

A
BY THE SAME AUTHOR.

1324
454
Second Edition. Crown 8vo. 3s.

HINTS ON HOME TEACHING.

"Stimulative and suggestive from first to last."—*Journal of Education*.

"Readable and sensible."—*Saturday Review*.

"There are few teachers so experienced or so skilful that they may not learn much from it."—*Spectator*.

Thirty-First Thousand. Small 8vo. 2s.

HOW TO TELL THE PARTS OF SPEECH.

AN INTRODUCTION TO ENGLISH GRAMMAR.

Thirtieth Thousand. Small 8vo. 3s. 6d.

HOW TO PARSE.

AN ENGLISH GRAMMAR.



1324
A
SEELEY & CO., LIMITED, 38 GT. RUSSELL STREET,
BLOOMSBURY.

A

Ninety-Third Thousand. Crown 8vo. 3s. 6d.

VIA LATINA.

A FIRST LATIN BOOK.

"The Exercises are so nicely adjusted to the facts supplied and the explanations given, that with its help it would seem impossible to teach Latin badly."—*Athenæum*.

Seventeenth Thousand. Crown 8vo. 4s. 6d.

ENGLISH LESSONS FOR ENGLISH PEOPLE.

By EDWIN A. ABBOTT, D.D., and Professor SEELEY, M.A.

SEELEY AND CO., LIMITED,
ESSEX STREET, STRAND.

Twenty-Third Thousand. Globe 8vo. 6s.

A SHAKESPEARIAN GRAMMAR.

LONDON: MACMILLAN AND CO.

Eighth Thousand. Small 8vo. Two Vols. 6s.

BACON'S ESSAYS,

WITH NOTES AND INDEX.

LONDON: LONGMANS, GREEN, & CO.

HOW TO WRITE CLEARLY.

Rules and Exercises

ON

ENGLISH COMPOSITION.

BY THE

REV. EDWIN A. ABBOTT, D.D.,

Sometime Head Master of the City of London School.

FIFTY-EIGHTH THOUSAND.

LONDON:

SEELEY AND CO., LIMITED,
38 GREAT RUSSELL STREET, BLOOMSBURY.

1897.



RICHARD CLAY AND SONS, LIMITED,
LONDON AND BUNGAY.

PREFACE.

ALMOST every English boy can be taught to write clearly, so far at least as clearness depends upon the arrangement of words. Force, elegance, and variety of style are more difficult to teach, and far more difficult to learn; but clear writing can be reduced to rules. To teach the art of writing clearly is the main object of these Rules and Exercises.

Ambiguity may arise, not only from bad arrangement, but also from other causes—from the misuse of single words, and from confused thought. These causes are not removable by definite rules, and therefore, though not neglected, are not prominently considered in this book. My object rather is to point out some few continually recurring causes of ambiguity, and to suggest definite remedies in each case. Speeches in Parliament, newspaper narratives and articles, and, above all, resolutions at public meetings, furnish abundant instances of obscurity arising from the monotonous neglect of some dozen simple rules.

The art of writing forcibly is, of course, a valuable acquisition—almost as valuable as the art of writing clearly. But forcible expression is not, like clear expression, a mere question of mechanism and of the manipulation of words; it is a much higher power, and implies much more.