

ters by reference to examples—travels, novels, histories, etc. These he tells us are *not* true books (the obverse proposition).

The statement of what a true book is *not*, brings us to the statements of what a true book *is*. The various characteristics of true books, thus stated, make up the definition the author seeks to have us grasp. Writing of this kind is no succession of events; it is not narrative. It tells us nothing of any particular book; it is not descriptive. It seeks to set clearly before us the true nature of a thing—or it may be the true nature of a principle—which kind of composition is called **Exposition**.

LAWS OF EXPOSITION.—Briefly stated the laws of Exposition are as follows:—

1. *The treatment must be logical, a true chain of reasoning until the conclusion is reached.*
2. *The treatment must be clear, and if possible simple. Examples and illustrations are great aids to simplicity.*
3. *The ordinary laws, as to Introduction, Proposition, Discussion, Conclusion, hold good.*

STUDIES AND THEMES IN EXPOSITION.

The Truth in Things (Definition):—

1. True Books. (pp. 32 ff.)
 2. True Reading of Books. (pp. 35-50.)
 3. True Education. (p. 28 ff.)
 4. Vulgarity. (p. 49.)
 5. Charity. (pp. 59-64.)
 6. True Religion. (pp. 63-4.)
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7. The Sphere of Woman. [Compare her sphere with the sphere of man, and use the testimony of Shakespeare, Dante and Scott (pp. 72-84.)]
 8. The Education of Woman (pp. 84-93).
 - (a) physical.
 - (b) scientific.
 - (c) literary.
 - (d) artistic.
 - (e) her teachers.
 - (f) her surroundings.
 9. The Relation of Women to the State (pp. 94-101).
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