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BY

BRAINERD KELLOGG, A.M.,

Professor of the English Language and Literature in the Brooklyn Collegiate and Polytechnic Institute, and one of the Authors of Reed & Kellogg's "Graded Lessons in English" and "Higher Lessons in English."

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PREFACE.

THE delightful Portia, in the "Merchant of Venice," says, "If *to do* were as easy as *to know what were good to do*, chapels had been churches, and poor men's cottages princes' palaces." This sentence, long ringing in the author's ears, has had its profound truth confirmed to him daily in his attempts to teach pupils rhetoric.

No professor of music, text-book as well as instructor, sits down before his pupil, expounds the principles upon which the art rests, explains how this and that piece should be rendered, instances model performers, warns the pupil against the errors into which he is liable to fall, and then goes away imagining that his work is done, and that the youth is now, or, under such training, is likely ever to become, a musician. In addition to all this teaching, how many scores of times does he compel the practice, under his watchful eye and ear, of every scale and selection, insist upon the proper giving of every note, attend to the manipulation of all the organs concerned in its making; and how rejoiced is he if, even with such minute and painstaking instruction, the pupil grows, under his tuition, into a tolerable singer or player!

But in teaching the art of arts, the art of thinking and expressing thought, text-books stop short with the development of the science, with the presentation of its principles, adding, it may be, for correction, some sentences violating these; their authors thinking that the

teacher will take up their unfinished task, and, without models, outlines, hints—work of any kind laid out for him—will go on to teach the pupil to translate into product, and so make available in his speech, the theory unfolded, the knowledge imparted. If this were all that teachers require of a text-book on rhetoric, surely there would be no call for another; least of all men would the author of this have felt himself summoned to write one. He has no reason to suppose that he could improve upon the scientific treatises, the philosophies of rhetoric, already extant—many of which, and among these some of the oldest, are admirable of their kind. But the cry coming up from teachers on all sides is, that they need something more—something which, unfolding fully and clearly the principles of the science, shall go on immediately to mark out work for the pupil to do with his pen in illustration and as fruit of what he has learned, and shall exact the doing of it—and this not in the recitation-room, but in preparation for it, and as the burden of his lesson.

Believing, with such teachers, that the rhetoric needed is not that whose facts receive final lodgment in the pupil's memory, but that whose teachings are made to work their way down out of this into his tongue and fingers, enabling him to speak and to write the better for having studied it; believing that the aim of the study should be to put the pupil in possession of an art, and that this cannot be done simply by forcing the science into him through eye and ear, but must be largely by drawing it out of him, in products, through his tongue and his pen;—believing this, the author has prepared this work, in which all explanations of principles are followed and supplemented by exhaustive practice in composition.

The plan pursued is simple; the work stands under

three heads—Invention, Qualities of Style, and Productions.

Great stress is laid upon Invention, the finding of the thought, that most important element in discourse of any kind. Thirty lessons, more than a third of the whole number, are devoted to this. While, strictly speaking, rhetoric cannot, nothing can, teach the pupil to think, he can be brought into such relations with his subject as to find much thought in it, get much out of it, and he can be led to put this into the most telling place in his oral and written efforts. Explaining, then, what thinking is, what thought is, and what a sentence is as the embodiment of a thought and the instrument for its expression, the author leads the pupil up through the construction of sentences of all conceivable kinds, from the simplest to the most intricate—transformed by substitution, contraction, and expansion—through the synthesis of sentences, in their protean forms, into paragraphs, and through the analysis of subjects and the preparation of frameworks, to the finding of thought for his themes.

Under Qualities of Style, running through more than 100 pages, the pupil is made familiar with the six grand, cardinal ones—perspicuity, imagery, energy, wit, pathos, and elegance,—learns in detail what he must do to secure these, and has placed before him pages of rare extracts from English writers, for the critical study of style.

Under Productions, all discourse is divided into oral and written, and written into prose and poetry. These are subdivided, and the requisites and functions of the grand divisions and of their subdivisions are explained. Special attention is given to those productions exacted of the pupil—conversation, debates, orations, and letters. The rhythm and the metre of poetry are made level to

his comprehension, and extracts are given for the critical study of poetry.

But whether, under the head of Invention, the author is conducting the pupil up through the construction of sentences and paragraphs, and through the analysis of subjects and the preparation of frameworks, to the finding of thought for his themes; or, under the head of Style, he is acquainting him with its cardinal qualities; or, under the head of Productions, he is dividing and subdividing discourse, noting the nature and the offices of each division;—in it all he is keeping in sight the fact that the pupil is to acquire an art, and that to attain this he must put into almost endless practice, with his pen, what he has learned from the study of the theory.

In particular, the author would add that the kindred and adjacent studies by which rhetoric is bounded are pointed out, so that the pupil learns, at the start, what is the territory he is to traverse; that schemes for the review of sections are scattered through the book; that a table of contents, through which run a rigid co-ordination and subordination of essential points, each bracketed in its proper place, may be found following the index; that the sentences used in the work have been gleaned from many writers, and often have been manipulated to suit the author's need, so that they are seldom credited to any one, or enclosed within quotation marks; and that capitalization and punctuation are taught where they are to be used, and as an essential part of the sentence itself.

POLYTECHNIC INSTITUTE, June 1, 1880.

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TO THE TEACHER.

THREE years' use of this text-book in the class-room warrants us, perhaps, in making a suggestion or two.

1. If your pupils have been thoroughly exercised in the analysis and the construction of sentences, as taught in Reed & Kellogg's "Graded Lessons in English" and "Higher Lessons," or have done equivalent work in other grammars, pp. 21–57 of this book may be omitted. But if your pupils have not fairly mastered the English sentence, we counsel holding them to these pages.

2. The thorough understanding of the paragraph, the ability to form good, logical frameworks, and the habit of making these frameworks before the labor of composition is begun seem to us invaluable. The work on pp. 57–73, then, should not be slighted. But in Lessons 25 and 26 allow your pupils great freedom. It is not easy to tell which of the many possible groupings of the items and wordings of the general topic and of the sub-topics is the best. But see to it that each pupil can give a good reason for the particular grouping and wording he adopts.

3. See to it, also, that in the department called Qualities of Style, your pupils (1) understand the reason, or philosophy, of things, given in the long primer type; that (2) they recite the definitions exactly as laid down in the text or that they invent and give better ones; that (3) they learn the Roman and Arabic notation under which what is said is arranged; and that (4) they perform a large fraction, if not all, of the work enjoined in the Directions. The importance of *doing* what they have learned is *good to do* and have learned how to do cannot be overestimated. Pass by those pairs of synonyms in Lessons 33–36, between the words of which sufficiently broad distinctions have not yet obtained—if in your judgment any such pairs are there to be found. Letters suggesting that the allusions in Lesson 49 are difficult have been received, but these allusions are taken from writings everywhere read. Make much, and in the way pointed out, of the extracts in Lessons 74 and 75. Such work will open the eyes of the pupils to the merits of different authors.

4. Ground your pupils thoroughly in rhythm, in the substitution of poetical feet, and in scansion, as taught in Lessons 79 and 80.

B. K.

POLYTECHNIC INSTITUTE, BROOKLYN, Dec. 10, 1883.

RHETORIC.

LESSON 1.

INTRODUCTORY.

WHAT RHETORIC IS.—We talk and we write to make known our thoughts, and we do it in sentences, the sentence being the universal and necessary form of oral and of written communication. In every sentence there are the words arranged in a certain order and addressed to the ear or to the eye; and there is that which these words express and impart, itself unheard and unseen, but reaching the mind of the hearer or reader through the words which he hears or sees. That which these words express we call a thought, and hence

A sentence is the verbal expression of a thought.

Now, rhetoric deals with the thought of the sentence and with the words which express it, and so its function is twofold. It teaches us how to find the thought, and how best to express it in words. In this, its twofold function, rhetoric works near neighbor to grammar and to logic. Grammar, as well as rhetoric, deals with the words of a sentence; and logic, as well as rhetoric, deals with thought; but the fields of the three, though lying side by side, are distinct.

The better to see the field which rhetoric tills, it is

needful, without attempting complete definitions, to say that **grammar** teaches us the offices of single words in the sentence, and of those groups of words called phrases and clauses, and shows us what forms the inflected words must have in their various relations. It teaches, also, how to construct correct sentences containing the parts of speech in their several relations. **Logic** deals with thought, but not with the thought in single and detached sentences. It does not decide whether this thought and that thought are true, but what conclusion follows from them if we assume them to be true. It teaches us to reason correctly, to make right inferences, to draw just conclusions.

In what **rhetoric** has to do with *words*, it begins its work where that of grammar ends. It teaches us how in the choice and arrangement of words to express the thought clearly or forcibly or gracefully—in a word, how to express it most happily for the special purpose in hand. And teaching us to find the thought with which we reason, its work with the *thought* ends where that of logic begins. Rhetoric, then, lies in between grammar and logic. The *word* side of its field touches the field of grammar, the *thought* side of it touches the field of logic, and hence

Rhetoric is the study which teaches us how to invent thought, and how to express it most appropriately in words.

WHAT THE WORD RHETORIC MEANS.—We have seen what the *thing* is; look now at its *name*. The word *rhetoric* comes originally from a Greek verb which means *to flow* or *to speak*. Were we to name the study now, it is possible that we should take some word which means *to write*. But rhetoric was studied before writing became general, and ages and ages before printing was in-

vented. Men spoke long before they wrote, because speaking was easy. The air, the lungs, and the organs of the throat and mouth were ready and waiting to be used.

Writing was at first impossible, and for a long while difficult after it became possible. There were needed (1) an alphabet, and (2) something upon which to write. Letters, characters which would represent to the eye the sounds which the voice addressed to the ear, had to be invented. And that this was not an easy task is shown by the fact that even to-day we have not in English a perfect alphabet; some of the twenty-six letters standing each for many sounds, some having no sounds belonging exclusively to them, and some combinations of letters being used to represent single sounds. That it was hard to find a suitable substance on which to write, a few words attest. From *parchment* we learn that the cleansed and dried skins of sheep, hares, goats, and calves were used, and from *palimpsest*, that removing the writing, so that the skin could be used again, became a business; from *paper*, that the thin, cohesive layers of the stem of the papyrus, an Egyptian plant, served as a material; from *ostracism* and *petalism*, that in voting at Athens to banish a citizen, a clay tile or a shell was used, and at Syracuse an olive-leaf; from *style*, that surfaces smeared with wax were prepared; from *liber* and *library*, that the bark of trees, and from *book*, that beechen tablets were resorted to.

Publication, then, among the Greeks and Romans, was by the voice—De Quincey says the voice of the actor, and that of the speaker on the *bema*, or platform. This must largely have determined (1) what kind of literature should be cultivated, and (2) the style in which this should be composed. In the main that was written

which could be recited or spoken, and it was written so that it could be appreciated by the listener. To this noteworthy fact modern literature is signally indebted. Its lawgivers in Europe and America are those whose style was purified and perfected by the study of the great models which Athens and Rome furnished, or by the study of those writers who had made these their models. It is much for us that these models were themselves shaped by the necessity of oral communication. They were to be addressed to the ear and not to the eye; their meaning and merit caught by the hearer as the speaker hurried on from sentence to sentence. Such discourse must have had, and did have, the great and essential qualities of style—simplicity, clearness, directness, and vigor. The writer who is accustomed to speaking, and who brings his sentences to this test, is the one most likely to learn the secret of expression, the art of "putting things." And this leads us to speak of

Usage as Authority in Rhetoric.—There is no reason, in the nature of things, why an English noun in the nominative plural should always have its verb in the plural —the Greek noun in the neuter did not; or why English words should be spelled and accented and pronounced as they now are — they have not always been. The reason why these things are as they are is, that the people who use the language have agreed that they should be so, and not otherwise. The grammar and the dictionary of to-day are full of truths which have not always been truths, and will not always be; in other words, their truths are not, like those of mathematics, unchangeable. They are conventional, depend upon consent; are true as long as that consent is given; cease to be true when that consent is withdrawn.

So in rhetoric. While rhetoric is based upon principles as changeless as the mind which thinks and imparts thought, in that department of its work which is concerned with expression it has only **usage** as authority for what it teaches—the usage of the best writers and speakers. And this is variable, changing from generation to generation. While, for example, it must always be true that a thought should be expressed clearly, it is not true that an expression of it, clear to one generation, will necessarily be so to the next. Many words narrow in meaning, many widen, others completely change, and some words drop out of the vocabulary. Then, too, an arrangement of words customary at one time is not at another. A use of imagery suited to the taste of one age surfeits the next; indeed, what was imagery once is accounted plain language now. Conceits and turns of expression current in Sidney's day grate harshly upon *our* ears; and who would not, in the matter of style, appeal from Shakespeare in "Love's Labor Lost," to Shakespeare in "As You Like It"?

Style, then, is fluid and shifting. Its highest standard in any era is the prevailing usage of that era. What this usage is cannot always be easily determined; but, as soon as it is ascertained for our period, we must bow to it as the supreme authority.

VALUE OF RHETORIC.—1. Dealing with **invention**, the finding of the thought, or subject-matter, rhetoric compels us to think; and thinking is the highest act of which the intellect is capable.

2. Dealing with **expression**, about which, as we have seen, there may be a question, and large freedom of choice, rhetoric stimulates inquiry, provokes the student to silent and to open disputation, compels to a bal-

ancing of reasons, and so develops an independent judgment. This discipline is eminently wholesome, and prepares one for the affairs of life.

3. Rhetoric gives a **command** of the **vocabulary.** Next to having something to say is the ability to impart it in apt words fitly arranged in the sentences, in sentences happily marshalled in the paragraph, in paragraphs standing to each other in their natural order.

4. Rhetoric lays **literature** under **tribute.** Based, as rhetoric is, upon the writings of the great, living and dead, it opens our eyes to see, and educates our taste to enjoy, the treasures of thought, and the graces of style lavished upon them. Of all the arts none outranks literature. Rhetoric opens this to our possession and enjoyment, and aims to make us artists in it.

No valid objection lies against the study of rhetoric. It allows us all the freedom great writers and speakers have used, acquaints us with that which makes their productions classic, and bars our straying away into paths they have shunned,—paths which lead to harm. It checks license, but not liberty. Only a false rhetoric, narrowing good usage by forbidding what this allows; that enforces a bookish diction, and puts under ban the idioms of conversation; insists upon an arrangement, stiff and unnatural; and gives such emphasis to manner as to withdraw proper attention from the subject-matter;—only such a rhetoric could be hurtful.

Let us add that, were rhetoric to end with simply teaching the pupil how things should be done, its study would not be fruitless. Rhetoric bears its *full* fruit, however, only when, in addition to this, it leads the pupil to *do* them as they should be done. Not rhetoric in the memory alone, enabling one to criticise, but rhetoric that

has worked its way down into the tongue and into the fingers, enabling one to speak well and write well, is what the pupil needs.

To the Teacher.—See to it, before you proceed, that the pupils understand what rhetoric is, and how it is related to kindred studies, and yet differs from them.

Allow us here, on the very threshold of the study, to say that a large part of the pupil's work in the preparation of his lessons will be composition. This is that to which everything else required will be made subordinate. Whatever, then, is slurred, do not allow this to be.

INVENTION.

LESSON 2.

SIMPLE SENTENCES.

WHAT INVENTION IS.—Thought is communicated by means of words. They are its instrument, its servant. The thought determines the expression—the worthy thought prompting to a worthy expression, the worthless thought allowing a poor expression. Both in time and in importance, then, the thought stands first, and deserves the special attention of the pupil. As a department of rhetoric,

Invention is that which treats of the finding of thought for single sentences and for continued discourse.

WHAT IT IS TO THINK, AND WHAT A THOUGHT IS.—By means of our bodily senses the mind comes face to face with the things of the outer world. Through the senses