

A CREATIVE APPROACH TO THE CLASSICAL PROGYMNASMATA

Writing Rhetoric

BOOK 7: ENCOMIUM & VITUPERATION

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Writing & Rhetoric Book 7: Encomium & Vituperation
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Encomium & Vituperation

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A Typical Teaching Week

These guidelines are intended to help bring some predictability to lesson planning.

Although the elements of grammar are important aspects of this course, its primary focus is writing and rhetoric. We recommend that you teach a simple, but rich, grammar curriculum in parallel with the lessons in *Writing & Rhetoric: Encomium & Vituperation*. By simple, we mean to suggest that you avoid a grammar program with a writing component. Two different writing methods would most likely work against each other and cause an imbalance in the school day. Instead, look for a grammar program that focuses on grammatical concepts, provides plenty of practice sentences, and encourages diagramming.

You may want to provide same-day grammar instruction several days a week, preferably separating Writing & Rhetoric from grammar study by an hour or two. Or, you may want to alternate weeks between a grammar program and Writing & Rhetoric. This requires some negotiation in your language arts program for the year. If you aim to do two Writing & Rhetoric books per school year, that would equal approximately twenty-five lessons. If you spend one week on each lesson, that leaves you with about ten weeks to focus on grammar. However, as the reading selections grow longer and the writing tasks more extensive, you may need to spend more time on each Writing & Rhetoric lesson according to the needs of your students. You will have to choose a grammar program with these considerations in mind.

Please note that multiple opportunities for practice are built into the Writing & Rhetoric series. If you find that your students have mastered a particular form of writing, you should feel free to skip some lessons. In this case, some teachers choose to present the historical material from skipped lessons as part of their history lessons.

Day One

1. The teacher models fluency by reading the text aloud while students follow along silently.
2. “Tell It Back” (Narration) and “Talk About It” should immediately follow the reading of the text, while the text is still fresh in the students’ minds.

Narration, the process of “telling back,” can be done in a variety of ways. Pairs of students can retell the story to each other, or selected individuals can narrate orally to the entire class. Solo students can tell back the story into a recording device or to an instructor. At this age, written narrative summaries, outlines, and dramatic reenactments can be done with skill. The process of narration is intended to improve comprehension and long-term memory.

Annotation is now included under “Tell It Back” as a standard part of the reading process. The lesson readings have generally grown in length, and annotations can help a student easily locate vocabulary words, proper nouns, and important concepts for drafting essays.

“Talk About It” is designed to help students analyze the meaning of their reading and to see analogous situations, both in the world and in their own lives.

Days Two and Three

1. As time allows, the teacher can ask students to reread the text silently and annotate it for main ideas, vocabulary words, and important concepts.

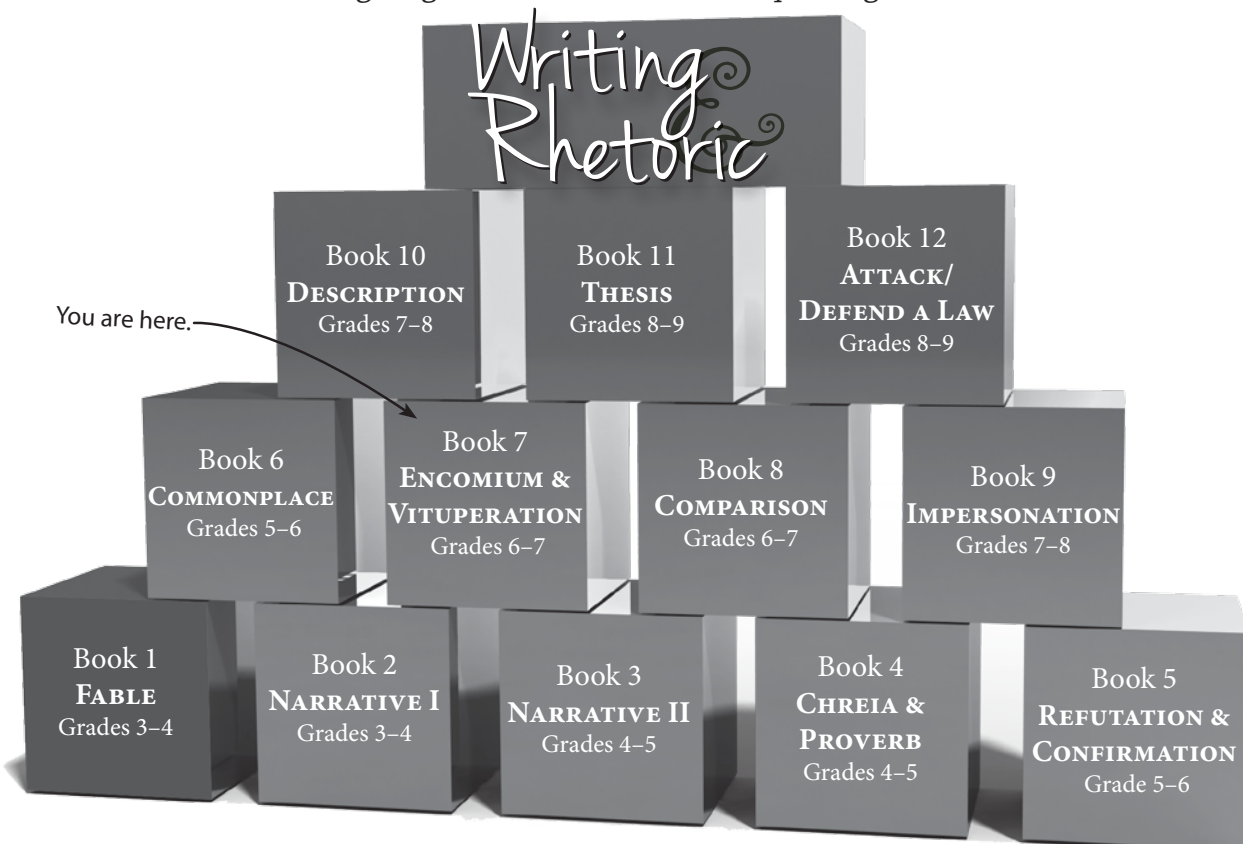
- Students work with the text through the “Go Deeper” and “Writing Time” exercises. “Go Deeper” is a feature in the first and third portions of the book and is all about practicing important skills essential to each lesson. “Writing Time,” which appears in the middle portion of the book, includes sentence play, copiousness, and the encomium/vituperation exercises themselves. You will probably want to take more than one day for this step.

Day Four

- Rather than going directly to revision, we recommend that students take a breather from their essays for a day while they work on their speaking skills. Keeping a day between essay completion and revision helps students to look at their work with fresh eyes. However, teachers may find it valuable to pair students together to read their essays out loud and give each other ideas for revision. As an aid to partner feedback, a rubric is included in the “Speak It” section of lesson 7 and also at the back of the book.
- The “Speak It” section creates opportunities for students to memorize, recite, play word games, and playact. Please consider using a recording device whenever it suits the situation. When using electronics, the student should listen to his recording to get an idea of what sounds right and what needs to be improved. Have students read the elocution instructions at the back of the book to help them work on skill in delivery.

Day Five

At this level, students will continue to work toward a foundation in revision. The “Revise It” section provides basic exercises that introduce students to revision and proofreading. In the essay-writing portion of this book, “Revise It” also provides a self-editing checklist that covers some of the most important aspects of improving an essay. Most students can do rudimentary self-editing at this age and provide some useful feedback to each other. However, teachers are still the best source for giving editorial feedback and requesting rewrites.



Introduction to Students

Insults and Flattery

As I write this short note to you, the United States is in the middle of a presidential race. Let me tell you, as the candidates try to prove that they are better than their opponents, the insults are coming fast and furious. Here's one: "He puts on glasses so people will think he's smart." Here's another: "He couldn't be elected dog catcher if he ran again!" And another: "His hair looks like a squirrel is sitting on his head."

Insults have long been a part of political speeches. They are effective at grabbing attention because they're entertaining. Listening to them is a little bit like watching a boxing match with words.

Some insults are long-remembered, such as this one by Teddy Roosevelt about President William McKinley: "He has no more backbone than a chocolate éclair." Or this one by Lady Astor to British prime minister Winston Churchill: "If you were my husband, I would poison your tea!" Churchill's response? "Madam, if I were your husband, I would drink it!" And one of my favorites by Abraham Lincoln about Stephen Douglas: "His argument is as thin as the soup that was made by boiling the shadow of a pigeon that had been starved to death."

The problem with insults as a rhetorical device is that they aren't particularly persuasive. You could insult someone from here to the Grand Canyon, and I still wouldn't be convinced that you were right. I'm simply not persuaded by insults. And flattery has pretty much the same effect on me. You could flatter someone to the top of Mount Everest and it wouldn't really move me. Neither insults nor flattery have enough substance to change my thinking.

Encomium and vituperation are different. These ancient forms of rhetoric are designed to persuade readers and listeners with arguments. Encomium praises a person, thing, or idea, and then backs up the praise with solid arguments. Vituperation speaks against a person, thing, or idea and also musters solid arguments. And what is an argument, after all, but a clear line of reasoning that is meant to persuade? Here we are, smack dab in the middle of this Writing & Rhetoric series, and we still have one big purpose—to make you a more informative, effective, and *persuasive* writer and speaker!

It's interesting to me that encomium and vituperation are at once so ancient and so modern. We are hundreds, nay, thousands of years from the first formal encomia (plural for encomium) and vituperations, and yet they are still as useful today as they were in the days of Pericles and Cicero. When politicians like these are at their best, they use encomium and vituperation all the time. So do the heads of businesses, salespeople, teachers, professors, novelists, pastors, priests, rabbis—in fact, anyone who writes or speaks with the public in mind. You might even want to persuade your friends about a thing or two—a movie, for instance, or a sports player. The basic parts of these essays will be useful to you in every aspect of your life.

So what are you waiting for? Turn the page and let's get to it!

Introduction

If you've picked up Writing & Rhetoric books and asked, somewhat mystified, "Where's the prewriting? Where's the outlining from scratch? Is there enough expository writing in this series?", I commend you for asking these good questions! They indicate that you are serious and thoughtful about finding a curriculum for your students that optimizes their chances for success.

Before I address these questions, it might help for you to know where I am coming from and where I want to take you. If you happened to be lost in a forest and you met a guy with twigs in his beard and bird droppings on his shoulders, you might well believe that he has spent quite a few years wandering the forest. But before you let him serve as your guide, you will still want to know how well he really knows the landscape and if he is going to lead you to the nearest road or off the nearest cliff. To show you how well I know the "landscape" and where I will lead you, please allow me to share with you a brief history of rhetoric and composition as it relates to the method in the Writing & Rhetoric books.

Two thousand-plus years ago, the Greeks developed a system of persuasive speaking known as rhetoric. The Romans fell in love with rhetoric because it was both practical for the real world and served the need of training orators in their growing republic. In order to prepare their students for oration, the Romans invented a complementary system of persuasive writing known as the *progymnasmata*: *pro-* meaning "preliminary" and *gymnas* meaning "exercises." The *progymnasmata* were the primary method in Graeco-Roman schools used to teach young people the elements of rhetoric. This happened in a grammar school (called a *grammaticus*) sometime after a student reached the age of ten.

There are several ancient "*progymns*" still in existence. The most influential *progymns* were by Hermogenes of Tarsus, who lived in the second century, and by Aphthonius of Antioch, who lived during the fourth century just as the western Roman Empire was collapsing. Even after the great cities of Rome lay in ruins, the *progym* continued as the primary method for teaching writing during the Middle Ages and even into early modern times.

The Writing & Rhetoric series is based on the *progymnasmata* of ancient Rome. This method assumes that students learn best by reading excellent examples of literature and by growing their skills through imitation. It is incremental, meaning that it goes from simpler exercises to more complex exercises, and it moves from the concrete to the abstract. One of the beauties of the *progym* is that it grows with the student through the stages of childhood development termed the "trivium"¹ by modern classical education, effectively taking a young writer from the grammar phase through the logic phase and finally to the rhetoric phase.

I believe that the *progym* is every bit as valuable today as it was hundreds of years ago. Before I explain why this is so, it might be helpful to take a look back on the history of composition for the last 150 years. How we were trained to write as schoolchildren creates certain expectations as we evaluate any writing program. However, these expectations may or may not square with a course in classical composition that leads to rhetoric.

1. In medieval times, the trivium was originally the lower division of the seven liberal arts. For the modern idea that these studies correspond to childhood development, please refer to Dorothy Sayers, *The Lost Tools of Learning*.

Modern Composition

Depending on when you learned to write, you were most likely immersed in one of several pools of composition theory. If you learned to write before the 1970s, you learned the Current-Traditional composition theory. We call it “traditional” because it is old—over 150 years old—and it is “current” because it continues to be taught. The primary method in Writing & Rhetoric, the *progymnasmata* of ancient Rome, gave birth to the Current-Traditional theory. The Current-Traditional method makes its rounds by means of the modes of discourse—exposition, description, narration, and argumentation. It is a bit bandaged up because it has been nicked and cut with a great deal of criticism in the last sixty-odd years.

The focus of the Current-Traditional method is proper English grammar and compositions that take a very specific and prescribed form, e.g. five-paragraph essays with an introduction, three body paragraphs, and a conclusion. Elegance of style rules over every other consideration. Proponents of the Current-Traditional method generally agree that the best style has clearness of expression, with a stamp of individuality on it, and is not falsely ornamented, but properly grammatical.

Now, many educators who desire to reclaim the classical tradition for modern students would embrace various aspects of the Current-Traditional method. We see good grammar as the basis of clear communication. We see stylish writing as a sign of careful attention and an appreciation of the beauty of language. We like prescribed forms because they are easy to teach and master. I suspect that many courses that purport to be classical writing are nothing more than the Current-Traditional method dressed up in fresh clothes. And yet there’s something missing in this type of writing, something so crucial and vital that it took the next wave of writing theory to point it out: Current-Traditional method relies so heavily on form and style that substance is neglected.

If you learned to write in the 1970s and beyond, you have been heavily influenced by the Process Approach to writing, which cropped up in the 1960s as a way to give more freedom and autonomy to writers. The educational researchers who gave us “process” criticized the idea of a finished, polished product of writing (i.e., the five-paragraph essay) divorced from any passion or any authentic effort to communicate. They contended that students rarely consider their audience when writing traditional papers—arguments are not tailored to persuade any particular group of people. Just as problematic, students don’t often have a desire to communicate significant ideas through the traditional forms, but rather complete their papers by rote. In other words, they write a paper because they have an assignment and not because they have a conviction about a book or subject. The Process Approach is a reaction against the stylish yet rote compositions done by the traditionalists. Process theorists emphasized, instead, self-discovery through language.

The Process Approach emphasizes the process of the writer as essential to the finished product of writing. The majority of time spent in process writing is devoted to “prewriting” or, in Professor Donald Murray’s words, “in everything that takes place before the first draft. . . . It includes the awareness of the world from which the subject is born. . . . In prewriting, the writer focuses on that subject, spots an audience, chooses a form which may carry his subject to his audience. Prewriting may include research and daydreaming, note-making and outlining, title-writing and lead-writing.”² The writing and rewriting stages are also important, but the innovation is in the prewriting stage of this method.

So, you see, the Process Approach to writing introduces, or I should say reintroduces, something very good and necessary to composition: the intention of the author, an awareness of the audience,

2. Donald M. Murray, “Teach Writing as a Process Not Product,” *The Leaflet*, November 1972.

and the understanding that we use writing as a form of thinking. Without this, writing degenerates into empty and terribly dull formulae. Writing & Rhetoric embraces the process of the author as well as traditional style, but in both cases, as you will see, takes a different tack.

Beyond Process, we also have now Post-Process theories, which reject any generalized explanation of the writer's process. These ideas take the perspective that the writer is "situated" in a certain context and that within this context knowledge is created. Knowledge is not some objective reality waiting to be discovered by the writer. In essence, reality is built either individually or in a social setting. Post-Process theorists would deny any sort of grand scheme to explain or teach writing, just as a postmodern theorist is wary of any generalized narratives of human existence. Though rich and abundant, even words are considered unreliable by Post-Process theorists, as they often carry different meanings for different people. As such, a structured writing program such as Writing & Rhetoric might be considered limited and unreasonably authoritative to a Post-Process teacher, who recognizes no hard and fast writing pedagogy.

Authentic Classical Writing—The Vitality of Rhetoric

In my estimation, all of these ideas about writing are more or less inadequate. Each has an insight that the theory took too far and failed to balance with other insights. They all miss the mark of what we once had in classical writing. This is because composition has been cut off from its roots in rhetoric. In the classical world, composition served rhetoric, the art of persuasive speech, as a means to an end. The content of the composition was expected to have a purpose, rather than existing as a purposeless exercise in expression. The practice of skillful composition was designed to enhance persuasive public speaking. At the same time, rhetoric asserted that words have precise meanings and that ideas have universal, cross-cultural relevance rooted in our common existence as human beings.

In a democracy such as Athens or a republic such as Rome, rhetoric was a powerful way to enter into public conversations. In the words of Yale rhetorician Charles Sears Baldwin, "Rhetoric is conceived by Aristotle as the art of giving effectiveness to the truth." He adds that "the true theory of rhetoric is the energizing of knowledge, the bringing of truth to bear upon men. . . ." Rhetoric thus had an intentional public purpose, that is, to persuade people to embrace truth and its corollaries: virtue and beauty. It is designed to enjoin right behavior by holding up to public scrutiny examples of goodness and wickedness. There is an urgency and a real purpose to rhetoric. It was never meant to be empty forms of speaking and composition. It was never meant to be only eloquence and skill of delivery.³ At the same time, rhetoric was not meant to be full of purpose poorly delivered—a poor delivery would only undermine the effectiveness of the purpose.

So here we come to the heart of the matter. The reasoning of the author (Process) adds strength and purpose to elegance of style and form (Current-Traditional) and occurs within a particular context (Post-Process). Rather than separate elements that fall short when used independently, the

3. Charles Sears Baldwin goes on to note that a "sophistic tendency" was a perpetual problem in the history of rhetoric. In essence, the sophistic was the weed that grew up alongside rhetoric and tried to choke off the more nutritious plant. The history of sophistry in the ancient world is long and illustrious, but in modern parlance it has come to mean clever and deceptive reasoning. Baldwin says, "What has intervened to deviate rhetoric and frustrate its best use has again and again been the preoccupation with giving effectiveness not to the message, but to the speaker." In other words, the speaker and delivery became more important than the urgency and significance of the content. In writing, the compositions can be overly prescribed and technical. Not even the *progymnasmata* have escaped this criticism. Baldwin criticized the "fixed topics" of the *progymnasmata* as "arid" and "impersonal as arithmetic."

In Writing & Rhetoric, we seek to overcome any tendency to be overly prescribed or technical by encouraging imitative self-expression and real moral purpose. We want for young people to clearly see a model, but then to attempt, as soon as possible, to put these ideas into practice by expressing their own ideas.

three are married together in rhetoric—form, substance, and context united. I believe that a return to rhetoric, to persuasive argument fired by a passion for virtue and in service to humanity, is progress in the best sense of the word. I believe that composition theory finds its highest expression in classical writing reinterpreted for the needs of the modern world.

In this series I've sought to do just that. I aim not to be purely backward-looking, but to bring those excellent, time-tested practices into today's classroom. I have done so by drawing on the expertise of educators who have taught writing in a variety of settings from grade school through college. For the better part of fourteen years, I have taught writing to students at elementary and middle school levels and guided the writing curriculum at my school. These students live in an urban environment and come from both privileged and less privileged backgrounds; the Writing & Rhetoric approach has been effective in both cases.

The best preparation for rhetoric is still, as practiced by the ancients, the *progymnasmata*, the preliminary exercises. In the *progym*, every aspect of rhetoric is part of the training, from the three types of audience appeal to the five canons (or laws) of rhetoric. (This terminology will be explained in greater depth to students as the series progresses.)

The *progymnasmata* as applied by Writing & Rhetoric serve the development of rhetoric admirably. Writing & Rhetoric is a creative take on the *progym* designed to meet the needs of modern children. We have both understood the method as it was used for the Romans and understood the demands that contemporary students must meet.

- It teaches the four modes of discourse—narration, exposition, description, and argumentation—while at the same time blending them for maximum persuasive impact.
- It is incremental, moving from easier forms to harder forms. The level of challenge is appropriate for students as they mature with the program.
- It uses “living” stories, from ancient to modern, and is not stuck in any particular time period. Rather, it follows a timeline of history so that the stories can be integrated with history lessons.
- Its stories engage the imagination and also spark a desire in young people to imitate them. In this way, Writing & Rhetoric avoids the “blank-page syndrome” that can paralyze many nascent writers by giving students a model from which to write.
- It promotes virtue by lifting up clear-cut examples of good and bad character.
- It fosters the joy of learning by providing opportunities for creative play and self-expression as well as classroom fun.
- It uses speaking to enhance the development of persuasive composition.
- It provides opportunities for students to learn from other students' work as well as to present their own work.

Questions about Apparent Omissions

So now, what about certain aspects of Current-Traditional and Process Approach writing? Does Writing & Rhetoric cover these? For example, what about prewriting? What about outlining? What about exposition?

Let's first examine prewriting, which is essentially another word for brainstorming and research. We can look at prewriting as a conversation that the writer has with herself. Although prewriting and graphic organizers can be useful, I believe that dialogue is the most effective means of thinking through the task at hand and of avoiding writer's block. In other words, conversations are a great way to prepare for the process of writing.

The Greek philosopher Plato is most famous for a process of discussion and argumentation called dialectic. In these dialectical conversations, the teacher would ask questions about an opinion held by a student and would keep pressing in until deeper truths were revealed. Similarly, modern teachers can guide students toward thoughtful writing by asking probing questions and following up on answers with other questions. The idea is not to ask leading questions, but open-ended questions so that the student reaches her own conclusions. In *Writing & Rhetoric*, this conversation—verbal prewriting—is explicitly encouraged in our “Talk About It” sections, but dialectic can occur any time during the process, including during revision.

The process of revision continues to be strengthened in this book through the “Revise It” section. In this volume we offer some specific pointers to aid in reviewing and changing writing. Please keep in mind that grammar-age students are often too concrete in their thinking to easily see the flaws in their own writing. It often takes a brain that has matured in the direction of abstract thinking, as well as in grammatical conventions, to evaluate writing and revise it appropriately. Just as writing is necessarily incremental, so is the process of revision. Revision takes critical thinking, and this type of higher-level thinking takes time and practice. Not every student matures at the same pace. You know your students best and will be able to make comments and corrections that support their needs.

Outlining from scratch, a tool associated with Current-Traditional and Process Approach writing, is also very useful in classical writing. However, it is important not to put the cart before the horse. The *progym* provides the outline for various types of compositions, from the chreia to the thesis paper, and encourages students to think resourcefully and flexibly within these prearranged forms. In this way, the *progym* encourages students in the grammar and logic phases of their development to be imitative of writing models. As with all things in education, we must be careful not to overload the cognitive function of young people. When the outline is provided, students have more freedom of expression within the form itself. As a student grows older, especially as a student enters the rhetoric phase of development, outlining from scratch becomes more tenable. In this book, we continue outlining as a subset of narration whereby stories are reconstructed in outline form. This method helps familiarize students with the structure of outlines without burdening them too soon to employ rhetorical thinking. And, even narration, orally “telling back,” is an elementary form of outlining that prepares students for the more complex process of laddering details in order of importance.

What about exposition? Expository writing is often called informational writing and is primarily used to “expose” or explain a topic. It can clarify a process, analyze an event, extend a definition, introduce a problem and propose a solution, or describe how to do something. “The Art of Building the Perfect Hamburger” and “Why the Unsinkable *Titanic* Sank” are sample titles that could be classified as expository. In the first four books of *Writing & Rhetoric*, narrative and descriptive writing was emphasized. However, many aspects of expository writing are now in place and are being bolstered with every lesson. These include:

- introducing and concluding the main topic
- informing and explaining the basis of an opinion
- summary
- use of narrative to capture interest
- developing paragraphs
- extending description

In fact, expository papers rely on a firm grasp of narrative and description to properly explain and inform. In this volume, we further develop expository skills by guiding students through the process of writing a biographical research paper.

Onward!

As educators, I think we need to admit that teaching writing is difficult. This is because writing makes big demands on cognitive function and, for many beginning writers, can easily become overwhelming. Our brains need to simultaneously

- utilize motor skills
- process vocabulary
- sequence and organize ideas
- employ grammatical concepts
- and draw upon a reservoir of good writing—hopefully the reservoir exists—as a template for new writing

That’s a tall order. Also, writing contains a subjective element. It’s not as clear-cut as math. And when you add argumentation to the mix, you have a very complex process indeed. To be properly educated, every person needs to be able to make and understand arguments.

It is from this list of complexities that a desire for a relatively easy-to-implement curriculum was born. My hope is that this introduction has clarified why this series follows the classical method of composition and how it naturally integrates helpful elements from other writing methods. While the task of teaching writing is difficult, it is my sincere belief that reconnecting the tree of modern composition to its classical roots in rhetoric will refresh the entire process. Regardless of your personal writing history, I trust that these books will provide a happy and rewarding experience for your students.



Best Foot Forward

The *Progym* and the Practice of Modern Writing

Although the *progym* are an ancient method of approaching writing, they are extraordinarily relevant today. This is because modern composition developed from the *progym*. Modern writing borrows heavily from many of the *progym*’s various exercises. For example, modern stories are essentially unchanged from the ancient fable and narrative forms. Modern expository essays contain elements from the ancient commonplace, encomium/vituperation, and other *progym* exercises. Persuasive essays of today are basically the same as the ancient thesis exercises. In this series, you can expect your students to grow in all forms of modern composition—narrative, expository, descriptive, and persuasive—while at the same time developing unique rhetorical muscle.

The *progym* cover many elements of a standard English and Language Arts curriculum. In *Encomium & Vituperation* these include:⁴

- experiencing both the reading of a story (sight) and listening to it (hearing)
- analyzing text that is organized in sequential or chronological order

4. This list was derived from the Texas Administrative Code (TAC), Title 19, Part II, Chapter 110: Texas Essential Knowledge and Skills for English Language Arts and Reading (<http://ritter.tea.state.tx.us/rules/tac/chapter110/index.html>), the Core Knowledge Foundation’s Core Knowledge Sequence: Content and Skill Guidelines for Grades K-8 (http://www.coreknowledge.org/mimik/mimik_uploads/documents/480/CKFSequence_Rev.pdf), the English-Language Arts Content Standards for California Public Schools: Kindergarten Through Grade Twelve (<http://www.cde.ca.gov/be/st/ss/documents/elacontentstnds.pdf>), the English Language Arts Standards of the Common Core State Standards Initiative (<http://www.corestandards.org/ELA-Literacy>), and the English/Language Arts Standards Grade 6, Indiana Department of Education (<http://www.doe.in.gov/standards/englishlanguage-arts>).

- drawing evidence from literary or informational texts to support analysis, reflection, and research
- demonstrating an understanding of texts by creating outlines, summarizing, and paraphrasing in ways that maintain meaning and logical order within a text
- supporting claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text
- comparing and contrasting two characters (historical figures) or two objects, drawing on specific details in the text
- determining a thesis from details in the text, including how characters in a story respond to challenges
- determining the meaning of words (in some cases by using word origins) and phrases, including figurative language, as they are used in a text
- gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression
- articulating an understanding of several ideas or images communicated by the literary work
- critiquing the credibility of a historic figure
- participating civilly and productively in group discussions
- writing informative/explanatory texts to examine a topic and convey ideas and information clearly
- introducing a topic or text clearly, stating an opinion, and creating an organizational structure in which ideas are logically grouped into coherent paragraphs to support the writer's purpose
- introducing claims and supporting them with clear and logically organized reasons that are supported by facts and details
- developing the topic with relevant facts, definitions, concrete details, quotations, or other information and examples
- providing a concluding statement or section that follows from the argument presented
- using precise language and domain-specific vocabulary to inform about or explain the topic
- establishing and maintaining a formal style
- using appropriate transitions to clarify the relationships among ideas and concepts
- producing clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience
- with some guidance and support from peers and adults, developing and strengthening writing as needed by planning, revising, editing, rewriting, or trying a new approach
- gathering relevant information from multiple sources, and annotating sources
- avoiding plagiarism and providing basic bibliographic information for sources
- using technology as an aid to revision and oration

While these standards are certainly worthwhile and are addressed in this curriculum, the *progym* derive their real strength from the incremental and thorough development of each form of writing. The Writing & Rhetoric series does not skip from form to form and leave the others behind. Rather, it builds a solid foundation of mastery by blending the forms. For example, no expository essay can truly be effective without description. No persuasive essay can be convincing without narrative. All good narrative writing requires description, and all good persuasive writing requires expository elements. Not only do the *progym* demand strong organization and implement many of the elements of modern language arts, but they also retain all of the power of classical rhetoric.

Here is how the *progym* develop each stage of modern composition:

1. Fable—Narrative
2. Narrative—Narrative with descriptive elements
3. Chreia & Proverb—Expository essay with narrative, descriptive, and persuasive elements
4. Refutation & Confirmation—Persuasive essay with narrative, descriptive, and expository elements
5. Commonplace—Persuasive essay with narrative, descriptive, and expository elements
6. Encomium & Vituperation—Persuasive essay with narrative, descriptive, and expository elements
7. Comparison—Comparative essay with narrative, descriptive, expository, and persuasive elements
8. Description & Impersonation—Descriptive essays with narrative, expository, persuasive, and comparative elements
9. Thesis—Persuasive essay with narrative, descriptive, expository, and comparative elements
10. Defend/Attack a Law—Persuasive essay with narrative, descriptive, expository, comparative, and technical elements

As you can see, the *progym* move quickly to establish the importance of one form to another.

Objectives for *Encomium & Vituperation*

The following are some of the major objectives for the exercises found in each section of this book:

Reading

1. Expose students to various forms of biographical, autobiographical, and other nonfiction writing as well as culturally important narratives from the Civil War era and the period of westward expansion that took place in nineteenth-century American history.
2. Model fluent reading for students and give them practice reading diverse texts.
3. Aid student reading and recall by teaching techniques for annotation.
4. Facilitate student interaction with well-written texts through discussions and exercises in evaluation and critical thinking.
5. Introduce research by giving students multiple texts to read and having them summarize, outline, lift quotes, and create a thesis from the material.

Writing

1. Support students in writing well-crafted, six-paragraph persuasive essays—with introduction, body paragraphs, and conclusion—alternately praising and blaming the character and careers of specific historical figures. These essays include the development of an awareness of transitions and tone.
2. Guide students through the process of writing a brief biographical research paper—with introduction, factual chronology, conclusion, and bibliography.
3. Demonstrate the use of pathos to engage the emotions of readers. This includes the use of hyperbole, a rhetorical device.
4. Practice the concepts of thesis and supporting arguments.
5. Encourage students to map (prewrite) their arguments before they write a paragraph.

6. Support the development of invention (inventing topics and ideas to write about) and demonstrate how to use quotations in a crafted piece of writing.
7. Continue the development of revision, proofreading, and joint critiquing.
8. Reinforce grammatical concepts such as prepositional phrases and simple and compound sentences, as well as provide practice recognizing and repairing sentence fragments and run-on sentences.

Related Concepts

1. Aid in the development of vocabulary and analysis of language as well as thinking in analogies.
2. Review the concepts of contrast and comparison (*Chreia* and *Commonplace* units).
3. Reinforce the ability to summarize and paraphrase, as well as to amplify through description, for greater rhetorical flexibility.
4. Employ a number of rhetorical devices: hyperbole, the contrary, antithesis, euphemism, dysphemism, and parallelism.
5. Strengthen working memory through recitation (*memoria*), thus improving storage of information and rhetorical power.
6. Increase understanding of the flexibility and copiousness of language through sentence manipulation.

Speaking

1. Strengthen students' oratory skills by providing opportunities for public speaking and for working on delivery—volume, pacing, and inflection.
2. Encourage students to see the relationship between writing and speaking as they consider their ideas orally and to use oration as an aid to the process of revision.



Lesson 1

Encomium versus Vituperation

Have you ever had this maddening sort of conversation?

Friend: That movie was the best!

You: Why was it the best?

Friend: 'Cause it was amazing!

You: Why was it amazing?

Friend: (shrugs) It just was. You *have* to see it!

You: What made it amazing?

Friend: I dunno. I just liked it.

You: What did you like about it?

Friend: Hmm . . . Well, um, uh . . .

You probably have heard similar instances of people talking forcefully—using strong praise or condemnation—about all sorts of subjects. You might hear “She’s so cool, so fine, so awesome!” Or you might hear “That’s so intolerant, so hateful, so rotten!” As you listen to this type of conversation, you might realize that the speaker has passionate opinions, but not a lot of understanding. These opinions are like a big puddle. A puddle can be wide and reflect the sky and look like a lake,

but it's not very deep below the surface. In the same way, opinions can seem meaningful without being very deep.

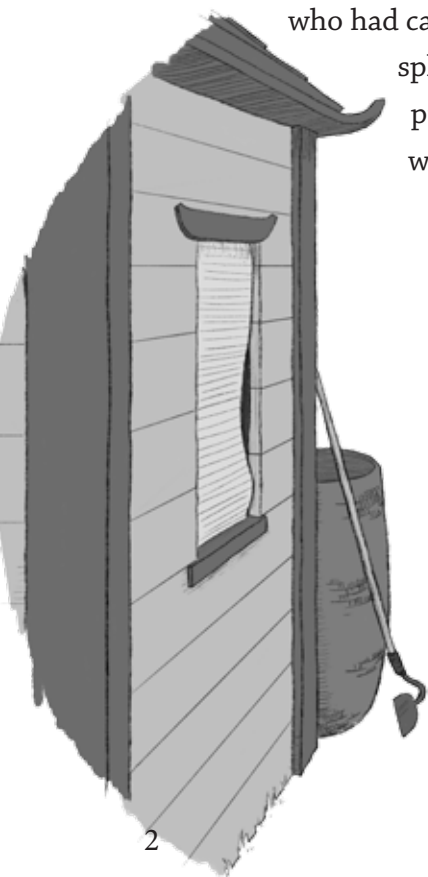
Uninformed opinions are everywhere. All the time people go to the ballot box to vote for the next senator or mayor, and they know almost nothing about the person for whom they are voting. They vote for Candidate Happy Hoopla because they heard some bits and pieces about her in social media and formed an opinion from that. People often talk long and hard about sports, superheroes, celebrities, nutrition, love, and marriage, but have they really thought carefully about the subject? Perhaps sometimes they have, but too often people debate hot topics with more emotion than understanding.

One of the purposes of this book is to help you to think more deeply about things, to be able to organize information so that you have solid ground for judgment—so that your opinions are meaningful. Why is this important? Because the world has need of thoughtful people! Only thoughtful people are able to understand this complex world, and only thoughtful people qualify to be trusted leaders in politics, education, religion, and science. There are far too many uninformed blabbermouths in the crowd. Opinions without serious understanding are not only unreliable, they can also be downright hurtful. How many times have people marched off to war or joined a rioting mob because they had passion but no serious understanding?

In this book, you will learn to make informed judgments about historical people and their actions, and you will be asked to praise and blame these individuals by sorting evidence into categories and persuasively explaining your opinion. Before you do that, take a look at a speech praising Abraham Lincoln, the sixteenth president of the United States. When Abe was shot and killed on

Good Friday, April 14, 1865, the nation reeled with shock and disbelief. This was the man who had carried the United States through the brutal Civil War and had kept it from splitting into two nations. All across the country funeral sermons were given praising the virtues of “The Great **Emancipator**.” The following address, which was delivered in the White House, is typical of the speeches that were given:

Probably no man since the days of [George] Washington was ever so deeply and firmly embedded and enshrined in the very hearts of the people as Abraham Lincoln. Nor was it a mistaken confidence and love. He deserved it well—deserved it all. He merited it by his character, by his acts, and by the whole tenor, and tone, and spirit of his life. He was simple and sincere, plain and honest, truthful and just, benevolent and kind. His perceptions were quick and clear, his judgments were calm and accurate, and his purposes were good and pure beyond a question. Always and everywhere he aimed and endeavored to *be* right and to *do* right. His integrity was thorough, all-pervading, all-controlling, and incorruptible.



Now, you might be thinking that the speaker is really laying it on thick—and you'd be right. If he was talking about almost anyone other than Abe Lincoln, you'd probably say, "Baloney!" Actually, these words are not baloney, but rather they belong to an ancient tradition of rhetorical speech known as **encomium**. Encomium is warm, glowing praise about a specific person or thing, usually in the form of a speech or an essay. Unlike the empty praise you saw in the first example about the movie, an encomium *thoughtfully* praises a specific person or thing and uses evidence to support its positive point of view.

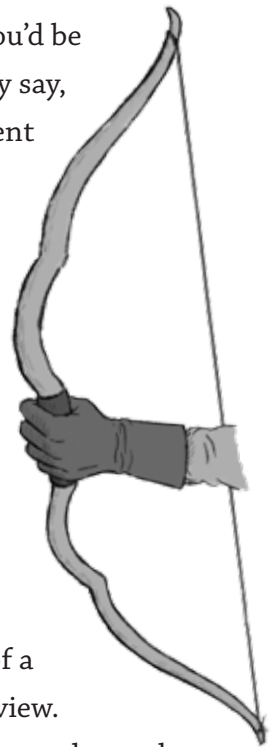
We most often hear encomia (plural for encomium) during funeral speeches or eulogies. When people are grieving for the dead, it is appropriate to remember the deceased's good qualities and turn a blind eye to their bad. The phrase *de mortuis nil nisi bonum* warns us to "speak only good of the dead" and comes to us from the ancient Romans, which shows us that this idea is pretty old.

On the flip side of encomium is **vituperation**. Vituperation is condemnation of a specific person or thing, and it, too, uses evidence to support its negative point of view.

You may be surprised to learn that, despite the glowing words in the previous funeral speech, many people—both then and now—have spoken ill of our sixteenth president. Many people blamed him for the Civil War and for crimes committed by the Union army as it marched through the South. John Wilkes Booth, Lincoln's assassin, called him "a greater tyrant" than Julius Caesar of Rome.¹ A northern newspaperman, Marcus M. Pomeroy from Wisconsin, called Lincoln "the fungus from the corrupt womb of **bigotry** and **fanaticism**" and a "worse tyrant and more inhuman butcher than has existed since the days of Nero."²

These bitter words spoken against Lincoln, although full of condemnation, are not vituperation in the classic sense. These words are a diatribe, a rant—a heavy sledgehammer used to pound a person down. With vituperation, you should not see spit flying off the page. You should not see hanks of hair being ripped from somebody's head. Rather, vituperation carefully uses thoughtful arguments to attack a specific person or thing. Historian Lyon Gardiner Tyler, son of President John Tyler, wrote, "I think [Lincoln] was a bad man, a man who forced the country into an unnecessary war and conducted it with great inhumanity."³ These words are much more in line with the vituperations you will be writing in this book.

Here is the reason we write vituperations rather than flinging thoughtless insults: We want to expose what is wrong while at the same time sounding reasonable ourselves. There's nothing more off-putting than a red-eyed, spit-spewing mudslinger, even when the mudslinger is telling the truth. We want our readers to trust our opinions and to be convinced by them. We want to win them over because we believe firmly in a conclusion that we have arrived at carefully.



1. Last diary entry of John Wilkes Booth, April 22, 1865, on display at Ford's Theatre.

2. Frank Klement, "Small-Town Editor Criticizes Lincoln: A Study in Editorial Abuse," *Lincoln Herald* LIV (Summer 1952), pp. 30, 32.

3. Lyon G. Tyler, "The South and Secession," *Tyler's Quarterly Historical and Genealogical Magazine* XIII (1931–32), pp. 212–213.

To recap:

- An encomium⁴ thoughtfully praises a specific person or thing and uses evidence to support its positive point of view.
- A vituperation⁵ thoughtfully attacks a specific person or thing and uses evidence to support its negative point of view.

Whereas the commonplace exercises in the previous book attacked or praised general types of people—tyrants, cowards, heroes—vituperations and encomia name names. They are detailed rather than general. It's the difference between a forest (general) and the Black Forest (specific), a city (general) and Paris (specific), or a building (general) and the Eiffel Tower (specific). Commonplace essays might, for example, examine artists broadly, while vituperation and encomium essays might attack or praise some specific artist, such as Salvador Dalí or María Izquierdo.

By writing essays that praise and blame specific people or things, we can get a clearer picture of what is praiseworthy and what is blameworthy. We want to befriend, to imitate, to follow, to cheer for, to campaign for people who are praiseworthy. We want to challenge, to oppose, to resist, to redeem, to campaign against people who are blameworthy. Encomium and vituperative essays can also be written for objects, events, and even animals. We want to enjoy, to possess, to create, to share, to celebrate things that are praiseworthy. We want to avoid, to destroy, to prevent, to fix, to warn others about things that are blameworthy. By clarifying what is praiseworthy or blameworthy, we can better figure out some of life's confusing questions, such as: Who should my role models be? What pursuits are worthy of my time and attention? Who should I seek to spend my life with? How do I want to be remembered after I die?

Most of the supporting evidence you can use to praise or attack a person fits into common categories, such as background, fine or poor qualities, and career. You can subdivide these categories still further into ancestors (including parents), country, or education; personal character, abilities, or **virtues** or **vices**; and achievements or lack of worthwhile achievement. As you can see, a great deal about a person's life is covered by these categories. They are the building blocks for making a case for or against the way someone from history lived his life.

Category: Background

Subcategories: ancestors (including parents), country, and education

Category: Fine or Poor Qualities

Subcategories: personal character, abilities, virtues or vices

Category: Career

Subcategories: achievements or lack of worthwhile achievement, gifts used for good or bad cause

4. The word "encomium" comes from the Greek word *enkomion*: *en*, meaning "in" and *komos* meaning "banquet, party, or parade." *Komos* is also the root of the word "comedy."

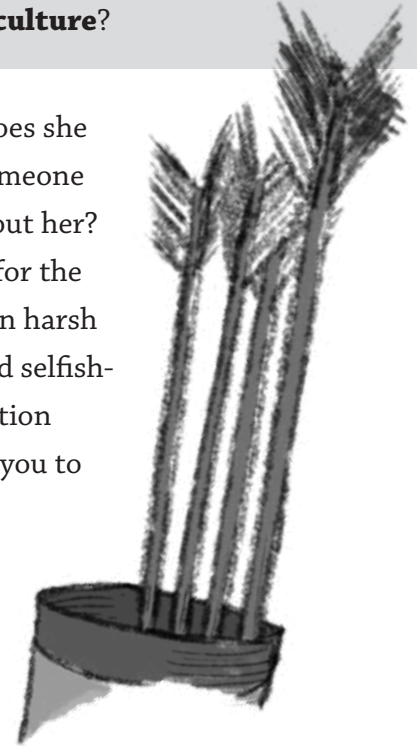
5. "Vituperation" comes from the Latin word *vituperationem*, which means "fault-finding," "ridicule," or "abusive speech."

Do you admire someone greatly? How would you describe (or categorize) what you admire about her? Do you admire this person's physical strength? Or perhaps you admire her intelligence? Does this person defend the weak and the powerless? Did her parents provide a great example? Did her education make a worthwhile impact on her life? How does she use her wealth and her talents? On the other hand, do you disrespect someone greatly? How would you describe (or categorize) what you disrespect about her? Do you dislike the rudeness of her manners? Do you dislike this person for the way she treats other people? Do you disrespect her for using her power in harsh and cruel ways? Do you hate the harm she has caused from her greed and selfishness? Did her parents spoil her or provide a bad example? Did her education fail to give her knowledge or wisdom? These are questions that can help you to build a case for or against a person.

Encomium and vituperative essays will advance your ability to think and reason more clearly, to express your point of view more effectively, and to support your ideas with solid reasons. They will help you to understand better what you believe—writing and discussion usually do that. In addition, you will be gaining research skills as you comb through texts to find quotes and examples, which will make you a more careful, thorough person. All of this practice in reading and writing will expand your intelligence and the things you can think and talk about. That will make you a more interesting person, somebody who has sound opinions and who can make thoughtful conversation. These essays will also help you to become a more discerning person. They will help you to gain wisdom about your fellow human beings, and you will know more about what virtues to pursue and what vices to avoid. That will make you a more thoughtful and helpful son or daughter, and a better friend.

Before you get into the nitty-gritty of the essays themselves, in this lesson you will take a closer look at some historical examples of encomium and vituperation. See if you can tell the difference between them!

In the ancient world, ugliness and poverty were sometimes considered signs of the gods' disfavor, and fair game for attack. Do you think that ugliness and poverty are worthy of vituperation in this day and age and in this **culture**?



Tell It Back—Narration

- What is encomium? What is vituperation? Explain why these essays are so helpful.
-

Talk About It—

This icon points to more tips on elocution at the back of the book.



1. Give an encomium or vituperation in the form of a speech, one minute long, on a subject of your choosing. Topics might include an animal, a building, a food, a flavor of ice cream, or an electronic device. Think about the qualities of your topic that you like or dislike and use them to argue for or against it.
2. In *The Adventures of Tom Sawyer* by Mark Twain, the hero of the story, Tom, plays a nasty trick on the people in his hometown of St. Petersburg, Missouri. Tom camps out on an island and lets his neighbors think that he has died on the Mississippi River. He waits to show himself until the folks of St. Petersburg hold a funeral for him, and then he sneaks into the church to listen to the sermon. Although he's a brat, the preacher says many kind words about Tom. Take a look:

As the service proceeded, the clergyman drew such pictures of the graces, the winning ways, and the rare promise of the lost lads that every soul there, thinking he recognized these pictures, felt a **pang** in remembering that he had persistently blinded himself to them always before, and had as persistently seen only faults and flaws in the poor boys. The minister related many a touching incident in the lives of the departed, too, which illustrated their sweet, generous natures, and the people could easily see, now, how noble and beautiful those episodes were, and remembered with grief that at the time they occurred they had seemed rank rascalities,⁶ well deserving of the cowhide.⁷ The congregation became more and more moved, as the **pathetic** tale went on, till at last the whole company broke down and joined the weeping mourners in a chorus of anguished sobs, the preacher himself giving way to his feelings, and crying in the pulpit.

If you could hear a eulogy about your life, what sort of things would you want mentioned? Would you want the sermon to be completely truthful, or would you want an encomium speech in which your flaws are overlooked?

Memoria—

This icon points to more tips on memorization at the back of the book.



Watch your thoughts, they become words;
watch your words, they become actions;
watch your actions, they become habits;
watch your habits, they become character;
watch your character, for it becomes your destiny.



6. rascalities: mischief

7. cowhide: a beating with a leather belt

- 1. Discuss the meaning of this anonymous quotation. While we don't know the quote's origins, it captures the same idea as "Whatever one sows, that will he also reap" (Galatians 6:7, ESV) or, in other words, "Whatever you plant in the ground, you will harvest." Define any words you may not know. How does this quotation relate to the importance of thinking carefully and of having solid understanding?
- 2. Memorize the quotation and be prepared to recite it during the next class.
- 3. Write the quotation in your commonplace book, along with any thoughts you have about it.

Go Deeper—

The following is a collection of short encomia and vituperations from ancient times through today. Remember that encomium thoughtfully praises a specific person or thing and uses evidence to support its positive point of view. Vituperation is condemnation of a specific person or thing, and it, too, uses evidence to support its negative point of view.

- 1. In the space provided, identify the type of passage as either *encomium* or *vituperation*.
- 2. Underline the main idea (or thesis) of each paragraph.
- 3. Try to discern what category and subcategory of argument the writer uses to praise the subject of the encomium or blame the subject of the vituperation. Choose from the terms in the following list. Try to determine both the category and the subcategory of the praise or blame.

Category: Background

Subcategories: ancestors (including parents), country, and education

Category: Fine or Poor Qualities

Subcategories: personal character, abilities, virtues or vices

Category: Career

Subcategories: achievements or lack of worthwhile achievement, gifts used for good or bad cause

- 4. Finally, list any adjectives the author uses to describe the praiseworthy or blameworthy person. If adjectives are few, feel free to create your own list of descriptive words that accurately portray the person. For instance, Philip is described as jealous in the following passage. You could also use the adjectives "envious" and "grasping."

Philip of Macedon, ancient king,
382–336 BC

To call Philip of Macedon treacherous is not idle abuse. . . . If there be any soldiers experienced in battles and campaigns, Philip is jealous to steal the glory of their actions for himself. His jealousy (among other failings) is excessive. Or if any man be generally good and virtuous, unable to bear Philip's daily **intemperances**, drunkenness, and indecencies, he is pushed aside and accounted as nobody. The rest about him are **brigands** and **parasites**, and men of that character, who will get drunk and perform dances which I scruple to name before you.

Type: _____

Categories: _____

Adjectives: _____

Hua Mulan, warrior maiden,
circa (c.) sixth century

Hua Mulan is one of the most famous and fearless warrior maidens in history. A semilegendary figure, Hua Mulan most likely grew up a skilled horse rider and archer in the Northern Wei Dynasty. When war came to China from the north, she took her elderly father's place in the army and fought for twelve years against the nomadic tribes later known as Mongols. When her service was over, Hua Mulan refused any money for her efforts and returned home. Her humility and feelings of patriotism prevented her from accepting reward. Instead, she preferred to live quietly with her family. Hua Mulan represents the intense love for family and duty to country that characterizes the Chinese.

Type: _____

Categories: _____

Adjectives: _____

Genghis Khan, conqueror,
c. 1162–1227

One of the most famous military leaders of all time, Genghis Khan built the most powerful army in the world during the twelfth century. His source of strength came from the warlike tribes of the **steppes** of Asia, which he managed to unite in 1206. Khan was ambitious and cunning and had no pity for the people he conquered. His armies tore through huge territories, including most of Asia, and his greed for power and control caused the cruel deaths of more than a million people. His warriors slaughtered everyone who stood in their way, even people they promised to spare if they surrendered. In the city of Urgench alone, more than 100,000 people were killed on Kahn's orders, and the children were sold as slaves.

Type: _____

Categories: _____

Adjectives: _____

Alfred, king of England,
c. 849–899

After the Viking invasions, England lay in smoking ruins. To restore a land in such a condition to peace and quiet and safety and freedom from fear of harm, a man might well be proud. But King Alfred did more. He established churches and schools, he made just laws, and he saw to it that they were justly executed. For the man who brought about all these good results, no praise can be too high. In the midst of all the fighting and the weariness and the anxiety and the temptation and the responsibility, King Alfred lived a calm, simple, unselfish, blameless life. To him, of all the **sovereigns** of England who have served their country well, may the title "The Great" most justly be given.

Type: _____

Categories: _____

Adjectives: _____

Ulysses S. Grant, army general and US president,
1822–1885

The great distinguishing qualities of General Grant were truth, courage, modesty, generosity, and loyalty. He was loyal to every work and every cause in which he was engaged—to his friends, his family, his country and to his God, and it was these characteristics which bound to him with hooks of steel all those who served with him. He absolutely sunk himself to give to others honor and praise to which he, himself, was entitled. No officer served under him who did not understand this. I was a young man and given much larger commands than my rank entitled me to. General Grant never failed to encourage me by giving me credit for whatever I did, or tried to do. If I failed, he assumed the responsibility; if I succeeded, he recommended me for promotion.

Type: _____

Categories: _____

Adjectives: _____

Harriet Tubman, abolitionist and
Underground Railroad "conductor," 1822–1913

One of the most daring conductors along the Underground Railroad was Harriet Tubman. She helped so many of her fellow African Americans to escape that they called her "Moses" because she had led them out of the land of bondage. Again and again, in spite of the danger in being caught, she ventured into the southern states to bring back a band of runaway slaves. And she was so clever and so full of resource that she always brought them safely away. Harriet was both brave and clever, and when the Civil War broke out, she served as a scout for the Northern army, earning the praise of those who employed her.

Type: _____

Categories: _____

Adjectives: _____

Oscar Wilde, novelist and playwright,
1854–1900

That sovereign of insufferables, Oscar Wilde has ensued with his opulence of twaddle and his penury of sense. He has mounted his hind legs and blown crass vapidities through the bowel of his neck, to the capital edification of circumjacent fools and foolesses, fooling with their foolers. He has tossed off the top of his head and uttered himself in copious overflows of ghastly bosh. The ineffable dunce has nothing to say and says it—says it with a liberal embellishment of bad delivery, embroidering it with reasonless vulgarities of attitude, gesture and attire. There never was an impostor so hateful, a blockhead so stupid, a crank so variously and offensively daft.



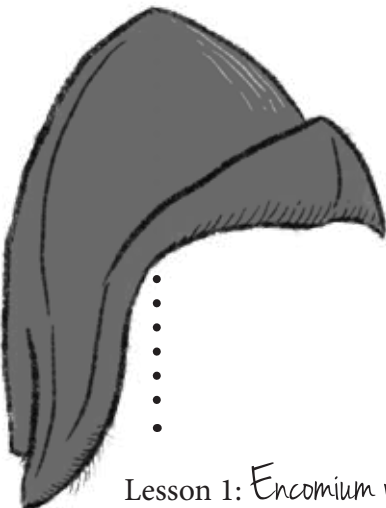
Here is a more down-to-earth translation of this paragraph:

That king of intolerables, Oscar Wilde has come along with his wealth of silly chatter and his poverty of sense. He has climbed his hind legs and blown gross stupidities through the bottom of his neck, to the excellent education of surrounding idiot men and idiot women, playing with their midget minds. He has tossed off the top of his head and spouted a gush of filthy nonsense. The indescribable moron has nothing to say and says it—says it with a flourish of bad delivery, decorating it with unthinking tastelessness of attitude, gesture, and dress. There never was a fraud so hateful, a blockhead so stupid, a kook so variously and offensively crazy.

Type: _____

Categories: _____

Adjectives: _____



Adolf Hitler, German dictator,
1889–1945

In Hitler is a monster of wickedness, **insatiable** in his lust for blood and plunder. Not content with having all Europe under his heel, or else terrorized into various forms of **abject** submission, he must now carry his work of butchery and desolation among the vast multitudes of Russia and of Asia. The terrible military machine, which we and the rest of the civilized world so foolishly, so supinely,⁸ so **insensately** allowed the Nazi gangsters to build up year by year from almost nothing cannot stand idle lest it rust or fall to pieces. . . . So now this bloodthirsty guttersnipe⁹ must launch his mechanized armies upon new fields of slaughter, **pillage** and devastation.

Type: _____

Categories: _____

Adjectives: _____

Vivien Leigh, actress,
1913–1967

Apart from her looks, which were magical, she possessed beautiful poise. Her neck looked almost too fragile to support her head and bore it with a sense of surprise, and something of the pride of the master juggler who can make a brilliant **maneuver** appear almost accidental. She also had something else: an attraction of the most **perturbing** nature I had ever encountered. It may have been the strangely touching spark of dignity in her that enslaved the **ardent** legion of her admirers.

Type: _____

Categories: _____

Adjectives: _____

8. supinely: weakly, spinelessly

9. guttersnipe: a street urchin, literally a person who hangs out on a filthy street like a scavenging bird

Roberto Clemente, baseball player,
1934–1972

Roberto Clemente was not only an excellent baseball player, but he was also a loving husband, father, and **philanthropist**. He was proud of his Puerto Rican heritage and won many awards, both in baseball and for his extensive charity work. Twice he led the Pittsburgh Pirates to win the World Series. Clemente also had a compassionate heart. He was killed in a plane crash on his way to deliver supplies to victims of a Nicaraguan earthquake. Today, a life-sized statue of Clemente stands in Clemente Park in the Bronx.

Type: _____

Categories: _____

Adjectives: _____

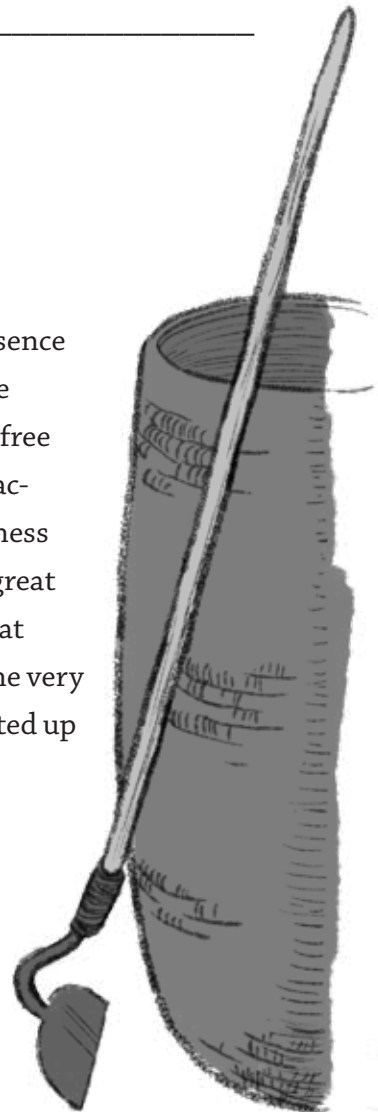
Ronald Reagan, US president,
1911–2004

In his lifetime Ronald Reagan was such a cheerful and **invigorating** presence that it was easy to forget what **daunting** historic tasks he set himself. He sought to mend America’s wounded spirit, to restore the strength of the free world, and to free the slaves of **communism**. These were causes hard to accomplish and heavy with risk. Yet they were pursued with almost a lightness of spirit. For Ronald Reagan also embodied another great cause . . . “the great cause of cheering us all up.” His politics had a freshness and optimism that won converts from every class and every nation—and ultimately from the very heart of the evil empire. . . . With the lever of American patriotism, he lifted up the world.

Type: _____

Categories: _____

Adjectives: _____



Griselda Blanco, gangster,
1943–2012

Born in 1943, Griselda Blanco lived a notorious life as “the godmother of drugs.” She started her education in crime as a youngster, working as a pickpocket in Columbia. As an adult, she was the leader of a gang that smuggled drugs into the United States—more than 3,400 pounds of cocaine each month. Blanco was a ruthless woman and ordered her own squad of assassins to murder anyone she considered an enemy. She was probably responsible for over forty murders throughout her life. Her heartlessness is truly despicable, and she influenced her sons and other family members to be part of her criminal gang. Because of this, much of her family, including Blanco herself, was murdered.

Type: _____

Categories: _____

Adjectives: _____

Lesson 6



The Whole Encomium

Here we go, writers! It's time to crack your knuckles and roll up your sleeves. You're about to walk through the outline of an encomium and see more specifically how each paragraph is done.

You might be thinking, "Whoa! Looks like a ton of information in this lesson," but hang in there! This lesson will give you all the tools you need to write a spectacular essay. If your eyes start to glaze over somewhere in the middle, get on your feet and do a few jumping jacks. Keep your brain on high alert.

Here's the basic outline for an encomium essay:

1. Start with an introduction that includes hyperbole, a thesis, and a transition sentence.
2. Detail your subject's background. Consider his or her ancestors (including parents), country, or education.
3. Support your thesis by telling your reader about your subject's fine qualities. Consider his or her personal character, abilities, or virtues.

4. Support your thesis by telling about the person’s career. Describe this person’s achievements or show how this person used his or her gifts for a good cause. Use a quote from the text to support your point of view.
5. Contrast the person with a lesser person in order to heighten your praise.
6. Write a conclusion (epilogue).

Now that you’ve sprinted through the basic steps, slow down and take a leisurely stroll through the details.

Paragraph 1 (Introduction)

You will begin your essay with the introduction paragraph, which should first include some hyperbole about Frederick Douglass. Just to keep things spicy, the following example will use two metaphors. It will compare slavery to a dark night and Douglass to a torchbearer. (The term “torchbearer” is a figurative way of describing someone who inspires other people to take up a worthy cause. Douglass’s cause was the abolition of slavery.) Here it is:

From the dark night of slavery, Frederick Douglass emerged as a torchbearer for his people.

Next comes the thesis, the main idea or argument that the essay will support. Your thesis should be an argument in praise of your subject. It should include two supporting points, or, in other words, two good reasons for your praise. Make sure to choose points that you will be able to defend in your supporting paragraphs using details about your subject’s background, qualities, and career.

Here’s an example of a simple thesis:

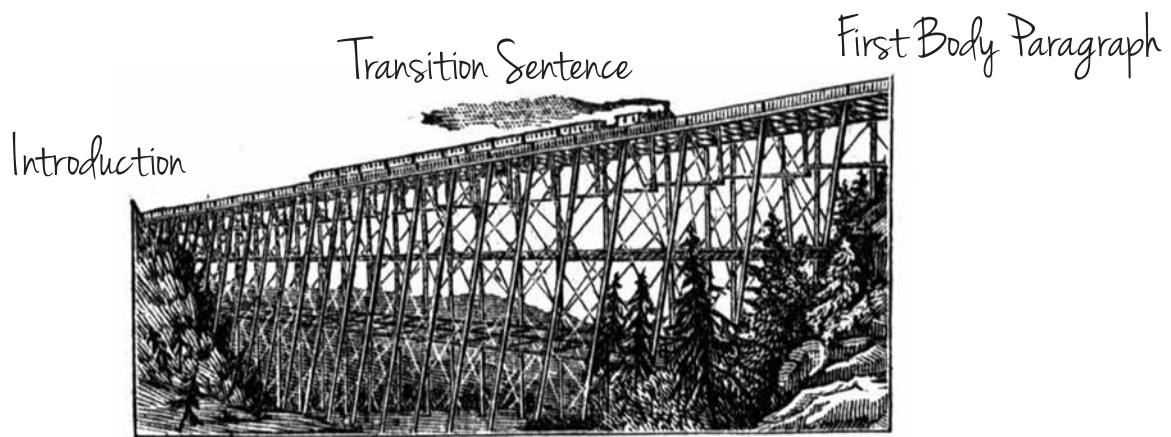
He was a great man.

The simple thesis clearly praises Douglass, but it doesn’t give the reader much to go on. Your thesis will be stronger if you also mention your supporting ideas, such as in this example:

He was a great man because he used perseverance and intelligence to survive
and fight against the brutality of slavery.

In this thesis, Douglass’s use of perseverance and his use of his intelligence to do battle with slavery are the reasons he was great. The body paragraphs of the essay will tell more about those two ideas by using details from Douglass’s background, qualities, and career.

After the thesis, you will write a sentence that bridges the ideas in the introduction and the ideas in the first body paragraph. We call this sentence a **transition sentence**. One side of the “bridge” will be made by restating Douglass’s **prominence** with the word “importance,” and the other side of the bridge will hint at what comes next—a brief history of Douglass’s early years.



What makes Douglass's story so incredible is that he rose to importance from the harshest of beginnings.

Hyperbole, thesis, and transition: Your introduction is now complete.

Now, for the body paragraphs. In this example, each body paragraph should contain the idea of perseverance or the idea of intelligence, because these are the two supporting points in the thesis. A paragraph can also include *both* of these ideas at the same time. It's your choice. Just make sure that you keep demonstrating your supporting points in order to support the thesis.

Paragraph 2 (Background)

In the first body paragraph, you will detail your subject's background by considering his or her ancestors (including parents), country, or education. This paragraph will be a short narrative of the person's early life. You should select facts that show how the person's early years contributed to the supporting points in your thesis.

The following are some questions that you might want to ask yourself as you think about your subject's childhood and youth:

- How did his parents or grandparents influence him? Did they give him the gifts of responsibility, hard work, ambition, courage, common sense, gentleness, or compassion?
- Did the person's country give him gifts of wealth, freedom of speech, freedom of religion, or a call to heroism?
- Did the person's education help him to think more clearly, strengthen his understanding of the world, or give him skills that would be useful in life?

In this sample essay, the focus will be on Douglass's mother and his self-education, like this:

Born into slavery in Maryland, Douglass never knew his exact birthday. He was taken from his mother, Harriet, when he was only an infant. We can only guess by Harriet's actions how devastating it was for her to lose her son. Several times, after a full day's work, she walked twelve miles from her master's plantation to see Douglass and then walked twelve miles back before daybreak. It seems she

was determined to see her son despite the distance between them. Harriet must have passed this grit and perseverance on to her child. For example, Douglass was determined to learn to read and write, and he accomplished these goals almost completely on his own. It is true that a kind mistress taught him a little bit of reading, but he was soon forbidden to learn more by his master. To carry on with his learning, Douglass made friends with white street boys who could help him, and he read books while he ran errands.



Paragraph 3 (Qualities)

Now that the background has been established, it is time to write the second body paragraph. Here, you will support your thesis by telling your reader about your subject's fine qualities. Using details about your subject's personal character, abilities, or virtues, tell your reader more about one or both of your supporting points. Make sure you explain how this support proves your thesis. For example:

- Douglass's perseverance (a quality) is one of the supporting points in the sample thesis, so this paragraph could explain the ways he showed perseverance and how that made him great.
- If your supporting point was that Douglass gave brilliant speeches, you might show how his ability as a speaker (a quality) enabled him to persuade others and explain why that made him great.

When you consider a person's background, think broadly about education. Not everyone is educated in a school. Some praiseworthy people, such as William Shakespeare, Henry Ford, and Winston Churchill, had little schooling but were extraordinarily successful. Shakespeare learned to write drama in a theatre company, Ford learned about manufacturing in a machine shop, and Churchill learned politics as a soldier in the military. Their education was mostly on the job, but it was nonetheless an excellent education and might be a useful point in writing an encomium essay.

The following sample paragraph tells more about the supporting point of Douglass's perseverance:

Douglass demonstrated this same perseverance through years of slavery. Many people, in such a brutal situation, would have given up, and Douglass's perseverance through all the trials of his life are a testament to his greatness. Although his circumstances were miserable, he continued to see the good in people, to help others, and to grow in his education. In addition, although he was reduced to laboring like a beast, he persevered in resisting injustice in any way he could. For example, he courageously fought back against a cruel master who wanted to whip him. He grappled with Covey

for two hours, and in the end succeeded in wearing him out. As a matter of fact, Covey never dared to touch Douglass again. Douglass also persevered in his hope for freedom, and eventually he made his escape. No doubt, he knew that he would be punished severely if he was caught, but that did not keep him from stepping out in courage. Quite cleverly, he disguised himself as a sailor and went north on a steamboat ferry. It was a long and difficult day's journey to Philadelphia, but Douglass was determined to be free.

Paragraph 4 (Career)

In the third body paragraph, you will continue to support your thesis by writing about your subject's career. Use details about the person's achievements or how he used his gifts for a good cause to tell your reader more about one or both of your supporting points. Make sure you explain how this support proves your thesis. For example:

- Douglass's intelligence is a supporting point in the sample thesis, so you could show how he used his intelligence in his work as an abolitionist and explain why that made him great.
- If your supporting point was that Douglass used his newspaper to help the cause of abolition, you could give examples of how he did that and explain why that made him great.

In this paragraph you will also reinforce these ideas with a quotation lifted from the text.

After Douglass had gained his freedom in Philadelphia, he then used his intelligence and eloquence to fight against slavery. He became the editor of an abolitionist newspaper called *The North Star*. Some northerners

To be clear, character is all the qualities that make up a person's nature, including habits of heart and mind such as courage, humility, cheerfulness, kindness, honesty, generosity, and patience. Attitudes of forgiveness and gratitude would also be part of a person's character.

When you think of the word "career," think about more than someone's job. Consider how the person lived his life. What was important about his life work? What was he famous for? For instance, George Washington's job was to manage his farm and fishery at Mount Vernon. When we look at Washington's life, however, we see that his career was much more than farming and fishing. His career encompassed winning a war and founding a new nation. Martin Luther King Jr.'s job was to pastor Baptist churches in Montgomery and Atlanta. When we look at King's life, however, we see that his career encompassed leading the civil rights movement and forever defeating the evil practices of racial segregation.

believed that a former slave would not be able to run a successful publication, but he was determined to prove them wrong. Douglass said, “I persevered. I felt that the want of education, great as it was, could be overcome by study, and that knowledge would come by experience.” He added, “I rejoice in having engaged in the enterprise, and count it joy to have been able to suffer, in many ways, for its success.” Despite facing racism and opposition, even in the North, Douglass persisted in his abolitionist work. He went on to give many excellent speeches in support of the ending of slavery and in favor of women’s rights. The way that he made use of his intelligence and persevered against all odds allowed him to achieve great things.

Paragraph 5 (Contrast)

In the fourth body paragraph, you will contrast your subject with a lesser person in order to heighten your praise. Consider a figure in history who compares unfavorably to one or both of your supporting points about your subject.

This paragraph, like the hyperbole in your introduction, is an appeal to your audience’s emotions. By using contrast, you will show your reader the virtues of the person in sharp relief against someone who is not so virtuous. In other words, you are making the encomium even more obvious.

Consider John Brown, another abolitionist, in comparison with Frederick Douglass. Instead of changing people’s minds with intelligent, persuasive arguments, Brown relied on violence to terrorize slavery supporters. He went so far as to use murder with a broadsword to achieve his goals. In doing so, he earned fear and mistrust. In fact, Brown’s cruelty only made the situation in Kansas worse, and no slaves were freed. Unlike Brown, Douglass fought with powerful words to win freedom and rights for his people. He used his intelligence, rather than violence, to make a difference. When Brown asked Douglass to help him attack and plunder the arsenal at Harpers Ferry, Douglass refused. He knew that such a plan was not carefully considered or wise. Because of his choice to use persuasion instead of force, Douglass earned respect and admiration.



Paragraph 6 (Conclusion)

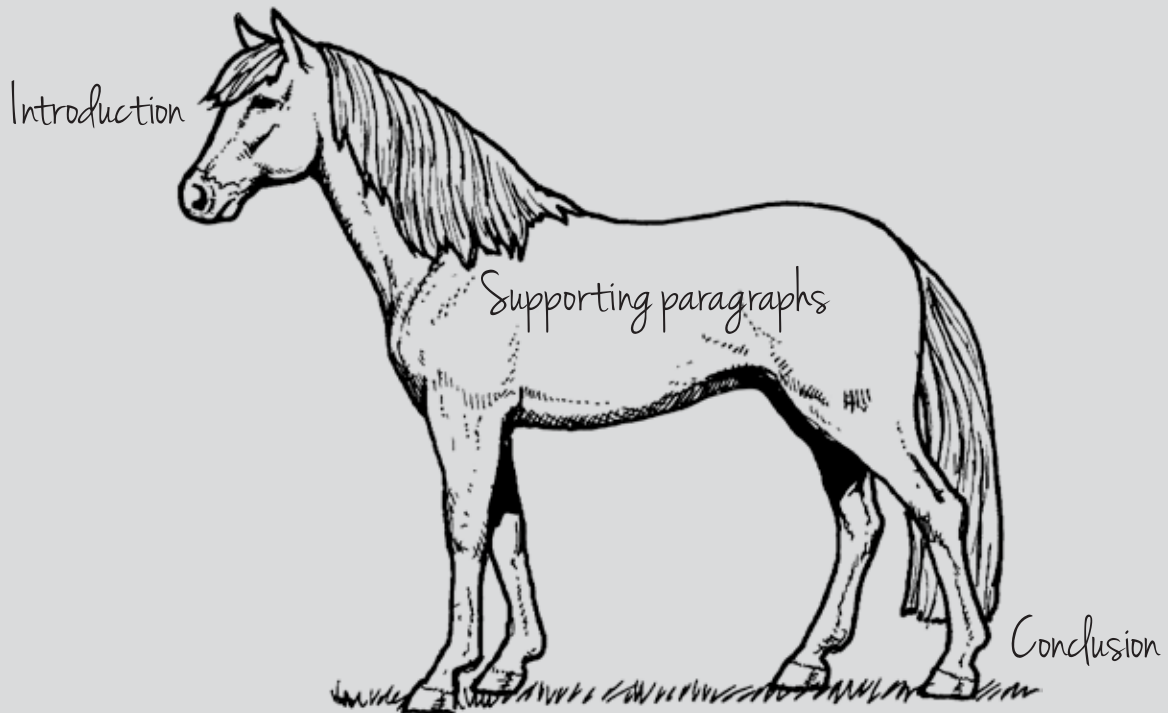
Finally you will write an epilogue, or concluding paragraph. Use what you have learned about writing copiously to restate your thesis using different words. You should also consider encouraging your audience to imitate your subject. For example:

Frederick Douglass suffered a heart attack and died on February 20, 1895, after attending a women's rights gathering. Up until the day he died, he worked tirelessly to bring about an end to slavery and oppression of all kinds. Thousands of people attended his funeral, and he is remembered today as a leading figure in the battle for freedom in America. Douglass persevered through terrible experiences and used those experiences to argue for equality and justice for all. For these reasons, he is an example to follow for all well-meaning Americans. Truly his perseverance and his intelligence gave the world a great guiding light.

Exhortation

Restating
thesis

Think of the introduction as the head of the essay, the four supporting paragraphs as the body, and the conclusion (epilogue) as the feet. Head, body, and feet make a complete essay.



Now look at the entire essay all put together:

From the dark night of slavery, Frederick Douglass emerged as a torchbearer for his people. He was a great man because he used perseverance and intelligence to survive and fight against the brutality of slavery. What makes Douglass's story so incredible is that he rose to importance from the harshest of beginnings.

Born into slavery in Maryland, Douglass never knew his exact birthday. He was taken from his mother, Harriet, when he was only an infant. We can only guess by Harriet's actions how devastating it was for her to lose her son. Several times, after a full day's work, she walked twelve miles from her master's plantation to see Douglass and then walked twelve miles back before daybreak. It seems she was determined to see her son despite the distance between them. Harriet must have passed this grit and perseverance on to her child. For example, Douglass was determined to learn to read and write, and he accomplished these goals almost completely on his own. It is true that a kind mistress taught him a little bit of reading, but he was soon forbidden to learn more by his master. To carry on with his learning, Douglass made friends with white street boys who could help him, and he read books while he ran errands.

Douglass demonstrated this same perseverance through years of slavery. Many people, in such a brutal situation, would have given up, and Douglass's perseverance through all the trials of his life are a testament to his greatness. Although his circumstances were miserable, he continued to see the good in people, to help others, and to grow in his education. In addition, although he was reduced to laboring like a beast, he persevered in resisting injustice in any way he could. For example, he courageously fought back against a cruel master who wanted to whip him. He grappled with Covey for two hours, and in the end succeeded in wearing him out. As a matter of fact, Covey never dared to touch Douglass again. Douglass also persevered in his hope for freedom, and eventually he made his escape. No doubt, he knew that he would be punished severely if he was caught, but that did not keep him from stepping out in courage. Quite cleverly, he disguised himself as a sailor and went north on a steamboat ferry. It was a long and difficult day's journey to Philadelphia, but Douglass was determined to be free.

After Douglass had gained his freedom in Philadelphia, he then used his intelligence and eloquence to fight against slavery. He became the editor of an abolitionist newspaper called *The North Star*. Some northerners believed that a former slave would not be able to run a successful publication, but he was determined to prove them wrong. Douglass said, "I persevered. I felt that the want of education, great as it was, could be overcome by study, and that knowledge would come by experience."

He added, “I rejoice in having engaged in the enterprise, and count it joy to have been able to suffer, in many ways, for its success.” Despite facing racism and opposition, even in the North, Douglass persisted in his abolitionist work. He went on to give many excellent speeches in support of the ending of slavery and in favor of women’s rights. The way that he made use of his intelligence and persevered against all odds allowed him to achieve great things.

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Tell It Back—

1. Here is the thesis statement from the sample introduction paragraph: “Frederick Douglass was a great man because he used perseverance and intelligence to survive and fight against the brutality of slavery.” As you can see, perseverance and intelligence are two key points supporting the simple thesis that Frederick Douglass was a great man.

Read the entire sample essay a second time. As you read, use a highlighter to highlight every sentence that directly mentions intelligence or perseverance or words that are similar. For example, persuasion, eloquence, and arguments are related to the idea of intelligence. Hard work and fighting and survival are related to the idea of perseverance.



2. For each paragraph of the sample essay, write down a summary statement—one sentence that captures the topic of the paragraph.

Example:

Introduction: Frederick Douglass was a great man who fought against slavery with hard work and a powerful mind.

Paragraph 2: _____

Paragraph 3: _____

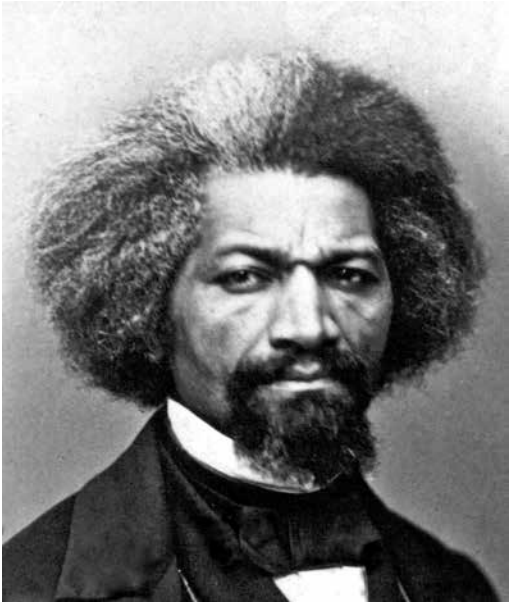
Paragraph 4: _____

Paragraph 5: _____

• Conclusion: _____
• _____
• _____
• _____

Talk About It—

- 1. Examine the photograph of Frederick Douglass carefully for one minute. Then turn the page over and describe him. What do Douglass’s facial expression, posture, and clothing seem to say about him?
- 2. When you write an encomium essay, you can do so from any number of angles. For instance, the sample essay focuses on the fact that Douglass exhibited the character quality of perseverance. You could, however, also write an essay that praises Douglass for his ability to see the good in others or his ability to endure physical hardship. Based on the biographical reading in lesson 5, what are some of Douglass’s other character qualities that you could write an essay about?
- 3. Describe a time in your life when you had to persevere. Why does perseverance always involve discomfort, discouragement, or suffering?



▲ Photo of Frederick Douglass, ca. 1860s.

Memoria—



- When a great truth once gets abroad in the world, no power on earth can imprison it, or prescribe its limits, or suppress it. It is bound to go on till it becomes the thought of the world. —Frederick Douglass
- 1. Discuss the meaning of this quotation from Douglass’s 1888 speech to the International Council of Women. Define any words you may not know. What great truth did Douglass want to be spread throughout the earth?
- 2. Memorize this quotation and be prepared to recite it during your next class. Keep in mind that memory work is so important to rhetoric that it is one of the five canons, or laws, of rhetoric.
- 3. Write the quotation in your commonplace book, along with any thoughts you have about it.

Go Deeper—

The following is a list of the rhetorical devices you've learned about in this and previous books. Remember that rhetorical devices use words in clever ways in order to be more persuasive. In preparation for the exercise that follows, refresh your memory by reading through this list.

Anacolutha—a copiousness technique in which a word is replaced with another word that is similar but doesn't have the exact same meaning; the meaning of the sentence will change slightly as a result (e.g., "I carried my purse down the street" becomes "I dragged my bag down the lane.")

Contrary—a sentence or phrase that considers two opposing ideas, positive and negative, and sometimes approves the positive and disapproves the negative; it relies on pairs of antonyms (e.g., "I must be cruel to be kind" or "That's one small step for a man, a giant leap for mankind.")

Hyperbole—deliberate exaggeration for the sake of emphasizing an idea or appealing to the emotions of an audience (e.g., "Her sneeze could be heard for miles around.")

Metaphor—a comparison that does not use "like" or "as" (e.g., "That test was a breeze.")

Periphrasis—the use of longer phrasing in place of shorter phrasing to add color to writing (e.g., "That drink needs some chunks of frozen water" instead of "That drink needs some ice.")

Repetition—repeating a word, phrase, or idea to make a stronger point (e.g., "Slavery is a blot on human history. It is evil. It involves capturing and trafficking human beings. It is evil. It destroys dreams and tears families apart. It is evil.")

Simile—a comparison using the words "like" or "as" (e.g., "I'm as silly as a clown with a fire hose.")

Synonymia—the repetition of synonyms to amplify a subject (e.g., "That was the most difficult, the hardest, the most challenging test I've ever taken.")

As you read through the following famous passages, note that some rhetorical devices have been underlined. In the space provided, from the previous list label each underlined section with the type of device on which it is based. Take for example the following from Sojourner Truth's "Ain't I a Woman?" speech.

Example: Find 2 repetition, 2 hyperbole, and 1 simile.

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! _____ repetition _____ I have ploughed and planted and gathered into barns, and no man could beat me! _____ hyperbole _____ And ain't I a woman?

I could work as much and eat as much as a man _____ simile _____—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! _____ hyperbole _____ And ain't I a woman? _____ repetition _____



1. The following speech, known as the Gettysburg Address, was given by President Abraham Lincoln in 1863, after 8,000 Americans lost their lives in the Battle of Gettysburg. Find 3 periphrasis and 1 synonymia.

Four score¹ and seven years ago _____ our fathers brought forth on this continent, a new nation, _____ conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place _____ for those who here gave their lives that that nation might live. It is altogether fitting and proper _____ that we should do this.

Now find 1 contrary, 1 hyperbole, 1 repetition, 2 anacolutha, and 1 synonymia.

But, in a larger sense, we can not dedicate, we can not consecrate, we can not hallow, this ground. _____ The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. _____ The world will little note, nor long remember what we say here, but it can never forget what they did here. _____ It is for us the living, rather, to be dedicated here to the unfinished work _____ which they who

1. score: twenty years four score: eighty years

fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us _____—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, _____ shall not perish from the earth.

2. The following excerpt is from a speech given by Frederick Douglass on July 5, 1852. Find 1 hyperbole (using metaphor) and 1 synonymia.

O! had I the ability, and could I reach the nation's ear, I would today pour out a fiery stream _____ of biting ridicule, blasting reproach, withering sarcasm, and stern rebuke _____. For it is not light that is needed, but fire; it is not the gentle shower, but thunder.

Now find 5 contraries, 1 hyperbole, 1 metaphor, and 1 synonymia.

What, to the American slave, is your Fourth of July? I answer: a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; _____ your boasted liberty, an unholy license; _____ your national greatness, swelling vanity; _____ your sounds of rejoicing are empty and heartless; _____ your shouts of liberty and equality, hollow mockery; _____ your prayers and hymns, your sermons and thanksgivings with all your religious parade and solemnity, are to him mere bombast, fraud, deception, impiety, and hypocrisy; _____ — a thin veil _____ to cover up crimes which would disgrace a nation of savages. There is not a nation of the earth guilty of practices more shocking and bloody than are the people of these United States at this very hour.



Lesson 7

First Encomium: Susan B. Anthony

Did you know there was a time in American history when women could not vote? Back then, many people thought that women were too emotional to make good decisions about who should be their elected leaders. There were some, however, who fought for the right of women to vote. These people were called suffragists, and Susan B. Anthony is probably the most famous suffragist of all.

Anthony was born into a large Quaker¹ family on February 15, 1820, in Massachusetts. Early in life, she learned from her parents that some causes are worth fighting for. Her father was an abolitionist who was often scorned for his radical views, but he refused to back down on something he believed to be right. He also taught his daughter how to take a stand. When he learned that the male teachers at the public school refused to teach girls long division, he removed Anthony from school and had her homeschooled instead.

When she was twenty-five, Anthony's family moved to Rochester, New York, where their home soon became a gathering place for prominent abolitionists, including William Lloyd Garrison and Frederick Douglass. Douglass became one of Anthony's lifelong friends.

1. Quakers belong to a Christian group called the Religious Society of Friends. They are often dedicated to the pursuit of peace.

Anthony participated wholeheartedly in abolitionist work, but she soon turned her sights on women's rights, too. When she looked at the mistreatment of slaves, she saw similarities in the ways that women lacked rights. Not only could women not vote to change oppressive laws, but they were also shut out of jobs and opportunities for making money. Too often women found it difficult to break free of abusive men because they depended on them for food and shelter. Because both slaves and women were not treated as equal to free men, abolitionists and women's rights activists often worked together and saw their causes as linked together.

In 1852, Anthony attended her first women's rights convention in Syracuse, New York. This convention, as well as the influence of her family and friends, inspired Anthony to become a leader in the suffrage movement. She and another good friend, Elizabeth Cady Stanton, started their own newspaper called *The Revolution*. It called for equal opportunities and rights for women. Throughout the 1870s, Anthony toured the country speaking and writing on behalf of women's right to vote. In 1871, she traveled by train and stagecoach through Wyoming Territory to California and ultimately to Canada, speaking and lecturing to crowds wherever she went. These lectures strengthened local suffrage organizations, and many people, both men and women, joined the movement.

In 1872, Anthony was arrested for voting. Anthony had voted based on her understanding of the Fourteenth and Fifteenth Amendments. Amendments are changes made to the United States Constitution, the highest law of the land. The Fourteenth Amendment guarantees equal protection under the law for all citizens, including former slaves. The Fifteenth Amendment prohibits the government from denying a citizen the right to vote, no matter a person's race, color, or former status as a slave. These laws were passed to ensure that black Americans could become citizens and vote after the abolition of slavery, but Anthony was determined to apply these rights to women as well. The following passage tells the story of Anthony's arrest.



▲ Portrait of Susan B. Anthony taken in 1900, when she was eighty years old.

Susan B. Anthony: Rebel, Crusader, Humanitarian

—adapted from the biography of the same title by Alma Lutz,
and a speech given by Susan B. Anthony²

Susan B. Anthony looked forward to claiming her rights under the Fourteenth and Fifteenth Amendments and was ready to act. As she glanced through the morning paper on November 1, 1872, she read these challenging words: “Now Register [to Vote]! If you were not permitted to vote you would fight for the right, undergo all privations for it, face death for it.”

This was all the reminder she needed. She would fight for this right. She put on her bonnet and coat, telling her three sisters what she intended to do and asking them to join her. Together they walked briskly to the barbershop where the voters of their ward were registering. Boldly entering this stronghold of men, Anthony asked to be registered. The inspector in charge, Beverly W. Jones, tried to convince her that this was impossible under the laws of New York, but Anthony told him that she claimed her right to vote not under the New York constitution but under the Fourteenth Amendment, and she read him its pertinent lines.

The inspector officially registered Anthony, and, her mission accomplished, she left and proceeded to round up twelve more women who were willing to register. The evening papers spread the sensational news, and by the end of the registration period, fifty Rochester women had joined the ranks of the militants.

Before she voted, Anthony took the precaution of consulting Judge Henry R. Selden, a former judge of the court of appeals. After listening with interest to her story and examining the arguments in support of the claim that women had a right to vote under the Fourteenth and Fifteenth Amendments, he was convinced that women had a good case and consented to advise her and defend her if necessary.

Judge Selden had retired from the bench because of ill health and was practicing law in Rochester, where he was highly respected. A Republican,³ he had served as lieutenant governor and state senator. Anthony had known him as one of the city’s active abolitionists and a friend of Frederick Douglass who had warned Douglass to flee the country after the raid on Harper’s Ferry and the capture of John Brown.⁴ Such a man she felt she could trust.

2. given June 20, 1873, recorded by Matilda Joslyn Gage, *Leavenworth Times* (Kansas), July 3, 1873

3. Republican: a political party begun in 1854 by activists who were against slavery

4. John Brown was a violent abolitionist who hoped to lead a slave revolt. When he attacked the weapons storage of the US Army at Harper’s Ferry, many abolitionists who had known Brown feared that they would be suspects too.

Election day—November 5, 1872—did not, however, bring the general uprising of women for which Anthony had hoped. In Michigan, Missouri, Ohio, and Connecticut, as in Rochester, very few women tried to vote. Elizabeth Stanton did not vote, and her lack of enthusiasm about testing the system by voting was very disappointing to Anthony. However, the fact that Susan B. Anthony had voted won immediate response from the press in all parts of the country.

All was quiet for about two weeks after the election, and it looked as if the episode might be forgotten in the jubilation over the election of Ulysses Grant. Then, on November 18, the United States deputy marshal rang the doorbell at 7 Madison Street and asked for Miss Susan B. Anthony. When she greeted him, he announced with embarrassment that he had come to arrest her.

“Is this your usual manner of serving a warrant?” she asked in surprise.

He then handed her papers, saying that anyone voting knowingly without having the lawful right to vote was guilty of a crime.

This was a serious development. It had never occurred to Anthony that a law passed in 1870 to halt the voting of southern rebels could actually be applicable to her. In fact, she had expected to bring suit against election inspectors for refusing to accept the ballots of women. Now charged with crime and arrested, she suddenly began to sense the import of what was happening to her.

When the marshal suggested that she report alone to the United States Commissioner, she emphatically refused to go of her own free will, and they left the house together, she extending

her wrists for the handcuffs and he ignoring her gesture. As they got on the streetcar and the conductor asked for her fare, she further embarrassed the marshal by loudly announcing, “I’m traveling at the expense of the government. This gentleman is escorting me to jail. Ask him for my fare.”

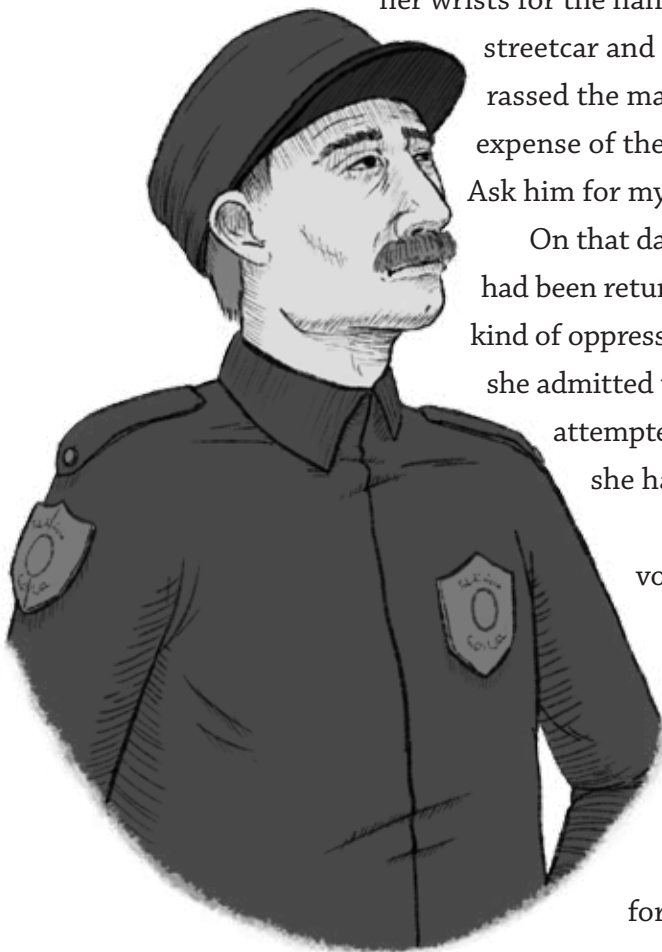
On that day, in the office where a few years before fugitive slaves had been returned to their masters, Anthony experienced a different kind of oppression as she was questioned and cross-examined. Proudly she admitted that she had voted. She declared that she would have attempted to vote to test women’s rights no matter what advice she had received from Judge Selden or any lawyer.

“Did you have any doubt yourself of your right to vote?” asked the commissioner.

“Not a particle,” she replied.

She was then ordered to post bail so that she would not have to go to jail. Anthony refused to pay the bail, emphatically stating that she preferred prison.

Seeing no heroism but only disgrace in jail time for his client, and unwilling to let her bring this shame



upon herself, Henry Selden chivalrously assured Anthony that this was a time when she must be guided by her lawyer's advice and told her that he had paid her bail. Aghast, Anthony rushed back to the courtroom, hoping to cancel the bond, but it was too late. Bitterly disappointed, she pleaded with Henry Selden, but he quietly replied, "I could not see a lady I respected in jail." She never forgave him for this, in spite of her continued appreciation of his keen legal mind, his unfailing kindness, and his willingness to battle for women.

On December 23, 1872, in Rochester's common council chamber, before a large, curious audience, Anthony, the other women voters, and the election inspectors were put on trial. People expecting to see bold, notoriety-seeking women were surprised by their seriousness and dignity.

The judge was determined to punish Anthony, and he ordered her to pay a fine of \$100 and the costs of prosecution. When Anthony stood up to lecture the judge, he said, "You have been tried, Miss Anthony, by the forms of law, and my decision has been rendered by law."

She responded, "Yes, but laws made by men, under a government of men, interpreted by men and for the benefit of men. The only chance women have for justice in this country is to violate the law, as I have done, and as I shall *continue* to do," and she struck her hand heavily on the table in emphasis of what she said. "Does your honor suppose that we obeyed the infamous fugitive slave law which forbade to give a cup of cold water to a slave fleeing from his master? I tell you we did not obey it; we fed him and clothed him, and sent him on his way to Canada. So shall we trample all unjust laws under foot. I do not ask the clemency of the court. I came into it to get justice. Having failed in this, I demand the full rigors of the law." She ended her speech by saying, "Resistance to tyranny is obedience to God!"

The judge refused to back down. He again ordered her to pay a fine of \$100. However, when she refused to pay it, he simply let Anthony go, much to her disappointment.

It took until 1920, with the passing of the Nineteenth Amendment to the Constitution, for women to finally get the ability to vote. Susan B. Anthony, who died in 1906, didn't live to see this day, but the amendment was affectionately called the "Susan B. Anthony Amendment" by the American public.

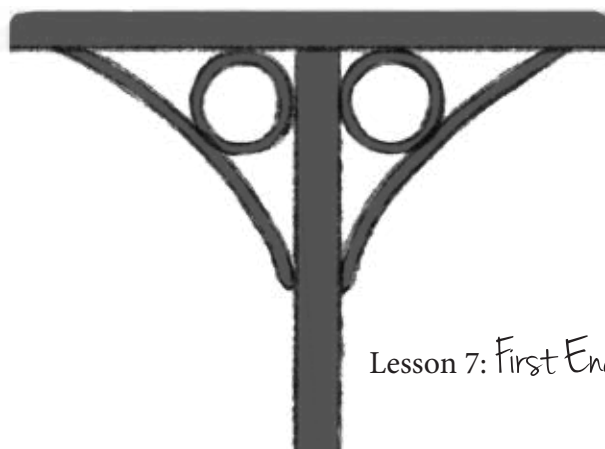


Tell It Back—Narration



1. In five or six sentences, summarize the story of Susan B. Anthony's historic vote and the resulting trial.

2. **MARK UP THE TEXT**—Annotation: Read through *Susan B. Anthony: Rebel, Crusader, Humanitarian* again. As you read, write in the margin of the text symbols that will help you understand it better and find important details later. The following are some symbols you might use:
 - Underline the main idea of the story or any important point.
 - Put a question mark in the margin to mark any part of the story you don't understand.
 - Write any questions or thoughts you have in the margin.
 - Put an exclamation point in the margin to mark any part of the story you find surprising or particularly interesting.
 - Circle any important or unfamiliar vocabulary words or proper nouns when they are first introduced. Remember, a proper noun is the name for any specific person, place, thing, or idea. How do you know which words to circle? Circle words that appear repeatedly, or words you can't understand from the context of the sentence alone. Look up any unfamiliar words in the glossary or, if they aren't there, in a dictionary.



Talk About It—

1. Look carefully at the photograph of suffragists marching in a parade, demanding votes for women. Why do you suppose they are waving American flags, and with these flags what are the women trying to say to the men who don't want them to vote? Why do you think two young girls are also included in the parade?



▲ Women's suffrage parade.

2. Susan B. Anthony wanted to go to jail for her beliefs rather than be set free. Why do you think she wanted to go to jail? What does this desire show about her character?
3. Do you have a belief or do you know of a cause that you would be willing to go to jail to support? If so, what is it? What are some causes that people go to jail for today?

Memoria—

Cautious, careful people, always casting about to preserve their reputation and social standing, never can bring about a reform. Those who are really in earnest must be willing to be anything or nothing in the world's estimation. —Susan B. Anthony

1. Discuss the meaning of this quotation by Susan B. Anthony from *On the Campaign for Divorce Law Reform*. Define any words you may not know. How did Susan B. Anthony embody this quote?
2. Memorize the quotation and be prepared to recite it during your next class.
3. Write the quotation in your commonplace book, along with any thoughts you have about it.

Writing Time—

1. **SENTENCE PLAY**—Your writing may contain ideas of sheer brilliance, but if you don't vary your sentences, your readers may nod off to sleep. Sentence variety keeps your readers on their toes. It makes your writing sound interesting and vigorous instead of sounding like the dull hum of a fan. Notice how the first sentence in this paragraph is compound and the second is simple. Even in these instructions, I'm varying my sentences!

Compound sentences are made up of two independent simple sentences combined by a linking word called a conjunction (“and,” “or,” “but,” for example). Compound sentences can be simplified into multiple sentences while keeping the same meaning. On the other hand, some sentences are simple and cannot be broken down any further without becoming fragments. However, simple sentences can be combined to form a compound sentence.

In the space provided, identify the following sentences as either simple or compound. Then, if they are simple, transform them into compound. Likewise, transform compound sentences into simple sentences.

Examples:

_____ compound _____ Susan looked forward to claiming her rights under the Fourteenth Amendment, and she was ready to act.

_____ Susan looked forward to claiming her rights under the Fourteenth Amendment. _____
She was ready to act. (two simple sentences)

_____ simple _____ The Nineteenth Amendment passed in 1920. The American public affectionately called it the “Susan B. Anthony Amendment.”

_____ The Nineteenth Amendment passed in 1920, and the American public affectionately called it the “Susan B. Anthony Amendment.” (compound sentence)

- A. _____ When she was twenty-five, her family moved to Rochester, New York, and their home soon became a gathering place for abolitionists.

B. _____ The New York justice system imprisoned Anthony. Her crime was voting in an election.

C. _____ Anthony toured the country speaking on behalf of the right to vote, and in 1872 she was arrested for voting.

D. _____ This was a serious development. It had never occurred to Susan that this law could actually be applied to her.

E. _____ She asked her three sisters to join her, and they walked to the barbershop where the voters were registering.

F. _____ Anthony claimed her right to vote, and she read the amendment to the judge.

G. _____ This was all the reminder she needed. She would fight for this right.

H. _____ She and another good friend, Elizabeth Cady Stanton, started their own newspaper, *The Revolution*. It called for equal opportunities for women.

I. _____ Frederick Douglass became lifelong friends with Susan B. Anthony. He had an influence on her work as both a suffragist and an abolitionist.

2. **COPIOUSNESS**—Remember that similes and metaphors can be helpful in creating hyperbole. For example, instead of simply stating, “Susan B. Anthony came from a large family,” you could possibly write, “Susan B. Anthony came from a large family, a tribe of Quakers.” This isn’t literally true, of course—the Anthony family was not large enough to be a tribe of people—but the metaphor reinforces the main idea of the sentence, that Anthony’s family was large.

You could also try a simpler hyperbole such as: “Elizabeth Stanton’s lack of enthusiasm about a test case in the courts was one of the worst things that ever happened to Susan.”

Rewrite the following sentences using hyperbole. Use similes and metaphors wherever you like.

Example:

As she glanced through the morning paper, Susan felt challenged by the words: "Now Register to Vote!"

Change to: As she glanced through the morning paper, the words "Now Register to Vote" struck Susan like lightning.

A. Judge Selden was practicing law in Rochester, where he was highly respected.

B. Susan B. Anthony embarrassed the marshal who was escorting her to jail.

C. Men gathered in the barbershop where voters registered.

D. Anthony was disappointed that Selden had paid her bail.

E. Most people at the time did not like the idea of women's suffrage.





3. **ENCOMIUM**—The purpose of this lesson’s essay is to praise Susan B. Anthony. Before you start writing, use the following prompts for each paragraph to help you sketch out your ideas. You can use lists, phrases, or complete sentences for your answers. Then compose your full essay on a separate paper or on a computer. Remember that each paragraph has a job to do in defending the thesis.

The paragraphs you write after going through these steps will be your first draft, or your first version of the essay. Assume that your first draft will need some rewriting to make it the best essay it can be.

Paragraph 1 (Introduction): Start with an introduction that includes hyperbole, a thesis, and a transition sentence.

Begin your introduction with hyperbole about Susan B. Anthony. Remember that hyperbole is deliberate exaggeration for the sake of emphasizing an idea and of appealing to the emotions of your audience. In an encomium essay you want to exaggerate your praise of your subject.



Hyperbole: _____

This icon indicates where you will be doing prewriting.

Look back over your annotations to find inspiration for your thesis. Then write a simple argument in praise of Susan B. Anthony. A thesis is the main idea or the “controlling idea” of the paper. It determines what information goes into the essay and what information gets tossed. Avoid being too general, but rather be specific and clear.



Simple thesis: _____



Next, list information from the lesson reading that will help to support your thesis. This information should fall into the categories of “qualities” and “career.” Use this information to write two supporting points.

Supporting information: _____

Supporting point #1: _____

Supporting point #2: _____

Now combine your supporting points with your simple thesis to create your final thesis.

Thesis: _____

Finally, transition to the next paragraph with a sentence that leads from the thesis to the main idea of the second paragraph. A transition is like a bridge that connects one paragraph to another.

Transition sentence: _____

Paragraph 2 (Background): Detail Susan B. Anthony's background by considering her ancestors (including parents), country, or education. You should select facts that show how her early years contributed to the supporting points in your thesis.



Background details: _____

Paragraph 3 (Qualities): Using details about Susan B. Anthony's personal character, abilities, or virtues, tell your reader more about one or both of your supporting points. Make sure you explain how this support proves your thesis.



Qualities: _____

Paragraph 4 (Career): Use details about Susan B. Anthony's achievements or how she used her gifts for a good cause to tell your reader more about one or both of your supporting points. Make sure you explain how this support proves your thesis.



Career details: _____



Reinforce these ideas with a quotation lifted from the text. The best quotes are short and to the point, and they support the main idea of the paragraph. They should express an idea very clearly and eloquently in a way that would be hard for you to achieve using your own words. Always identify the speaker or writer of the quote and use quotation marks.

Quote: _____

Paragraph 5 (Contrast): Contrast Susan B. Anthony with a lesser person in order to heighten your praise. Consider a figure in history who compares unfavorably to one or both of your supporting points about Anthony. For example, you might choose a person who was cowardly in the face of opposition, who used his or her leadership skills to harm others, who was not able to successfully persuade others, or who opposed women’s right to vote.

The following examples are of two leaders who hurt the cause of women’s voting rights, but you can feel free to select another person if these examples don’t contrast with your supporting points. You only need to select one person for comparison.

Mrs. Humphry Ward

Mrs. Ward, born Mary Augusta Arnold, was a famous British writer in the 1800s. Her bestselling books were *The Marriage of William Ashe*, a story about a wild and unfaithful wife, and *Robert Elsmere*, a religious novel. She was opposed to voting rights for women, and she became one of the leaders of The Women’s National Anti-Suffrage League. Her reasons for opposing votes for women, though misguided, were thoughtful and complex. She was concerned that women would use their energies for politics instead of building up their families and instead of helping with causes such as aiding the poor. She also worried that political differences would hurt the relationships between husbands and wives.



▲ Mrs Humphry Ward, novelist and social worker.

Surprisingly, many women agreed with Mrs. Ward's position, and they resisted the call to vote. In the end, Mrs. Ward's fears were not realized, and today voting is a cherished right for all adult citizens.

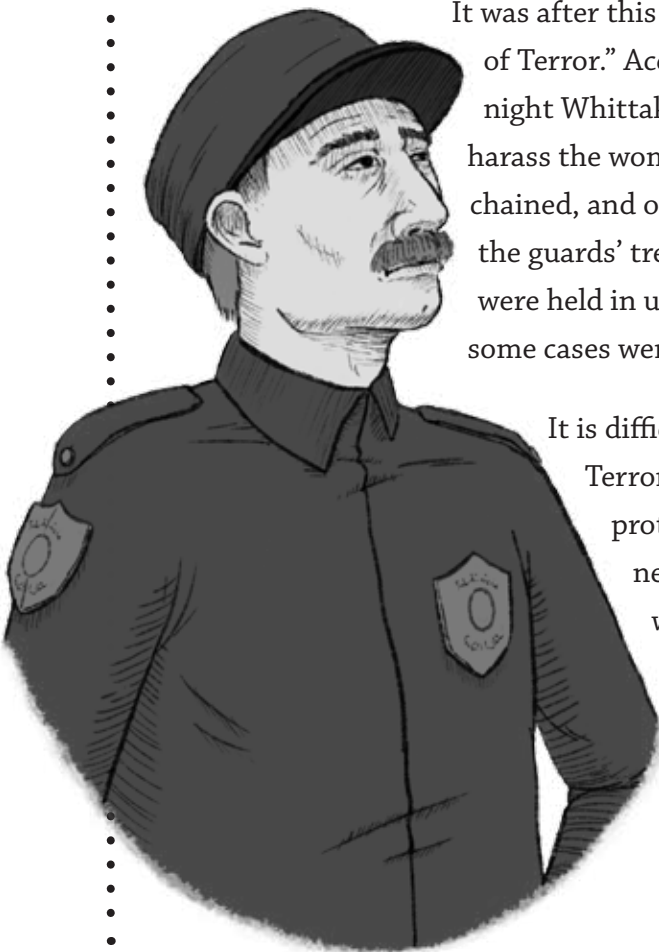
W.H. Whittaker

William Henry Whittaker was the superintendent of the Occoquan Workhouse, a prison built in 1910 near Washington, DC. Whittaker was known for his progressive ideas, which included incentives such as offering blue suits to prisoners who showed good behavior. He also tried to lengthen prison terms, because he believed that longer terms would be more likely to promote reform. Whittaker's ideas seemed advanced at the time, but there was a darker side to them too. Whittaker was a fierce disciplinarian and he punished unruly prisoners severely.

On October 20, 1917, members of a women's suffrage group called the Silent Sentinels were sentenced to seven months of imprisonment in Whittaker's workhouse because they had been silently protesting outside the White House and blocking traffic. Once inside the prison, the women refused to follow Whittaker's orders and refused to work.

It was after this that November 14, 1917, became known as the "Night of Terror." According to the suffragists' testimony in court, on that night Whittaker ordered the workhouse guards to frighten and harass the women. Many of the women said they were beaten or chained, and one of them even suffered a heart attack as a result of the guards' treatment of her. The protestors also claimed that they were held in unsanitary conditions, in dark and dirty rooms, and in some cases were forced to eat raw eggs or sleep in rooms with rats.

It is difficult to know what exactly happened on the "Night of Terror." Whittaker denied the charges against him, and the protestors, who had a strong interest in making headline news, may have embellished their stories. Nevertheless, when the American public heard about how the protestors were being treated, widespread anger against Whittaker and his guards led to the prisoners' release on November 27 and 28. Historians think that the "Night of Terror" helped women to win the vote less than three years later.





Name of contrasting person: _____

Details from this person's life: _____

Paragraph 6 (Conclusion): Write an epilogue, or concluding paragraph. Use what you have learned about writing copiously to restate your thesis using different words. You should also consider encouraging your audience to imitate the example of Susan B. Anthony.



Things to imitate: _____

Once you have completed your prewriting, go through these instructions again and write your paragraphs based on the prompts.

Speak It—

1. **DRAMATIC READING**—Perform a dramatic reading of Susan B. Anthony’s famous speech “Is It a Crime for a Citizen of the United States to Vote?” Students may take turns reading a paragraph at a time, or each student may read the entire speech in front of the class. Be sure to practice your elocution skills; you can find pointers in the back of this book.

Is It a Crime for a Citizen of the United States to Vote?

Friends and Fellow-citizens: I stand before you to-night, under accusation for the **alleged** crime of having voted at the last Presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but, instead, simply exercised my citizen's right, guaranteed to me and all United States citizens by the National Constitution, beyond the power of any State to deny.

Our democratic-republican government is based on the idea of the natural right of every individual member to a voice and a vote in making and executing the laws. We assert the responsibility of government to be to secure the people in the enjoyment of their **unalienable** rights. We throw to the winds the old beliefs that governments can give rights. Before governments were organized, no one denies that each individual possessed the right to protect his own life, liberty, and property. . . . Nor can you find a word in any of the grand documents left us by the fathers that assumes for government the power to create or to **confer** rights. The Declaration of Independence, the United States Constitution, the constitutions of the several states and the natural laws of the territories, all alike propose to protect the people in the exercise of their God-given rights. Not one of them pretends to bestow rights.

"All men are created equal, and endowed by their Creator with certain unalienable rights. Among these are life, liberty and the pursuit of happiness. That to secure these, governments are instituted among men, deriving their just powers from the consent of the governed."⁵ . . . Here, in this very first paragraph of the declaration, is the assertion of the natural right of all to the **ballot**; for, how can "the consent of the governed" be given, if the right to vote be denied. . . .

The **preamble** of the federal constitution says: "We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare and secure the blessings of liberty to ourselves and our **posterity**, do ordain and establish this constitution for the United States of America."

It was we, the people, not we, the white male citizens, nor yet we, the male citizens; but we, the whole people, who formed this Union. And we formed it, not to give the bless-

5. This quote is from the Declaration of Independence.

ings or liberty, but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people—women as well as men. And it is downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them provided by this democratic-republican government—the ballot. . . .

For any State to make sex a qualification that must ever result in the **disfranchisement** of one entire half of the people, is to pass a bill of **attainder**, or an ex post facto law,⁶ and is therefore a violation of the supreme law of the land.⁷ By it, the blessings of liberty are forever withheld from women and their female posterity. To them, this government has no just powers derived from the consent of the governed. To them this government is not a democracy. It is not a republic. It is an **odious aristocracy**; a hateful **oligarchy** of sex. The most hateful aristocracy ever established on the face of the globe. . . .

We no longer petition Legislature or Congress to give us the right to vote. We appeal to the women everywhere to exercise their too long neglected “citizen’s right to vote.” We appeal to the inspectors of election everywhere to receive the votes of all United States citizens as it is their duty to do. . . . It is on this line that we propose to fight our battle for the ballot—all peaceably, but nevertheless persistently through to complete triumph, when all United States citizens shall be recognized as equals before the law.

2. **PARTNER FEEDBACK**—With a student partner (or your teacher), take turns reading the rough drafts of your encomium essays. You and your partner should give each other comments about what is more or less effective about your writing. Use the following rubric to help you get ideas for your comments. (A rubric is a guide to evaluating and grading writing, and your teacher may use this particular rubric to grade your essay.) Try to say two positive things about your partner’s essay, and then come up with at least two suggestions for editing the essay.



6. ex post facto: after the fact
7. supreme law of the land: the Constitution

Encomium Essay Rubric

Name: _____ Date of Assignment: _____

Content _____/80

Introduction (20 points)

- Does the encomium begin with hyperbole? (5 points) _____
- Does the writer take a clear position with a thesis statement? Does the thesis contain at least two supporting points? (10 points) _____
- Is there a transition sentence that bridges between the introduction and the first body paragraph? (5 points) _____

Body Paragraphs (50 points)

- Do the four body paragraphs, and the information they present, clearly and strongly support the thesis? (10 points) _____
- Does the first body paragraph detail the background of the person? Does it consider ancestors (including parents), country, or education? (10 points) _____
- Does the second body paragraph describe the person's fine qualities? Does it consider character, abilities, or virtues? (10 points) _____
- Does the third body paragraph describe the person's career? Does it describe the person's achievements or show how this person used his or her gifts for a good cause? Does it contain a direct quote? (10 points) _____
- Does the fourth body paragraph contrast the person with a lesser person in order to heighten the praise? (10 points) _____

Epilogue (10 points)

- Does the conclusion—the epilogue—clearly restate the thesis using different words? (10 points) _____

Style & Form _____/20

Style (12 points)

- Are the sentences varied? (4 points) _____
- Do the paragraphs follow each other in a way that makes sense? In other words, do they flow together? (4 points) _____
- Does the writer use strong and specific words (vocabulary)? (4 points) _____

Form (8 points)

- Number of spelling, punctuation, capitalization errors _____
- 2 or fewer per page: 4 points
- 3–4 per page: 3 points
- 5–6 per page: 2 points
- More than 6 per page: 0 points
- Number of sentence errors (run-ons or fragments) _____
- 1 or fewer per page: 2 points
- 2–3 per page: 1 point
- More than 3 per page: 0 points
- Is the handwriting neat and legible? Or, is the paper typed according to the teacher's requirements? _____
- Yes: 2 points
- No: 0 points

Total: _____/100

Revise It—

1. Always remember, never forget, and stuff it into your brain: The art of writing is rewriting! Never be satisfied with your first draft of anything. Almost always writing can be improved by rewriting. Your favorite book? More than likely it was written and rewritten and then written again, until your favorite author burned out all the erasers in her home or busted the delete key on her computer.

Writing isn't easy, but when you revise it carefully and the writing finally flows like a stream of crystal clear water, you will feel a huge sense of satisfaction and accomplishment.

So here's what you need to do:

- a. Get feedback. Use comments from your student partners (or from your teacher) to strengthen and improve your paper.
- b. Wait a day or two before you rewrite your paper. The time away from it will help you to see its problems more clearly.
- c. Read the paper aloud to yourself. This is often the best way to catch mistakes—grammar errors, as well as words that don't work well—because you will be using two senses—seeing and hearing—instead of one. If something sounds wrong, it probably is.

Once you are ready to rewrite, use the following steps to aid with your revision:

- a. *Find your thesis and underline it.* There should be one sentence that serves as your main argument. Is your thesis debatable rather than a statement of fact? Make sure your paper expresses your argument throughout.
- b. *Find your support.* Think about the purpose of an encomium essay, which is to praise an admirable person. Do you think you've accomplished that purpose? Do you have two supporting reasons why this type of person deserves your reader's approval? If not, tweak your paper so that your support is strengthened. Remember that each of your paragraphs also has a special purpose according to the demands of the prompts. Each paragraph must get the job done.
- c. *Find and fix grammar mistakes.* Make sure all your nouns and verbs agree and that your writing is clear. Fix any fragments or run-ons. In other words, make sure you are writing complete sentences.
- d. *Strengthen phrasing.* Are your word choices specific instead of vague? Do you use strong nouns and verbs? Do you vary your sentences and occasionally begin them with a prepositional phrase or a participial phrase? Weed out passive voice and excess adjectives. Use compound sentences, appositives, adverb phrases, and questions to make your writing more interesting. Transition smoothly between ideas and paragraphs using transition words. (For a refresher on transition words and phrases, see lesson 9.)
- e. *Proofread.* Look for any punctuation, spelling, or capitalization errors. Then fix them!
- f. *Retype* the draft with the corrections you have made.

2. **PROOFREADING PRACTICE**—Susan B. Anthony traveled across the United States speaking about the right of women to vote. The following paragraph about Anthony’s travels is from the autobiography *Eighty Years and More: Reminiscences 1815–1897* by Anthony’s dear friend Elizabeth Cady Stanton. The paragraph contains a number of errors, including letters that should be capitalized (2), repeated words that should be deleted (2), words that are missing (2), a lack of proper punctuation (2), and misspellings (2). Use the following proofreader’s marks to mark up the text:

- ≡ capitalize
∩ delete word
^ insert letter, word, or punctuation
SP. misspelled word

Miss Anthony’s style of speaking is rapid and vehement. In debate she is ready ready and keen, and she always equal to an emergency. Many times in traveling with her through the West, especially on our first trip to Kansas and california, we were suddenly called upon to speak to the women assembled at the stations. Filled with consternation, I usually appealed to her to go first; and, without a moment’s hesitation, she could always fill fiive minutes with some appropriate words and inspire me with thoughts and courage to follow. . . . One night, crossing the Mississippi, we were icebound the middle of the river. The boat was crowded with people, hungry, tired, and cross with the delay Some gentlemen, with whom we had been talking on the cars, started the cry, “Speech on woman suffrage!” Accordingly, in the middle middle of the Mississippi River, at midnight, we presented our claims to political representation, and debated the question of universal suffrage until we landed. our voyagers were quite thankful that we had shortened the many hours, and we equally so at having made several converts and held a convention on the very bosom of the great “Mother of Waters.