun, could have told you that he'd buck; he is the very worst devil to buck on the continent of America. You hear me. I'm Curry. Old Curry. Old Abe Curry. And moreover, he is a simon-pure, out-and-out, genuine d—d Mexican plug, and an uncommon mean one at that, too. Why, you turnip, if you had laid low and kept dark, there's chances to buy an American horse for mighty little more than you paid for that bloody old foreign relic."

18 I gave no sign; but I made up my mind that if the auctioneer's brother's funeral took place while I was in the Territory I would postpone all other recreations and attend it.

Name ..... *Date* .....

TWAIN, "THE GENUINE MEXICAN PLUG"

Spelling List

magnificent	paid
circus	citizen
suspicion	together
maybe	straight
suppress	vicious

Vocabulary Study

In the following passages from the narrative fill in a synonym for the word used by the author.

1. Leaning just gently forward out of the (perpendicular) . ...

2. easy and (nonchalant) .. . ., . . . they swept through the town like the wind!

3. While the thought was (rankling) .... in my mind,

4. the auctioneer came skurrying through the (plaza) . . . . on a beast

5. that had as many humps and corners on him as a dromedary, and was necessarily (uncomely) . . . . . .

6. It was a Spanish saddle, with (ponderous) .... tapidaros,

7. and furnished with the (ungainly) .... sole-leather covering with the unspellable name.

8. . . . his manner was full of guileless (candor) .... and truthfulness.

9. "Twenty-seven!" I shouted, in a (frenzy) ....

10. He came down, and immediately (hoisted) .... his heels into the air

Mastering the Facts

Indicate the correct answers in the left-hand column by placing the proper letters in the blank spaces.

1. (a) Mark Twain admired the handsome Stetsons worn by the cowboys. (b) The riders were trained in the California riding schools. (c) They kept the streets dusty. (d) They excelled in horsemanship.
2. (a) The auctioneer wanted to sell a black beast. (b) The auctioneer led in a camel with humps. (c) Mark Twain wanted to take riding lessons. (d) He admired handsome saddles.
3. (a) The auctioneer's brother lied about the value of the horse. (b) He was kind and thoughtful to strangers. (c) He had no thought of promoting the sale. (d) He told Mark Twain helpful trade secrets about bidding at an auction.
4. Mark Twain was wearing (a) blue jeans, (b) cap and sweater, (c) sombrero, (d) army shirt.
5. When Twain purchased the horse, (a) he rode away triumphantly, (b) he led the horse down to the town square, (c) he placed the horse in a livery stable, (d) he tied the horse to a hitching post.
6. The auctioneer's brother (a) warned Twain not to get near the horse, (b) whispered impressively in Twain's ear, (c) tapped him on the shoulder, (d) pushed him out of danger.
7. When Twain tried to mount the horse, (a) his foot tangled in the stirrup, (b) some strangers held the horse still, (c) he slipped off on the other side, (d) he dropped the reins.
8. (a) A picturesquely clad Mexican asked to ride the horse. (b) A Texas cowboy soared over three fences. (c) A Californian dug his spurs into thehorse. (d) A Mexicanized American rode the horse into Washoe Valley.
9. (a) The crowd jeered at Mark Twain. (b) An old man rubbed liniment on his bruises. (c) The man recommended an ointment made of turnips. (d) Sympathetic onlookers offered advice.
10. Mark Twain (a) vowed vengeance on his erstwhile "friend," (b) thanked Abe Curry for his counsel, (c) would be eager to attend the auctioneer's brother's funeral, (d) never got near a horse again.

Examining the Style

Again we encounter Mark Twain's humor. The ingredients that go into

its making are available to all writers, though few are able to combine them so effectively. As in "Go to the Ant?" the author uses exact, colorful words and accurate details.

1. In paragraph 1 point out an example of amusing understatement.

2. List ten unusually well-chosen modifiers (single words or phrases) in paragraph 1.

3. In the same paragraph find three excellent substitutes the author uses for the verb *ride*.

4. In the conversation with the auctioneer's brother observe how the explanatory words enrich the narrative. The first ones are "said he," and the last are "said the auctioneer." List three others:

Suggestions for Themes

Use some conversation to enliven your account of one of the following:

1. Buying a used car
2. Selecting vegetables at the grocery store
3. House-to-house salesmen
4. A sucker for bargains
5. Spending my first pay check
6. A disappointing investment
7. A department store sale
8. Installment buying

Management in Search of Men*

David A. Shepard

1

1 In the early days the oil business was the province of the self-made man, and that traditionally rugged, untutored individual sought little help from college boys in running his affairs. Technical requirements in the field were often limited to skill in using a divining rod; advancement in the refinery depended largely on whether you had the strong back needed to fire an oil still.

2 Within my own recent business experience I have worked with men who were the pioneers in showing that engineers and others with scientific education had great contributions to make to the oil industry. They helped standardize equipment, invented new producing and refining techniques, and, by applying scientific principles to the discovery and recovery of oil in the ground, grew to be so valuable that they made the industry one in which the slide rule became a vital tool.

3 Now we are on the threshold of a new phase. For as industry grows and its responsibilities with it—and this is particularly true of the oil business on the international scene—we recognize that other kinds of skills are also important to the job the corporation has to do. We are vitally interested in getting properly educated young men and women as present employees and future leaders.

4 Our interest, I imagine, is reflected by hundreds of thousands of students in American colleges and universities. Many of those students who hope eventually to find positions in industry are deciding upon a field of concentration and choosing courses; others, who are now in their final year, will soon be engaged in

* From *The Atlantic Monthly,* March, 1956, pp. 65-68. Reprinted by permission of the author.

the actual search for jobs. Naturally they want to find out what value big business puts on the kind of education they are receiving. And none, I should imagine, are more anxious to know this than those who are candidates for a degree in the liberal arts.

5 There has been a great deal of talk lately in universities and secondary schools about the vast engineering opportunities in industry, about embryonic engineers just out of school who, clutching their brand-new degrees, are collecting $7000 or more a year for their services. Big city Sunday papers are filled with advertisements for a variety of technical talents.

6 Does this mean that young men with a liberal arts education find very little opportunity in modern industry? The answer is, I think, emphatically no. As a matter of fact, the basic question seems to me to be: How many parts Specialization to how many parts Generalization? An anecdote best points up industry's problem and its solution:—

7 The president of a large steel company, at the end of a personal search for a bright young man for his office, had two equally impressive candidates—one a metallurgist, the other a liberal arts graduate who had majored in English literature. He had them both to lunch—together. The next day he saw each of them in separate interviews.

8 The metallurgist came in with an air of resignation. "I know I don't have a chance for the opening," he said. "After meeting the other candidate, it's plain to me that his broader background and his ability to size up all sorts of situations far outweigh the technical knowledge I have to offer."

9 The English major also came in to bow out of the picture. "A few minutes' conversation at luncheon," he said, "convinced me that I couldn't hope to compete with a man who has such practical knowledge of the steel industry. I realize now what good equipment a study of the sciences is for business."

10 The steel executive solved the problem by hiring both men. Both kinds of abilities were essential to his business. And I believe that is precisely the decision industry in general has come to. We surely have to have the technical men; but large enterprises are social organisms, aggregations of people, societies which must have their ethics, their values, and a sense of perspective as well as technology. They very much need a leadership with depth and

breadth in understanding, for the ends of science and technology are human ends—and so are many of their means.

11 Industry's sense of need for the broadly educated mind is reflected, I think, in an experiment being conducted by one company—which, I am told, has hired a liberal arts student with the express intention of turning him into an electrical engineer. The company hopes that he will absorb enough information by osmosis from the other engineers and by extra reading to become a competent engineer himself. If the experiment succeeds, the firm will have found not only a new way of acquiring technologists but a way of acquiring technologists with uncommonly broad backgrounds.

12 I concede that this idea is a little extreme; but it is certainly evidence of the value which business is putting on a good general education. Many studies, articles, and industrial leaders have been emphasizing that it is the well-rounded type of man who is scarce—that it is not enough merely to have men who can do ingenious things with machines or bring forth miracles from test tubes. Irving S. Olds, retired board chairman of the United States Steel Corporation, puts it this way: "The most difficult problems American enterprise faces today are neither scientific nor technical, but lie chiefly in the realm of what is embraced in a liberal arts education."

13 Our corporate industrial units require such wisdom quite as much as they do their technology and science. Without it they run the risk of putting the job before the man, the product ahead of the consumer. This kind of distortion could lead to one of the worst of industrial inefficiencies—the failure properly to relate the work of a business organization to the framework of the society it exists to serve.

14 In Standard Oil Company (New Jersey) we estimate, conservatively, that our full-time directors give more than half of their working hours to problems of a human relations rather than a technical or economic nature. In a situation involving foreign investments, for example, a great deal of care must be taken to integrate company operations with the social and cultural patterns of the host country. Often the difficulty is one of having to move industry into a predominantly agricultural region where roads must be built, houses and schools provided, and community relations developed. Always, too, a delicate balance must be struck between

the unavoidable initiative—even paternalism—of the company and a people's desire for self-sufficiency. Such problems obviously call for the broadest kind of thinking.

15 A typical problem that confronted us recently was whether to discontinue operations of a certain refinery. From a strictly economic point of view it seemed desirable to close the plant. But there were many social problems to be considered, including the possible repercussions of such an action within the surrounding community. It was finally decided that these human factors outweighed all the others; consequently, the refinery was kept open.

2

16 It is plain, however, that the real measure of the importance attached to the man with a liberal arts education is not so much in what people in industry say or think about it as in what they do about it. So, we may ask, how is the liberal arts graduate faring in big business? Do the non-technically trained people have a chance to rise to top positions? Also has their college training been a major factor in any success they may have had?

17 I offer some evidence on this point from the experience of Standard Oil Company (New Jersey). We were a little surprised by what we found not long ago when we made a spot check on this question.

18 Most of us, in guessing how many non-technical college graduates there were among our employees, chose a figure of 10 to 15 per cent. Considering the fact that the oil business is of a highly technical nature, this seemed a very reasonable supposition. However, a survey we made in the parent company and its affiliates in the Western Hemisphere showed that as of the end of 1953 we had 3436 employees with non-technical degrees out of a total of 10,383 college graduates, or 33 per cent.

19 We found, moreover, that during 1953 our company and its affiliates hired 990 college graduates. Of the 990 newcomers, exactly one third held non-technical degrees.

20 It didn't surprise us that the field of business administration accounted for almost a third of the liberal arts graduates. It might seem somewhat more remarkable that the field of education accounted for 15 per cent, and economics and foreign trade 12 per cent, while 5 per cent had majored in English literature.

21 This survey was by no means perfect, nor exhaustive.

For instance, it did not show how many of each sex were employed, and I suspect that a number of these new graduates were young women with B.A. degrees who were hired to fill stenographic positions. Furthermore, the 15 per cent coming from schools of education undoubtedly were mainly teachers engaged by Latin American affiliates to teach in company-operated schools. But the fact remains that we have been drawing far more non-technical people into the organization over the years than many of our executives had surmised.

22 Because of the survey's limited nature, many of the important questions concerning the relative weights of college influences and career influences in the production of managers have been left unanswered. Our company has recently joined with other corporations from several industries in a fact-gathering undertaking, hoping to discover some yardstick by which we can identify at an early stage in an employee's career what qualities, background, education, and environmental influences are likely to help him grow into a successful, top-level executive.

23 This research project is called E.I.M.P. The abbreviation is much simpler than the jawbreaker for which it stands: Early Identification of Management Potential. Twenty-five companies and two universities are participating.

24 In its present state, the survey is a measurement of two groups in management which are determined by differences in salary, position, rate of promotion, and similar factors. One group, judged by such standards, is considered more successful than the other. The study begins with each company setting up these yardstick groups from among its own executives. The research will involve the executives in interviews, questionnaires, and a battery of psychological tests. Then one group will be compared with the other in statistical terms to discover whether there are significant differences. When the participating companies have collected enough information they will make a comparison of the data from all twenty-five companies.

25 The study will take a long time. It will involve a total of several hundred executives. Each of them will have been interviewed and will have taken at least eight different tests by questionnaire or otherwise. We already know that the personal history of the individual is one of the promising leads for early discovery of executive potential. The multi-company survey will include questions to bring out what the individual did and something about

what he thought from adolescence on through high school, college, and early work experience. The armed forces have had considerable success with this type of questioning, giving us hope that at least in this respect we may be on the right track.

26 Our interest in identifying management potential at an early stage ties in with a basic program of executive development which has been operating within Jersey Standard for more than ten years now. The program is based on the premise that executive talent can be developed on some sort of systematic basis, in the interests of both the individual and the company. Jersey Standard's plan takes into account methods of selection, appraising, and training which start early in a man's career and continue until his retirement. Under the program, a young man who has shown promise will be moved from job to job (and often from country to country) to develop continually his inherent ability, expose him to new backgrounds, and help him learn by actual participation.

27 A young engineer, for example, after some years in the research labs and pilot plants might be sent to Europe or Latin America to assist in the operations of an affiliate's refinery. In a few more years, after rising to a management position in some area of that company's activities, he might come back to the United States for on-the-job training in employee relations, marketing, public relations, or some other phase of the business needed to round out his background. In time he might attend a three-month course at Harvard, the University of Pittsburgh, or one of the twenty-seven other U.S. colleges and universities to which companies now send men to give them a wider perspective on their business and cultural world. Where he would go from there would depend largely on how well he had profited from all this experience. But the chances are good that he would eventually arrive in the higher echelons of management, either in this country or with an affiliated company abroad. The same sort of developing career would be available to a man entering sales, transportation, producing, or any other phase of our business.

28 Many large corporations have similar programs. In fact, putting a young employee's advancement on a planned basis has been one of the most significant business developments in the post-war period. Naturally the formal part of such programs can only go so far. Many intangibles must be taken into account: a man's ability to get along with all sorts and races of men, his own concept of life, his personal integrity—all factors which are

founded on early upbringing and education. It is in the hope of discovering clues to these qualities near the beginning of a man's career that the E.I.M.P. survey is being carried out.

29 No survey can supply all the answers. But this one will tell us something more about where a liberal arts education fits into the complex pattern of executive potential.

30 If I were a professor of the humanities concerned with the role of my subject in this modern world, I should be greatly heartened by the change in attitude which seems to me apparent among business organizations today. More and more they are developing a keen interest in the fields of the social sciences, economics, psychology, and the other humanities. Such a movement will surely help to create career opportunities for many liberal arts specialists, including historians, psychologists, anthropologists, personnel and public relations experts, and writers. This situation indicates to me that, in the course of its natural evolution, business is really offering more opportunities for liberal arts graduates than ever before.

Name ..... *Date* .....

SHEPARD, "MANAGEMENT IN SEARCH OF MEN"

Spelling List

business	undoubtedly
succeed	environment
integrate	similar
predominant	questionnaire
exhaustive	psychology

Vocabulary Study

In the following passages taken from the essay fill in a synonym for the word used by the author.

1. There has been a great deal of talk . . . about (embryonic) ..... engineers just out of school

2. . . . large enterprises are social organisms, (aggregations) ..... of people,

3. societies which have their ethics, their values, and a sense of (perspective) ..... as well as technology.

4. I (concede) ..... that this idea is a little extreme

5. However, a survey we made in the parent company and its (affiliates) ..... in the Western Hemisphere showed

6. We already know that the personal history of the individual is one of the promising leads for early discovery of executive (potential) .....

7. The program is based on the (premise) ..... that executive talent can be developed on some sort of systematic basis

8. Under the program, a young man who has shown promise will be moved from job to job . . . to develop continually his (inherent) ..... ability

9. But the chances are good that he would eventually arrive in the higher (echelons) ..... of management

10. Many (intangibles) ..... must be taken into account

Mastering the Facts

Indicate the correct answers in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) The masters of big business are always self-made men. (b) Today one third of the workers in the oil business are women. (c) Some English majors become successful executives. (d) The oil business now seeks only trained engineers.

..... 2. Irving S. Olds says (a) that training in chemistry works miracles, (b) that the knottiest problems in industry are not technical, (c) that every applicant for a job in industry should have a major in history or English, (d) that a well-rounded man should make a *C* average in college.

..... 3. In the Standard Oil Company the directors give more than half their time to (a) educational problems, (b) road building, (c) technical problems, (d) problems involving human relations.

..... 4. In the Standard Oil Company (a) one-third of the employees have non-technical degrees, (b) one-third are from the field of business, (c) one-fourth are from the field of education, (d) one-fourth are from the field of economics.

..... 5. The Standard Oil Company (a) employs women only for stenographic positions, (b) employs half of the women for stenography and half for teaching, (c) conducts nursery schools for the children of the employees, (d) operates company schools in Latin America.

..... 6. E.I.M.P. (a) measures environmental influences, (b) discovers potential managers, (c) identifies intellectual prowess, (d) identifies sterling character.

..... 7. The Standard Oil Company (a) borrowed the survey questions from the armed forces, (b) administers all tests in the form of written questionnaires, (c) always ends the survey with a personal interview, (d) cooperates with two universities in making the survey.

..... 8. Standard Oil (a) always places a promising young executive as undersecretary to the president, (b) starts him in as oil field roustabout, (c) moves him about in different jobs, (d) has him take a special course at Harvard every summer.

..... 9. A young man's success depends on such intangibles as (a) personal integrity, (b) appreciation for line and color, (c) aesthetic refinement, (d) highly developed sapidity.

..... 10. Professors of the humanities rejoice to see modern business opening the door for (a) engineers, (b) chemists, (c) physicists, (d) writers.

Name ..... *Date* .....

SHEPARD, "MANAGEMENT IN SEARCH OF MEN"

Analyzing the Style

1. The author has two main divisions in the article. Make a topic heading for each division:

2. List the principal topics discussed in the first division:

3. In which paragraphs does the author effectively use an extended example? (Refer to the paragraphs by number.)

   How many paragraphs are used to present the example?

   Why is one paragraph not sufficient?

   What device adds to the effectiveness of the example?

4. The second division begins with three questions. Indicating the paragraphs by number, locate the answer to each question.

5. Enumerate the steps in the changing personnel of oil business management.

Suggestions for Themes

A. List two or three vocations or professions you have thought of going into and discuss the qualities which seem to you most important for success in them.

B. List two or three vocations or professions you have thought of going into. In the light of David Shepard's article, describe in some detail the education which you believe would be most useful in preparing you to work in these fields.

C. Write a theme around the idea that "mere technical knowledge is not enough." Drawing on your own observation and experience, tell why you believe the statement is or is not true.

The Art of Discontent*

Oliver La Farge

1 Were it not for the twin forces of curiosity and discontent, man would still be living in caves and brush shelters, inadequately clad in crude skins, and nourished by half-burned, half-cooked gobbets of whatever animals he managed to kill with the crudest, stone-tipped weapons. Curiosity is not unique to man, but man alone fortified it with speculation and the capacity for symbolic projection, so that he could wonder "why," and "what would happen if. . . ." Without it, it is doubtful if we should even have religion.

2 Discontent kept him trying to improve on the first crude eoliths even though they did, in fact, do the job; it drove him to try to join the skins together in a manner that would keep him warmer, even though no one had previously been warmer; it made him ingenious to relieve himself of dependence upon fire snatched from the accident of a burning tree and precariously maintained. Discontent, of the noble variety, is one of the qualities that distinguishes man from animals. I say "of the noble variety," for there are two kinds of discontent, one positive and creative, one negative and ruinous. The second kind is the enemy of happiness, a great destroyer of character, brother to envy, father of frustration. Shakespeare described the state:

> Wishing me like to one more rich in hope,
> Featured like him, like him with friends
> possess'd,
> Desiring this man's art and that man's scope,
> With what I most enjoy contented least. . . .

3 One of the vices of this petty discontent is that it drives out that other, divine, creative restlessness which we, by a weakness of language, must call by the same name. If we are to practice the true art of discontent, we must continuously guard against the

* Reprinted from VOGUE, copyright © 1952 by Oliver La Farge. By permission of the author.

mean counterfeit. It is, for instance, worse than useless to go wishing I were featured like someone else. Setting aside the possibility of plastic surgery, which involves so many considerations that it becomes an extreme remedy, I had best accept what I was born with in the way of a face, even though I can so easily imagine many improvements for it. This is what I have, and I can get a good deal of comfort from the old rhyme,

> My face, I don't mind it,
> You see, I'm behind it;
> It's the people in front that I jar.

4 Similarly, I have chosen, or circumstances have chosen for me, a particular way of earning my living. This way may be—as, in fact, it is in my own case—one which, from its nature or from the limitations of my talents, will never win me riches or elevate me to high pinnacles of fame. If my occupation discontents me in the high sense, it will be for other reasons than lack of fame or riches; above all it will be because of the conviction that this is not my true vocation, and that in turn will lead me to the positive action of seeking the right one. When I have found it, I shall change to it, accepting in advance all the possible consequences. If, however, I belong exactly where I am, and my discontent arises out of the meanness of envy or the ignobility of craving material possessions, I had better get rid of my discontent lest I waste my life in pettiness and unhappiness.

5 Not that anyone is going to sink into a vegetable contentment with his lot exactly as it is. I shall want and strive for this or that desirable thing; very likely this will be motivated in good part in terms of others, such as to enable the children to have a better education, or to take the wife on a real vacation from her constant routine. These are hopes and goals; they inspire effort. They are not gnawing desires, and without their satisfaction I can still be happy.

6 There is no war between true discontent and happiness. St. Francis was, by all accounts, a happy man, but he was not a contented one. He was contented, and more than merely contented, with the hard way of life he had chosen. He was thoroughly discontented with the state of the world around him and spent his life, without rest, in improving it.

7 Certainly contentment on the grand scale has no place in the life of an artist, while happiness absolutely belongs there. An artist may be content in his wife, his children, his lodgings, his

scale of living, and his friends, but when he becomes contented with his art, he is finished. John Sloan, one of the happiest men I have ever known, decided as he approached his seventies that his work was in need of fundamental changes. He abandoned the styles upon which his fame was solidly established to develop new and sometimes strange techniques. At eighty he was still happily at work upon the problems presented him by his discontent, and he died a young man still exploring new country.

8 I, for one, have never ceased to be glad that I chose writing as my career. It is the *choice* with which I am contented. The act of writing is in itself a source of happiness. The returns cannot be measured in terms of income. I have a freedom combined with a satisfaction in creation that makes me sorry for those who cannot take up the life of an artist, no matter what their earnings. That freedom alone is priceless. One must be an artist, a hobo, or a millionaire before one can enjoy it. I could, indeed, go on at great length to explain why, in my view, the arts are the best of all careers and writing the most satisfying of all the arts, and why the freedom of the artist, inseparable as it is from creative work, is superior to that of the hobo or, for instance, Aly Khan. The argument would be *mal à propos* here, and it would be swiftly refuted by readers who know from their living experiences the equal satisfactions of their own careers. The point to be emphasized is that, in this matter, I am thoroughly content.

9 That is very different from being contented with my work. I am proud to look back and see that I have written so many books and so many stories, but there is little there that I can be content with. There is no book that could not have been better, none that reaches the artistic level of my ambitions. The dissatisfaction is not competitive; it would be utterly sterile to envy men who write better than I and ridiculous to worry about those who merely outsell me. The second group should be congratulated, the first admired, read and reread, taken as teachers.

10 No, it is not envy or competition. The mere desire to outdo would lead to bad art; the sense of envy could degenerate into the practice of meanness. The discontent, to be fruitful, has to lie in my feeling toward the work in itself, and in nothing else. Here and there I can put my finger on a passage, rarely a whole short story, that I would not change. There is enough of that to keep alive the hope and the intent of reaching and maintaining that level, throughout the whole of a piece of work. What has been

written is past and done with; the only thing of interest is the writing yet to be done. Perfection can never be achieved, and a sincere man comes to recognize the limits of his talent; but the discontent that God put in him will make him keep on trying, vainly, happily, endlessly, for perfection.

11 I have taken writing as my example, since it is an occupation I know about, and have used the first person singular for vividness. What applies to writing or to the arts in general, applies to all human endeavors. That some are competitive in their very nature does not lessen the validity. In fact, there are very few enterprises from which competition can be excluded entirely. If artists do not compete directly, as between each other, then their products do compete in the market for the buyer's dollars. That particular competition is in the main, and inescapably, carried on by the healthy means of trying to create something more desirable than anything else being offered.

12 Many businessmen, artisans, farmers, cooks, scientists, people in the most varied occupations, approach their work as if they were artists. They, too, are continuously seeking the nearer approach to perfection, and by no means merely to make more money. They will continue to work for the love of the thing long after they could comfortably have retired. You can say that many of them are motivated by ambition, but ambition, noble or base, is the other side of the two kinds of discontent. The man who is driven by ambition for making his particular work or product or creation more nearly what he dreams it might be, rather than for his own advancement in the narrow sense or the assertion of his own importance, is correctly practicing the art of discontent. If he believed that better could not be done, whether in developing a railroad system or in raising peaches, he would be content, his ambition would die away, and he would cease from effort. If he were interested only in enriching himself regardless of the true value of what he did, then he would be lacking in high discontent in regard to himself and would be, as so many are, content with the achievement of a degrading goal.

13 A sharp distinction must be made between discontent for self alone and discontent with the thing greater than self which a man has chosen, or been chosen, to serve. If my ambition is purely for myself, my discontent will be with no more than my own fame, fortune, or gifts, and I shall be far away from the true art and almost certainly nagged by envy.

14 The true discontent begins, of course, within the person, in the craving, not to be handsomer, stronger, or cleverer than God made him, but to be the best person of which he is capable. Given this basic, inner striving, he cannot be contented with the second kind of ambition, and its rewards, if they come his way, will leave him powerfully discontented.

15 From the person, it cannot help but reach out to the career, the goals that exist in their own right and are more than the self. Inevitably it will reach beyond that. The nobly discontented man or woman cannot turn this faculty off at the border of his private affairs. He will be disturbed that his country does not yet live up to the tenets of its own democracy, restless over corruption in his community, unable to accept the continuance of unnecessary suffering. He will encounter something that he may be able to change effectively, and will be unable to keep from taking action.

16 This does not mean that he will become a zealot and a reformer; he may also be discontented with what he has seen of that breed. You will find that, according to talent, inclination, means, and leisure, his hand (it is so often *her* hand) has been set to this or that effort for remedying the particular defect that annoys him most. It may be work with a charity, with a civic organization, or in politics. It may be little or much, according to circumstances.

17 My own limited observation is that in civic and charitable organizations one finds three kinds of people who will offer to carry a load. One is the climber, who hopes to make useful social contacts, a type from which we may hastily avert our eyes. They do not usually stick. The second is those who are seeking prominence or importance. In the long run they generally prove to be nuisances and have to be unloaded, although we all probably know good people who will make themselves more useful if their vanity is appealed to. The third group, the ones who really keep the work going, are those who cannot tolerate the particular condition that their organization is set up to combat—in short, the discontented.

18 Discontent is an art, and a delicate and difficult one to practice. I have objected to the need of using a single word to denote two phenomena so unlike in their effects and so hostile to each other, yet the two are also related. Except among the saints, both discontents will generally exist in some degree within the

same person. Each tends to drive the other out, and it is sadly easy to let the noble form decay into the base. Unless we are human cabbages, we shall be always fluctuating between these two, stimulated by the influence of one, harassed by a touch of the other. They are never easy to tell apart, especially within oneself; the line is a fine one, if it is even anything as definite as a line.

19 The guiding principle of the art is a fundamental of all our relationships within ourselves and with the outside world—the status of our own egos. The devoted man, to whatever he may be devoted other than himself, projects his ego to the goal or the purpose that he considers greater than himself (this applies even to his efforts at improving himself), and in his inevitable identification of himself with it, subordinates himself to it. The self-considering man absorbs the goal into his ego; his own gratification becomes primary, and what should be an end is degraded to a means. Thus my discontent with my art may turn into tenderness towards my position in the public eye or my rating with the critics. The man who has worked long and selflessly for the Society for the Guidance of Unmarried Fathers may, in the greediness of his ego, become primarily interested in dominating the Society and aggrandizing himself by making it more powerful and famous rather than more useful. We are all fallible; the best of us are constantly slipping into these failures of discontent and, if we are lucky, constantly catching ourselves at it.

20 Discontent is a priceless faculty which can be wasted upon matters of no importance. It then turns into a condition remarkably similar to a sour stomach, and about as useful and as attractive. It can and should be used to provide the principal stimulus for true progress. Then it will make a healthy and happy man. Its nature is a function of our whole being as humans. According to how we practice or fail to practice its art we determine its nature, destructive or creative, invidious or divine.

Name ..... *Date* .....

LA FARGE, "THE ART OF DISCONTENT"

Spelling List

curiosity	gnawing
religion	decide
counterfeit	fundamental
accept	inseparable
meanness	nuisance

Vocabulary Study

Choose the correct definition for the words below.

.....	1. colith	A.	liable to err
.....	2. counterfeit	B.	fanatical adherent
.....	3. *mal à propos*	C.	one trained in a mechanic art or trade
.....	4. artisan	D.	worried by repeated attacks
.....	5. tenet	E.	rude stone implement
.....	6. zealot	F.	exaggerating
.....	7. harassed	G.	tending to excite ill will or offense
.....	8. aggrandizing	H.	forgery, imposture
.....	9. fallible	I.	unseasonable, inappropriate
.....	10. invidious	J.	belief or doctrine

Mastering the Facts

Indicate the correct answers in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) Of all living creatures, only man manifests curiosity.
(b) Ancient man kept a tree burning always as a source of fire.
(c) The quality of discontent helps distinguish man from animals.

..... 2. (a) There are two widely different meanings for *discontent.* (b) Now everybody should improve his appearance by plastic surgery. (c) La Farge is unhappy because he does not make enough money writing.

..... 3. (a) La Farge has a gnawing ambition to educate his children well. (b) After St. Francis chose to live in poverty, he bitterly regretted his decision. (c) An artist should not become contented with his art.

..... 4. (a) When John Sloan was young he was happy, but with old age came disillusionment. (b) La Farge glories in the freedom of the artist. (c) Aly Khan is a literary hobo.

..... 5. (a) La Farge does not envy men who write better than he does. (b) He feels that he has written too many short stories. (c) He is always trying to outdo men whose books sell better than his own.

..... 6. (a) La Farge never wishes to change a line of what he has written. (b) He is not content until each story he writes is absolute perfection. (c) His discontent drives him to work toward perfection.

..... 7. (a) Only in the field of art is a man free from competition. (b) Only pure artists work toward perfection. (c) A worker in any field can correctly practice the art of discontent.

..... 8. (a) Discontent with fortune leads to envy. (b) Discontent with one's expression of art leads to despair. (c) Discontent with one's job rating in a company or institution leads to financial success.

. ..... 9. In charitable organizations the most valuable workers are those who (a) hate conditions that cause social problems, (b) like the publicity and prominence that welfare work brings, (c) work hard hoping to make useful social contacts.

. . .. 10. (a) Through devotion to a cause or an art a man sheds all his selfishness. (b) Both kinds of discontent are present in most people. (c) We are all born so selfish that we cannot hope to subordinate ourselves to a goal or purpose greater than we are.

Exploring the Ideas

1. Write a concise definition of each kind of discontent discussed in this essay.

Name ..... *Date* .....

LA FARGE, "THE ART OF DISCONTENT"

2. There are three well-known people mentioned in the essay. Identify them. Where did you find your information?
   a. St. Francis:

   b. John Sloan:

   c. Aly Khan:

3. For what purpose does La Farge use the two quotations?

4. Why does the author talk so much about his own writing when the title of the essay concerns "discontent"?

5. In what way is it possible for artists to compete in a "healthy way"?

6. How can any man, in any walk of life, practice the true art of discontent?

7. How does the art of discontent spread beyond one's private affairs?

8. Do you think the author's analysis of one's personal motives is correct? Explain how both types of discontent coexist in the individual.

9. How can selfishness invade a worthy undertaking?

10. Analyze the concluding paragraph. Is it a mere summary or restatement? Has anything new or fresh or strong been added? What elements make it an effective conclusion?

Suggestions for Themes

For this theme consider some important qualities of character and conduct. Think of definite illustrations and examples from your experience to prove your general statements. Be sure that the concluding paragraph is strong and satisfying to the reader.

1. The art of hospitality
2. The art of making friends
3. The art of keeping friends
4. How to conquer extreme timidity
5. Being kinder than necessary
6. Not holding grudges
7. Love of gossip
8. Nosiness versus intellectual curiosity

The Apple-Tree*

Katherine Mansfield

1 There were two orchards belonging to the old house. One, that we called the "wild" orchard, lay beyond the vegetable garden; it was planted with bitter cherries and damsons and transparent yellow plums. For some reason it lay under a cloud; we never played there, we did not even trouble to pick up the fallen fruit; and there, every Monday morning, to the round open space in the middle, the servant girl and the washerwoman carried the wet linen; grandmother's nightdresses, father's striped shirts, the hired man's cotton trousers and servant girl's "dreadfully vulgar" salmon pink flannelette drawers jigged and slapped in horrid familiarity.

2 But the other orchard, far away and hidden from the house, lay at the foot of a little hill and stretched right over to the edge of the paddocks—to the clumps of wattles bobbing yellow in the bright sun and the blue gums with their streaming sickle-shaped leaves. There, under the fruit trees the grass grew so thick and coarse that it tangled and knotted in your shoes as you walked, and even on the hottest day it was damp to touch when you stooped and parted it this way and that looking for windfalls—the apples marked with a bird's beak, the big bruised pears, the quinces, so good to eat with a pinch of salt, but so delicious to smell that you could not bite for sniffing. . . .

3 One year the orchard had its Forbidden Tree. It was an apple discovered by father and a friend during an after-dinner prowl one Sunday afternoon.

4 "Great Scott!", said the friend, lighting upon it with every appearance of admiring astonishment: "Isn't that a .....?" And a rich, splendid name settled like an unknown bird upon the little tree.

* Reprinted by permission of The Society of Authors as the literary representative of the Estate of the late Miss Katherine Mansfield.

5 "Yes, I believe it is," said father lightly. He knew nothing whatever about the names of fruit trees.

6 "Great Scott!" said the friend again: "They're wonderful apples. Nothing like 'em—and you're going to have a tip-top crop. Marvellous apples! You can't beat 'em!"

7 "No, they're very fine—very fine," said father carelessly, but looking upon the tree with new and lively interest.

8 "They're rare—they're very rare. Hardly ever see 'em in England nowadays," said the visitor and set a seal on father's delight. For father was a self-made man and the price he had to pay for everything was so huge and so painful that nothing rang so sweet to him as to hear his purchase praised. He was young and sensitive still. He still wondered whether in the deepest sense he got his money's worth. He still had hours when he walked up and down in the moonlight half deciding to "chuck this confounded rushing to the office every day—and clear out—clear out once and for all." And now to discover that he'd a valuable apple tree thrown in with the orchard—an apple tree that this Johnny from England positively envied.

9 "Don't touch that tree. Do you hear me, children!" said he bland and firm; and when the guest had gone, with quite another voice and manner:

10 "If I catch either of you touching those apples you shall not only go to bed—you shall each have a good sound whipping!" Which merely added to its magnificence.

11 Every Sunday morning after church father with Bogey and me tailing after walked through the flower garden, down the violet path, past the lace-bark tree, past the white rose and syringa bushes, and down the hill to the orchard. The apple tree—like the Virgin Mary—seemed to have been miraculously warned of its high honour, standing apart from its fellow, bending a little under its rich clusters, fluttering its polished leaves, important and exquisite before father's awful eye. His heart swelled to the sight—we knew his heart swelled. He put his hands behind his back and screwed up his eyes in the way he had. There it stood—the accidental thing—the thing that no one had been aware of when the hard bargain was driven. It hadn't been counted on, hadn't in a way been paid for. If the house had been burned to the ground at that time it would have meant less to him than the destruction of his tree. And how we played up to him, Bogey and I, Bogey

with his scratched knees pressed together, his hands behind his back, too, and a round cap on his head with "H.M.S. Thunderbolt" printed across it.

12 The apples turned from pale green to yellow; then they had deep pink stripes painted on them, and then the pink melted all over the yellow, reddened, and spread into a fine clear crimson.

13 At last the day came when father took out of his waistcoat pocket a little pearl pen-knife. He reached up. Very slowly and very carefully he picked two apples growing on a bough.

14 "By Jove! They're warm," cried father in amazement. "They're wonderful apples! Tip-top! Marvellous!" he echoed. He rolled them over in his hands.

15 "Look at that!" he said. "Not a spot—not a blemish!" And he walked through the orchard with Bogey and me stumbling after, to a tree stump under the wattles. We sat, one on either side of father. He laid one apple down, opened the pearl pen-knife and neatly and beautifully cut the other in half.

16 "By Jove! Look at that!" he exclaimed.

17 "Father!" we cried, dutiful but really enthusiastic, too. For the lovely red colour had bitten right through the white flesh of the apple; it was pink to the shiny black pips lying so justly in their scaly pods. It looked as though the apple had been dipped in wine.

18 "Never seen *that* before," said father. "You won't find an apple like that in a hurry!" He put it to his nose and pronounced an unfamiliar word. "Bouquet! What a bouquet!" And then he handed to Bogey one half, to me the other.

19 "Don't *bolt* it!" said he. It was agony to give even so much away. I knew it, while I took mine humbly and humbly Bogey took his.

20 Then he divided the second with the same neat beautiful little cut of the pearl knife.

21 I kept my eyes on Bogey. Together we took a bite. Our mouths were full of a floury stuff, a hard, faintly bitter skin,—a horrible taste of something dry. . . .

22 "Well?" asked father, very jovial. He had cut his two halves into quarters and was taking out the little pods. "Well?"

Bogey and I stared at each other, chewing desperately. In that second of chewing and swallowing a long silent conversation passed between us—and a strange meaning smile. We swallowed. We edged near father, just touching him.

"Perfect!" we lied. "Perfect—father. Simply lovely!"

But it was no use. Father spat his out and never went near the apple tree again.

Name ..... *Date* .....

MANSFIELD, "THE APPLE-TREE"

Spelling List

vegetable	bargain
familiar	whether
stretch	accidental
friend	meant
appearance	they're

Vocabulary Study

Use your dictionary to complete the exercise below.

1. bolt (verb)
   Name three synonyms:

2. jovial
   Name three synonyms:

3. wattles
   Definition:
   Use the word in an original sentence:

4. paddocks
   Definition (There are two widely different meanings. Be sure to get the meaning needed for the sentence in the story):

   Use the word in an original sentence:

5. bouquet
   Definition:
   Pronunciation:
   From what language is it?

Mastering the Facts

Test your reading comprehension by indicating the *wrong* answer in each of the following groups of sentences.

..... 1. The "wild" orchard (a) was our favorite playground, (b) was planted with bitter cherries, (c) was used to hang clothes, (d) contained plum trees.

..... 2. The other orchard (a) contained quince trees, (b) had no grass under the trees, (c) was damp even on hot days, (d) produced apples.

..... 3. (a) Father's friend found a rare apple tree. (b) Father had bought the orchard. (c) Father was an authority on apple trees. (d) Father visited this orchard every Sunday morning.

4. (a) Father sampled an apple each time he visited the orchard. (b) From the rare tree he pulled two apples. (c) He divided one apple with his pen-knife. (d) Nobody liked the taste of the apples.

..... 5. (a) The apple had a delicious taste. (b) It was perfectly beautiful. (c) The children pretended to like it. (d) Father was disgusted.

Improving Your Writing

1. Notice how the choice of verbs and modifiers actually aids the narrative. List the verbs in the last sentence of paragraph 1, underlining the particularly colorful ones:

2. Insert below the adjectives used as modifiers for the nouns listed. Do they help you to visualize the washing on the line?

..... nightdresses

..... shirts

..... trousers

..... drawers

3. Which are the most effective descriptive details about the wonderful apple?

Name ..... *Date* .....

MANSFIELD, "THE APPLE-TREE"

4. In reporting a conversation, "he said" and "she said" can grow monotonous. Within the final conversation notice how some of the verbs and modifiers give variety and interest. Of course, to use a different verb each time would be to overdo a good thing. Copy below the explanatory words of the conversation with the accompanying modifiers:

Suggestions for Themes

Include some conversation in an incident you choose to relate. Be careful to punctuate correctly, beginning a new paragraph every time the speaker changes. Choose colorful verbs and modifiers in the explanatory words.

1. Hope deferred makes the heart grow fonder
2. The plan fizzled
3. A tremendous disappointment
4. A dream come true
5. My first garden
6. My first attempts at farming (or business or scientific investigation)

"Yessie"*

Thomas Russell Ybarra

1 We were in Boston. The reason was that Antonio Guzmán Blanco, dictator of Venezuela, was in Caracas. There was no room in the same city for Guzmán Blanco and my father.

2 So the latter had traveled northward in a hurry. Despite a fur coat of great thickness, and a fur hat with fur earpieces, the winds of Massachusetts blew right through General Ybarra and made him perfectly miserable. (I never saw anybody so catastrophically affected by wintry weather as he was. In later years, when I was perpetrating an irreverent paper in Cambridge, Mass., for home consumption, I wrote: "General Alejandro Ybarra, the noted Venezuelan resident of Waterhouse Street, is suffering from a cold, owing to the fact that a window was opened yesterday in the house next door." When my mother used to make fun of him for being so vulnerable to Massachusetts weather, he would bleat pathetically: "Laugh if joo like! Bot, som day, I die of a cheell!")

3 At the time of which I am writing, . . . my father and mother had been married about five years. They had two children, my elder sister Elena (known as Nelita), four years old, and myself, aged two. It became necessary to hire a nursemaid-of-all-work to take care of us. That was the signal for the incorporation into the family of Jessie Sullivan, aged twenty or thereabouts, Cockney-Irish, fresh from London—loyal, homely, full of Cockney impudence and Irish salt, without a single specimen in her vocabulary of the eighth letter of the alphabet.

4 At once Jessie became an integral part of our family circle—and stayed so for some thirty-five years. She took care of four other children of my parents besides Nelita and myself, including my younger sister Leonor (nicknamed Norn or Nornie) and

* From YOUNG MAN OF CARACAS, pp. 84-93. Reprinted by permission of Ives Washburn, Inc., publishers.

my younger brother, Alejandro, Jr.—also of Norn's three children after her marriage in Caracas. Nelita and I and subsequent additions to the roster of the Ybarra-Russell children accepted Jessie—along with Jack, our Dalmatian coach-dog—as in a category only slightly below our parents. In those earliest years of my life, I used to request God, every evening, to "bless Mamma and Papa and Grandma and Nornie and Jessie and baby and Jacky."

5 Jessie tackled life with sublime self-confidence. In the wake of her employers she moved back and forth between the United States and Venezuela, between New York and Europe, between Europe and Caracas and the Dutch West Indies. Never, at any point, did foreigners in any form make the slightest dent on her heritage from the Ireland of her forefathers and the London to which her Irish parents had migrated some years before her birth. That London centered in Sloane Street Mews, near Knightsbridge—or, as Jessie phrased it, "Sloane Street Muses, just around the corner from Nicebridge."

6 Throughout our childhood, Jessie lavished upon me and my sisters and my brother an unending succession of yarns about her early days in England, when her father, a bricklayer, living, apparently, in Arabian Nights prosperity, would often send her out "to fetch an 'ansom." Also, there were trips into Kent to "pick 'ops."

7 The England of Jessie Sullivan was invested, in my child's imagination, with tremendous pomp and circumstance. In after years I began to have my doubts, but this later doubting Thomas phase wasn't half so satisfactory as the unquestioning faith that preceded it. I remember how disappointed I was when I first saw Sloane Street—somehow I had expected a cross between the Street Called Straight and the Milky Way.

8 Jessie would allow no trifling with her Irish ancestry. When, emerging from childhood, I was becoming tainted with irreverence and unbelief, I would rally her about her forebears in Erin, of whom I had been hearing copiously for years.

9 "Jessie," I would say banteringly, "how's your family?" She would retort, with snapping eyes:

10 "Thomas [only when she was really annoyed did she call me Thomas], I would 'ave you know that my family was once kings of Ireland."

11 In Venezuela Jessie became Yessie. *Yessie Sollivahn.*

Our Cockney Irishwoman looked upon the entire population of Venezuela with good-humored disdain. Always she lumped them, irrespective of sex or condition, of high, medium or low social status, as "them people."

12 In my brother's early childhood, Jessie Sullivan became a source of much mystification to him. I had just turned fifteen and begun an enthusiastic worship at the shrine of Gilbert and Sullivan, which still stands unshaken by the lapse of time. The names of the inimitable Savoyards, constantly on my lips, puzzled my little brother. Finally, one day, he blurted out:

13 "Tommy, is Jessie Gilbert-and-Sullivan's wife?"

14 Jessie knew how to put Spanish verbs in their place. Present, past and future, indicative and subjunctive, were swallowed up, in the voluble conversations she conducted with Venezuelans, by one lone form of Spanish conjugation which did her bidding in every linguistic emergency as unquestioningly as a well-trained dog that of its master. At all hours, in our house, we could hear Jessie's imperious orders to Venezuelan domestics:

15 "Manuel! Setting the table!

16 "Rosarito! Making Missybarra's bed [Missybarra was Jessie's unvarying version of Mrs. Ybarra].

17 "Antonia! Where putting sugar bowl? Putting it here yesterday! Putting it there today! Always putting!"

18 And Manuel and Rosarito and Antonia would slouch away to execute Jessie's orders, quite as if she hadn't murdered one Spanish verb after another in their presence.

19 Once, I remember, my young brother wanted to go out for a donkey ride. So he asked Jessie to ask Manuel to saddle his donkey. While the Ybarra family sat doubled up in helpless convulsions of laughter, Jessie bawled from the patio toward the stables:

20 *"Manuel, encendiendo la burra!"* What she *should* have said was: *"Manuel, ensille el burro."* What she shouted, literally rendered into English, was: "Manuel, setting fire to the female jackass!"

21 In Venezuela, as in all countries inhabited by members of the Spanish race, the names of God and the Virgin Mary, together with those of many saints, are constantly in people's mouths. No disrespect is meant—exclamations like *Virgen San-*

tísima and *San Antonio Bendito* are the small change of conversation. (When they want cusswords, the Venezuelans go elsewhere, with appalling consequences.) Jessie Sullivan listened good-humoredly to the incessant appeals of "them people" to the Holy Trinity and to saintly individuals canonized by the Roman Catholic church. She was particularly attracted by the Spanish version of the names of Saint Peter and Saint Paul. So she decided to give them a place in her vocabulary. But, true to her inborn Cockney-Irish independence, she also decided to use them exactly as she pleased, without being hampered at any point by the rules governing the Spanish language.

22 One day she filled us with astonishment and delight by exclaiming to my little sister Leonor, after the latter had got her clothes spattered with mud:

23 "Leonor Ybarra, what *'ave* you done to yourself? Why, San-Pedro-San-Pablo-come-up-and-fall-down-on-me, you've ruined your dress!"

24 Jessie's achievements in the language, spoken in the Caracas to which fate had led her, achieved city-wide fame—Venezuelans would gather around her, breathless with awe and wonder, while she made voluble proclamations to hypnotized storekeepers.

25 Despite the imperfections of her Spanish (it had no other ingredients), Jessie bossed the native domestics at our house with enormous success. They ate out of her hand. They would come to her with their troubles and she would scold and advise them in a brand of Spanish never heard on land or sea. But, by some subtle extra sense inside them, they understood her. They used to trust her with their money, begging her to keep it for them, when they were flush, and resorting to the most remarkable subterfuges to extract from her something on account, when they were broke.

26 I recall, particularly, the case of Raimundo. Raimundo was a soldier sent to our establishment from his barracks to act as man-of-all-work. Whenever he was under the influence of virtue and sobriety, he would bring Jessie little sums of money—*pesos fuertes* (silver dollars) and lesser coins—and request her to hide them away for him in some safe place against a rainy day. Yessie would take the money, wrap it up in little pieces of paper, and secrete it in a remote corner of a drawer in the dresser in her room.

27 Then Raimundo would try to get it back. But Jessie was adamant. His reasons were not satisfactory. *"Vagabundo, yo no dando nada, tu no hablando mas"* ("You rascal, I not giving anything, thou not talking any more"), she would tell him in her private and unprecedented Spanish. So Raimundo would retire to think up another plea.

28 One day he appeared wearing a brand-new *cobija,* the cloak, blue on one side and red on the other, reaching from neck to ankles, which Venezuelans of Raimundo's social status prefer to all other forms of outer adornment. Seeking Jessie, he held the garment before her, stroking its sleek surface affectionately, pointing out its numerous excellences.

29 "Ah, Yessie!" he sighed. "What a bargain. This cobija is offered to me for—guess how much."

30 "Ten pesos?"

31 "Five, Yessie, five!"

32 "Well, why don't you buy it?" (What Jessie actually said was: "Well, why not buying it?")

33 Raimundo looked forlorn. Tears came into his eyes.

34 "Because, Yessie, I have no money. You have all my money. If you would let me have five pesos—*only five pesos,* Yessie—I could buy this beautiful cobija. Tomorrow it will be gone. Somebody else will snap it up."

35 He grew so mournful that Jessie eventually went into her room, rummaged around in her dresser, and emerged with five pesos of Raimundo's money. He was overjoyed. All through that day and the next he strutted about, wearing his new cloak, calling on Jessie to admire it.

36 Then, suddenly, it disappeared.

37 "Where being cobija?" inquired Jessie. After a lot of stammering on Raimundo's part and intensive detective work on Jessie's, it turned out that Raimundo had merely borrowed the garment, in order to coax some of his money out of Jessie and stage a mammoth bout with wine and women. At the end of two days he had been compelled, according to contract, to return the cobija to the crony who had loaned it for the express purpose of bamboozling Jessie.

38 Her revenge was hideous: *she refused flatly to take care of Raimundo's money any longer.*

39 She returned to him every coin belonging to him that was in her possession, every copper centavo and nickel locha and silver real and bolívar and peso fuerte. She announced dramatically that she was done forevermore with being his banker. Raimundo pleaded and implored and wept.

40 *"Nunca mas guardando dinero!"* ("Never again keeping money.") Repeatedly we heard those words shot at Raimundo by Jessie—followed by his crestfallen retreat to the kitchen, holding listlessly in his hand the coins that Jessie had cruelly spurned.

41 Once, when we departed from the prevailing custom of getting servants from the Cuartel de Carmelitas or the Cuartel San Carlos, Jessie had reason to deplore the change. Instead of a soldier, a strange, brooding Spaniard named Fernando was imported into the household. Undeterred by Jessie's forbidding face and unfriendly attitude, he made violent love to her. Jessie treated his love with scorn. Fernando, wounded to the core of his ardent Iberian soul, threatened to stick a knife into Jessie. Jessie snapped her fingers at him. Whether or not he would have made good his threat we never knew, because Fernando (possibly owing to the amorous conflagration inside him) neglected his duties and was fired by my father.

42 In Spanish, one addresses other persons either with the intimate *tu,* reserved for relatives and close friends, or the formal *usted,* which carries with it a note of deference and respect. But, in Jessie Sullivan's *lingua franca* toward "them people," there were no gradations of approach. For her, nothing but *tu* existed—equally applicable to the Most Illustrious and Reverend Críspulo Uzcátegui, Archbishop of Venezuela, and to Manuel, the stableboy.

43 Whenever my beautiful Aunt Inés would come to our house, she always made a point of going into the rear regions in search of Jessie and greeting her with cordiality—for Aunt Inés, born and brought up in the old Rivas-Ybarra house, between the corners of El Conde and Piñango, was deeply impregnated with the old semi-feudalistic attitude of the Venezuela of the middle of the nineteenth century, which considered members of the domestic staff a sort of mixture of cousin and vassal.

44 "Yessie!" Aunt Inés would call. And "Yessie" would come bustling out of the kitchen or the laundry, excitedly wiping her hands on her apron, her hair (done up in a tight knot at the back) somewhat tousled from her labors around the house, and exclaim affably:

45 *"Ah, tu aquí, Inés? Como 'ta tu, Inés?"* And Aunt Inés, far from being shocked at this burst of intimacy, built up around the second personal pronoun singular, would gravely inquire about Jessie's health and return to the front part of the house and to the rest of the family with Jessie's amiable *"Adios, Inés, tu viniendo mañana?"* ("Good-bye, Inés, thou coming tomorrow?") resounding behind her.

46 As Jessie advanced in age, silver hairs appeared amid the nondescript yellow of her thatch. This annoyed her exceedingly, for Jessie was vain of her appearance, an attitude justified by nothing done for her by the Creator. Jessie decided that action must be taken to remedy the hair situation. She forthwith proceeded to take it, in secrecy. She wrote to a firm of manufacturers of hair dye in the United States, requesting them to send her several bottles of their product, for which they claimed magical qualities.

47 Three or four weeks later the telephone at our house rang. A voice asked to be allowed to speak to *la señora de Ybarra.* My mother took up the receiver.

48 "Good morning, *señora,*" said the voice respectfully, "this is the Collector of Customs at the Customs House in La Guaira. There is some duty to pay on that package of yours from New York before we can release it."

49 "*What* package?" asked my mother, who hadn't ordered anything whatsoever from New York.

50 "The one addressed to you."

51 "Addressed to *me?*"

52 "Yes, señora."

53 "What's in it?"

54 "Hair dye."

55 At that my mother hit the ceiling. An investigation was immediately started. It led straight to Jessie. Without the slightest attempt at evasion, Jessie cheerfully admitted that it was she who had imported the hair dye.

56 "But why did you have it addressed to *me?*" inquired my mother angrily. With great calm (all through the excitement Jessie had acted as if unable to understand what it was all about), Jessie replied:

57 "You are important down here, Missybarra. I am not. I thought them people in the La Guaira customs house would be much more impressed if the 'air dye was addressed to you."

58 Jessie was unbeatable!

Name ..... *Date* .....

YBARRA, " 'YESSIE' "

Spelling List

affected	disappointed
preceding	sense
specimen	ceiling
foreigner	through
apparently	nickel

Vocabulary Study

Indicate the meaning of each word in the left-hand column by choosing the nearest meaning and placing the proper letter in the blank space.

	1. vulnerable	(a) treated with rubber, (b) of vulgar standards, (c) useful in healing wounds, (d) capable of being wounded
...	2. copiously	(a) abundantly, (b) foolishly, (c) deviously (d) like an imitation
....	3. subterfuge	(a) submarine base, (b) order below deck, (c) underwater, (d) deception
.....	4. sobriety	(a) kindly attitude, (b) sedateness, (c) fervent attachment, (d) occasional indulgence
.....	5. adamant	(a) coy, (b) doubtful, (c) absolutely determined, (d) slippery
	6. secrete	(a) hide, (b) French for secret, (c) pack in mothballs, (d) record in a dairy
....	7. unprecedented	(a) unbelievable, (b) untrue, (c) unexampled, (d) unprincipled
..	8. conflagration	(a) raging fire, (b) national celebration, (c) flag raising, (d) assembly of flags
....	9. gradations	(a) ceremonies at the close of school, (b) steps or stages, (c) bookshelves, (d) classes in elementary school
.....	10. affably	(a) stylishly, (b) eloquently, (c) sociably, (d) gleefully

Mastering the Facts

Test your reading comprehension by completing the exercises below.

1. Jessie stayed with the Ybarra family ..... years.

2. She grew up in ..... on ..... Street.

3. Her father was a .....

4. She claimed that her family had once been ..... of .....

5. Jessie bossed the other servants with .....

6. Raimundo was a ..... who acted as .....

7. When he told Jessie a falsehood, she retaliated by .....

8. Vain of her appearance, Jessie sent off an order for .....

9. When the Collector of Customs called, Mrs. Ybarra .....

10. Jessie explained her action by saying .....

Suggestions for Themes

1. My experience with a foreign language
2. My old nurse (or baby sitter)
3. Early efforts to save money
4. His (or her) quaint way of speaking
5. My sojourn in a foreign land
6. My friend the gardener (or the cook, or the maid)
7. My unusual uncle (or aunt or other relative)

Where the American Tradition Lives*

Bruce Catton

1 A real national tradition is something that we live by rather than something that we talk about. We seldom try to define it; we feel that we don't have to, because if it is a genuine national tradition—we simply respond to it. We respond to it instinctively, because it is so deeply a part of our lives that it has us in its possession.

2 The greatest of all American traditions is the simple tradition of freedom. From our earliest days as a people this tradition has provided us with a faith to live by. It has shaped what Americans have done and what they have dreamed. If any one word tells what America really is, it is that one word—freedom.

3 That is a word that is eternally growing broader. If any single thing gives us reason to have confidence in the infinite future of the American people it is the fact that this most basic of our traditions is capable of infinite expansion. It does not limit us. On the contrary, it forever invites us to grow—to see beyond the horizon, to look ahead to a fairer and a brighter day, to develop and to strengthen the noble concept of brotherhood by which we live.

4 I think we can say now that this national tradition is as strong and as healthy as it ever was. Today, as always in the past, its best and strongest defense lies in the reactions which individual Americans make when they find the tradition under attack. The tradition may be a national thing, but it resides finally in the hearts of individual men and women. These men and women do not always bother to work out elaborate rationalization of their acts of defense. They simply respond instinctively to specific cases. When they encounter a situation which denies the tradition of freedom, an inner force which they do not need to define impels

* From *The Saturday Review*, July 6, 1957, pp. 7-9. Reprinted by permission.

them to go out and do something about it. They move, without thought of what the cost to themselves may be, to put themselves in between the oppressor and the oppressed. They strengthen freedom simply by going ahead and living it.

5 We find them, quite literally, everywhere. A state legislator in Florida discovers that his stand for school integration makes him a minority of one in his legislature; no matter, he goes on as he had started, and attainment of the brotherhood of man comes one step nearer as a result. A Catholic priest in Indiana finds immigrant farm laborers suffering medieval exploitation and injustice; he refuses to walk on the other side of the road but stops to demand that the exploitation and injustice be remedied—and, after months of unremitting effort, finally sees his demand made good; and fifty or sixty human beings move out of peonage into the sunlight of American life. A handful of Protestant ministers risk their careers to stand against bigotry and intolerance in their own Tennessee town—and, after a long struggle, see the area in which bigotry and intolerance can operate perceptibly narrowed. A young Oklahoma schoolteacher loses his job in order to make his lone protest against racial discrimination—and, telling why he had done so, gives a noble and eloquent explanation of the spirit that moves Americans who love freedom: "In a thing like this you don't stop to think. You just do what you feel you have to do."

6 You don't stop to think: you just do what you feel you have to do. From the earliest days, the presence of that spirit in the breasts of American men and women has been our most profound national asset. It is where this tradition really lives. Not all the petty, malignant forces of reaction—the men who think the people need a guardian and a keeper to guide their way into a blighting conformity; the men who dread freedom unless it be limited to folk who think and talk as they themselves would do; the men who believe that there should be classes and grades in American citizenship, and dread anything that tends to remove the barriers that set man apart from man—not all of these together, operating in a time of confusion and danger, can summon a force strong enough to beat down the simple, instinctive reaction that rises in the breast of the ordinary American when he sees American freedoms being cut down.

7 We seem to have begun, in this country, with a demand for freedom of religious belief—in Plymouth colony and Providence plantation, in William Penn's settlement of Pennsylvania and in the charter for the first colonization of Maryland.

8 We moved on to see that freedom must also mean freedom from foreign oppression, and fought the American Revolution.

9 We realized, also, that the mind of man must be free from dominion by government, and we added to our Constitution the Bill of Rights.

10 We came, as well, to see that freedom has to be unlimited—that it has to apply all across the board, to men of all colors, all races, and all conditions—and we struggled through a terrible Civil War in order to make such an extension of freedom possible.

11 All of these are not separate freedoms so much as they are varying forms of an undivided whole. For one of the things we have learned in this country is that freedom has to be indivisible. Anything that limits any part of it, for anyone, is a menace to all of us, a threat to the tradition by which we live.

12 American freedom today is under attack—very often by people who insist that they are trying to defend it. In a short-range view conditions are extremely ominous. Yet I think if we look at our present situation long-range we can see that we have little reason to be afraid. We get waves of reaction in this country, periodically, in times of extreme national stress, and the great national tradition comes under attack—seems, indeed, to be in a fair way to be overwhelmed entirely. But the waves always pass—with however much incidental injustice and oppression for certain individual victims—because the instinct in the American mind and heart which the tradition is based on is, finally, irrepressible.

13 In the early days of the Republic we had, for instance, the Alien and Sedition Acts. Europe was torn by a great war and by an unpredictable revolutionary movement. America's position seemed insecure; external pressures were becoming all but intolerable, and men hardly knew which way to turn to find national security. Out of this came these almost unbelievably repressive laws. Freedom of the press and freedom of speech were effectively outlawed. It was made a crime to criticize acts of the national administration. Editors who spoke out against these laws were imprisoned. Thomas Jefferson's mail was opened, in the hope that some paragraph or sentence could be found on which he could be arrested for sedition. A man who tried to get signatures to a petition to Congress urging repeal of these laws was arrested and sentenced to jail. Lawyers who defended victims of this oppression

were denounced by judges as traitors. To all appearances American freedom had been done to death.

14 All of this lasted two years or more. Then came a change. Jefferson himself, against whom so much of this attack had been directed, became President. The laws expired. The freedom that had been assailed so malevolently was restored—stronger than ever for the very virulence of the onslaught that had been made upon it. Today the men who inspired and supported the Alien and Sedition Laws are remembered only because they have come to symbolize the stupidity and the viciousness of those who tried, briefly and unsuccessfully, to turn backward the mainstream of American life.

15 Similar things have happened at other times. During the early part of the Civil War a brigadier general in the Union army was called before a Congressional committee and questioned because of suspicion that he had been having traitorous dealings with the Confederates—his real offense being that by following the instructions of his superiors, and returning fugitive slaves to their Maryland owners, he had given offense to the powerful and suspicious abolitionists who were rising to dominance in Congress. He was accused of nothing whatever; indeed, he never quite realized that he was even under suspicion; but he was finally removed from command and sent off to prison by a War Department which dared not oppose a powerful Congressional committee, and his career was ruined. He was released, finally—not exactly cleared, because nobody had ever formally accused him of anything, so there was no charge from which he could be cleared—but at least released. And the episode comes down in history as a melancholy illustration of the way in which fear and hysteria, operating together, can lead even a committee of Congress to narrow the area of American freedom and justice.

16 I have cited two cases out of the past. There are many more that could be cited, some of them, indeed, matters of tolerably recent memory. But the thing to bear in mind is that these spasms to which we are now and then subjected are always of temporary effect. We do come out of them; their authors pass on and are forgotten, surviving only as melancholy footnotes in history; and our great tradition, down the years, grows broader and stronger despite these temporary setbacks.

17 We are today emerging from the latest of these spasms of terror. We have seen some highly discouraging things in recent

years. We have seen an atmosphere in which the mere fact that a man was accused of something was taken as proof of his guilt. We have been reminded of Mark Twain's comment on the reign of terror that prevailed in late medieval times under the Doges of Venice, when a committee on public safety received anonymous accusations against the loyalty of citizens; as Mark Twain remarked, if the committee could find no proof to support an accusation, it usually found the accused guilty on the ground this simply showed how deep and devious and inscrutable the man's villainy really was. We have witnessed an era in which it was widely taken as a crime for an accused person to invoke the Bill of Rights itself in his own defense—as if the provisions of the Bill of Rights were not meant to operate in precisely a time like the present. We have seen times in which no one in authority seemed willing to place the slightest amount of trust in the innate loyalty, good faith, and intelligence of the American people; times which led former Senator Harry Cain to burst out with the cry: "A whole clique of spies could hardly do as much damage to us as could our failure as a government to have confidence in the people."

18 We have seen all of this, and we can still see too much of it if we look around carefully. Yet the crest of the wave is passing. It is passing because the American people are responding once more to that deepest and most profound of all their instincts—the instinct to defend the tradition of freedom when it comes under attack. It is passing because the courts of America have stood firmly in defense of individual liberties. It is passing because many groups and individuals have stood up for the rights of their fellow Americans.

19 Scientists have made a contribution by their efforts to promote rational discussion of the dangers of too much secrecy about their work. The Congressional committee headed by Representative Moss has thrown much light on the secretive practices of some government agencies. The press, through its reports on the Moss Committee's work and through the efforts of individual newspapermen, has helped to break through some of the official barriers to the free flow of information. The American people are gradually getting the materials for a more factual understanding of Communism in the United States and the world. The events in Hungary have clearly demonstrated the essential falsity of Communist claims to a concern for civil liberties—and have contributed to the decline of the Communists here and in other free countries.

20 When I say that the crest of the wave is passing I do not mean that no threats to liberty exist. Arbitrary censorship both by private and governmental groups has continued to affect a wide area of American life. Government restrictions on the flow of information are still excessive in some agencies. Much confusion remains in the administration of security measures; some unfair procedures have become institutionalized. The pressures of conformity are still strong in many places. Yet I feel confident that the American tradition will flourish in the future as it has in the past. That tradition, to repeat, is something that lives inside of us. It is not a set of laws; and freedom itself is not simply the absence of restraint. Rather, it is an abiding inner faith that cannot be limited by doubt or by confusion or by fear. It is something built into the American soul, and in the long run it is unconquerable.

21 The secret of the American tradition is freedom—freedom unabridged and unadulterated, freedom that applies to everybody in the land at all times and places, freedom for those with whom we disagree as well as for those with whom we do agree.

22 And the secret of freedom, in turn, is—just courage. The kind of courage, welling up instinctively in the breasts of individual citizens, which over and over again leads to the kind of actions that are commemorated in the experiences I have been writing about; the kind of courage which led the poet to cry:

> Yet, freedom, yet, thy banner, torn but flying,
> Streams like the thundercloud *against* the wind—

23 Freedom rests on courage; and courage, in its turn, rests on faith—on faith in ourselves and faith in our fellows, on faith that the thing which we believe in and which we live by is immortal and everlasting, a fundamental truth of the universe with which we move on toward the future. It is on this faith that our confidence finally rests. For out of this faith come those noble statements which show why this American tradition is in the end invulnerable; statements like that one of the Oklahoma schoolmaster—

24 "In a thing like this you don't stop to think. You just do what you feel you have to do."

25 On that spirit, and in that spirit, we can go ahead to broaden the great American tradition.

Name ..... *Date* .....

CATTON, "WHERE THE AMERICAN TRADITION LIVES"

Spelling List

lose	usually
committee	villain
author	government
extreme	official
criticize	absence

Vocabulary Study

Indicate the meanings of the words in the left-hand column by placing the proper letters in the blank spaces.

.....	1. exploitation	A.	intolerance
.....	2. unremitting	B.	erring
.....	3. bigotry	C.	incomprehensible
.....	4. abiding	D.	incessant
.....	5. virulence	E.	exclusive set
.....	6. tolerably	F.	lasting, continuing
.....	7. devious	G.	selfish or unfair utilization
.....	8. inscrutable	H.	passably
.....	9. clique	I.	pure, uncorrupted
.....	10. unadulterated	J.	deadliness, malignancy

Exploring the Ideas

1. What is the best method Bruce Catton finds to define the American tradition? Which example appeals most to you?

2. Which method of definition does the author think the most effective? How do you know this to be true?

3. What is the thesis of this essay? Can you point out a single sentence that expresses this central thought?

4. Explain how history repeats itself in attacking freedom.

5. What development causes the author to feel optimistic about our present concern for freedom?

6. What agencies in our country have fought for freedom?

7. Which definition of the American tradition appeals most to you?

8. What is the connection between the American tradition and faith?

9. How many times in the essay is the closing quotation cited? Why is it repeated?

Suggestions for Themes

1. The time I took an unpopular stand
2. A time I submitted to crowd pressure
3. When I abandoned a friend (or when I was abandoned)
4. Honesty is the best policy (I have tried it both ways)

The Old Gentleman*

Gilbert Highet

1 The old gentleman was riding round his land. He had retired several years ago, after a busy career; but farming was what he liked, and he knew that the best way to keep farms prosperous was to supervise them in person. So, although he was approaching 70, he rode round his property for four or five hours, several days each week. It was not easy for him, but it was not difficult either. He never thought whether a thing was easy or difficult. If it ought to be done, it would be done. Besides, he had always been strong. Although his hair was white and his eyes were dimming, he stood a good six feet and weighed 210 pounds. He rose at four every morning. It was December now, Christmas was approaching, snow was in the air, frost and snow on the ground. This month he had been away from home on a toilsome but necessary trip; and in the hard weather he had been able to ride over his farms very seldom. Still, he liked to see them whenever he could. The land was quiet; yet a deal of work remained to be done.

2 There was much on the old gentleman's mind. His son had come home from college in some kind of disturbance and uneasiness, unwilling to go back again. Perhaps he should be sent elsewhere—to Harvard, or William and Mary? Perhaps he should have a private tutor? . . . Meanwhile, in order to teach him habits of quiet and undistracted industry, "I can [the old gentleman wrote to a friend], and I believe I do, keep him in his room a certain portion of the twenty-four hours." But even so, nothing would substitute for the boy's own will power, which was apparently defective. The grandchildren, too, were sometimes sick, because they were spoiled. Not by their grandmother, but by their mother. The old gentleman's wife never spoiled anyone: indeed, she wrote

* From PEOPLE, PLACES, AND BOOKS, by Gilbert Highet. Copyright 1952 by Oxford University Press, Inc. Reprinted by permission.

to Fanny to warn her, saying emphatically, "I am sure there is nothing so pernisious* as over charging the stomach of a child."

3 He thought hard and long about the state of the union. Although he had retired from politics, he was often consulted, and he kept closely in touch. One advantage of retirement was that it gave him time to think over general principles. Never an optimist, he could usually see important dangers some time before they appeared to others. This December, as he rode over the stiff clods under the pale sky, he was thinking over two constant threats to his country. One was the danger of disputes between the separate States and the central government. (Congress had just passed a law designed to combat sedition, and two of the States had immediately denounced it as unconstitutional. This could lead only to disaster.) The other problem was that respectable men were not entering public life. They seemed to prefer to pursue riches, to seek their private happiness, as though such a thing were possible if the nation itself declined. The old gentleman decided to write to Mr. Henry, whom he considered a sound man, and urge him to re-enter politics: he would surely be elected if he would consent to stand; and then, with his experience, he could do much to bridge the gap between the federal government and the States.

4 The old gentleman stopped his horse. With that large, cool, comprehensive gaze which every visitor always remembered, he looked round the land. It was doing better. Five years ago his farms had been almost ruined by neglect and greed. During his long absence the foreman had cropped them too hard and omitted to cultivate and fertilize, looking for quick and easy profits. Still, even before retiring, he had set about restoring the ground to health and vigor; first, by feeding the soil as much as possible, all year round; second by "a judicious succession of crops"; and third, most important of all, by careful regularity and constant application. As he put it in a letter, "To establish good rules, and a regular system, is the life and soul of every kind of business." Now the land was improving every year. It was always a mistake to expect rapid returns. To build up a nation and to make a farm out of the wilderness, both needed long, steady, thoughtful, determined application; both were the work of the will.

5 Long ago, when he was only a boy, he had copied out a set of rules to help in forming his manners and his character—in the same careful way as he would lay out a new estate

* Original spelling [Ed.]

or survey a recently purchased tract of land. The last of the rules he still remembered. *Keep alive in your breast that little spark of celestial fire called Conscience.* Some of the philosophers said that the spark from heaven was reason, the power of the intellect, which we share with God. The old gentleman did not quarrel with them, but he did not believe them. He knew that the divine fire in the spirit was the sense of duty, the lawfulness which orders the whole universe, the power of which a young poet then alive was soon to write:

> Thou dost preserve the stars from wrong;
> And the most ancient heavens, through Thee, are fresh and strong.

6 His mind turned back over his long and busy life. He never dreamed or brooded, but he liked to note things down, to plan them and record them. Now, on this cold December day, he could recall nearly every Christmas he had ever spent: sixty at least. Some were peaceful, some were passed in deadly danger, many in war, some in strange lonely places, some in great assemblies, some in happiness and some in anguish of soul, none in despair.

7 One of the worst was Christmas Day of twenty-one years before. That was early in the war, a bad time. It snowed four inches on Christmas. His men were out in the open, with no proper quarters. Although he started them on building shelters, an aggressive move by the enemy made them stand to arms and interrupt all other work for nearly a week. And they had no decent uniforms, no warm coats, no strong shoes, no regular supplies, two days without meat, three days without bread, almost a quarter of his entire force unfit for duty. He was receiving no supplies from the government, and he was actually meeting opposition from the locals. They had sent up a protest against keeping the troops in service during the winter. Apparently they thought you could raise an army whenever you needed one—not understanding that this little force was the only permanent barrier between them and foreign domination. He had replied with crushing energy to that protest. In a letter to the President of Congress, he wrote:

> I can assure these gentlemen that it is a much easier and less distressing thing to draw remonstrances in a comfortable room by a good fire side than to occupy a cold bleak hill, and sleep under frost and snow without clothes or blankets. However, although they seem to have little feeling for the naked and distressed soldiers, I feel superabundantly for them, and from my soul I pity those miseries which it is neither in my power to relieve or prevent.

He ended with his well-known, strongly and gracefully written signature, *G. WASHINGTON.*

8 The year before that, 1776, things had been nearly as bad—the same difficulty about uniforms and supplies. Late in December he wrote earnestly from his camp, "For godsake hurry with the clothing as nothing will contribute more to facilitate the recruiting service than warm & comfortable clothing to those who engage. . . . The Commissary informs me that he cannot prevail on the millers to grind; & that the troops in consequence are like to suffer for want of flour. . . . This must be remedied by fair or other means." However, his chief concern then was not supplies, nor discipline, nor defense, but attack. On Christmas Day, long before dawn, he was crossing the Delaware River at McKonkey's Ferry, with a striking force of over two thousand men. He spent Christmas morning marching to Trenton. Next day he attacked Colonel Rahl and his Hessians. Half of them were sleeping off their Christmas liquor, and nearly all were paralyzed with drowsiness and astonishment. Hungry and hopeful, the Americans burst in on them like wolves among fat cattle. The surprise was complete. The victory, prepared on Christmas Day, was the first real success of the war.

9 Two winters later at Christmas time, Washington was in Philadelphia to discuss the plans for next year's campaign with a Congressional committee. People were very civil; they called him the Cincinnatus of America; and some of them made an effort to take the war seriously. But many did not. He would rather have been in winter quarters with his men. A few days before Christmas 1778 he wrote Mr. Harrison that, as far as he could see, most people were sunk in "idleness, dissipation, and extravagance . . . Speculation, peculation, and an insatiable thirst for riches seem to have got the better of every other consideration and almost of every order of men."

10 Year after year he was in winter quarters at Christmas time, usually in a simple farmhouse, "neither vast nor commodious," in command of a starving and bankrupt army. In 1781, after Yorktown, things were a trifle better, and he had dinner with his wife and family at Mr. Morris's in Philadelphia amid general rejoicing. But the following Christmas was the blackest ever. He had thought of asking for leave, to look after his "long neglected private concerns"; but the army was very close to mutiny, which would have meant the final loss of the war and the probable col-

lapse of the entire nation. It was not only the enlisted men now, it was the officers: they were preparing to make a formal protest to Congress with a list of their grievances; and only the personal influence of Washington himself, only his earnest pleading and his absolute honesty and selflessnes, kept the little force in being through that winter.

11 Yet by Christmas the next year, in 1783, it was all over. Washington said farewell to his officers, and then, on December 23rd, he resigned his commission. His formal utterance still stands, grave as a monument:

> Happy in the confirmation of our Independence and Sovereignty, and pleased with the opportunity afforded the United States of becoming a respectable nation, I resign, with satisfaction, the appointment I accepted with diffidence: a diffidence in my abilities to accomplish so arduous a task, which, however, was superceded* by a confidence in the rectitude of our cause, the support of the supreme power of the Union, and the patronage of Heaven.

So he said. And the President of Congress replied, in terms which, although still balanced and baroque, are more emotional and almost tender:

> We join you in commending the interests of our dearest country to the Almighty God, beseeching him to dispose the hearts and minds of its citizens, to improve the opportunity afforded them of becoming a happy and respectable nation. And for you, we address to him our earnest prayer, that a life so beloved may be fostered with all his care; that your days may be happy as they have been illustrious; and that he will finally give you that reward which this world cannot give.

Next day Washington left for Mount Vernon, and spent Christmas 1783 at home in peace.

12 Some years passed. December was always busy. Washington was on horseback nearly every day, riding round his place, directing the operations which kept the land alive and fed all those who lived on it, ditching, threshing, hog killing, repairing walls, lifting potatoes, husking corn. And it was a poor December when he did not have at least half a dozen days' hunting, though in that thickly wooded country he often lost his fox and sometimes hounds too. For Christmas after Christmas in the 'eighties, his diary shows him living the life of a peaceful squire, and on the day itself usually entertaining friends and relatives. On Christmas Eve 1788, Mr. Madison stayed with him, and was sent on to Colchester next day in Washington's carriage.

* Original spelling. [Ed.]

13 Again a change. Christmas 1789 saw him as the first President of the United States, living in New York, the capital of the Union, and receiving formal calls from diplomats and statesmen. In the forenoon he attended St. Paul's Chapel; in the afternoon Mrs. Washington received visitors, "not numerous, but respectable"; and next day Washington rode out to take his exercise. (He and Theodore Roosevelt were probably the finest horsemen of all our Presidents; those who knew him best liked to think of him on horseback, the most graceful rider in the country.) But for years thereafter his exercise was cut short and his days were swallowed up in the constant crowding of business. He rarely saw his land and seldom visited his home. His Christmases were formal and public; brilliant, but not warm; not holidays.

14 But now, after his final retirement, he had time to look back on earlier Christmases. Some of them were very strange. Christmas of 1751 he had spent at sea. His elder brother Lawrence, frail and overworked, sailed to Barbados for a winter cruise, and George accompanied him. On November 3rd, they landed at Bridgetown, and were invited to dine next day with Major Clarke, O.C. British forces. Washington observed gravely to his diary: "We went—myself with some reluctance, as the smallpox was in his family." Less than two weeks later Washington was down with smallpox, which kept him in bed for nearly a month; but he recovered with very few marks. By December 25th he and his brother were sailing back, past the Leeward Islands. As he liked to do all through his life, he noted the weather ("fine, clear and pleasant with moderate sea") and the situation ("latitude 18° 30′"); and, with a youthful exuberance which he soon lost, he adds: "We dined on a fat Irish goose, Beef, & ca & ca, and drank a health to our absent friends."

15 Five years later, he was a colonel engaged in one of the wars that helped to make this continent Anglo-Saxon instead of Latin: the war to keep the French pressing downward along the Ohio from Canada and upward along the Mississippi from New Orleans, from encircling the British colonies in an enclave along the coast and cutting them off forever from the wealth of the plains, the rivers, and the distant, fabulous Pacific. Those two Christmases Washington could recall as a time of profound depression, filled with the things he hated most: anarchic competition and anarchic indiscipline. He commanded a Virginian regiment; and Captain Dagworthy of the Maryland troops at Fort Cumber-

land would not supply him. He despised drunkenness and slack soldiering; and he would not tolerate the attempts by the liquor trade to batten on his troops and run local elections by handing out free liquor. His enemies beat him temporarily, not by bending his will, but by wrecking his health. Christmas 1757 saw him on leave after a physical collapse which looked very like an attack of consumption, involving hemorrhage, fever, and a certain hollowness of the chest which never quite left him. He bore up as well as he could under the barrage of slander which his enemies poured in upon him, including the foulest of all, that he was accepting graft; but he had been ill for months when he finally broke down. (Years later, when he was appointed Commander-in-Chief, he was offered a regular salary, but refused to accept it. Instead, he asked Congress to pay his expenses; he kept the accounts scrupulously; and he presented them without extras at the end of the war. Slanders are always raised about great men; but this one slander was never leveled at Washington again.)

16 He looked back beyond that to one of the hardest Christmases in his memory. That was the Christmas of 1753, when he was only 21. Governor Dinwiddie had determined to stop the encirclement of Virginia. The French were building forts on the Ohio, and arresting traders from the British colonies who penetrated that territory. Soon there would be nothing westward except a ring of hostile Indians supported by arrogant French officers. Isolated by land, the colonies could later have been cut off by sea, too, and the seed would have withered almost before it struck firm root.

17 The governor commissioned young Major Washington to make his way to the French fort, to deliver a letter from him to the French commandant, and to bring back both a reply and an estimate of the situation. He did; but he was very nearly killed. Not by the French. Or not directly. They merely told him that they were absolutely determined to take possession of the Ohio territory, and returned a diplomatic but unsatisfactory reply to the governor's letter. Still, Major Washington had at least the substance of a good intelligence report, for he had inspected the fort and his men had observed how many canoes the French were building. He had only to return. The French, however, endeavored to persuade him to go up and interview the governor of French Canada; and, that failing, set about bribing the Indians in his party with liquor and guns either to leave him altogether or to delay

until the worst of the winter, when travel would be impossible for months. But Washington had a good guide; he was friendly with the Indian chief; and he had a tireless will. He set off on the return journey about the third week in December, when snow was already falling heavily mixed with rain. Six days were spent on a river full of ice. The canoes began to give out. The horses foundered. The rest of the party went more and more slowly. Major Washington "put himself in Indian walking dress" and pushed on, on foot. On Christmas Day he was making his way toward the Great Beaver Creek. Next day he left the entire party to follow with horses, money, and baggage, and set out alone with the guide, Christopher Gist.

18 Next day a lone Indian who pretended to know the territory, but who was evidently a French agent, spent some hours leading the two men off their route, and finally shot at the young officer from close range. Gist would have killed him; but Washington would not allow it: they kept him for several hours, and then let him go. Then they pressed on eastward. They had to cross the swollen, ice-jammed Allegheny River. They built a raft; but they could force it only halfway through the roaring current and the hammering ice-blocks. That night they spent freezing on an island, in midstream. In the morning, they struggled across on the ice, and pressed on again. In his journal the guide recorded that the major was "much fatigued." But still he kept going: eighteen miles a day with a gun and a full pack over rough territory, threatened by hostile Indians, in mid-December, with snow and rain falling from the sky and lying thick on the ground.

19 Now, over a period of forty-five years, he looked back on that Christmas. It had been, he remembered, "as fatiguing a journey as it is possible to conceive"—and still a necessary one. It was the first of his many services to his country, to keep it from being surrounded and strangled from without or poisoned from within. And he reflected that it is not necessary to try to be brave, or clever, or generous, or beloved, or even happy. It is necessary simply to do one's duty. All else flows from that. Without that, all else is useless.

20 Darkness closed in early in these winter days. It was getting toward Christmas of the year 1798. General Charles Pinckney and his lady were expected for Christmas dinner. The old gentleman finished looking over the land, and turned homeward. He paid no heed to the cold.

Name ..... *Date* .....

HIGHET, "THE OLD GENTLEMAN"

Spelling List

several	conscience
quiet	enemy
pursue	permanent
optimist	personal
omitted	exercise

Vocabulary Study

Indicate the meaning of each word in the left-hand column by choosing the nearest meaning and placing the proper letter in the blank space.

..... 1. undistracted (a) not diverted, (b) not broken, (c) not removed, (d) not happy

..... 2. apparently (a) excessively, (b) slightly, (c) seemingly, (d) dismayingly

..... 3. sedition (a) the sowing of seeds, (b) the stirring up of discontent against the government, (c) the spread of disease, (d) infiltration

..... 4. denounced (a) spoken softly, (b) retracted, (c) censured, (d) ignored

..... 5. judicious (a) wise, (b) accusing, (c) criticizing, (d) slow

..... 6. peculation (a) peculiarity, (b) moulting season, (c) noise made by a hen, (d) embezzlement

..... 7. insatiable (a) not sociable, (b) incapable of being satisfied, (c) hard to understand, (d) unhealthy

..... 8. diffidence (a) undue timidity, (b) variation, (c) hardship, (d) copiousness

..... 9. rectitude (a) nonconformity, (b) uprightness, (c) preacher's study, (d) parsonage

..... 10. enclave (a) enclosure in a capsule, (b) tract enclosed in a foreign territory, (c) high fence, (d) warm praise

Mastering the Facts

Indicate the correct answers in the left-hand column by placing the proper letters in the blank spaces.

..... 1. (a) After retirement Washington spent each morning riding for his health. (b) He inspected his farms in the morning and

compiled his memoirs in the afternoon. (c) He was an early riser.

..... 2. (a) Washington's wife spoiled the grandchildren. (b) His son lacked sufficient will power. (c) His son had just returned from Harvard.

..... 3. (a) Washington never lost his optimistic outlook on life. (b) He worried because responsible men would not run for office. (c) He was grieved because he believed America was going to the dogs.

..... 4. (a) The farm was now choked with weeds and ruined by neglect. (b) Washington worked hard to restore the land. (c) The foreman had spent his time gambling.

..... 5. (a) Washington pitied his soldiers on duty in the icy winter. (b) On Christmas Eve he and his men crossed the Delaware. (c) He found the Hessians eating Christmas dinner.

..... 6. (a) Although conditions were trying, Christmas day was always a festive occasion for the Army. (b) Washington thought the people at home were idle and extravagant. (c) The Army never complained about hardships.

..... 7. (a) Washington was one of the best horsemen in the land. (b) Every December he would invite a dozen friends to go hunting with him. (c) While he was President, he never had time to celebrate Christmas.

. 8. (a) While he was President, Washington caught the smallpox. (b) George and his brother served a year together in the Navy. (c) Washington fought to keep the French from controlling our great rivers.

.... 9. (a) In his young days Washington accepted graft from scheming politicians. (b) He refused to accept a regular salary as Commander-in-Chief of the Army. (c) Washington spent the winter of 1753 with a friendly Indian chief.

... 10. (a) Washington's raft was broken in two as he tried to cross the icy Allegheny River. (b) He learned that a man must be clever and brave in order to serve his country. (c) Washington felt that a man's supreme obligation to his country is to do his duty.

Analyzing the Style

In this biographical essay Gilbert Highet does not attempt to cover Washington's entire life. Rather, by careful selection of incident and detail he shows us the kind of man Washington was.

Name ..... *Date* .....

HIGHET, "THE OLD GENTLEMAN"

1. How soon were you able to recognize the subject of the biography? Why does Highet withhold Washington's name at first? Is such a device pleasing to you as a reader? Why or why not?

2. What elements of Washington's character are stressed in the first five paragraphs? List them.

3. Notice that paragraph 6 links what has been said to Washington's memories of Christmas that now follow. In other words, this paragraph is a transition. You will rarely need a whole paragraph for transition in the shorter essays that you write, although you will use transitional sentences and transitional phrases and words.

4. How many Christmas Days does Washington especially remember? Jot down some vivid memories of each one.

5. In the last paragraph, as in the first, we see Washington at Mount Vernon. Explain how the conclusion helps round out the essay.

Suggestions for Themes

Choose a person whom you know well as the subject for a biographical essay. Using all you have learned about writing, plan and write a "profile" with paragraphs in the following manner:

1. Personal description. (Give concrete details.)
2. Two paragraphs with action pictures, just as we saw Washington (a) riding around the farm and (b) encouraging his men at Valley Forge. Show your subject in two typical actions.
3. His chief character traits. (Give concrete examples to make them convincing to the reader.)
4. His general philosophy of life. (Do not let this part of your theme become too long or vague.)

Index of Authors

with biographical information

SHERWOOD ANDERSON, 1876-1941, is best known for *Winesburg, Ohio* (1919) and *A Story-Teller's Story* (1924), which deal chiefly with life in a typical Midwestern small town. **379**

JOHN ASHMEAD, JR., 1917—, is professor of English at Haverford College, Pennsylvania. He taught for a year on a Fulbright grant at Osaka University in Japan. **353**

RUTH BENEDICT, 1887-1948, was professor of Anthropology at Columbia. Her best-known book is *Patterns of Culture* (1934). **337**

RACHEL CARSON, 1907—, is a marine biologist and author of a popular study, *The Sea Around Us* (1951). **323**

BRUCE CATTON, 1899—, is a writer of Civil War military history. He is the author of *A Stillness at Appomattox* (1953). **445**

BENNETT CERF, 1898—, is a lecturer and writer. He is also a columnist for the *Saturday Review* and president of Random House, publishers. **217**

DOROTHY CANFIELD FISHER, 1879-1958, wrote stories about New England and essays dealing with problems of education. **231**

RUDOLF FLESCH, 1911—, is an advocate of the practical approach to writing. He is author of the controversial *Why Johnny Can't Read* (1955). **247**

E. M. FORSTER, 1879—, is a British novelist and essayist. He is best known for *A Passage to India* (1924) and *Aspects of the Novel* (1927). **275**

JACQUETTA HAWKES, 1910—, is an English archaeologist and writer. She is the author of *History in Earth and Stone*. **305**

GILBERT HIGHET, 1906—, is professor of Latin at Columbia. He is a critic and author of *The Art of Teaching* (1951). **445**

JOSEPH WOOD KRUTCH, 1893—, is a lecturer, critic, and writer. His *The Measures of Man* won the National Book Award in 1954. **263**

HELENA KUO, 1911—, worked as a journalist in China. Her autobiography is called *I've Come a Long Way*. **345**

OLIVER LA FARGE, 1901—, is both anthropologist and novelist. His *Laughing Boy* won the Pulitzer Prize in 1930. **417**

KATHERINE MANSFIELD, 1888-1923, was a British writer of psychologically penetrating short stories. **427**

JOHN MUIR, 1838-1914, was a Scottish-born American naturalist. He was dedicated to the preservation of forests and the establishment of national parks. **293**

FRANCIS PARKMAN, 1823-1893, was an historian of America's West. He is best known for *The Oregon Trail* (1849). **373**

DAVID A. SHEPARD, 1903—, is a Director of Standard Oil of New Jersey. **405**

ROBERTA SILMAN and John Lear are contributors to the Science Research section of the *Saturday Review*, of which Lear is Science Editor. **283, 315**

LINCOLN STEFFENS, 1866-1936, was a lecturer and political writer. He was the author of *The Shame of the Cities* (1904). **223, 387**

FRANK SULLIVAN, 1892—, is a humorist, essayist, and contributor to the *New Yorker* magazine. **255**

DEEMS TAYLOR, 1885—, is an American composer and music commentator. **267**

MARK TWAIN, 1835-1910, was America's best known humorist. His *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) deal with life on and near the Mississippi River. **239, 397**

ARTHUR L. VOGELBACK, 1907—, is professor of English at Sweet Briar College, Virginia. **367**

THOMAS RUSSELL YBARRA, 1880—, is an American journalist. His autobiography is called *Young Man of Caracas* (1941). **435**