

EXERCISE 9-1 ♦ Parallelism: Guided practice

Edit the following paragraphs to correct faulty parallelism. The numbers in the margin refer to relevant rules in section 9 of *Rules for Writers*, Seventh Edition. The first revision has been done for you; a suggested revision of this exercise appears in the back of this book.

In his own time, one famous sixteenth-century Italian was known only by his given name, Leonardo. Today he is still known by that single name. But then and now, his name suggests many different roles: biologist, botanist, inventor, engineer, strategist, researcher, and artist.

Sixteenth-century Venetian soldiers knew Leonardo as a military strategist. When the Turkish fleet was invading their country, Leonardo suggested conducting surprise underwater attacks and to ^{flooding} flood the land that the Turkish army had to cross. Engineers knew him as the man who laid out new canals for the city of Milan. Scientists admired him for not only his precise anatomical drawings but also for his discovery that hardening of the arteries could cause death. To Milan's royal court, Leonardo was the artist who was painting impressive portraits, sculpting a bronze horse memorial to the house of Sforza, and at the same time worked on a mural of the Last Supper.

Leonardo saw a three-dimensional s-curve in all of nature—the flow of water, the movements of animals, and how birds flew. We recognize the same s-curve today in the spiraling form of DNA. Leonardo invented the wave theory: He saw that grain bending as the wind blew over it and water rippling from a stone dropped into it were the same scientific event. It was as easy for him to see this wave in sound and light as observing it in fields and streams. The math of his day could not explain all his theories, but twentieth-century scientists showed the world that Leonardo knew what he was talking about.

Leonardo saw very clearly that the powers of nature could be destructive and human beings could be savage. At the same time, he saw a unity holding all of life's varied parts together, a unity he could express in his art.

Leonardo—it's quite a name!

EXERCISE 9-2 ♦ Parallelism

To read about this topic, see section 9 in *Rules for Writers*, Seventh Edition.

All of the following sentences make an attempt to use parallel structure. Half of them succeed. The other five need revision. Put "OK" by the correct ones, and edit the other five to correct faulty parallelism. Example:

Leonardo spent the first years of his life playing in the fields, drawing animals and plants,
^{building}
and he ~~built~~ miniature bridges and towers along the river.

1. When Leonardo moved to Florence to live with his father, he exchanged a slow-moving rural life for a fast-paced urban one.
2. Because his birth parents had not been married, many job opportunities were not available to Leonardo. He could not become a merchant, a banker, or a skilled craftsman.
3. It was no easier for Leonardo to attend the local university than learning a craft.
4. The obvious choices were to become a soldier or he could join the priesthood.
5. Leonardo did not want his future to be in either the church or the army.
6. Deciding that Leonardo could draw better than he could march or pray, his father placed him with a major artist, Andrea del Verrocchio.
7. Verrocchio's shop worked for all kinds of customers, including trade unions, churches, and they would work for individuals also.
8. Living in Verrocchio's home and working in his shop, Leonardo heard talk of new theories about geography and science while he learned skills like modeling, painting, and sculpture.
9. Perhaps even more important was the variety of instruments Leonardo learned to make, among them musical, navigational, and ones for surgeons to use.
10. Working with Verrocchio was like going to three schools: an art school, a technology institute, and a liberal arts college.

EXERCISE 9-3 ♦ Parallelism

To read about this topic, see section 9 in *Rules for Writers*, Seventh Edition.

Circle the letter of the word or word group that best completes the parallel structure in each sentence.

Example:

Leonardo was handsome, generous, clever, and _____.

- ☒ a. ambidextrous
- b. able to use either hand for most activities
- c. he could use either hand for most activities

1. Leonardo's life had three distinct periods: his childhood in Vinci, his apprenticeship in Florence, and _____.
 - a. when he was an adult
 - b. his being an adult and earning his own way
 - c. his adulthood in various Italian cities
2. In childhood, Leonardo had not only a loving family and relatives but also _____.
 - a. safe and unspoiled acres to explore
 - b. he had the whole gentle slope of a mountain to explore
 - c. including fields and vineyards to explore
3. However, two natural events haunted his memory for years: A hurricane destroyed much of the valley below his village, and _____.
 - a. a flood washed away much of the city of Florence
 - b. a flood that washed away much of the city of Florence
 - c. the boiling, muddy, surging waters of a flood
4. Wind and water became major topics for Leonardo's study. He decided that wind and water were both useful and _____.
 - a. did harmful things
 - b. they caused harm
 - c. harmful
5. Viewers can find in many of Leonardo's works small round pebbles washed by a stream, riverbanks covered with moss and flowers, and _____.
 - a. little freshwater crabs partly hidden beneath rocks
 - b. viewers can find small freshwater crabs under rocks
 - c. little freshwater crabs sometimes hide beneath rocks

EXERCISE 9-4 ♦ Parallelism: Guided review

Edit the following paragraphs to correct faulty parallelism. The numbers in the margin refer to relevant rules in section 9 of *Rules for Writers*, Seventh Edition. The first revision has been done for you.

Leonardo's vision of life as one borderless unity affected both his personal life and ~~it affected~~ his artistic work. 9b

Leonardo did not simply look at the world; he studied it carefully. Watching the wind ripple the water in a pond, he was observant, intent, and in a serious mood. 9a
Leonardo saw no boundaries in nature; to him, people and animals were parts of one creation. He ate no meat because he did not want to bring death to a fellow creature; he bought caged songbirds so that he could set them free. Having no family of his own, he adopted a boy from another family to be both his son and he would be his heir. 9b
Even right- and left-handedness were the same to him. He filled his notebooks with mirror writing, but he wrote letters, reports, and proposals in the usual way. When his right hand became crippled, he used his left.

Leonardo's view of all of life as one creation led him to artistic innovations. Before Leonardo, artists had always used outlines to separate a painting's subject from its background. Because Leonardo saw everything in nature as interrelated, he decided that using shadow and gradation of light and color was better than to use an outline. He wanted one thing to flow into another the way smoke flows into air. 9b
Looking at Mona Lisa's hand, for instance, viewers can find no line where one finger ends and the next one begins; the separation is done totally with shadows. This unified vision of the world affected the content of his paintings as well as the technique. Background and subject often echo each other in a picture: The drapery and folds of the subject's clothing may reflect background scenes of curving vines or rocky hills or water that flows. 9a

Leonardo recognized the great diversity surrounding him, but he believed that an even greater unity supported the diversity and his own work was an expression of that unity. 9c