

PRACTICAL
COMPOSITION,

WITH

NUMEROUS MODELS AND EXERCISES.

BY

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PACKER COLLEGIATE INSTITUTE, BROOKLYN, NEW YORK.

NEW YORK:

CHARLES SCRIBNER & COMPANY

1880.

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TO
PROF. A. CRITTENDEN,
PRINCIPAL OF PACKER INSTITUTE,
TO
WHOSE RIPER WISDOM AND CULTURE
THE AUTHOR WAS INDEBTED FOR EARLY INSTRUCTION,
AND WITH
WHOM SHE WAS A CO-LABORER, IN THE FIELD OF LITERATURE,
IN SUBSEQUENT YEARS,
THIS WORK
IS MOST RESPECTFULLY DEDICATED.

PREFACE.

REALIZING the difficulties experienced by youth in the acquisition of the Art of Composition, and believing that many obstacles can be removed by *practical* instruction, this little treatise is submitted to American teachers, with the hope that its *simplicity* and *practical* methods will commend it to their earnest and cordial consideration.

All the preliminary instruction the mass of pupils receive may be comprised in the few words, "You are expected to write a composition once in two weeks." No early seeds have been sown, no ground prepared or fertilized, and teacher and pupil find to their disappointment only a barren, sandy desert. But flowers and fruit can be obtained only by early planting, tilling, and culture, and it is to this, as a prominent feature, attention is invited.

When the aged divine was asked "how it was that he was always ready to extemporize upon any subject upon which he was called to address an audience," answered the youthful preacher thus: "*Fill the cask*, my boy, fill the cask! then you can tap it anywhere and it will run." Many a teacher of youth, as well as youth themselves, are lamenting to-day that they have been tapping empty casks, and wondering why the vintage fails.

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INTRODUCTION TO CHAPTER I.

THE taste for Composition is both natural and acquired. Every child that can *think*, or *express what it thinks*, can acquire it in a greater or less degree.

Instruction in it should commence as soon as the pupil is able to grasp Mental Arithmetic, Geography, or any other branch of education. Whenever a child is able to *express its thoughts* in words, Composition should be commenced. It may be profitably taught and acquired before the pen or pencil can be used.

An *oral* exercise, in which the child is encouraged to express, in its own manner and words, what it has seen, heard or experienced, would naturally form the first stage of instruction.

After a narration of this kind, each pupil should be requested to give some *opinion* respecting what was seen or heard.

The oral narrative will give the first insight into the *art of composition*, or the *expression of thoughts*; the second will teach the scholar to *think*.

In these two mental operations, *thought* and the *expression of thought*, lie the germs of Composition. These germs may be warmed into life, expanded so as to send forth leaves and branches, blossom and bear fruit, and yield a rich and abundant harvest in the fields of literature and sound learning.

PRACTICAL COMPOSITION.

CHAPTER I.

ORAL COMPOSITION.*

LESSON I.

The pupil may give a description of some place that has been visited, and what was seen and heard.

MODEL.

My first visit to Barnum's Museum was when I was eight years old. My father was coming on from Savannah to buy goods, and as mother and I had never visited New York we anticipated much pleasure.

We were glad to leave Broadway, because it was so noisy and every body in such a hurry.

The first object that attracted my attention was the Happy Family. Rabbits, mice, cats and monkeys, were all playing together. The giant was the tallest man I ever saw. He looked like the pine trees at home. We passed a few hours

* Oral Composition will excite the interest of pupils on account of its novelty.

very pleasantly, looking at all kinds of curious animals and curious things.

Since then the Museum has been burned, and little girls and boys are obliged to find some other place of amusement.

EXERCISE.

MY WALK TO SCHOOL.—Describe the morning, summer or winter, pleasant or stormy, birds, flowers, &c., if in the country, cars, omnibuses, &c., if in the city.

MY PETS.—A canary-bird, doll, chickens, flower-bed, music-box, &c.

SKATING PARTY.—How many, the pond or rink visited, how skating is acquired, mishaps, &c.

BOOKS I STUDY.—Names, nature of the works, and which is the most interesting or instructive.

SABBATH SCHOOL FESTIVAL.—Songs sung, speeches made; description of the place in which it was held.

VISIT TO A MENAGERIE.—Tell what animals were there, their appearance, habits and performances.

SCHOOL GIRLS' PICNIC.—By rail-road, steamboat or stage, refreshments, amusements, and return home.

LESSON II.

This Exercise may consist of a description of Pictures or Sculpture.

MODEL.

A little boy who has an unusual amount of curiosity, is in the act of cutting open the bellows to find the wind.

His mother stands over him with an uplifted rod in her hand, but he is so astonished at not

finding anything inside of the bellows, that he does not see her. His brother, who is looking through the half-open door with a comical smile upon his face, seems to say, "It is good enough for you."

Perhaps this little boy will make a Benjamin Franklin, or Robert Fulton.

EXERCISE.

PICTURE OF A FAIRY SCENE.—Describe it.

The Last Supper.

Washington crossing the Delaware.

Abraham Lincoln and his family.

Christ rejected.

God's Acre.

Niagara Falls.

Catskill Mountains.

Bunker Hill Monument.

Statue of the Greek slave.

Cleopatra with the poisonous asp.

Adam and Eve.

Taking the Oath.

Washington.

LESSON III.

In this Exercise a question is to be asked by the teacher, and answered by the pupil.

MODEL.

Question.—Why is this a beautiful spring morning?

Answer.—Because the sun shines brightly, the

flowers are beginning to bloom, and the lambs are playing, and the birds are singing.

EXERCISE.

Why is this an unpleasant day?
 Why should children rise early in the morning?
 Of what do birds build their nests?
 Which forest birds sing the sweetest?
 Which is the noblest animal?
 Which is the largest animal in the ocean?
 What flowers have the sweetest perfume?
 Is the light of the sun or moon the most beautiful?
 Why do children like snow?
 What should we give to the poor?
 Why did Jesus love little children?
 How can you best show love to your parents?
 What makes children happiest?
 What story books do you like best, and why?

LESSON IV.

Question is to be asked by one pupil and answered by another.

MODEL.

Question.—Do oranges grow in warm or cold climates?

Answer.—They grow in warm climates. Havana oranges grow in the island of Cuba, which is one of the West Indies. The perfume of the blossom is very sweet, and the fruit one of the most valuable and delicious.

EXERCISE.*

Ques.—
Ques.—

Ans.—
Ans.—

LESSON V.

Describe some place visited, city, watering-place, grove or garden.

MODEL.

Philadelphia is sometimes called the "City of Brotherly Love." One reason for this is because so many of the people called Quakers, or Friends, reside in it. They generally live peaceably with all other people.

They are a very quiet people, and do not hurry about as rapidly as the citizens of New York.

The streets are very cleanly, and the markets neat and tastefully adorned with flowers. Some of the finest buildings are the Girard College, Independence Hall, Academy of Music and Continental Hotel. Fairmount Water Works is a place of resort during the summer months, on account of its cool, shady groves, and walks, and beautiful scenery.

EXERCISE.†

Describe Saratoga.
 Newport.

Hudson River.
 Delaware River.

* The questions and answers in this Exercise should be given entirely by the pupils, who should be encouraged to make their replies as complete as possible.

† These subjects are intended to be suggestive of familiar ones.

Describe Brooklyn.	Ohio River.
Chicago.	Central Park, New York.
New York.	Greenwood Cemetery.
Boston.	Some noted church.
Cincinnati.	Some flourishing school.
London.	The Coliseum.
Paris.	Pyramids of Egypt.

LESSON VI.

Give the definition of common words.*

MODEL.

PORTFOLIO.—A portfolio is a leather or cloth case in which letters, envelopes and writing paper can be carried.

EXERCISE.

Church.	Trunk.	Lady.
Railroad.	Balloon.	Jewelry.
Snow.	Engine.	Plantation.
Choir.	Hero.	Hermit.
Horse.	Coffee.	Bread.
Mutton.	Silk.	Key.
Minister.	Diamond.	Money.

LESSON VII.

Improper and common-place expressions may be corrected by the Class.

* Definitions should be given in the pupil's own language, and not taken from a dictionary.

MODEL.

He CARRIES HIS UMBRELL.—He carries his umbrella.

EXERCISE.

Anna did not know no better.
 Jane said she will never do so no more.
 That lady sings very beautiful.
 I have got a new cloak to wear on Sunday.
 He cannot get his lesson to-day.
 The boy was drowned in the river.
 Charlie cannot learn nothing to-day.
 My father did not learn me anything.
 My little friend is mad at me.
 Sarah aint going to walk.
 Where is it at?
 That bonnet is splendid.
 It rains awfully.
 What is the matter of it?
 I had a most elegant time.
 He lives to the west end of the street.
 What a sight of people!
 I knowed her when she was a little girl.
 She divided the apple among the two.
 The boy was not injured any.

LESSON VIII.

Explain the meaning of some *motto* or proverb.

"An empty cask makes the most noise." This may mean that little girls or boys that talk a great deal do not think very much; or, that persons who are wise generally say very little.

EXERCISE.

A rolling stone gathers no moss.
 The early bird catches the worm.
 All is not gold that glitters.
 A man is known by the company that he keeps.
 A new broom sweeps clean.
 A workman is known by his chips.
 Every cloud has a silver lining.
 It never rains but it pours.
 Idleness is the parent of mischief.
 Men's evil manners live in brass; their virtues we write
 in water.
 Who steals my purse steals trash.
 A thing of beauty is a joy forever.

LESSON IX.

This exercise may consist of a rehearsal of a story that has been read by the pupil, and should be narrated in his or her own language.

MODEL.

Lazarus was the brother of Martha and Mary. Falling dangerously sick, his sisters sent for Jesus; but he did not arrive until Lazarus had been dead four days. After some conversation with the sisters, he, by his miraculous power, raised Lazarus to life again, and restored joy to their desolate home.

EXERCISE.

Rehearse the story of Joseph and his brethren.
 Robinson Crusoe.

Cinderella, or the Glass Slipper.
 Jesus and the woman of Sychar.
 Uncle Tom's Cabin.
 The Saviour's birth.
 Maud Muller.
 Enoch Arden.
 George Washington and the apple tree.
 A fairy tale.

LESSON X.

A word may be given by the teacher, and the pupil required to express an idea connected with it.

MODEL.

MIRROR.—The mirror in my friend's drawing-room is very large and beautiful.

EXERCISE.

Slipper.	Godfather.	Omen.
Crown.	Companion.	Circle.
Hotel.	Militia.	President.
Lecture.	Company.	Complexion.
Singer.	Accident.	Schooner.
Carpet.	Lightning.	Post-Office.
Bible.	Inkstand.	Ferry-Boat.
Work-Box.	Pencil.	Pictures.
Vases.	Books.	Robbers.
Basket.	Letters.	Bottle.
Dinner.	Bracelet.	Gloves.

LESSON XI.

A word may be given by one pupil and another requested to express some quality in connection with it.

MODEL.

PEACHES.—The peaches in my father's garden are very *sweet*.

EXERCISE.

Violets.	Apples.	Strawberries.
Ribbon.	Shoes.	Carriage.
Pencil.	Atlas.	Academy.
Vase.	Picture.	Sugar.

LESSON XII.

Describe some object—its color, material, for what used, &c.

MODEL.

A GOLD WATCH.—It is of a yellowish color. It is made of gold which is dug out of the earth. The works consist of wheels, pivots, grooves and jewels. It is used for keeping time.

EXERCISE.

Writing-paper.	Newspaper.
Cotton.	Sewing-silk.
Pen-wiper.	India-rubber.
Umbrella.	Parasol.
Velocipede.	Window.
Dictionary.	Goblet.
Carpet.	Curtain.
Envelope.	Chain.

LESSON XIII.

The teacher may read extracts * from books designed to

* This exercise, as well as many of the previous ones, may be varied according to the age and advancement of the pupil.

instruct and interest pupils, and then require them to rehearse from memory.

MODEL.

Paris is full of cafés and restaurants; and when a gentleman enters one of these establishments, he takes off his hat and salutes the lady who presides at the money counter. The diner gives the waiter from two to ten sous for service, which is dropped into a jar, to be equally divided among all the servants.

A Frenchman thinks himself entitled to all that is set upon the table for him. Four little cubes of white sugar are furnished when he orders coffee; and if he does not use more than two, he may, and generally does, wrap the other two up in a paper and put them in his pocket; and it is not uncommon for him to dispose of his surplus bread or chicken in the same way.—*Our Boys and Girls*.

EXERCISE.

CHAPTER II.

WRITTEN COMPOSITION—SENTENCES.

A SENTENCE is the expression of one or more ideas in language. It may consist of one word, as: Listen! Come! or of two, as: Clouds move, Brooks run; or it may consist of several words, as: I love God and little children.

The most important words in a sentence are the *subject* and *predicate*.

THE SUBJECT is that about which something is said to be, or to be done. It is a Noun, or some word, or combination of words used as a noun, as: *Boston* is a city; *Painting* is an accomplishment; *To be good* is commendable.

Sometimes it is only a sign, as: + signifies more. It is frequently some other part of speech, as: *O* is an interjection; *The* is an article; *How* is an adverb, &c.

THE PREDICATE* is a word or combination of words expressing that which is affirmed or denied of the subject, as: Leaves *fade*; They *will not study*.

THE OBJECT† is a third important element in

* There are two kinds of predicates, viz: Grammatical and Logical; the former is the verb alone, the latter is the verb with its modifiers.

† See Clark's Analysis, Spencer's English Grammar, &c.

sentences, in which the act expressed by the verb terminates upon it, as: He loves his *child*.

LESSON I.

Express an idea in connection with the following *nouns* or *subjects*.

MODEL.

FLOWERS.—*Flowers bloom.*

TREES.—*Trees grow.*

EXERCISE.

Kittens	_____	Children	_____
Poets	_____	Boats	_____
Pleasures	_____	Coal	_____
Clouds	_____	Sleep	_____
Hopes	_____	Rain	_____
Kings	_____	Happiness	_____
Steamboats	_____	Ships	_____
Ladies	_____	Cork	_____
Snow	_____	Winds	_____
Stars	_____	Books	_____

LESSON II.

Form sentences containing the following *verbs*.

MODEL.

BREAKS.—Glass *breaks*.

SINGS.—Albert *sings*.

EXERCISE.

_____ study.	_____ grow.
_____ canter.	_____ eat.

— plough.	— play.
— meditate.	— walk.
— learn.	— ride.
— consider.	— swim.
— speak.	— despaired.
— interceded.	— rejoiced.

LESSON III.

Render the following ideas complete by supplying an *object*.

MODEL.

JAMES.—John struck *James*.

EXERCISE.

Bees make	—	Sheep eat	—
Boys gather	—	Hens lay	—
Annie loves	—	Ella sews	—
She bought	—	Men cut	—
Sculptors carve	—	Engineers survey	—
Merchants sell	—	People attend	—
Hunger craves	—	Alice inherited	—
Ministers preach	—	I congratulate	—
Husbandmen sow	—	Stories please	—
Joseph builds	—	Flora paints	—
Susan writes	—	Farmers husk	—

MODIFIERS.

SECONDARY WORDS in a sentence are called **MODIFIERS**. They may include any or all of the Parts of Speech, and are styled *adjective* and *adverbial modifiers* or *adjuncts*.

ADJECTIVE MODIFIERS are those which qualify the *subject*.

ADVERBIAL MODIFIERS are those which qualify the *predicate*.

LESSON I.

Prefix an *adjective modifier* to each of the following expressions.

MODEL.

GIRLS LEARN.—*Diligent* girls learn.

EXERCISE.

— boys study.	— must work.
— men steal.	— eagles can soar.
— pens write.	— leaves will fade.
— clocks strike.	— water scalds.
— kites fly.	— schooner tacks.
— bees hum.	— peaches will ripen.
— ships sail.	— brother paints.

LESSON II.

Prefix *two adjective modifiers* to each of the following expressions.

MODEL.

BOUGHS BEND.—*The topmost* boughs bend.

EXERCISE.

— stag jumps.	— mist rises.
— girl dances.	— lady walks.
— road misleads.	— man writes.
— thorn hurts.	— light fades.
— light dazzles.	— robbers fled.
— book pleases.	— philosophers think.

LESSON III.

An *adverbial modifier* may be annexed to each of the following verbs.

MODEL.

HE SLEPT.—He slept *calmly*.

EXERCISE.

She walks	—	Pupils study	—
Birds sing	—	James struggled	—
Students learn	—	Lillie plays	—
Swans move	—	Willie draws	—
Clouds float	—	Artists paint	—
Seeds grow	—	Flora sews	—
Winds blow	—	He indulges	—
Seasons pass	—	Brooks ripple	—
Waters roll	—	Pleasure passes	—
Snow falls	—	Water freezes	—
Flowers grow	—	Coal burns	—

LESSON IV.

Two *adverbial adjuncts* may be added to each of the following expressions.

MODEL.

TREES GROW.—Trees grow *very rapidly*.

EXERCISE.

Children skate	— —	Events thicken	— —
Rivers run	— —	Time flies	— —
Ships sail	— —	Stars twinkle	— —
Planets revolve	— —	Cars move	— —
Water congeals	— —	Travelers ride	— —
Ada learns	— —	Editors write	— —

Beauty fades	— —	Grief consumes	— —
Cities decay	— —	Joseph improves	— —
They wept	— —	He labored	— —
Winter comes	— —	Habits are formed	— —
Summer passes	— —	You must study	— —
They live	— —	He was wounded	— —
Boys skate	— —	Mother sings	— —

COMPLEX AND COMPOUND MODIFIERS.*

Besides *simple* modifiers there are also complex and *compound* modifiers, or adjuncts.

A COMPLEX ADJECTIVE MODIFIER is a simple adjective modifier with the words which qualify it, as; men *of honest purpose* will be esteemed.

A COMPOUND ADJECTIVE MODIFIER is one in which two or more distinct qualities are attributed to the subject, either of which is complete in itself, as; He is a *wise* and *good* man.

A COMPLEX ADVERBIAL MODIFIER is a simple adverbial modifier with the words which qualify it, as; The lady sang *very sweetly*.

A COMPOUND ADVERBIAL MODIFIER is one in which the verb is qualified by two or more adverbial adjuncts, either of which is complete in itself, as; The house stands *on a hill*, *by the brook*.

LESSON I.

A *complex adjective modifier* may be added to complete the following expressions.

*Some teachers and authors make but two classes of modifiers, simple and compound.

MODEL.

Flowers of *rare beauty* adorn the landscape.

EXERCISE.

Birds	— — —	sing in the forest.
Boys	— — —	ought to succeed.
This is	— — —	house.
A man	— — —	integrity can be trusted.
Henry came to	— — —	house.
She cultivates	— — —	garden.
There is	— — —	tree by the roadside.

LESSON II.

A *compound adjective modifier* may be supplied to complete the following sentences.

MODEL.

MEN SHOULD BE HAPPY.—*Good and virtuous* men should be happy.

EXERCISE.

— — —	flowers bloom profusely.
— — —	river flows rapidly.
— — —	rain fell quietly.
— — —	stags run quickly.
— — —	oak grew slowly.
— — —	days pass swiftly.
— — —	men act nobly.
— — —	philosophers reason correctly.

LESSON III.

Complex adverbial modifiers may be added to complete the following ideas.

MODEL.

The stars shine *in silent majesty*.

EXERCISE.

He drove his horses	— — —
The earth revolves	— — —
Jane went to her task	— — —
The sun sheds its light	— — —
The moon sinks to rest	— — —
The children sang	— — —
Sow your seed	— — —

LESSON IV.

Compound adverbial modifiers may be annexed to complete the following sentences.

MODEL.

THE HOUSES WERE BUILT.—The houses were built *rapidly and very well*.

EXERCISE.

He acted	— — —
Flowers droop	— — —
The stars shine	— — —
The waves dashed	— — —
The glass was colored	— — —
The breeze blows	— — —
Good artists paint	— — —
The English language should be spoken	— — —

LESSON V.

Adjective and adverbial adjuncts can be employed in the following expressions, to render them complete and more elegant.

MODEL.

THE QUEEN VISITED SOLOMON.—The Queen of Sheba visited Solomon in the midst of his glory.

EXERCISE.

The wise men	_____	came	_____
In the morning	_____	prepare	_____
A boy	_____	rises early	_____
The Indian	_____	will soon sleep	_____
The evening star	_____	shines	_____
The dome	_____	is the largest	_____
A walk	_____	brought us	_____
The gales	_____	went	_____
The volcano	_____	sends lava	_____
The love	_____	crowns us	_____
The odes	_____	were written	_____
The life	_____	was published	_____
The obelisks	_____	were wonderful	_____
Adam and Eve	_____	were happy	_____
The gentle wind	_____	waft odors	_____
The hopes	_____	render life	_____
Boys appear	_____	to be equal	_____
The happiness	_____	consists	_____
The dreams	_____	vanish	_____

GRAMMATICAL FORM OF SENTENCES.

Sentences are divided according to their grammatical construction into four classes, viz : Affirmative, Imperative, Interrogative, and Emotional.

AN AFFIRMATIVE SENTENCE is one in which an assertion is made or denied, as : My soul longs for the beautiful ; He is not happy.

AN IMPERATIVE SENTENCE is one used to express command, entreaty, or exhortation, as : "Strike for your altars and your fires ;" "Give me a calm, a thankful heart ;" "As much as lieth in you, live peaceably with all men."

AN INTERROGATIVE SENTENCE is one in which a question is asked, as : "Must I leave thee, Paradise ?"

AN EMOTIONAL SENTENCE is one in which sudden or intense feeling is expressed, as : "Hark ! he comes !" "O happiness, thou comest not again !"

LESSON I.

Form *declarative sentences* from each of the following words.

MODEL.

AUTUMN.—Autumn brings a golden harvest to the husbandman.

EXERCISE.

Indolence.	Intemperance.	Soldiers.
Industry.	Charity.	Cotton.
Happiness.	Prisoners.	Pine-apples.
Letter-Paper.	Photographs.	Snow-flakes.

LESSON II.

Form *imperative sentences* in which the annexed words will be incorporated.

MODEL.

Go ring the bells, and fire the guns,
And fling the starry banners out.

EXERCISE.

Shout.	Stand.	Enter.
Ring.	Trust.	Triumph.
Tread.	Tell.	Rejoice.
Believe.	Consider.	Labor.

LESSON III.

Transpose the following sentences so as to make them *interrogative*.

MODEL.

Flowers droop and die in the stillness of noon.

Do flowers droop and die in the stillness of noon?

EXERCISE.

- "All labor is noble and holy."
 "The wind is blowing off the shore."
 "Heaven seems opening to my view."
 "The pure in heart shall meet again."
 "He giveth His beloved sleep."
 "There's a new foot on the floor, my friends,
 And a new face at the door, my friends,
 The new year's at the door."

LESSON IV.

Form sentences to express a variety of emotions.

MODEL.

AWE.—Lo! He comes, with clouds descending.

SADNESS.—On the winds the bell's deep tones are swelling;—'tis the knell of the departed year.

EXERCISE.

Wonder.	Admiration.	Sorrow.
Terror.	Happiness.	Contempt.
Reverence.	Condescension.	Joy.

LESSON V.

Transpose the following *affirmative* sentences, and render each of them *imperative, interrogative* and *emotional*.

MODEL.

Night's silvery veil hung low on Jordan's bosom.

Hang low night's silvery veil on Jordan's bosom.

Did night's silvery veil hang low on Jordan's bosom?

How low on Jordan's bosom hangs the silvery veil of night!

EXERCISE.

- "The light wind of morn is stirring."
 "The tide of time rolls back."
 "Sweet was the dawn of every morning."
 "The mists of the morning are rolling away."
 "Cities rise and sink, like bubbles on the water."
 Silence broods over the city.
 The winds and waves are hushed to sleep.
 "Our life is but a dream."

ANALYTICAL FORM OF SENTENCES.

* The four grammatical forms of sentences may

* Some authors divide sentences into but two forms—Simple and Compound.

each be subdivided into three others, viz: *Simple*, *Complex* and *Compound*.

A SIMPLE SENTENCE is the expression of a single thought, as: "She wreathed her face with smiles."

A COMPLEX SENTENCE is the expression of a thought with one or more subordinate ones which cannot be expressed independently, as: "Man cannot live by bread alone, but by every word that proceedeth out of the mouth of God."

A COMPOUND SENTENCE is the expression of two or more thoughts, each of which is complete in itself, as: "I was born an American; I live an American; I shall die an American."

LESSON I.

Let the pupil form simple sentences in which the following words will be employed.

MODEL.

OCEAN.—Roll on, thou deep and dark blue ocean.

EXERCISE.

Monarchs.	Monuments.	Waves.
Heaven.	Clime.	Stranger.
Fiction.	Truth.	Voices.
Morning.	Tempest.	Cottage.
Window.	Shadows.	Billows.

LESSON II.

Form complex sentences from the following words.

MODEL.

I LOVE THE GENTLE THAWS.—I love the gentle thaws that you can trace.

EXERCISE.

She loves everything	—	—	—	—
"I am monarch	—	—"		
"Try not the pass	—	—"		
When we die,	—	—		
When we arrived at the house,	—	—		
He lives in the house, which	—	—		
Ask him if	—	—		
She cannot understand why	—	—		
Put the question, if	—	—		
"Uneasy lies the head,	—	—"		
"Who steals my purse,	—	—"		
"He said to the winds and waves,	—	—	—"	

LESSON III.

Form compound sentences from the following.

MODEL.

Sir John, the night is black and long,
The hissing wind is bleak.

EXERCISE.

"The hearth is swept, the	—	—	—
"Come back! come back!"	—	—	—
"The lightnings flashed and"	—	—	—
The birds sang and	—	—	—
The cheerful fire blazes, and	—	—	—
The ship raised her sails	—	—	—
This is not my home, but	—	—	—

She is a good mother, and he — —
 Return unto me, and — —
 "Come unto me all ye that labor and are heavy laden,
 and — — — —"

LESSON IV.

Sometimes there is a combination of words that seems to indicate a *connection* with some idea, but, lacking a predicate, cannot form a sentence. Such expressions are called PHRASES, as: By the way; In short.

EXERCISE.

Point out the *phrases* in the following sentences:

By the by, he went to the country yesterday.
 "Know then this truth, (enough for men to know,) Virtue alone is happiness below."
 In the meantime, Anna visited her home.
 Yes! certainly! The day will soon dawn.
 In truth, there is nothing to expect from her.
 In the first place, write the lesson with care.
 For all that, they intend to take a ride to-day.
 For example, "there is joy in the sunshine."
 "In fact, there's nothing that keeps its youth,
 So far as I know, but a tree and truth."
 "In the midst of life, we are in death."
 "In the volume of the book, it is written of me."

LESSON V.

Criticise the following selections, telling the analytical and grammatical form of each.

MODEL.

Thou never canst retrieve thy withered hopes.

This is a *Simple* sentence, because it contains but one complete thought. It is a *Declarative* sentence, because it makes an affirmation. It is therefore called a Simple Declarative Sentence.

EXERCISE.

"Come, Disappointment, come!"

What are you disputing about?

There was sweet and soothing pleasure in the remembrance.

The favorite book of Demosthenes was the history of Thucydides, which he is said to have copied eight times.

"The mists of youth's morning were passing away, the light that unobserved had shed its radiance upon all my hopes and prospects was breaking on my soul."

"Philosophy, the queen of Arts and daughter of Heaven, is daily extending her intellectual empire."

"My Lord and my God! I have trusted in Thee!

I adore Thee! I implore Thee! O liberate me!"

"When the gates of Paradise are thrown open before thee, thy mind shall be irradiated in a moment."

"He giveth His beloved sleep!"

"Why muse upon the past with sorrow?"

"Death and Winter closed the Autumn scene."

LESSON VI.

Besides Sentences and Phrases, there are expressions that do not correspond to the definition

of either. They give force and beauty to language, and may be called EMOTIONAL EXPRESSIONS.

Transpose the Emotional Expressions, or supply words to form them into sentences.

MODEL.

Ah, fool! to exult in a glory so vain.

Ah, fool that thou art, to exult in a glory so vain!

EXERCISE.

"Thanks to the sunshine, thanks to the rain."

"Nearer my God to Thee,—nearer to Thee!"

"O, the poor mariner!"

"How beautiful the rain!"

"Perfect through suffering!"

"How calm the earth! how calm the sea!"

"Beautiful Zion! city renowned!"

O, vain attempt!

"Good luck! good luck to your hoary locks."

"Ah! the merry three!"

"Thanks! father and mother—so good and so kind!"

"Ceaseless aspiring,

Ceaseless content;

Darkness or sunshine,

Thy element."

"Oh, the pain, the bliss of dying!"

"O, impotent estate of human life."

CHAPTER III.

INCORRECT COMPOSITION.

INCORRECT COMPOSITION consists in the use of words, terms, or modes of expression, not in accordance with good usage, or in violation of grammatical rules.

In order to avoid incorrect composition, the following directions may be carefully observed:

Rule 1st. Avoid all commonplace or slang expressions and provincialisms, as: "I think," "can't," "don't," "won't," "I have no more to say at present," "I enjoyed *myself*," &c.

Rule 2d. Avoid the frequent use of the pronouns *I* and *you*, as: "*I* told *you* so," "*I* said," "*I* went," &c.

Rule 3d. Do not use the word *got* when it is superfluous, as: "She has got a cold," "I have got my lesson."

Rule 4th. Do not write the composition in the *first* or *second person*, except in dialogue, and in scenes in which the writer took part. The *third* is considered more elegant.

Rule 5th. Avoid trite and commonplace themes, as: Spring, Hope, Autumn, Flowers, &c.

Rule 6th. Do not make use of foreign or obsolete words, except in cases where no other word

expresses the meaning as well, as: wist, wot, hauteur, inamorata, &c.

Rule 7th. Avoid the too frequent use of the word *and*.

Rule 8th. A small and unimportant word should not end a sentence.

Rule 9th. Avoid using an adjective for an adverb.

Rule 10th. Do not commence a sentence with *and*.

Rule 11th. Avoid superfluous adjectives.

Rule 12th. Avoid the frequent use of the word *start* in descriptions of journeys, pleasure excursions, &c.

LESSON I.

Correct the following expressions under Rule 1st.

MODEL.

That little girl has grown *a heap* in the last few months.—That little girl has grown very rapidly in the last few months.

EXERCISE.

That was a right smart chance he had of going into business.

You better believe that was a good apple.

Nary one of those children went immediately.

It beats all nature how it rained this morning.

He has, at last, put his drawers in some sort of ship-shape.

Goodness me! how the wind blew on the river.

The concert at the Academy was perfectly superb.

She wears a perfect love of a bonnet.

Henry hadn't ought to have copied that composition.

That new dress becomes your complexion.

Is this your book? I rather guess it does.

Are you going to church? I shan't go anywhere else.

LESSON II.

Correct the following expressions under Rule 2d.

MODEL.

I think I had better go home. It is best for me to go home.

EXERCISE.

I have no more to write at present.

I am well, and hope you are enjoying the same blessing.

I now take up my pen to write.

You will come and see me, will you not?

You will please excuse all mistakes.

I hope to do better the next time I write you a letter.

LESSON III.

Correct the sentences under Rule 3d.

MODEL.

I have *got* my lesson. I have learned my lesson.

EXERCISE.

She has got a very bad cold on her lungs.

Have you got her book in your room?

The merchant has got to go on a journey next week or the week after.

That lady got a pair of white kid gloves when she went out this morning.

Our minister got a new carriage last spring.

She got home several hours before her sister went to ride.

LESSON IV.

Supply words in ordinary use for those taken from foreign languages.

MODEL.

That was a dainty *morceau*. That was a dainty morsel.

EXERCISE.

She made her entrée into society at an early age.

There was a grand fête in the Elysian Fields.

Ladies often evince a penchant for gay sights and scenes.

On dit, that she is the finest singer in the country.

That coup d'etat was of great benefit to the insurgents.

It was a very *recherché* affair, and reflected great credit on the managers.

My friend saw at Saratoga, last summer, a *soi-disant* nobleman.

She always dresses à la mode, whether it is becoming or not.

LESSON V.

Correct the following grammatical errors.

MODEL.

Him and *me* were going to take a walk. *He* and I were going to take a walk.

EXERCISE.

The goods was not bought last week.

He with others have spoken too hastily.

Friendship as well as love render life beautiful.

Rudeness of manners make a disagreeable impression.

Every one of the children are going in the country.

John, with all his friends, have returned.

To live peaceably and quietly with all men are required of all good citizens.

How many books is there in your father's library?

She done it yesterday while the family were eating.

The lady set down in a chair, by the table.

The sun rises in the east, and sits in the west.

LESSON VI.

Correct the following illustrations under Rule 7th.

MODEL.

"No lessons *and* no tasks *and* no school; nothing but holiday *and* frolic *and* green fields *and* fine weather."

CORRECTED.—No lessons, no tasks, no school; nothing but holiday, frolic, green fields, and fine weather.

EXERCISE.

The garden was filled with flowers *and* fruits *and* birds of varied hue *and* everything to delight the eye *and* ear.

The students played ball, *and* croquet *and* other games till the setting of the sun.

"The moon which then was invisible, has gradually gained upon the nights, *and* now rolls in full splendor above

the towers *and* pours a flood of tempered light into every court *and* hall."

She had no clear *and* distinct *and* correct ideas of the manner in which she should write *and* study.

Their heroes were extolled in song *and* raised to the skies *and* almost rendered divine.

The husband *and* wife *and* child *and* all they loved *and* honored joined in the sad *and* mournful song.

And faith *and* hope *and* love render life beautiful *and* death triumphant.

No life is just *and* honorable *and* benevolent, that is not enriched by kind deeds to the poor *and* unfortunate *and* suffering.

His heart is gay *and* his hope bright *and* life happy.

The water leaps *and* roars *and* surges wildly.

LESSON VII.

Transfer or correct the following sentences under Rule 8th.

MODEL.

Ex.—This is the book I referred to.

Cor.—This is the book to which I referred.

EXERCISE.

Which house did she go to?

That is the new building he told you of.

This is the beautiful boy I was speaking about.

Yonder is the house my friend lives in.

Solomon is the wisest man that the Bible speaks of.

These are not the paintings he directed us to.

They ride every day because they like to.

The thunders roar, but I tremble not.

LESSON VIII.

Correct the expressions under Rule 9th.

MODEL.

Ex.—Joseph wrote his French Exercise very *good* to-day.

Cor.—Joseph wrote his French Exercise very *well* to-day.

EXERCISE.

The elocutionist reads very distinct.

The prima donna sang very sweet.

Boys behave very bad in church sometimes.

Ladies frequently walk very graceful.

Little children sometimes sing very good.

That subject is one of which he has often spoken light.

That title is one frequent written upon by good authors.

LESSON IX.

Correct the violations of Rule 10th.

MODEL.

"And now she stood in the doorway, her eyes fastened on him in a last lingering look."

CORRECTION.—She stood in the doorway, her eyes fastened, etc.

EXERCISE.

And the day was just dawning as he went forth to his daily toil. And when twilight came he returned.

It was a bright summer morning. And we hastened to prepare for a long walk.

Shall the intellect of woman be cultivated? And for what purpose?

And all things must have an end.

And closer and closer we twine the tendrils of our hearts round those we love.

LESSON X.

Point out the violations of Rule 11th.

MODEL.

"By the side of a bustling street, in a neglected field, stood a time-worn tombstone."

EXPLANATION.—Nearly every noun has an adjective qualifying it.

EXERCISE.

My poor, poor, desolate, dejected friend.

The ever-changing, ever-shifting scenes of busy life!

The beautiful green expanse lay beneath the cloud-flecked, arching azure of the summer sky.

My panting, longing, thirsting heart cries out for rest.

The gentle, welcome tones of her sweet voice charmed me.

LESSON XI.

Correct according to Rule 12.

MODEL.

We *started* on our journey.—We commenced our journey.

EXERCISE.

They started from here yesterday. We will start tomorrow.

Then we started on our journey again. We must start early.

Will you start next week? The children were eager to start.

If he had started sooner he would have arrived in time.

When we started from the house it was raining.

CHAPTER IV.

PUNCTUATION.

PUNCTUATION is the art of separating composition into sentences and parts of sentences by characters called marks of Punctuation.

The chief of these are the Period, Colon, Semicolon, Comma, Dash, Parenthesis, Exclamation and Interrogation Points.

THE PERIOD is used to indicate an abbreviation of a word, as ; Dr., and to end a sentence, as ; "Love thy neighbor as thyself."

THE SEMICOLON is chiefly used to separate a sentence into its clauses, as ; Spring brings flowers ; Autumn brings fruit. It is derived from two Greek words, *semi*, half, and *colon*, a member ; therefore the primary meaning is *half-member*.

* THE COLON is employed to separate the clauses in a sentence where no connective can be used, as ; Love God : no life is perfect without love ; or it is used after such expressions as, *as follows* : , and after a long address, as ; Rev. John Boynton, My dear Sir : &c. &c.

THE COMMA is used in the following instances.

* For examples of the use of the colon see Webster, Edward Everett, &c.

1st. When the elements of a sentence are transposed, as ; In the spring-time, sow thy seed.

2d. When words are used parenthetically, as ; He departed, as he said, when the carriage arrived.

3d. When the subject is modified by a long, inseparable adjunct, as ; The desire of doing good to others, is always commendable.

4th. When an adverb is used independently, a comma separates it from other words, as ; However, there was a fine audience present.

5th. When persons are addressed a comma follows the address, as ; "My son, give me thine heart," or in personification, "O mists, make room for me !"

6th. Words in apposition are separated by commas, as ; Howard, the philanthropist, was the lover of mankind.

7th. When quotations are abruptly introduced the comma precedes the quotations, as ; Says Solomon, "A wise son maketh a glad father."

8th. When words of the same nature are arranged in groups a comma is placed between each, as ; Joy, sorrow, pain and pleasure make up our lives ; He wrote nicely, fluently and methodically ; It is a man's duty to guide his children, to educate them, to bring them up for usefulness.

9th. When the subject is followed by a long explanatory clause a comma separates the subject

and clause, as ; The man, who habitually neglects his duty, should suffer.

THE DASH is used to indicate an omitted word, as ; He lived in — Street ; — a sudden transition of thought, as ; The flowers had sprung into life—winter had passed away.

PARENTHESES are employed to enclose explanatory or unnecessary words, as ; How many mistakes (as you know) people make. Parenthetical words and clauses should be avoided, as much as possible.

THE EXCLAMATION POINT is used to indicate emotion, as ; Alas ! it rains. It is used after words, phrases and sentences.

AN INTERROGATION POINT is used to ask a question, as ; Who was the sweet singer of Israel?

OTHER SIGNS USED IN WRITING.

Other signs are used which affect words as well clauses. There are the Hyphen, Caret, Apostrophe and Quotation Marks.

THE HYPHEN is used to connect compound words and expressions, as ; oft-repeated, never-to-be-forgotten tale. It is also used to indicate the division of a word into syllables, as ; he-ro.

THE CARET denotes the omission of a letter, word or expression, as : fortune ; always kind ; he

when I went away
told me to come again, etc.

THE APOSTROPHE is used to show the contraction of words, as ; o'er, and the Possessive Case, as ; Jane's book.

QUOTATION MARKS are used to enclose quotations, as ; "Life is real."

LESSON I.—(PERIOD.)

Place periods where required, according to rule.

MODEL.

Gen. U. S. Grant is President of the United States. A period should be placed after *Gen.* after *U.* and after *S.* because these are abbreviations, one should be placed after United States, because it is the end of a sentence.

EXERCISE.

Dr Channing says, Nothing endures but truth
She called on her friend at No 26 Main St
Hon Wm C Bryant is editor of the Evening-Post
"Work is the sweet of earth's sad life"

"The ashes are cold on their native hearths The smoke no longer curls round their lowly cabins They move on with a slow, unsteady step The white man is upon their heels, for terror or dispatch ; but they heed him not."

"Her blue eye was languid, her cheek was too warm"
Rev Dr Snow preached on the goodness of God
She put the St and No on her letter but not the Co
Look in the Directory for the Pacific Manufacturing Co
She arrived at 8 P M and went directly to her house
The N Y Central R R is in a prosperous condition
Invite your friend to come to morrow at 1 A M
Miss G said we must write with black ink

LESSON II.—(SEMICOLON.)

Place semicolons wherever required.

MODEL.

"It is treason to nature; it is impiety to heaven.

EXERCISE.

"The truth is, that the genius will study it is that in the mind which does study that is the very nature of it."

"You are a man you are a rational and religious being you are an immortal creature."

"There is a virtuous, glorious courage but it happens to be found least in those who are most admired for bravery."

He has a purpose and that purpose gives him character.

"There are tears, for his love joy, for his fortune honor, for his valor and death, for his ambition."

LESSON III.—(COMMA.)

Insert commas, according to Rule 1st.

MODEL.

In the bright moonlight, he stood calm and unheeded.

EXERCISE.

When you have taken a walk come in the house and rest.

Unless you come early you will not find a seat.

In distant lands he found rest for his weary soul.

At the height of her glory Athens was beautiful.

In such a cause our fathers could not fail of success.

In her true character she appeared most lovely.

For the sake of humanity remember the poor.

LESSON IV.—(COMMA.)

Insert commas, according to Rule 2d.

MODEL.

He was, so to speak, of a most excellent disposition.

EXERCISE.

"I cannot see this terrible slaughter" said the soldier.

They entertained for her they wrote a most profound respect.

"May joy be ever with her" said her friend.

The sparks flew upward like grain from a threshing-floor.

He was one of the most eloquent men it is said that the age produced.

LESSON V.—(COMMA.)

Point according to Rule 3d.

MODEL.

"The beautiful wife, the affectionate daughter, the amiable sister, lies low in the silent grave."

EXERCISE.

The God that rides on the tempestuous cloud rules the storm.

He with many others has tasted the bitter waters.

To be ashamed of virtue which the heart approves marks a feeble character.

"Children coming home from school look in at the open door."

"A lion cub of sordid mind avoided all the lion kind."

This home-bred sight this fire-side privilege is yours.

He the wise the good the benevolent passed away.
This high constitutional privilege must be protected.

LESSON VI.—(COMMA.)

Point according to Rule 4th.

MODEL.

Nevertheless, he will take a ride in his carriage.

EXERCISE.

"And now abideth faith, hope, charity."
Soon the day of gladness will bring peace and hope.
"Wherefore I beseech you by the mercies of God."
Notwithstanding the day proved to be a stormy one.
Now there was a man whose name was Job.
Truly he will not attend the lecture this evening.

LESSON VII.—(COMMA.)

Point according to Rule 5th.

MODEL.

"Good people, all, with one accord, lament for
Madam Blaize."

EXERCISE.

"Mr. President my object is peace."
"Sir there are some on this floor who say that they are
above the constitution."
"Englishmen look at Ireland! what do you behold?"
Old winter go back to thy dreamless sleep!
"You are old father William" the young man cried."
"O sailor boy sailor boy never again,
Shall home, love, or kindred thy wishes repay."
"O God thou hast blest me! I ask for no more!"
O windassing ye a song to me!

LESSON VIII.—(COMMA.)

Separate the words in apposition, according to Rule 6th.

MODEL.

Paul, the Apostle, lived in the first century.

EXERCISE.

Henry the 8th king of England was father of Elizabeth
the famous queen.
My sister Amy came from Boston yesterday.
"Newton the philosopher bound Science with a chain
which he found in her inmost labyrinth."
John the beloved disciple leaned on Jesus' bosom.
Schiller the poet wrote of nature and its beauties.
She was the darling the pet lamb of the little flock.

LESSON IX.—(COMMA.)

Point according to Rule 7th.

MODEL.

"That voice shall tranquilize each fear,
"Tis I, be not afraid."

EXERCISE.

He sang this song "O for a closer walk with God."
"Well" said the squire "now, you shall stay,
And dine with me, old friend, to-day."
"Agreed" said the pair "that will make amends."
"Breathes there a man with soul so dead,
That never to himself hath said
'This is my own, my native land.'"
"Come back! come back" he cried once more.

LESSON X.—(COMMA.)

Punctuate the following sentences according to Rule 8th.

MODEL.

They toiled with patience, with perseverance, with energy.

EXERCISE.

"It is the Christian's duty to succor the distressed to counsel the wayward to soothe the afflicted and to instruct the ignorant."

They fought bravely nobly triumphantly.

She was a wise tender benevolent friend.

"And dashing and flashing and splashing and clashing

The water comes down at Lodore."

"Toiling rejoicing sorrowing onward through life he goes."

LESSON XI.—(COMMA.)

Point according to Rule 9th.

MODEL.

"Man, who lives but an hour, still never dies."

EXERCISE.

"He who steals my purse steals trash."

Thou who inhabitest eternity protect and guide us.

The vessel that weathered the storm came into port.

Nothing is valuable in this world that requires no effort.

He whom my soul loveth is king of all the earth.

O thou who art invisible reveal thyself to me!

The flowers that fade soonest are often the sweetest.

The rain that fell in torrents filled the streams.

LESSON XII.—(DASH.)

Point out places in which the Dash should be used in the following quotations and sentences.

MODEL.

"Washington!—First in war, first in peace, and first in the hearts of his countrymen!"

EXPLANATION.—The Dash is used after Washington to indicate a sudden transition of ideas.

EXERCISE.

"My Lords What have I to say why sentence of death should not be pronounced upon me, according to law."

The quiet air grew tremulous with prayer men slept and dreamed.

"Our bugles sang truce for the night-cloud had lowered."

"Stay, stay with us, rest, thou art weary and worn."

"Confess thy folly, kiss the rod."

"There is pleasure in the pathless woods, there is rapture on the lonely shore."

"Fill every beaker up, my men, pour forth the cheering wine,

There's life and strength in every drop thanksgiving to the vine!"

How warm in imagination how rich in imagery!

"He spoke and it was done, He commanded and it stood fast."

Work earnestly! work heroically, thy life-work will soon be ended.

Let angels sing thy soul to rest, then awake in Paradise!

LESSON XIII.—PARENTHESIS.

Which are the parenthetical words?

MODEL.

"While thus I spin and sometimes sing,
(For now and then my heart will glow,)
Thou measurest Time's expanding wing."

ANSWER.—The parenthetical words are, "For now and then my heart will glow." They are not necessary for the grammatical construction, and are therefore enclosed with marks of parentheses.

EXERCISE.

"Near, and more near—and can it be
More vent'rous than their own
A ship, whose seeming ghost they see
Among those icebergs thrown."

A man had once a vicious wife—
A most uncommon thing in life;
His days and nights were spent in strife unceasing."

"Abou Ben Adhem may his tribe increase!
Awoke one night from a deep dream of peace."

"For if I should said he
Bestow this jewel also on my creature,
He would adore my gifts instead of me."

"Thou happy, happy elf!
But stop—first let me kiss away that tear
Thou tiny image of myself."

LESSON XIV.—EXCLAMATION POINT.

What *words* should have an Exclamation Point after them?

MODEL.

"Gold gold gold gold
Bright and yellow, hard and cold."

ANSWER.—There should be a point after each gold, because they are exclamatory words.

EXERCISE.

Back back the flood is sweeping onward.

"Away away our fires stream bright
Along the frozen river."

Ha ha the maniac breaks his chains once more.
Hark hark hear ye not the loud bell?

"Hurrah hurrah a single field hath turned the chance
of war."

"Work —work —work
My labor never flags."

"'Allah Allah' cried the sick man,
Racked with pain the long night through."

Beautiful beautiful the first flush of morn, tinting the
clouds and coloring the landscape.

LESSON XV.—EXCLAMATORY PHRASES.

Place Exclamatory Points after the Phrases.

MODEL.

"Thou, too, sail on, O Ship of State!"

EXPLANATION.—O Ship of State, is the Exclamatory Phrase.

EXERCISE.

And lo from the assembled crowd
There rose a shout prolonged and loud."
"But from the mountain summit, far withdrawn,
Came the glad answer, Lo the Dawn the Dawn"

"Nearer my God, to Thee,—
Nearer to Thee"

"A sail ho a sail' cried the man on the lee."
"To arms to arms the bugle sounds from far,
O, noble friend gird on thy sword and shield."

"O cruelty who could rehearse
Thy million dismal deeds."

"Now for a frolic now for a leap
Now for a mad-cap galloping chase
I'll make a commotion in every place."

"O dwellers on the mountain-top"

LESSON XVI.—EXCLAMATORY SENTENCES.

The pupil may write six Exclamatory Sentences.

MODEL.

"I am charged with being an emissary of
France!"

EXERCISE.

LESSON XVII.—INTERROGATION POINT.

Write six Interrogative Sentences in prose and poetry.

MODEL.

"When storms are brooding o'er the main,
Say! can'st thou make it calm again?"
"Doth not wisdom cry and understanding
utter her voice?"

EXERCISE.

Interrogations in Prose.
Interrogations in Poetry.

USE OF CAPITAL LETTERS.

Capitals should be used in the following cases:

- 1st. Capitals should commence every *sentence* in prose, and every *line* in poetry.
- 2d. All proper names or words used as such.
- 3d. The letters I and O when standing alone.
- 4th. The first word of a direct quotation.
- 5th. Words denoting *personification*.
- 6th. All important words in titles of books, pamphlets, essays, &c.

LESSON I.—RULE 1st.

Place Capitals according to the Rule.

MODEL.

"Religion expands the intellect. It enlarges
the heart."

"O dwellers on the mountain-top
The night is dark and drear;
Comes there no far, faint gleam of day,
Our aching hearts to cheer?"

EXERCISE.

"Never have I known such a fireside companion as Dr. Franklin. great as he was, both as a statesman and a philosopher, he never shone in a light more winning than when he was seen in the domestic circle. his cheerfulness and his colloquial powers spread around him a perpetual spring."

"he that sits above
in his calm glory will forgive the love
his creatures bear each other, e'en if blent
with a vain worship!"

"Good-night;
peace to all who taste of sorrow I
day now hastens to its close:
busy, toiling hands repose
till awakes the bright-eyed morrow,—
good-night."

LESSON II.—RULE 2D.

Place Capitals where they belong.

MODEL.

Henry Clay was eloquent and won the hearts
of his countrymen.

She spoke the *French* language fluently.

EXERCISE.

Noah webster was the author of an English dictionary.
philadelphia is a beautiful city.
He was sent as an ambassador to england.
The amazon is the largest river in the world.
The andes are on the western coast of South America.
The egyptian mummies are great curiosities.

Will you return from the country on monday.
He went south in the month of january.
"Strong is the word of god to succor thee."

LESSON III.—RULE 3D.

Put Capitals according to the Rule.

MODEL.

"Life! *I* know not what thou art."

Weep not, O mother! weep not hopelessly.

EXERCISE.

i cannot forget that i am bereft.
"Far, far i had roamed on a desolate track."
How can i tarry so far from home.
i looked forth from my casement.
i miss the dear, kind voices that i love.
"o! was there ever such a knight, in friendship or in
war."
"Thy form benign, o goddess, wear."
"o that this lovely vale were mine!"
o nature, with thy vine-clad hills, i love thy rippling
brooks and leafy trees.

LESSON IV.—RULE 4TH.

Insert Capitals when required by the Rule.

MODEL.

Says Cowper, "*He* is free whom the truth
makes free."

EXERCISE.

Whittier wrote, "in God's own might, we gird us for the
coming fight."

This was her prayer: "father have mercy, look down on my child!"

Qoth he, much moved, "the stream is strong and deep."

LESSON V.—RULE 5TH.

Commence the words that denote *personification* with Capitals.

MODEL.

"Two angels, one of *Life* and one of *Death*,
Passed o'er the village as the morning broke."

EXERCISE.

Come gentle spring and clothe the earth with flowers!

"The last night of the gray old year
Was wearing fast away."

I work for kindly charity and not for sordid wealth.
Memory and hope walk, hand in hand, through all the
scenes of life.

Come gentle sleep and woo me to thy kind embrace!

LESSON VI.—RULE 6TH.

Place Capitals according to the Rule.

MODEL.

Garland of Poetry. *New York Evening Post.*

EXERCISE.

Grammatical structure of the english language.
St. peter's church. The academy of design.
My trip to niagara. Our winter sports.
History of little susan. Life among the mountains.
National fourth reader by parker and Watson.

LESSON VII.—PROMISCUOUS EXERCISE ON CAPITALS.

Place Capitals wherever required by the foregoing Rules.

MODEL.

"Sing on, sweet bird; *I* listen to thy strain."

EXPLANATION.—*Sing* commences with a capital, because it is the first word in a sentence, and also a line of poetry. *I* is also a capital because it stands for a noun.

EXERCISE.

"Up from the meadows rich with corn,
Clear in the cool september morn,
the clustered spires of frederick stand
green-walled by the hills of maryland."

"Praise the power that blessed our sires,—
bade them kindle freedom's fires—
bade them bear the ark of god,
fearing no oppressor's rod."

"Thou shalt reign in peace with christ at length."

"Come hither, hubert! o my gentle hubert."

says wordsworth, "heaven lies about us in our infancy."

"Give me of your roots, o tamarack!"

CHAPTER V.

DIRECTIONS FOR PREPARING COMPOSITIONS.*

Rule 1st. Select a subject within your grasp; that is one of which you know something, and which you can master. In the themes of composition, perhaps, more than anything else, young persons are apt to overshoot the mark. It is better to lift a pound before attempting to lift fifty.

Rule 2d. After the subject has been selected, *think* upon it often and closely. Have something to write,—write it! The mere putting words together does not constitute thought. As language is a growth, thought is necessarily so also. Thought begets thought. It increases in geometrical ratio. The greatest drawback to young persons learning to compose well, is their aversion to think;—to think closely and frequently.

Rule 3d. Be yourself! That is, avoid imitation. Study the best models, but do not copy them. Consult standard authors to regulate your style and cultivate your taste.

Rule 4th. Express your thoughts in the most

* The Teacher must use his or her own judgment, in requiring pupils to commit to memory these familiar directions. The Rule, without the explanation, may be all that is necessary.

polished manner. There are two forms of expressing thought: 1st. The bare idea, in simple words. 2d. The idea, clothed in expressive and beautiful language. The first is a tree, with its boughs and twigs; the second is the stalwart tree, clothed with verdure and laden with fruit and flowers.

Rule 5th. Whenever anything suggests a thought, kindred to your subject, *note it down*. Do not trust to memory—that is sometimes treacherous. Bring observation, conversation and reading to your aid. While your own mind should be a little world of creative thought, it may be peopled with a thousand suggestions, and adorned with the imaginings of fancy.

Rule 6th. Re-write * it until satisfied that you have done your *best*. “What is worth doing at all, is worth doing well.” This adage will apply to composition with peculiar force, for no branch of education, no task is so much neglected and abused.

Rule 7th. Arrange your thoughts systematically. In order to accomplish this, view your subject in its different aspects, and select the most forcible and familiar ones. Connect the thoughts that bear upon each other, in groups, and arrange them under their proper heads.

Nothing evinces poor scholarship more than

* It is said Gibbon re-wrote his History of England fifteen times.

want of some method. Disjointed thoughts, thrown promiscuously together, can never be forcible, even if beautifully expressed. The hearer, or reader, becomes lost or bewildered.

Rule 8th. Avoid, as much as possible, the mannerism of the schools—that is, avoid the stereotyped mode of school-girls' and school-boys' compositions. Venture into some new field, and gather the most beautiful flowers, and weave them together into garlands or nosegays; be they ever so small and unpretending, they will be fresh and sparkling.

Rule 9th. The first sentence should be short and striking.

LESSON I.

EXPLANATIONS AND EXERCISES UNDER RULES FOR PREPARING COMPOSITIONS.

Why are not the following subjects suitable for ordinary school compositions?

MODEL.

IMMORTALITY OF THE SOUL. This is a subject about which few young persons know anything. It is a theme for mature mind, one which philosophers have studied and argued upon for ages, and of which the wisest and best know nothing, except as revealed in the Sacred Scriptures.

EXERCISE.

A Republican Government.
The Pyramids of Egypt.

Character of the Ancient Romans.
The Progress of Civilization.
The Authenticity of the Bible.

LESSON II.

Point out the defects in examples under Rule 2d.

MODEL.

Ex.—The way, to-morrow surrounds everywhere and therefore but necessary interrupts.

Exr.—This is a combination of words, but no *idea* is expressed.

EXERCISE.

Words useful if begin but men why condemn sweet.
Consent and contentment not supply flowers intend.
Ride when if they see do not birds bushes try.
Whenever are sons and daughters fly upward.

LESSON III.

Change the following examples under Rule 4th, from a plain to a polished form.

MODEL.

He saw the light of a fire shining through the window.

"In happy homes he saw the light
Of household fires gleam warm and bright."

EXERCISE.

"The lessons over, writing time began."
"He is a king, every inch of him."
The little boys were still as mice.

To-night the year will end.
 As soon as it was morning we started.
 "They that touch pitch will be defiled."
 Flowers grow in the fields, in the country.
 The mountain was covered with foliage.

LESSON IV.

Let each pupil tell what thought is suggested by the one given.

MODEL.

"We cannot all be masters." This suggests that if some are born to rule, others are born to be ruled.

EXERCISE.

"That thou art happy, owe to God."
 "Who steals my purse, steals trash."
 "The sorrow for the dead is the only sorrow from which we refuse to be divorced."
 "Thou dost preserve the stars from wrong."
 "Wherever they march! their route was marked with blood."

LESSON V.

Write upon one of the subjects given, and arrange under the proper divisions.

MODEL.

THE DEATH OF O'CONNELL. It is divided into four heads, viz: 1st. Tidings of his death. 2d. The peculiar day of his death. 3d. Obsequies of a soldier. 4th. The mourning nation.
 There is sad news from Genoa. An aged and

weary pilgrim, who can travel no further, passes beneath the gate of one of her ancient palaces, saying with pious resignation as he enters its silent chambers, "Well, it is God's will that I shall never see Rome. I am disappointed. But I am ready to die. It is all right." The superb though fading queen of the Mediterranean holds anxious watch, through ten long days, over that majestic stranger's wasting frame. And now death is there—the Liberator of Ireland has sank to rest in the cradle of Columbus.

Coincidence beautiful and most sublime! It was the very day set apart by the elder daughter of the Church for prayer and sacrifice throughout the world, for the children of the sacred island, perishing by famine and pestilence in their homes and in their native fields, and on their crowded paths of exile, on the sea and in the havens, and on the lakes, and along the rivers of this far distant land. The chimes rung out by pity for his countrymen were O'Connell's fitting knell; his soul went forth on clouds of incense that rose from altars of Christian charity; and the mournful anthems which recited the faith, and the virtue, and the endurance of Ireland, were his becoming requiem.

It is a holy sight to see the obsequies of a soldier, not only of civil liberty, but of the liberty of conscience—of a soldier, not only of freedom, but

of the Cross of Christ—of a benefactor, not merely of a race of people, but of mankind. The vault lighted by suspended worlds is the temple within which the great solemnities are celebrated. The nations of the earth are mourners; and the spirits of the just made perfect, descending from their golden thrones on high, break forth into songs.

Behold now a nation which needeth not to speak its melancholy precedence. The lament of Ireland comes forth from palaces deserted, and from shrines restored; from Boyne's dark water, witness of her desolation, and from Tara's lofty hill, ever echoing her renown. But louder and deeper yet that wailing comes from the lonely huts on mountain and on moor, where the people of the greenest island of all the seas are expiring in the midst of insufficient though world-wide charities. Well, indeed, may they deplore O'Connell, for they were his children; and he bore them

A love so vehement, so strong, so pure,
That neither age could change nor art could cure.

WM. H. SEWARD.

EXERCISE.

Our American Schools.
The Love of Art.
Cold Water.
Belshazzar's Feast.
Fashion and Finery.
A Student's Work.

LESSON VI.

What part of Rule 7th is violated in the subjoined illustration?

MODEL.

THE SEASONS.—“There are four seasons,—Spring, Summer, Autumn and Winter. Some like Spring, some like Summer, some like Autumn, and some like Winter, but, as for me, give me liberty or give me death!”*

EXPLANATION.—There is no connection between the Seasons and liberty or death.

EXERCISE.

“One of the most striking characteristics of our age, and that indeed which has worked deepest in all the changes of its fortunes and pursuits, is the general diffusion of knowledge. This is emphatically the age of reading. In other times, this was the privilege of the few; in ours, it is the possession of the many. The principal cause of this change is to be found in the freedom of the press. If Faustus were now living, he might exclaim, with all the enthusiasm of Archimedes, and with a far nearer approach to the truth, Give me where I may place a free press, and I will shake the world. Who can meditate on the strains of Milton and not feel that he drank deep at

“Siloa's brook, that flowed

Fast by the oracle of God,”—

that the fires of his magnificent mind were lighted by coals from ancient altars?”

* The model was written by a young man of sixteen, intelligent, and apparently as well read as others of his age.

LESSON VII.

Study the annexed illustrations of Rule 8th, and write an example of each kind.

MODEL No. 1.

HOME.—There is no place like home. Of all the spots on earth, home is the dearest to our hearts. In it we experience a mother's fondest love and receive a father's blessing. In it we learn our earliest lessons, and enjoy our childish sports; in it we prepare for our entrance into the world. There we experience nothing of life's cares and perplexities, but all is peace and happiness.

Let us learn to prize it as it deserves, for we may not always have a home. Let us ever look back to it with gratitude and affection, cherishing kindly thoughts of the fond parents who guided our youthful steps, and looked with leniency upon our youthful follies.

MODEL No. 2.

HOME.—Poets have sung and travelers dreamed of home. The soldier, by his camp fire, bivouacked in the wilderness, longs for its quiet scenes. The mariner, chanting his midnight songs, amid the ice-clad rigging of his home-bound vessel, sings a chorus of land-ho! as he nears the long wished-for shore. The watchman, on the far off minarets, counts the dreamy hours as the midnight creeps into the morn and brings him home. The minstrel sweeps his hand over the lyre and sings its

lyrics. The wanderer wipes the tears from his eyes, as fancy pictures a little group around the familiar fireside.

In it, the little child finds a resting place when wearied with his childish sports;—the wayward boy kindness and forgiveness;—the widowed daughter a sweet refuge from the storm, that so lately overshadowed her path;—the aged and weary a peaceful retreat,—a safe abiding place when the storms of passion or adversity sweep over life's horizon.

Home! thou talisman against life's ills! thou covert from the tempest! thou sweetest of all spots the earth affords. Thou art a fit type of a "home not made with hands,"—a dim foreshadowing of blissful scenes, when the celestial gates are opened, and the pearly streets of the New Jerusalem burst upon man's enraptured view.

Sing on O lover of the Muses! Dream again, traveler by the wayside! Chant a new refrain sailor upon the stormy sea! Look far off watchman, for what of the night! Minstrel tune thy lyre anew, and wanderer wipe thy tears, for home draweth near, and thou shalt go no more hence forever!

LESSON VIII.

Write six opening sentences, making them short and striking according to Rule 9th, and select some from standard authorities.

MODELS IN PROSE.

Man is by nature an active being.—*Edward Everett.*

I have great faith in hard work.—*Dr. Channing.*

You have taken me prisoner with all my warriors.—*Black Hawk.*

The declaration will inspire the people with increased courage.—*Daniel Webster.*

The grave of those we loved—what a place for meditation.—*Washington Irving.*

EXERCISE.

Selection from Shakspeare.

- " " Milton.
- " " Henry Clay.
- " " Mrs. Hemans.
- " " Mrs. Sigourney.

LESSON IX.

MODELS IN POETRY.

Strange is the power of dreams!—*Mrs. Norton.*

Friend after friend departs.—*Montgomery.*

Chained in the market-place he stood.—*Wm. C. Bryant.*

How slow yon tiny vessel ploughs the main.
—*Mrs. Sigourney*

Angels are round the good man, to catch the incense of his prayers.—*M. F. Tupper.*
Woodman, spare that tree!—*Geo. P. Morris.*

EXERCISE.

CHAPTER VI.

DIRECTIONS FOR COPYING.

AFTER a composition has been carefully composed, it should be neatly copied upon Commercial Note or Composition Paper. No blots should deface its appearance.

Rule 1st. Write only on the first and third pages of the paper;—if more are needed, use in the same way, fastening the sheets together, neatly, with a thread or ribbon according to taste.

* *Rule 2d.* Place the Title or Subject, about two inches from the top of the page, and equally distant from the right and left hand edge of the paper.

Rule 3d. Commence the leading words of the Subject with Capitals.

Rule 4th. Separate the Composition into its proper paragraphs.

Rule 5th. Commence the first line of the Composition, and the first line of every succeeding paragraph about an inch, or an inch and a half from the left hand edge.

Rule 6th. Every line succeeding the first line of a paragraph should commence a half or a whole inch from the left hand edge, so that the lines of

* Rule 2d may be varied according to taste.

each paragraph will fall directly under the preceding one, and all others will fall directly under each other in a straight line down the page.

Rule 7th. Never divide a syllable. If there is not space to finish a word at the end of a line, divide it into syllables, according to orthographical rules.—*See Dictionary.*

Rule 8th. When a word has been divided into its proper syllables, place a hyphen at the right hand edge of the paper to indicate its division, but never put any at the left.

Rule 9th. Spell every word correctly. If not certain of its orthography, consult a Lexicon.

Rule 10th. Place the name in full, at the right hand side of the paper, on the second line below the end of the Composition.

Rule 11th. Write the name of the place in which you reside, with the month, day of the month and year at the left,—one line below the writer's name.

Rule 12th. Fold the edges exactly even and press together. If Commercial Note, join the right and left hand edges; if Composition Paper, join the top and bottom and fold twice.

Rule 13th. Inscribe the full name and date upon the outside, to which may be added name of Class, &c.

Rule 14th. Write all Exercises and Compositions with ink. Black is preferable.

Rule 15th. Punctuate correctly; that is, according to some established standard.

LESSON I.

Correct the following violations of Rule 3d, putting Capitals where they belong.

MODEL.

Example.—Scenes in gethsemane.

Correction.—Scenes in Gethsemane.

EXERCISE.

The love of beauty.
The poetry of truth and of fiction.
My first flower-garden.
Visit to a star.
Life of marie antoinette.
Passages in the life of Thorwaldsen.
The angel's visit.
A chapter on dreams.
A winter scene.
Summer wanderings.
Lights and shadows of city life.
My home in the country.

LESSON II.

Correct the mistakes in division of syllables, under Rule 7th.

MODELS.

Ex.—Man-i-fea-tat-ion. Fal-si-fi-cat-ion.
Cor.—Man-i-fest-a-tion. Fals-i-fi-ca-tion.

EXERCISE.

Aff-irm-a-tive.	Af-flic-tive.
Ap-pre-hens-i-ble.	Ar-chi-tect.
Be-lon-ging.	Bel-li-ge-rent.
Cord-i-al-i-ty.	Crumb-ling.
Dec-lam-a-tion.	Dec-lar-a-tion.
Forc-i-ble-ness.	Im-pli-cit-ly.
Im-port-u-ni-ty.	In-gen-u-ity.
Mag-ni-fic-ent.	Man-i-fes-ting.
Mar-ve-lous.	Of-fen-sive.
Plan-si-ble.	Po-et-i-cal.
Pro-vi-sion.	Re-act-ion.
Serm-on.	Sleep-in-ess.
Spea-king.	Un-at-ten-ding.

LESSON III.

Divide the following words into their proper syllables.

MODEL.

Ex.—Incomprehensibility.

Cor.—In-com-pre-hens-i-bil-i-ty.

EXERCISE.

Insignificantly.	Inseparableness.
Masculine.	November.
Business.	Inflorescence.
Simultaneous.	Observation.
Sinuosity.	Excitement.
Decidedly.	Descriptive.
Determinately.	Emancipation.
Forwardness.	Geographically.
Humanity.	Jeweler.
Knuckled.	Lamentation.

Parliament.
Weariness.
Zodiac.

Writing.
Yawning.
Zoology.

LESSON IV.

Correct the following violations of Rule 8th.

MODEL.

Ex.—“The desire of being useful has in it
-self a kind of eloquence.”

Cor.—The desire of being useful has in it
-self a kind of eloquence.

EXERCISE.

“The glory he won is imperishable as liberty will ev
-er be itself.”

“Fancy sports on airy wing, like a meteor on a sum
-mer cloud.”

“The mind must not be pampered with luxuries, nor frit
-tered away with frivolity.”

“America has furnished to the world the charac
-ter of Washington.”

“Glorious New England! thou art still true to thy an
-cient fame, and worthy of thy ancestral honors.”

“The influence of the female character is now felt and ac
-knowledgeed in all the relations of her life.”

LESSON V.

Re-write the following extracts according to Rule 9th.

MODEL.

Ex.—“Poetry comprihends whatever is purest

in langauge, or most soblime in idea. Yea, ware
poetry a gem, it would be the choisest water,
were it a flower it would be the sweetest perfume.”

Cor.—Poetry comprehends whatever is purest
in language, or most sublime in idea. Yea, wero
poetry a gem, it would be the cleverest water,
were it a flower it would be the sweetest perfume.

EXERCISE.

“The painter can imetate, the poet discribe, and the
tourist talk with ecstacy of the sublime and beautiful objects
which constitute the seen before him, but he can only be
said to enjoy them aright, whose talents, tastes and affections
are concecrated to the glory of “Him, by whome all things
were mode, and without whom was not anything mode that
was mode.”

“The cloud caped tower, the georgous paleces,
The solemn tempels, the great globe itself,
Yea! and all which inhabets it shall desolve,
And like the baseless fabreo of a viseon,
Leave not a wreck behind.”

LESSON VI.

Correct the following mis-spelled words without a
lexicon.

MODEL.

Seperate—Separate. . Writing—Writing.

EXERCISE.

Neccessary.
Expidition.
Colledge.

Cressent.
Diphthong.
Paroxism.

Conlesse.
Acqueduct.
Avinue.

Agreable.	Synonymous.	Bachelor.
Privilege.	Receive.	Corroding.
Possess.	Believe.	Refusing.
Appartment.	Deceive.	Parading.
Deludeing.	Riding.	Reconnoitre.
Harrass.		

LESSON VII.

The pupil may copy an extract from some book, or write an original Composition, observing the rules under "Directions for Copying," and according to the following

MODEL.

THE DEATH OF GENERAL TAYLOR.

*Yes! General Taylor is dead!
The bold soldier, the devoted patriot,
the upright President is dead. But
it is his body only that is dead. That
which vivified his form, which lit up
his eye, which spoke out from his
tongue; that which made him what
he was...the soul; that is not dead!*

*His deeds are not dead! That
soldierly prowess which marked his
conduct in three sanguinary wars;
which won for him laurels in youth,
as well as garlands in age; those
great achievements on the tented field,
beneath the moated wall and in the
nation's cabinet, marking him out as
a model of courage, energy and deci-
sion;...these are not dead. Those
deeds are written in his country's an-
nals... are part of his country's glory,
and shall live while a page of his-
tory remains.*

Name.

Date.

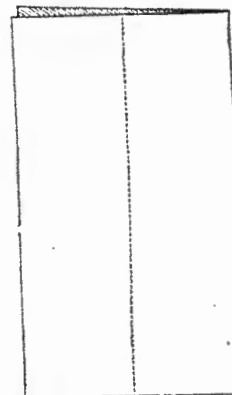
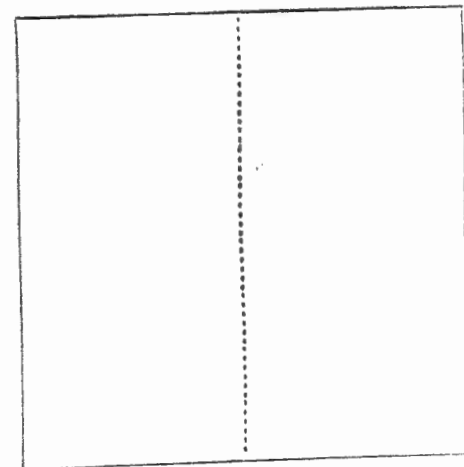
NOTE.—Sometimes a margin is left at both sides of the paper. This is the European style, though not as elegant in appearance.

MODEL.

TRUTH AND SINCERITY.

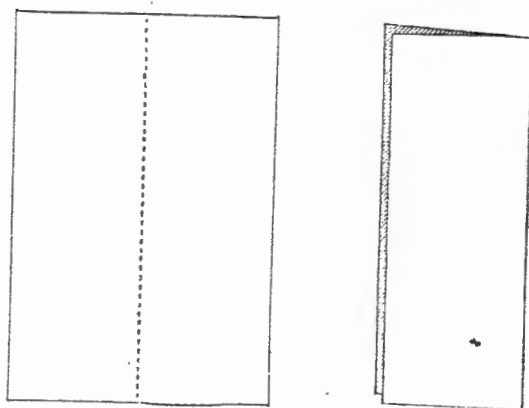
It is well for the young to resolve to practice what is right, without too much anxiety to please others. The boundaries between right and wrong are often obscure. Thus it is right that we should strive to render ourselves agreeable to others, to say and do that which will make them satisfied with themselves and with us, as far as we can do so without being insincere; but there are some who cannot be flattered unless they are flattered; praise is the incense which their hearts crave, and unless this is constantly offered, they are restless and dissatisfied.

Almira Lincoln Phelps.



MODE OF FOLDING COMPOSITION PAPER.

MODE OF FOLDING COMPOSITION COPIED UPON COMMERCIAL NOTE PAPER.



After compositions have been corrected by the teacher, they should be neatly and correctly copied into books, according to directions previously given.

LESSON VIII.

What violations of Rule 16th are found in the following sentences?

MODEL.

The rolls of Fame I will not now explore

EXPLANATION.—A period should be placed after *explore*, as it ends a sentence. Quotation marks should also be placed before *the*, and after *explore*, to denote that the passage is quoted.

EXERCISE.

How dear to my heart are the scenes of my childhood

This is my own my native land.

Lives of great men all remind us

We can make our lives sublime,

And departing leave behind us

Footprints on the sands of time.

Only the actions of the just

Shall swell and blossom in the dust.

"Poet blood courses thro his veins"

The moon shed her silvery light oer the landscape.

CHAPTER VII.

COMPOSITION—PROSE AND POETRY.

• COMPOSITION is a combination of ideas. The word is derived from the Latin word *pono*, to place; the prefix, *com*, meaning with, or together; and the suffix, *ion*, signifying the act of. Hence the meaning of the word is, literally, *the act of placing together*.

The simplest form of expressing thought is a *sentence*. When sentences are combined they constitute *paragraphs*; paragraphs form *chapters* or *sections*, and sections *pamphlets* or *books*.

Composition is either *original*, *suggested* or *borrowed*.

ORIGINAL COMPOSITION is that in which the thoughts have been conceived in the writer's own mind, and are given to the world bearing the stamp of originality or true genius. Example—Shakspeare's Works.

SUGGESTED COMPOSITION is that in which some other author's ideas have suggested trains of thought, or novel expositions of the same thought. Example—Jephthah's Daughter, suggested by the Bible narrative.

Natural objects, or new developments in science and art, may produce suggested composition. Examples—The Alhambra by Moonlight, History of

the Electric Telegraph, and Historical Novels, &c., &c.

BORROWED COMPOSITION is that in which not only the thoughts, but the words, of a writer or speaker are taken and re-embodied, with little or no change. This is styled plagiarism.

PROSE AND POETRY.

Composition may be subdivided into Prose and Poetry.

Prose is language expressed in its common form, and differs from versification in having neither rhythm nor measure.

Poetry is language expressed with regard to a certain recurrence of *similar sounds*, or any exact arrangement of syllables or feet. To be considered true poetry, it must contain poetic thought, as well as poetic form. Poetry is in language what harmony and melody are in music.

PROSE COMPOSITION.*

The principal varieties of prose composition are Narratives, Letters, Descriptions, Essays, Lectures, Orations, and Sermons.

Narration may be classified under the following heads, viz: Historical, Biographical and Autobiographical.

* Pupils should select or compose examples of each kind.

NARRATION is the recital or history of events in the life of individuals or nations.

HISTORICAL NARRATION is that in which the leading and striking occurrences in the life of a nation are chronicled and regularly compiled, constituting what is termed its *history*, as: The History of France, The History of Greece.

It may be subdivided into Topical Narration, which consists in the description of an individual occurrence in the history of the world or nations, as: The Discovery of Gold in California, Kane's Arctic Expedition, &c.

BIOGRAPHY relates to the most important occurrences in a person's life, and generally embraces the date of birth, the place of nativity, early education, and subsequent career, whether political, religious, mechanical or professional, as: The Life of Charlotte Brontë, Life of Daniel Webster, &c.

Biography includes Memoirs, which are written in a more familiar style, and the transactions are related as remembered by the narrator. They are sometimes written by the subject of the sketch, and sometimes by other persons, as: Memoirs of Marie Lundy Duncan.

AUTOBIOGRAPHY is a sketch of an individual's life, with its principal features and events. It differs from biography in having been compiled by the subject of the narration, as: Recollections

of a Busy Life, by Horace Greeley; Our Schools and School-Masters, by Hugh Miller.

NOVELS are a species of narrative. They are fictitious prose compositions, the characters, plot and adventures being generally invented by the author, as: Sir Walter Scott's Novels; Nina, by Frederica Bremer. Sometimes they are founded on a striking event or fact, as: Uncle Tom's Cabin, which had for its foundation the Institution of Slavery. When the narrative is filled with extraordinary adventure it is called a *Romance*.

When it is represented by action it constitutes a Play or Drama, and is divided into Tragedy and Comedy. Tragedy is a representation of sad scenes, with loss of life. Comedy is a humorous dramatic representation. Tragi-comedy is a blending of serious and comic scenes. Shakespeare's Works illustrate each of these kinds.

Historical Novels and Romances are those which have for their ground-work some leading characters or facts, interwoven and embellished by fiction, as: Goethe and Schiller, by Louisa Mülbach.

HISTORICAL NARRATION.

For illustrations of Historical Narration the pupil is referred to the various histories written by authors. Reading

NOTE.—Autobiography, Lectures, Orations, and Sermons are hardly within the province of School Composition, and the pupil is referred to standard works of that nature.

from these, and making extracts from memory, will be an excellent exercise, and tend to cultivate a habit of attention, and stimulate the faculty of correct delineation.

MODEL.

SIEGE OF CALAIS.—Edward III., after the battle of Crecy, laid siege to Calais. He had fortified his camp in so impregnable a manner, that all the efforts of France proved ineffectual to raise the siege, or throw succors into the city. The citizens, under Count Vienne, their gallant governor, made an admirable defence. France had now put the sickle into her second harvest since Edward, with his victorious army, sat down before the town. The eyes of all Europe were intent on the issue.

At length famine did more for Edward than arms. After suffering unheard of calamities, the French resolved to attempt the enemy's camp. They boldly sallied forth; the English joined battle; and after a long and desperate engagement, Count Vienne was taken prisoner, and the citizens who survived the slaughter retired within their gates, &c., &c.

BROOKE.

LAFAYETTE'S LAST VISIT TO THIS COUNTRY.—His reception in this country, and triumphal march through it, is one of the most remarkable

events in the history of the world. Such gratitude and unbounded affection were never before received by a man from a foreign nation. As he passed from Staten Island to New York, the bay was covered with barges decorated with streamers, and when the beautiful fleet shoved away, the band struck up, "Where can one better be, than in the bosom of his family"

During the four days he remained in the city, it was one constant jubilee; and when he left for Boston, all along his route the people rose to welcome him. He traveled every night till 12 o'clock, and watch fires were kept burning on the hill-tops all along his line of progress. Blazing thro' the darkness, they outshone the torches that heralded him, while in the distance, the pealing of bells from every church spire announced his coming. The same enthusiastic joy received him at Boston; and when he returned to New York, the city was wilder than ever with excitement.

J. T. HEADLEY.

EXERCISE.

Extract from French History.

" " American "
" " Roman "

TOPICAL NARRATION.

DISCOVERY OF AMERICA.

It was on the morning of Friday, the 12th of

October, 1492, that Columbus first beheld the New World. When the day dawned, he saw before him a level and beautiful island, several leagues in extent, of great freshness and verdure, and covered with trees like a continual orchard. Though everything appeared in the wild luxuriance of untamed nature, yet the island was evidently populous, for the inhabitants were seen issuing from the woods, and running from all parts of the shore, where they stood gazing at the ships.

Columbus made signal for the ships to cast anchor, and the boats to be manned and armed. He entered his own boat richly attired in scarlet, and bearing the royal standard.

No sooner did he land, than he threw himself upon his knees, kissed the earth, and returned thanks to God with tears of joy. His example was followed by the rest, whose hearts, indeed, overflowed with the same feelings of gratitude. Columbus then rising, drew his sword, displayed the royal standard, and, assembling around the officers of the armament, he took solemn possession in the name of the Castilian sovereigns, giving the island the name of San Salvador.

The natives of the island, when, at the dawn of day, they had beheld the ships, with their sails set, hovering on their coast, had supposed them some monsters which had issued from the deep

during the night. They had crowded to the beach, and watched their movements with awful anxiety. Their veering about, apparently without effort, the shifting and furling of their sails, resembling huge wings, filled them with astonishment. When they beheld their boats approach the shore, and a number of strange beings, clad in glittering steel, or raiment of various colors, landing upon the beach, they fled in affright to their woods. Finding, however, that there was no attempt to pursue nor molest them, they gradually recovered from their terror, and approached the Spaniards, with great awe, frequently prostrating themselves on the earth, and making signs of adoration. During the ceremony of taking possession, they remained gazing in timid admiration at the complexion, the beards, the shining armor and splendid dress of the Spaniards.

The Admiral particularly attracted their attention, from his commanding height, his air of authority, his dress of scarlet, and the deference which was paid him by his companions, all of which pointed him out to be the commander.

When they had still further recovered from their fears, they approached the Spaniards, touching their beards, and examined their hands and faces, admiring their whiteness. Columbus, pleased with their simplicity, their gentleness, and the confidence they reposed in beings who

must have appeared to them so strange and formidable, suffered their scrutiny with perfect acquiescence.

WASHINGTON IRVING.

BIOGRAPHICAL NARRATION.

COLUMBUS DELANO.

Columbus Delano was born in Shoreham, Vt., in 1809, but removed to Ohio when quite young. He received an excellent education, studied law, and after his admission to the bar won an extensive reputation as a criminal prosecutor and an advocate. In 1844 he was first sent to Congress, serving one term and failing of a re-election. He, however, retained his prominent position in his political organization, and in 1847 failed by only two votes to receive the nomination for Governor. In 1861 Mr. Delano was appointed Commissary General of Ohio, filling the office with great success and exhibiting marked power of administration. In 1862 he failed to receive the republican nomination for United States Senator, and during the following year was elected a member of the lower house of the Ohio Legislature.

He was re-elected to Congress in 1864, and in 1866 was defeated by General G. W. Morgan by 271 majority. This election he contested success-

NOTE—This Biography was copied from N. Y. Herald of March 6, 1869.

fully and held a seat in the Fortieth Congress. Mr. Delano was not a candidate for office at the election last year. He is a man of wealth and a prominent member of the Protestant Episcopal Church. In politics he is intensely radical. He was appointed Commissioner of Internal Revenue, March 5th, 1869, under General U. S. Grant's Administration.

LETTERS.

LETTERS may be divided into three classes:—letters of *friendship*, *business*, and *newspaper correspondence*.

Sometimes Histories, Essays and Novels are written in this way, and are compiled and published in book form.

LETTERS OF FRIENDSHIP include family letters, correspondence with acquaintances and notes of condolence.

FAMILY LETTERS should be carefully written, and may embrace many topics and incidents of interest to the parties only—such as personal affairs, health, &c.

LETTERS OF FRIENDSHIP should be written in a free and easy style, with no attempt at effect, and embrace general topics of interest to both parties, with expressions of mutual regard, &c.

BUSINESS LETTERS include Diplomatic Correspondence, Letters of Credit, &c.

BUSINESS LETTERS should be brief, concise, and "to the point." All verbiage should be avoided.

DIPLOMATIC LETTERS are those by which one government official corresponds with the representative of another, relative to treaties, negotiations, or any business of mutual interest. They are written in formal and dignified style.

NEWSPAPER CORRESPONDENCE consists of a description of noted places, distinguished personages, works of art, scenes in nature and passing events in the country or locality from which the correspondent writes. They are addressed to the editor of some paper or periodical.

* LETTERS OF FRIENDSHIP.

[To Bettine, from Goethe's Correspondence with a Child.]

Thou art a sweet-minded child; I read thy dear letters with inward pleasure, and shall always read them again with the same enjoyment. Thy picture of what has happened to thee, with all inward feelings of tenderness, and what thy witty demon inspires thee with, are real original sketches, which in the midst of more serious occupation, cannot be denied their high interest; take it, therefore, as a hearty truth, when I thank thee for them. Preserve thy confidence in me, and let it,

* For other Letters of similar nature see "Cowper's Correspondence."

if possible, increase. Thou wilt always be, and remain to me, what thou now art. How can one requite thee, except by being willing to be enriched with all thy good gifts. Thou thyself knowest how much thou art to my mother, her letters overflow with praise and love. Continue to dedicate lovely monuments of remembrance to the fleeting moments of thy good fortune. I cannot promise thee, that I will not presume to work out themes so high-gifted and full of life, if they still speak as truly and warmly to the heart.

The grapes at my window, which before their blossom, and now a second time, were witnesses of thy friendly vision, swell in their ripeness; I will not pluck them without thinking of thee. Write to me soon and love me.

FRAU RATH GOETHE.

TO THE COUNTESS OF POMFRET.

July 26th, 1738.

I hope, dear Madam, you find at least some amusement in your travels, and though I cannot wish you to forget those friends in England, who will never forget you, yet I should be pleased to hear you were so far entertained as to take off all anxiety from your mind. I know you are capable of many pleasures that the herd of mankind are insensible of; and wherever you go I do not doubt you will find some people that will know how to

taste the happiness of your conversation. We are as much blinded in England by politics and views of interest as we are by mists and fogs, and 'tis necessary to have a very uncommon constitution not to be tainted with the distempers of our climate. I confess myself very much infected with the epidemical dulness; yet, as 'tis natural to excuse one's own faults as much as possible, I am apt to flatter myself that my stupidity is rather accidental than real; at least, I am sure that I want no vivacity when I think of my Lady Pomfret, and that it is with the warmest inclination, as well as, the highest esteem that I am ever affectionately yours.

There is no alteration since you left us, except in the weather, and I would not entertain you with the journal of the thermometer. I hope to hear soon from you.

MARY WORTLEY MONTAGUE.

BUSINESS LETTERS.

St. Paul, Jan. 3d, 1869.

Mr. HOMER GILES,

Dear Sir,

Please forward my acct.,
for the year ending Jan. 1st, 1869, and oblige,

Yours Respectfully,

THOMAS HADDEN.

Havana, June 1st, 1869.

Messrs. HOLDEN,
304 Broadway, N. Y.,

Enclosed please find
check for sixteen hundred dollars, amount of indebtedness to you. Please acknowledge.

Very Respectfully,

ANTONIO VELASQUEZ.

DIPLOMATIC CORRESPONDENCE.

MR. ADAMS TO MR. SEWARD.

Legation of the United States,

London, October 11th, 1861.

SIR: I have the honor to enclose a copy of Lord Russell's note to me of the 4th instant, in reply to my representation of the conduct of the authorities of the island of Trinidad, made under instructions from the Department.

It will appear from this that the governor of Trinidad, by hoisting the British flag on the Government flag-staff, probably desired to signify to the officers of the Sumter, on their arrival, the neutral character of the island, but that he in the mean time forgot that the act is susceptible of a very different construction in the popular mind.

I have the honor to be, sir, your obedient servant,

CHARLES FRANCIS ADAMS.

Hon. Wm. H. SEWARD,
Secretary of State, Washington, D. C.

MR. SEWARD TO MR. MARSH.

Department of State,
Washington, July 23d, 1863.

SIR: Your dispatch of June 27, No. 3, has been received. The account it gives us of your reception and of the sentiments and feelings of the Italian Government in regard to the United States is very satisfactory to the President. We are pleased with your prompt and vigilant attention to the matters affecting the public interest, especially the supposed project of fitting out hostile armaments at Genoa.

Renewing my best wishes for the prosperity of Italy under the new ministry so happily inaugurated, I am, Sir,-

Your obedient servant,
WILLIAM H. SEWARD.

GEORGE P. MARSH, Esq., Turin.

LETTER OF CREDIT.

St. Paul, Aug. 1st, 1860.

GENTLEMEN: The bearer Mr. George Holman,

visits your City with a view to purchase goods. Should he be in want of funds, please advance him any amount not exceeding Five Thousand Dollars, and draw upon us at three days sight for the same.

HIRAM PIERSON & Co.
Messrs. TOWN & Co., Phila.

NEWSPAPER CORRESPONDENCE.

MODEL.

MR. EDITOR.—When you enter New York you are hurried and wearied, when you enter Philadelphia you feel refreshed and at ease. In the former city, men act as if everything must be done *to-day* with greatest dispatch; in the latter, they think and move as if there was a *to-morrow* in reserve, and work and wait with a quiet patience. In N. Y. you are jostled roughly, in the "City of Brotherly love," men, cars and carriages give you equal chances with themselves, and if any one is favored it is the foot passenger and particularly the *ladies*. Everywhere you go, in stores, streets, or public buildings you will find a quiet deference paid to them. No Philadelphia gentleman will tread on your long dress and exclaim "plague on the fashion!" but he will, by his manner, accord a lady equal, if not superior right.

One of the striking peculiarities to a stranger is the large number of females employed in the

public places. They are in all the principal stores, except where severe labor is requisite. When you enter the Academy of Fine Arts, the first person is a lady, who takes your ticket with the gentle grace of the true woman, who is in herself one of the highest perfections of the great Artist. In the building are hung the productions of the chisel and pencil, carried to a high state of perfection; marble and other stone is so exquisitely chiselled that the soul seems only wanting, to give you an idea of the highest order of beauty and skill. One of the largest paintings, which is of world wide notoriety, was in process of renovation, "Death on the Pale Horse." In it are exhibited all the fiercer passions of man, and the destructive power of disease, war and famine. War is represented going forth on his red horse, plunging and rearing onward regardless of prostrate man, helpless woman and innocent childhood.

There are fine paintings of Wm. Penn, the prince of peace makers, some in his early manhood and others in maturer life. Some of the statuary was of the highest order, one group represented "auld lang syne." The two Scotchmen were seated, each with a mug of beer in his hand, and the pot of beer between them, ready to refill the drained cup. Even the veins in the hand were so exquisitely cut that you could almost feel the pulse beating, and the teeth and lips spoke as

plainly, as if the soul breathed and the tongue uttered the words of bye gone years. Another group of four figures contained the history of Tam O'Shanter. The gude wife sits beside him, with her bonnet and homely face and good heart trying to win him from his love of *mirth and beer*. Burns says of him,

"O Tom! hadst thou but been sae wise,
And taen thy ain wife Kate's advice."—
Ah, gentle dames! it gars me greet
To think how monie counsels sweet,
How monie lengthen'd sage advices,
The husband frae the wife despises!"

On the other side of him are seated two of his boon companions, one with his leather apron thrown off one knee, and his jolly cheeks so fat and plump that the mirth bubbles out as fast as the beer flows in. The other has his head thrown back, his mouth open and his teeth displayed in a double row, the very picture of jollity and good humor.

But we are weary, and you too gentle friend, and we reserve a description of the "Doctor and his Patient!" for our tea table.

LILLIE LINDEN.

PHILADELPHIA, Dec. 1869.

EXERCISE.

Letter upon Parisian Fashions.

" " a trip up the Hudson.

" " Washington News.

SPECIMENS FOR THE COMMENCEMENT AND
CLOSE OF LETTERS.

1ST. LETTER OF FRIENDSHIP.

*Boston, June 20, 1869.**My Dear Father:*

* * * * *

*With best wishes to all the family, be-
lieve me ever,*

*Your affectionate son,
Clarence Morehead.*

2D. LETTER OF AFFECTION.

*Charleston, Aug. 9, 1869.**My Dearest Mother:*

* * * * *

*Remember me always, dear mother, as
your loving daughter,*

Nellie.

3D. BUSINESS LETTER.

*Nashville, July 14, 1869.**Joseph Blain, Esq.,**Dear Sir:*

* * * * *

*Yours most respectfully,
Hiram Powers.*

4TH. BUSINESS LETTER.

*Buffalo, Oct. 8, 1869.**Hon. W. M. Rice,**Dear Sir:*

* * * * *

*I have the honor to remain,**Your obedient servant,**George Ford.*

5TH. DIPLOMATIC CORRESPONDENCE.

Paris, May 4, 1869.

Hon. Wm. H. Seward,

Dear Sir:

* * * * *

*With high consideration, I am yours
truly,*

Wm. L. Dayton.

6TH. NEWSPAPER CORRESPONDENCE.

Mr. Editor:

* * * * *

*Yours, &c.,
Viator.*

Vienna, Jan. 4, 1869.

SUPERScription OF LETTERS.

Letters should be directed in a clear, large hand, so as to be perfectly legible.

If addressed to persons in a city, the *street* and *number* should always be written, unless the person or firm is so well known as to lead to no mistake.

If addressed to persons residing in villages or towns, the *county* should be added. The *State* should never be omitted, as there are cities and towns in some of the States of the same name. If sent to a foreign land, the *country* should be added.

LESSON I.

Write specimens of exceptions to the rule.

MODEL.

*Hon. Horace Greeley,
Editor of Tribune,
New York.*

*Mr. Frederic Northrop,
54 Prince St.,
Albany,
N. Y.*

EXPLANATION.—The first requires neither street, number, county nor State, as the person and office are so well known.

The second requires no county, as there is but one Albany in the State.

LESSON II.

BUSINESS ADDRESSES.

Direct envelopes according to the specimens.

MODEL.

<i>Mr. Henry M. Powers,</i> <i>14 Broad St.,</i> <i>Baltimore,</i> <i>Maryland.</i>	STAMP.
---	---------------

<i>Hon. Wm. H. Seward,</i> <i>Secretary of State,</i> <i>Washington,</i> <i>D. C.</i>

LADIES' SUPERSCRPTIONS.

In addressing letters to married ladies, either her own or her husband's *given name* may be used. The latter is preferable, as in large places his name is much more likely to be known in business circles, or found in a directory. It is also in accordance with polite usage, as seen in wedding cards, &c.

If the husband is deceased, *his* name should not be employed, as no such person exists.

LESSON III.

Address letters in both forms.

MODEL.

Mrs. Henry Carlton,
Newtown,
L. I.

Mrs. Sarah Carlton,
Newtown,
L. I.

NOTES.

A *Note* is a short written communication.

Notes may include those of *invitation, acceptance, regret, pulpit notices, promissory notes, receipts, &c.*

Notes of invitation, acceptance and regret should be briefly yet elegantly worded, and neatly written upon the style of paper most in vogue. If intended for a public occasion, they are sometimes printed.

LESSON I.

Write notes of invitation, acceptance, and regret.

MODELS.—INVITATION.

No. 1.

Miss Porter presents her compliments to Mr. and Mrs. Elmo, and requests the honor of their company on Wednesday evening, June 20th, at 8 o'clock, P. M.

Newburgh, June 14, 1869.

No. 2.

Miss Lillie Flanders

Presents her compliments, and request the pleasure of Mr. White's company, at her residence, No. 243 Lafayette Avenue, on Thursday, Jan. 9th, 1869, at 7 o'clock, P. M.

Boston, Jan. 3d, 1869.

No. 3.

Miss Julia Ames
At Home

Wednesdays in October
34 Astor Place,

St. Louis, Sept. 20th, 1869.

No. 4.

Mr. & Mrs. James Clarkson.
At Home,

Wednesdays after November First.
Grand St., 4th house from Albany Av.,
Chicago, Ill.

NOTES OF ACCEPTANCE.

No. 1.

Miss Worth accepts with pleasure.
Columbus, June 4, 1869.

No. 2.

Mr. Beers presents compliments to
Mrs. May, and accepts with pleasure
her polite invitation for Tuesday Even-
ing, Jan. 5th.
New York, Jan. 2d, 1869.

LESSON II.

NOTES OF REGRET.

No. 1.

Mr. Rogers presents compliments to
Mrs. Allen and regrets that absence
from town will prevent his acceptance
of her polite invitation for Thursday
Evening.

Louisville, June 10th, 1869.

No. 2.

Miss Barton's compliments to
Miss May and regrets that illness
will not permit the pleasure of her accept-
ing the kind invitation for Tuesday af-
ternoon.

New Orleans, May 6th, 1869.

EXERCISE.

Notes of Invitation in two forms.

" " Acceptance " " "
 " " Regret " " "

LESSON III.

PULPIT NOTICES.

Pulpit Notices embrace notices of Sunday School Anniversaries, Benevolent Societies, Temperance and Religious Meetings, Sacred Concerts, Funerals, &c.

These should be written as concisely as possible, with the hour and date distinctly stated, the place of meeting, the street and number, &c.

MODEL.

Rev. George Lansing Taylor will address the Temperance Meeting, Monday evening, Oct. 1st, at the Academy of Music, at 7½ o'clock, P. M.

EXERCISE.

Write Notice of Sabbath School Anniversary.

" " " Sacred Concert.
 " " " Church Fair.

LESSON IV.

PROMISSORY NOTE.

NEW YORK, Aug. 4th, 1869.

\$800.00.

Six months from date, for value received, I promise to pay to James Brooks, or bearer, eight hundred dollars with interest. WM. H. FIELD.

RECEIPT.

COLUMBUS, Aug. 2d, 1869.

Received from Messrs. Craig one hundred dollars in full of account to date.

JOSEPH NEWMAN,
 per JAMES FISHER.

LESSON V.

AN ORDER.

NEW HAVEN, Oct. 1, 1869.

\$175.70.

MERCHANT'S BANK.

Pay Walter H. Simons, or bearer, one hundred and seventy-five dollars and seventy cents, and charge it to my account.

DAVID J. HOLMES.

DRAFT.

ST. LOUIS, Sept. 8, 1869.

\$500.50.

Sixty days after date pay John Frost, or order, five hundred dollars and fifty cents, value received, and place to account of

HENRY FLANDERS.

LESSON VI.

EXCHANGE.

NEW YORK, Oct. 3, 1869.

\$8,000.

Thirty days from sight of this first of exchange, second and third unpaid, pay to Peter Ray, or

order, eight thousand dollars, and place to our
account as per advice.

CARTER BRO'S.

BRADFORD & Co., LONDON.

BILL.

PHILADELPHIA, July 9, 1869.

F. H. HOPE & Co.,

To A. T. STEWART, Dr.

Jan. 13th, 1869,	50 p'cs calico, @ \$7.00,	\$350.00
Feb. 1st, " 25 "	shirting, @ 6.00,	150.00
Mar. 3d; " 30	Cashmere shawls,	
@ \$15.00,	- - - - -	450.00
		\$950.00

Received payment,

When a bill is paid, the person who receives the money for the firm, signs his name,—it is then said to be *receipted*. If not receipted, and the merchant or his book-keeper neglects to enter it on the books, as paid, the person to whom the bill was made out is liable for its payment a second time, unless he has some proof or witness of its payment.

LESSON VII.

Explain the abbreviations, and write additional ones.

COMMERCIAL AND OTHER ABBREVIATIONS.

Mr., Messrs., Capt., Lieut., Col., Gen., Maj.,
Sr., Jr., Dept., Hon., Esq., M. D., Dr., Prof., D.D.,
L.L. D., A. M., P. M., Yds., Bbls., Lbs., Merch't.
No., St.

MODEL.

Sr. is an abbreviation for Senior, meaning
elder.

EXERCISE.

SPECIMEN OF NOTE.



*Mrs. Hunter presents her
compliments and requests the pleas-
ure of Mr. Hollin's company to
tea on Thursday evening, Nov.
4th, at 7 o'clock.*

34 North St., N. Y.,

Nov. 1st, 1869.

WEDDING RECEPTION—NOTE AND CARDS.

Mr. & Mrs. W. W. Derby,
 At Home,
 Wednesday, October 14th & 21st
 130 Clinton St., Brooklyn.

WEDDING CARDS.

Wm. W. Derby.

Harry Perkins.

DESCRIPTION.

SILVER AND GOLDEN ILLUMINATIONS.

At sunset we drove in an open carriage to St. Peter's, and alighted just within the colonnade. An immense concourse of people, almost equal to the throng of the morning, was assembled in the Plaza. The marriages were drawn up in lines, precisely as upon our previous visit in America. The mounted police, with drawn sabres, kept order over the movements of the crowd. At four o'clock, like the sound of a distant trumpet, rose up from the dense mass of human beings. As twilight melted into darkness, along the front of the church sprang up innumerable gleaming lights, until firs, columns, canopies, and pillars were all traced out in fire. His was the silver illumination. We gazed upon this for some time, in words and ad-

mization, when the great bell of St. Peter's tolled the hour of eight. At the first stroke a meteor, as though from the sky above, darted from the summit of the dome, and fixed itself upon the top of the cross; then, as quick as thought, swift as electricity, thousands and thousands of blazing fires flashed over the noble structure, along the graceful colonnades, around the statues, and beneath the arches. The waters of the fountain fell like drops of liquid gold into the marble basins.

Glorious was the spectacle!—a miracle of beauty! It seemed some vision of enchantment, a cathedral of flame, whose perfect architecture was all revealed in glittering light.

Madame Le Vert.

ESSAY.

CHARACTER OF A TEACHER.

The importance of correct habits to any individual cannot be overrated. The influence of the teacher is so great upon the children under his care, either for good or evil, that it is of the utmost importance to them as well as to himself, that his habits should be unexceptionable.

It is the teacher's sphere to improve the community in which he moves, not only in learning but in morals and manners—in everything that is lovely and of good report. This he may do, partly by precept—but very much by example. He teaches wherever he is. His manners, his appearance, his character are all the subject of observation, and, to a great extent, of imitation by the young. He is observed, not only in the school, but in the family, in the social gathering, and in the religious meetings. How desirable, then, that he should be a model in all things.

D. P. PAGE.

POETRY.

POETRY may be divided into *rhyme* and *blank-verse*. **RHyme** is a harmonical recurrence of sounds in language, as:

"A wind came up out of the *sea*,
And said, O mists, make room for *me*."

There are some poems in the language that are wanting in a similar recurrence of sounds at the end of the lines, but which, nevertheless, must be accepted as poems, as Hiawatha's *Canoe-Building*.

"Give me of your bark, O Birch Tree!
Of your yellow bark, O Birch Tree!
Growing by the rushing river,
Tall and stately in the valley!
I a light canoe will build me,
Build a swift Cheemaun for sailing,
That shall float upon the river,
Like a yellow leaf in autumn,
Like a yellow water-lily!"

BLANK-VERSE is metrical language, without rhyme.

"With the sweet airs of Spring the robin comes;
And in her simple song there seems to gush
A strain of sorrow when she visiteth
Her last year's withered nest. But when the
gloom
Of the deep twilight falls, she takes her perch
Upon the red-stem'd hazel's slender twig,
That overhangs the brook, and suits her song
To the slow rivulet's inconstant chime."

DIFFERENT FORMS OF POETRY.

Poetry may be divided, according to its nature,

into the following kinds, viz.: Pastoral, Epic, Lyric, Dramatic, Didactic, and Descriptive.

PASTORAL POEMS are those which are descriptive of rural scenes, as Burns' Poetical works.

AN EPIC is a narration of heroic deeds, as Homer's *Iliad*.

A LYRIC is a poem adapted to music, as Psalms of David, National Songs, &c.

DRAMATIC POETRY is that which is adapted to action, as Shakspeare's Plays.

DIDACTIC POETRY is that which is designed to convey instruction, as Young's *Night Thoughts*.

DESCRIPTIVE POETRY portrays events, scenes, and appearances of natural object, &c., as Thomson's *Seasons*.

REMARKS.

The study of these various kinds of Poems will tend to cultivate taste and beget thought, but it is unwise for all pupils to attempt to compose poetry. Few will succeed. The mass will fail, because poetry, like painting and sculpture, is reserved for persons naturally constituted to succeed in those branches. Be content to let your thoughts assume the ordinary channel of Prose, unless the Spirit of Poetry folds her wings about you and bids you soar and sing.

LESSON I.

Let the pupil point out the faults in the following lines:

"She sat by the wave-washed shore,
And the dark locks, unconfined,
That the winter of sorrow was drifting o'er,
Were afloat on the ocean wind.

There's a burden on my breast,
And my brain is burning now;
'Tis well I have laid him here to rest
Where the sea-winds cool my brow."

"Adam, far from paradise, his fallen years had passed,
And the dread death-angel came to bury him at last.
'What wilt thou here?' cried Adam, and with an angry eye;
'Forty of my thousand years are due before I die.'
But the angel said, 'Not so; I come not a day too soon;
Forgettest thou that forty become King David's boon?'"

"The folds of her wine-dark violet dress
Glow over the sofa, full on fall,
And she sits in the air of her loveliness,
With a smile for each and for all."

LESSON II.

Transposition of poetry consists in a change of words and sentences from a poetical to a prosaic order. It may be *literal* or *elegant*. Literal transposition is that in which not only the poet's ideas, but words, are closely retained. Elegant transposition is that in which the ideas are retained, but synonymous expressions are employed, if necessary.

MODEL.

"A star shed down its silvery light
On my pearly couch in heaven each night;
And well, by its beam serene and clear,
I knew the spirit I loved was near."

* LITERAL TRANSPOSITION.

Each night a star in heaven shed down its silvery light on my pearly couch, and by its clear and serene beam, I knew the spirit I loved was near.

ELEGANT TRANSPOSITION.

Every night a star in heaven shed its silvery light upon my pearly couch, and by its clear and placid rays I knew that the spirit of one I loved was hovering near.

EXERCISE.

"Floating downward on the starlight, two bright infant forms I see,
They are mine, my own bright darlings, come from Heaven to visit me."

"Linked hand and hand with Love and Hope,
We'd wander down life's flowery slope."

"Alas! that dulcet tone
Is but the hollow music of a shell
That mocks the Ocean; yet, the pilgrim lone
It wins as by a spell."

* Literal transposition may frequently be elegant also.

"Long have I sojourned in India,"
Thus the lofty stranger said;
"There for wealth and idle treasure,
Health and youth and blood I shed."

"Like sweet music pealing
Far o'er the blue sea,
There comes o'er me stealing
Sweet memories of thee."

"Stars of heaven! I would not be ye,
Too dark are the scenes that you often see;
Moon! I envy you not your light,
It falleth too often on woe and blight."

"Kind woman's place rough mariners supplied,
And shared the wanderer's blessing when he died."

"Whither, 'midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?"

LESSON III.

Supply the omitted words in the Poems, taking care to make the measure complete.

MODEL.

Ex.—"Breast the wave, Christian, when it is
strongest;
Watch for day, Christian, when the
night's ———;
Onward and onward still be thine
endeavor,
The rest that remaineth will be ———."

Cor.—"Breast the wave, Christian, when it is
strongest;
Watch for day, Christian, when the
night's longest;
Onward and onward still be thine en-
deavor,
The rest that remaineth will be forever."

EXERCISE.

"Fight the fight, Christian; Jesus is o'er thee;
Run the race, Christian; heaven is before ———;
He who hath promised, faltereth never;
The love of eternity flows on ———."

"Lift the eye, Christian, just as it closeth;
Raise the heart, Christian, ere it ———;
Those from the love of Christ nothing shall sever;
Mount when thy work is done—praise him ———!"

"The human mind, the human face,
Beaming with ——— and grace,
May fire the dullest ——— and brain,
And warm the ——— poet's strain."

LESSON IV.

Supply the omitted words in the specimen of Blank Verse, keeping the measure perfect.

MODEL.

"The quality of mercy is not strained;
It droppeth, as the ——— rain from heaven,
Upon the place ———; it is twice blessed;
It blesseth him that ———, and him that takes."

The quality of mercy is not strained,
It droppeth as the gentle rain from heaven,
Upon the place beneath; it is twice blessed;
It blesseth him that gives, and him that takes.

EXERCISE.

"Well do I love those various harmonies
That ring so gayly in Spring's — woods.
And in the thickets, and green, — haunts,
And — cosses, of the Summer time,
And in red Autumn's — solitudes.

"If thou art pained with the world's — stir,
Or crazed with its mad tumults, and weigh'd down
With any of the ills of human —;
If thou art sick and weak, or mourns't — loss
Of brethren gone to that far, — land
To which we all do pass, — and poor,
The gayest and the —, all alike;
Then turn into the — woods and hear
The thrilling — of the forest birds."

CHAPTER VIII.

ELEMENTS OF CORRECT COMPOSITION.

CORRECT COMPOSITION is that which is written in accordance with established rules for the construction of language, and in conformity with the usage of the best writers and orators.

A variation is sometimes allowed in poetry which is called *poetic license*. New terms are also used, in both prose and poetry, by a process called "coining words." Both should be avoided by young writers.

The chief characteristics of correct composition are Purity, Strength, Clearness and Unity, to which may be added Propriety and Harmony, though Propriety would seem naturally to come under Purity, and Harmony under Unity.

EXAMPLES OF POETIC LICENSE.

"Look here, my boys! when you handle yer tools,
Always try 'em on misers, for *misers is fools!*"

Household Words.

"To all he asked, 'bout all he saw,
The answer still was "Je n' entends pas!"—

C. Dibdin.

"Who does the best his circumstance allows,
Does well, acts nobly,—angels could (do) no more."—

Young.

"In saffron robe with taper *clear*,"—*Milton*.

"Stand! the *ground's* your own, my braves."—

Rev. J. Pierpont.

LESSON I.—PURITY AND PROPRIETY.

PURITY consists in the use of such words and modes of expression as good usage has authorized.

MODEL.

We need a loftier ideal to nerve us for heroic lives. To know and feel our nothingness without regretting it; to deem fame, riches, personal happiness, but shadows of which human good is the substance; to welcome pain, privation, ignominy, so that the sphere of human knowledge, the empire of virtue, be thereby extended: such is the soul's temper in which the heroes of the coming age shall be cast. When the stately monuments of mightiest conquerors shall have become shapeless and forgotten ruins, the humble graves of earth's Howards and Frys shall still be freshened by the tears of fondly admiring millions, and the proudest epitaph shall be the entreaty,

"Write me as one who loved his fellow men."

HORACE GREELEY.

EXERCISE.

Correct the expressions *in violation* of Purity and Propriety.

Do not let on that you were aware of the fact.

We made out to reach the cars by noon.

That quotation is nowhere to be found.

His intemperance must of consequence result in ruin.
Will I help you learn your lesson?
I expect that it is twelve o'clock.
He need not undertake the journey unless he likes.

LESSON II.—STRENGTH.

STRENGTH consists in the employment of the most forcible words and modes of expression. It requires that the strongest clauses should be placed at the close of a sentence or discourse, and the weakest at the beginning or in the middle.

MODEL.

My judgment approves this measure, and my whole heart is in it. All that I am, all that I have, and all that I hope for, in this life, I am now ready here to stake upon it. Sink or swim, live or die, survive or perish, I am for the declaration: it is my living sentiment; and by the blessing of God, it shall be my dying sentiment: independence now and independence forever!

DANIEL WEBSTER.

EXERCISE.

Examples of strength.

LESSON III.—CLEARNESS.

CLEARNESS consists in the use of such words as convey the exact meaning intended, and in such arrangement of the words and clauses that ambiguity is avoided.

1st. Ambiguous words and expressions should be avoided.

2d. Adverbs should be placed near the words they modify.

3d. Relative clauses should be placed contiguous to their antecedents.

4th. Adjectives should be placed, as near as possible, to the nouns they modify.

MODEL.

1st. He is neither here, nor there.

EXPLANATION.—This expression violates clearness, as it may mean, that he is not in this place or that; or it may mean, that his opinions are neither one thing nor the other.

2d. Truth fears examination, never.

EXPLANATION.—The adverb *never* modifies fears, and therefore should be placed near it; as, Truth never fears examination.

3d. The man is now justly censured, who exercises so little discretion.

EXPLANATION.—The relative clause should be placed near the word man, as it modifies it; as, The man, who exercises so little discretion, is now justly censured.

1st. EXERCISE.—AMBIGUITY.

He traveled up one hill and down another.

Intemperance is a bad custom.

It is the habit of the people to wear long hair.

Robert Fulton discovered the steamboat.

The sewing machine was discovered in the last century.

Franklin invented electricity in the clouds.
The furnished house is empty.

2d. EXERCISE.—ADVERBS.

Gentlemen are not requested to smoke in the Cabins.

Wanted.—A girl to take care of an infant of temperate habits and kind, obliging disposition.

The city was so demolished by the earthquake, that travelers cannot tell where it stood, at this day.

Come and take your dinner, out of the garden.

This article was written by a man, confined in a dungeon for his own amusement.

3d. EXERCISE.—RELATIVE CLAUSES.

The man lived in the house surrounded by trees, who had no wife or children.

Thou, Lord wilt deliver us from affliction, who hath permitted it to come.

An observing traveler rode over the mountain, who noticed everything.

At sea, everything attracts attention that breaks the monotony of the scene.

Ye, therefore, teach your sons to love mercy who love it too.

Can he prosper in the world who regardeth not the poor?

4th. EXERCISE.—ADJECTIVES.

The merchant sold only thick men's boots.

The seamstress cut blue children's dresses.

When she entered the store she enquired for black ladies' gloves.

He wore a new pair of gold spectacles.

That is a lovely and young little child.

Have you seen the thin children's slippers?

They moved into their brown new house last summer.

The merchant laid in a stock of new men's hats.
 She bought a yellow covered new magazine.
 Will you come and visit me at my new father's country-
 seat, when the weather becomes warm?
 Have you seen the ladies with their red new cloaks?
 Did you ride behind your black old horse?

LESSON IV.—UNITY AND HARMONY.

UNITY consists in placing clauses and sentences together that are connected by some unison of ideas.

HARMONY consists in such an arrangement of words and thoughts as will produce smoothness and melody.

Parenthetical words and clauses, observations, etc., break the easy flow of language and violate Harmony.

Rule 1st. Avoid using too many words of the same number of syllables in a sentence.

Rule 2d. Avoid words of similar sound in close connection.

Rule 3d. Avoid the use of the same consonant in quick succession.

RULE 1st.

Correct the following violations of Rule 1st.

MODEL.

The small boy that I saw to day will come.

CORRECTION.—The little boy that I saw to day is coming.

EXERCISE.

He hid in the house when you came to look for him.
 Thomas removed his baggage, being obliged to vacate.
 The injustice of the patricians exhibits degenerate ambition.

The declaration of independence and the establishment of representation government were the achievements of our forefathers.

But a few days since I went to the hall where he spoke.
 Never relate to a second person secrets trusted to you.

RULE 2d.

Change the words of similar sound.

MODEL.

The chaplets of charity and the chalice of cheerfulness adorn thy life.

CORRECTION.—The chaplets of benevolence and the cup of joy adorn thy life.

EXERCISE.

Fame, fortune, and friends favor the fair.
 The feeble freeman feebly fought for freedom.
 The rival robbers rode round the rugged rocks.
 The bold, bad, blustering boys begged some bread.
 The thoughtless, helpless, homeless girl went supperless to her sleepless couch.

RULE 3d.

Correct the violations of this Rule.

MODEL.

You must not *whittle*, *whisper*, *whistle* and *whimper*.

CORRECTION.—You must not *whittle*, *whisper*, *whistle* and *whimper*.

EXERCISE.

Sleep soft sometimes we say.
 The little fair fairy fell down on the floor.
 The sins of some sons surround their lives with sorrow.
 He lit the lamp and left the lady all alone.
 An Englishman's English is not always correct English.
 The hunters horn excites his horrid howls.
 Take this and that and throw them thence and there.
 When winds and waves wildly warred he whispered peace.

CHAPTER IX.

STYLE.

STYLE is the manner in which an individual speaks or writes.

It is of two kinds—Natural and Acquired.

Each individual has his own peculiar mode of expressing thought. This may be termed, Natural or Individual style.

When it is regulated and moulded, according to rhetorical rules, it becomes Acquired Style.

NATURAL STYLE may be divided into four classes:—viz, Concise, Diffuse, Vigorous and Feeble.

CONCISE STYLE is that in which the thoughts, whether spoken or written, are expressed in the fewest words. Its chief recommendation is brevity, which sometimes gives rise to force or strength.

DIFFUSE STYLE is that in which the thoughts are freely elaborated, and a profusion of words employed to express the speaker's or author's meaning. This will sometimes, though not necessarily, cause feebleness.

VIGOROUS STYLE is that in which the strongest words are employed that can express the author's meaning, and the sentences are so arranged as to convey direct and concentrated thought.

Feeble Style is distinguished by a superabun-

dance of words and circuitous modes of expression. It is recognized by repetition and circumlocution.

ACQUIRED STYLE.

ACQUIRED STYLE embraces the elements of Natural Style, to which may be added Flowery, Argumentative and Nervous.

FLOWERY STYLE is that in which adjectives, rhetorical figures and ornamental expressions abound.

ARGUMENTATIVE STYLE is that in which the form of reasoning is employed.

NERVOUS STYLE is that in which quick, active and vigorous mental emotions are expressed in corresponsive words and manner.

LESSON I.

Let the pupils give examples of Concise Style in prose or poetry, original or selected.

MODEL.

"They through faith, subdued kingdoms, wrought righteousness, obtained promises, stopped the mouths of lions, quenched the violence of fire, escaped the edge of the sword, out of weakness were made strong, waxed valiant in fight, turned to flight the armies of the aliens."

EXERCISE.

Selection of Concise Style in Prose.
Selection of Concise Style in Poetry.

Original example of Concise Style in Prose.
Original example of Concise Style in Poetry.

LESSON II.

Copy or write some examples of Diffuse Style.

MODEL.

" 'Tis midnight's holy hour, and silence now
Is brooding, like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bell's deep tones are swelling ;—'tis the knell
Of the departed year."

EXERCISE.

Diffuse Style in Prose.
Diffuse Style in Poetry.

LESSON III.

Let the pupil select examples of Vigorous Style.

MODEL.

"Go ring the bells, and fire the guns,
And fling the starry banners out ;
Shout "Freedom!" till your lisping ones
Give back their cradle shout."

EXERCISE.

Original Example of Vigorous Style.
Selected Example of Vigorous Style.

LESSON IV.

Point out the repetition or circumlocution in the following selections, illustrating Feeble Style.

MODEL.

"There were two boys, who were bred up together,
Shared the same bed, and fed at the same board."

"Shared the same bed, and fed at the same board," is a repetition of the same idea that is contained in the words "who were bred up together."

EXERCISE.

"Woodman spare that tree!
Touch not a single bough!"

"Lay aside your cloak, O Birch Tree!
Lay aside your white skin wrapper!"

"Let them go, let them pass, both the sunshine and shower,
The joys that yet cheer us, the storms that yet lower."

"And who of us that is not too good to be conscious of his own vices, has not felt rebuked and humbled under the clear and open countenance of a child?—who that has not felt his impurities foul upon him in the presence of a sinless child?"

"You see, of course, if you're not a dunce,
How it went to pieces all at once—
All at once, and nothing first—
Just as bubbles do when they burst."

"The morning itself, few people, inhabitants of cities know any thing about. Among all our good people, not one in a thousand see the sun rise once in a year. They know nothing of the morning."

"Thou only God! There is no God beside!"

LESSON V.

Let the pupil point out the expressions constituting Flowery Style in the annexed selections.

MODEL.

"Dear, unhappy, fretful child,
Come and let us talk awhile."

The first line abounds in adjectives.

"I am the Rose of Sharon, and the lily of the valleys."

This is a figurative expression.

EXERCISE.

"Give me of your boughs, O Cedar!
Of your strong and pliant branches,
My canoe to make more steady,
Make more strong and firm beneath me!"

"And now, dear little children, who may this story read,
To idle, silly, flattering words, I pray you ne'er give heed!"

"Little white Lily
Sat by a stone,
Drooping and waiting
Till the sun shone."

"Sing on, sweet thrush, upon the leafless bough;
Sing on, sweet bird; I listen to thy strain;
See, aged Winter, 'mid his surly reign,
At thy blithe carol clears his furrowed brow."

LESSON VI.

Sermons, Essays, and sometimes books, are written in Argumentative Style. It frequently takes the form of debate.

The pupil may name examples, and tell in what the argument consists in each.

MODEL.

Paul's Defence at Athens. The argument is intended to show that the Athenians erected altars to and worshipped the "Unknown God," instead of the true one.

EXERCISE.

- Example of Argumentative Style in a Sermon.
 " " " " in an Essay.
 " " " " a Book.

LESSON VII.

Write an Essay in Argumentative Style on one or more of the following topics.

MODEL.

A Good Book.—As good almost kill a man as kill a book; who kills a man, kills a reasonable creature—God's image; but he who destroys a good book, kills reason itself: kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life. It is true, no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse.

We should be wary, therefore, what persecutions we raise against the labors of public men: how we spill that seasoned life of man, preserved and stored up in books; since we see a kind of homicide may thus be committed; sometimes a martyrdom; and if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at that ethereal and soft essence, the breath of reason itself; slays an immortality rather than a life.
 JOHN MILTON.

EXERCISE.

- Hard work.
 What constitutes study?
 Which is superior, mind or matter?
 Does thought beget thought?
 Which is the nobler: he who talks best, or he who lives best?
 Should dress and fashion be woman's highest aim?

LESSON VIII.

Give examples of Nervous Style.

MODEL—PROSE.

"Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's lash? O, comrades! warriors! Thracians! if we must fight, let us fight for *ourselves*! If we must slaughter, let us slaughter our *oppressors*! If we *must*, let it

be under the clear sky, by the bright waters, in noble, honorable battle !”

MODEL—POETRY.

“Work—for some good, be it ever so slowly ;
Cherish some flower, be it ever so lowly ;
Labor ! all labor is noble and holy ;
Let thy great deeds be thy prayer to thy God.”

EXERCISE.

Example of Nervous Style in prose.
“ “ “ “ “ poetry.

LESSON IX.

Point out the various styles in the following lines.

MODEL.

“The murderer’s secret has become his master ; it betrays his discretion ; it breaks down his courage ; it conquers his prudence.”

EXPLANATION.—This is an example of Concise Style.

“O, save me, Hubert, save me ! My eyes are out, Even with the fierce looks of these bloody men.”

EXPLANATION.—This is an illustration of Nervous Style.

EXERCISE.

“Bury her with her shining hair
Around her streaming bright ;
Bury her with those locks so rare,
Enrobing her in light.

As saints who, in their native sky,
Their golden haloes wear,
Around her forehead, pure and high,
Enwreath the shining hair.”

“Wo to that fated city ! The torrent comes surging like the mad ocean. It boils above wall and tower, palace and fountain, and Pompeii is a city of tombs. Ages roll on : silence, darkness and desolation are in the halls of buried grandeur. The forum is voiceless, and the pompous mansions are tenanted by skeletons. Other generations live above the dust of long lost glory, and the slumber of the dreamless city is forgotten.”

“Hope is the leading string of youth ; Memory the staff of age.”

“Now if Christ be preached that he rose from the dead, how say some among you that there is no resurrection of the dead ?

“But if there be no resurrection of the dead, then is Christ not risen,” &c.

“Stand ! the ground’s your own, my braves—
Will ye give it up to slaves ?
Will ye look for greener graves ?
Hope ye mercy still ?”

CHAPTER X.

FIGURES OF SPEECH.

FIGURES OF SPEECH are deviations from the ordinary *form, construction or application* of words.

They are of three kinds, viz: *Figures of Etymology, Syntax and Rhetoric.

GRAMMATICAL FIGURES of Speech† relate to the construction of words.

RHETORICAL FIGURES relate to the application of words in sentences.

Figures are used to adorn, and frequently to intensify written or spoken language. They are to language what flowers are in a landscape. The Sacred Scriptures contain the best and purest illustrations.

Grammatical Figures, most in use, are Ellipsis, Pleonasm and Hyperbaton.

Rhetorical Figures, most frequently met with, are Simile, Metaphor, Personification, Climax, Antithesis, Hyperbole and Allegory.

GRAMMATICAL FIGURES.

ELLIPSIS is the omission of one or more words

* For Figures of Etymology see Grammar.

† For other Figures see Grammar and Rhetoric.

necessary to complete the grammatical construction.

PLEONASM consists in the use of superfluous words in a sentence. It is the opposite of Ellipsis.

HYPERBATON is the transposition of words in a sentence.

LESSON I.—ELLIPSIS.

Let the pupil give examples of Ellipsis.

MODEL.

The brave are not always just.

EXERCISE.

LESSON II.—ELLIPSIS.

Supply the omitted words in the following sentences.

MODEL.

EXAMPLE.—“I know my Redeemer liveth.”

CORRECTION.—“I know *that* my Redeemer liveth.”

EXERCISE.

Our minds are as various as our countenances —

“My heart whispers — God is nigh.”

If — — possible, come and visit me to-morrow.

“Lives there a heart — — so cold and dead
That never to itself hath said

This is my own — my native land.”

"Alas! the changes — — — the heart."

"—— your bark be not wrecked on life's stormy sea."

" 'Tis wise to muse upon the tomb,
— — wiser to be prepared for doom."

"Greece —— the birth place of the arts and the paradise of the sciences!"

"And flowers —— the fairy peopled world of flowers!"

LESSON III.—PLEONASM.

The pupil may compose, or select six examples of Pleonasm.

MODEL.

Mind, *mind* alone is immortal.

EXERCISE.

LESSON IV.—PLEONASM.

Correct the following illustrations of Pleonasm.

MODEL.

Ex.—Will you, will you come to my bower?

Cor.—Will you come to my bower?

EXERCISE.

The moon, herself, is queen of the night.

"No other sheep were near; the lamb was all alone."

"Yet he passed away, and, lo, he was not;"

"Those evening bells!—those evening bells!"

"And the bright waters—they, too, hear thy call,

Spring, the awakener! thou hast burst their sleep!"

Truly, truly the stars are shining brightly.

The orator, he will deliver a lecture on elocution.

LESSON V.—HYPERBATON.

The pupil may write six examples of Hyperbaton.

MODEL.

"By thought, by dangers, and by toils
The wreath of just renown is worn."

EXERCISE.

LESSON VI.—HYPERBATON.

The pupil may transpose the following sentences, so that Hyperbaton will be avoided.

MODEL.

"Beautiful is the blush of morning."
The blush of morning is beautiful.

EXERCISE.

"On tardy sloth's luxurious bed
Whilst others rest the aching head
We'll taste the charms of morn."

"In this portrait, my fair, thy resemblance I see."

"Through her chambers roams the mother."

"Ah, fond mother, cease your searching,
Comes the loved and lost no more."

"*Pure Benevolence* is a flower of beauty rare."

RHETORICAL FIGURES.

SIMILE is a comparison of one thing with another, and is generally introduced by *like*, *as* or *so*.

METAPHOR is an implied comparison.

Simile may be converted into metaphor by the omission of the words *like*, *as*, or *so*; or metaphor converted into simile by their introductions.

PERSONIFICATION is a form of expression, in which the attributes, or qualities of living beings are ascribed to inanimate objects.

CLIMAX is a figure by which words, sentences and ideas rise in regular gradation, as the rounds of a ladder.

It may be considered under two heads, viz.: climax of *words* and *sentences*, and climax of *thought*.

CLIMAX of *words* and *sentences* is a series of members in a sentence, or a series of sentences each rising in importance above the preceding.

CLIMAX of *thought* is a series of ideas each rising in force superior to the preceding, or it is the same thought rising in successive order to a higher and loftier grade.

ANTI-CLIMAX is a figure in which words, sen-

tences, or ideas follow each other with *diminished* force or importance.

Climax and Anti-Climax are the opposite of each other,—the former ascends;—the latter descends.

ANTITHESIS is an expression denoting a contrast, or opposition of ideas.

HYPERBOLE is the language of exaggeration.

ALLEGORY is metaphor continued so as to form a species of story or tale. Fables and Parables are a species of allegory in which some *moral* or *truth* is inculcated.

LESSON I.—SIMILE.

The pupil may complete the following expressions, so as to form Similes.

MODEL.

Ex.—"He shall be like a — planted by the rivers of waters."

Cor.—"He shall be like a *tree* planted by the rivers of waters."

EXERCISE.

"The ungodly are not so; but are like the — which the wind driveth away."

Youth is like the morning — and early —.

Adversity is like the — of winter, cold and chilling to the heart.

Her voice is as sweet as the — of a lyre.

His heart was as hard as —.

Treachery is like a — that pierces the heart.

The morning dew sparkled like —.

"As — are to burning — and wood to —, so is a contentious man to kindle strife."

"As — in summer and as — in harvest, so honor is not seemly for a fool."

"Affection like Spring — breaks through frozen soil at last, and the heart which asks nothing but another heart to make it happy, will never seek in vain."

LESSON II.—METAPHOR.

Complete the following illustrations of Metaphor

MODEL.

Ex.—"The — of money is the — of all evil."

Cor.—"The love of money is the root of all evil."

EXERCISE.

Children are a — of glory to old age.

"Hope is an — to the soul, sure and steadfast."

Memory is the leading — of youth.

Sleep is the tired laborer's best —.

Love is a — of tender growth.

"The sting of death is —, and the strength of sin is the —."

"I am the — of Sharon and the — of the valleys."

The heart of man is an open — which the eye of Deity often peruses.

Truth walked the earth a —, ruling nations and subduing kingdoms, with her potent sceptre.

"Oh! sympathy! thou — of bliss,

Thou golden —, which binds

In union sweet the severed here

The bright and kindred minds."

LESSON III.—SIMILE AND METAPHOR.

Convert the following Similes into Metaphors.

MODEL.

Death like a Conqueror rejoices over his spoils.

Death—the Conqueror rejoices over his spoils.

EXERCISE.

Sorrow like the misty veil of night conceals the brightest objects.

Imagination like a powerful Queen reigns over a vast domain.

His mind was like a wild and tangled field.

"The dove before thee flies, as an emblem of peace."

"Come peace of mind, like a delightful guest!"

LESSON IV.

Convert the following Metaphors into Similes.

MODEL.

"The watery deep, an object strange and new,
Before me rose."

The watery deep like an object strange and new
Before me rose.

EXERCISE.

"Scipio, the gentle chief."

"His friend, a Cassius, fearless bled."

Nature! great Parent! whose unceasing hand supplies
our every want.

Wine is a strong serpent,—beware his coils!

The glittering stars of night are jewels that sparkle
brightest when it is darkest.

Hope,—the guiding star of humanity cheers the soul.

LESSON V.—PERSONIFICATION.

Explain the following examples of Personification, and
tell what words are personified.

MODEL.

Flowers teach us many silent lessons of the
frailty of man.

To flowers is ascribed the faculty of a human
being;—the power of teaching. *Flowers* is the
word personified, *teach* is the word expressing the
quality of a living object.

EXERCISE.

The moonlight sleeps upon the wave.

The clouds swept over the landscape as it lay dry and
parched with the summer heat.

The soft breathings of spring wake the flowers from their
winter's sleep.

Nature has a thousand voices with which she utters her
truths.

War deluged the land with blood but Peace threw her
silent mantle over it and nature smiled again.

Wild and weird were the tales the winds whispered to me.
The waves danced in the sunlight of morning.

The winds sang a requiem over the ruin and desolation
they had wrought.

The shadows of evening creep along the mountain sides
and gradually disappear.

"Memory looks back, with vain regrets and tears,
While lingering o'er the urn of wasted years."

* LESSON VI.—CLIMAX OF WORDS.

Point out the *words* indicating Climax in the following
illustrations.

MODEL.

"The war is inevitable; and *let it come!* I re-
peat it, Sir, *let it come!*"

The words indicating climax are *let it come*.

EXERCISE.

"And now abideth faith, hope, charity; these three, but
the greatest of these is charity."

He was wise, good, and noble.

The waves of the ocean leap and dash and break upon
the beach.

The wind sighs, trembles and moans among the pines.

The icicle warmed and melted in the sun.

* Climax of words and sentences frequently includes climax of
thought.

"Wake your harp's music! louder, higher!"

How sad, how weak, how desolate!"

O Eden! fair Eden! blest Eden!

"O my son Absalom! my son, my son Absalom, would God I had died for thee!"

LESSON VII.—CLIMAX OF SENTENCES.

Explain which of the following *sentences* are examples of Climax.

MODEL.

"O full of all subtlety, and all mischief! Thou child of the Devil, thou enemy of all righteousness."

"Thou child of the Devil, thou enemy of all righteousness," is of more force than "O full of all subtlety, and all mischief."

EXERCISE.

"Veni, Vidi, Vici." "I came, I saw, I conquered."

"He dieth." "Yea, he giveth up the ghost."

"It is accomplished." "The deed is done."

He can stand trial. He can stand assault. He can stand adversity.

"Forbid it my countrymen!" "Forbid it Heaven!"

"I am going to my cold and silent grave. My lamp of life is nearly extinguished. My race is run. The grave opens to receive me, and I sink into its bosom."

LESSON VIII.—CLIMAX OF THOUGHT.

The pupil may compose or select six examples of *Climax of Thought*.

MODEL.

"Socrates died like a philosopher, but Jesus Christ like a God."

EXERCISE.

Selected Examples

Original Examples

_____	_____	_____
_____	_____	_____

LESSON IX.

Explain the Climax of Thought in the annexed illustrations.

MODEL.

"To weep for fear is childish; to weep for anger is womanish; to weep for grief is human; to weep for compassion is divine."

EXPLANATION.—Each thought expressed in the clauses containing childish, womanish, human, divine, rises in strength and importance.

EXERCISE.

"These are tears for his love; joy for his fortune; honor for his valor; and death for his ambition."

"It is good to have them; good to encourage them; good to honor them; good to commemorate them."

"What a piece of work is man! How noble in reason! How infinite in faculties! In form and moving, how expressive and admirable! In action how like an angel! In apprehension how like a God!"

"Let us march against Philip—let us fight for our liberties—let us conquer—or die."

"We cannot honor our country with too deep a reverence; we cannot love her with an affection too pure and fervent; we cannot serve her with an energy of purpose or a faithfulness of zeal too steadfast and earnest."

LESSON X.—ANTI-CLIMAX.

In what does Anti-Climax consist in the annexed sentences?

MODEL.

"Inspiring rites! which stimulate fear; rouse hope; quicken dulness, increase discernment exercise memory; and influence curiosity."

Each succeeding clause is less forcible than the preceding.

EXERCISE.

"Dark years of toil, and weary watching, and untiring zeal must pass away."

"The farthest West shall hear it and rejoice; the Rocky Mountains shall fling back the glad sound from their snowy crests; the Oregon shall swell it with the voice of its waters."

"He fought for his country, his friends, his fireside."

LESSON XI.—ANTITHESIS.

For examples of Antithesis the pupil will find the book of Proverbs replete.

Tell whether the following selections denote contrast, or opposition of ideas.

MODEL.

"Zealous, though modest; innocent, though free."

"Wealth gotten by vanity shall be diminished: but he that gathereth by labour shall increase."

EXPLANATION.—The first selection indicates contrast of ideas, as zeal is contrasted with modesty; and innocence with freedom.

The second denotes opposition of ideas; as wealth acquired by vanity diminishes, while that obtained by the opposite quality—labor, increases.

The words denoting opposition vanity—labor; diminished—increased.

EXERCISE.

"Children's children are the crown of old men; and the glory of children are their fathers."

"He that hath knowledge spareth his words: and a man of understanding is of an excellent spirit."

"Learning makes the minds of men, gentle, generous and amiable, whereas ignorance makes them churlish, thwarting and morose."

"The vanity of time and its honors, the importance of eternity and its glories!"

"Mediocrity can talk, but it is for genius to observe."

"Night brings us clouds, but morning ushers in the light."

LESSON XII.—HYPERBOLE.

Correct the following examples of Hyperbole, substituting more appropriate words.

MODEL.

Ex. The waves mounted up to heaven.

Cor. The waves rose very high.

EXERCISE.

War deluged the country with the blood of its victims.
It rained pitchforks. It snowed awfully.
The roar of the lion, shook the trees of the forest to
their farthest roots.

He ruled his subjects with a rod of iron.
He wept tears of blood over the desolate cities.
She was as beautiful as an angel.

"Amidst the storm they sang,
And the stars heard and the sea."

"The golden blaze of the sun is quenched in the lurid
haze."

"His voice was like the cataract."

"I ne'er will ask ye quarter,
And I ne'er will be your slave;
But I'll swim the sea of slaughter,
Till I sink beneath its wave."

"More rapid than eagles, his coursers they came."
"Rivers of water run down my eyes."

LESSON XIII.—ALLEGORY.

Explain the following Allegories.

MODEL.

"Thou hast brought a vine out of Egypt;
thou hast cast out the heathen and planted it.
Thou preparedst room before it, and didst cause
it to take deep root, and it filled the land. The
hills were covered with the shadow of it, and the
boughs were like the goodly cedars. She sent out

her boughs unto the sea, and her branches unto
the river. Why hast thou then broken down her
hedges, so that all they which pass by the way do
pluck her?

"The boar out of the wood doth waste it, and
the wild beast of the field doth devour it." 80th
Psalm.

EXPLANATION.—The Children of Israel are li-
kened to a vine brought out of Egypt. The
heathen are cast out, and God's people established.
They flourish and increase in strength, until ad-
versity comes upon them, which is symbolized by
a hedge. Their enemies are typified by wild
beasts of the wood.

EXERCISE.

Bunyan's Pilgrim's Progress.
The Song of Solomon.

LESSON XIV.—ALLEGORY.

Write an Allegory in which some of the subjoined topics
are introduced.

MODEL.

TIME—PAST, PRESENT, AND FUTURE.—"I am
the Spirit of the Past, and as I stand upon the
grave of buried millions, sigh to behold the ruin
Time has wrought. I weep over hopes blasted,
lives desolated, cities and nations buried and lost.
Around me I would fain draw the mantle of ob-
livion, and weep in sackcloth and ashes."

Forth came the Present, clad in robes of richness and beauty, and touching the strings of a golden lyre, sang thus: "O, Spirit of the Past, I invoke thy presence and benediction. Through thee monarchs reigned and empires flourished. Art triumphed, and Science laid her offerings at thy feet. Music and Poetry garlanded thy brow. Henceforth thou shalt be immortal."

Then hand in hand the Past and Present walked the earth, clothed with unfading beauty, as the Future knelt in silence at their feet.

Time—the Immortal, waved her magic wand and spake thus: "O, Spirit of the Past, weep no more, for thy laurels shall never fade! And all hail, Spirit of the Present! Fulfil thy mission well, that thou, too, mayest win unfading chaplets, and welcome with joy and peace the coming Future—clad, as she ever appears to the heart of man, in rainbow hues, and garlanded with flowers. Thou art one and all immortal, for thou art each, in thy turn, Past, Present, and Future."

EXERCISE.

Sun, Moon, Stars, Comet.
Faith, Hope, Benevolence.
Virtue, Vice, Mercy.
Snow, Rain, Hail, Sleet.
Truth, Fiction.
Imagination, Childhood, Youth, Age.

LESSON XV.—FABLE.

What characters are represented, and what is the *moral* in each example?

MODEL.

"A little particle of rain,
That from a passing cloud descended,
Was heard thus idly to complain—
My brief existence now is ended!
Outcast alike of earth and sky,
Useless to live, unknown to die!

"It chanced to fall into the sea,
And there an open shell received it;
And after years how rich was he
Who from its prison-house relieved it!
The drop of rain had formed a gem
To deck a monarch's diadem."

EXPLANATION.—A rain-drop is represented as complaining because it has fallen from the sky. The moral is that *good*, sometimes, results from apparent *evil*.

EXERCISE.

Fable of the Fox and Grapes.
" " Frog and Boys.
" " Coach and the Fly.
Æsop's Fables.

LESSON XVI.—PARABLE.

Give some examples of Parables, and show what *truth* is intended to be inculcated.

MODEL.

"Behold a sower went forth to sow: and when he sowed, some seeds fell by the wayside, and the fowls came and devoured them up:

"Some fell upon stony places, where they had not much earth; and forthwith they sprung up, because they had no deepness of earth:

"And when the sun was up, they were scorched; and because they had no root they withered away:

"And some fell among thorns; and the thorns sprang up, and choked them:

"But other fell into good ground, and brought forth fruit, some a hundred fold, some sixty fold, some thirty fold."

EXPLANATION.—This Parable is intended to illustrate the reception of the Gospel and its results. The seed is the Word of God. The stony places represent the hardened heart of man. By the thorns is meant vice and evil passion, which choke the truth. The good ground is the heart that is willing to receive the Word and profit by it, and bring forth fruit.

EXERCISE.

The Vineyard and unthankful Husbandman.
The Fig Tree.
The Tares of the Field.

CHAPTER XI.

CRITICISM.

CRITICISM is of two kinds, viz: True and False.

TRUE CRITICISM is the formation and expression of correct judgments on the productions of Art and Literature. It is founded upon the good taste of cultivated minds. It discerns beauties as well as blemishes in Art; it draws conclusions both favorable and unfavorable; it notices the style in which a book is written, and comments upon its merits and defects. If, for example, it is an educational work, it judges of its fitness for its purpose; if a romance, of its plot, the characters developed, and their naturalness. Its highest conceptions are devoted to mind and its productions; it describes their qualities, defects, peculiarities, and beauties. It is just, yet not severe; searching, yet not cynical.

FALSE CRITICISM is of two kinds; one discovers and comments upon good qualities alone, the other finds only imperfections. The first has its origin in a desire to please, the second in a desire to censure. The highest and purest conceptions of mind, whether produced by the chisel, the pencil, or the pen, are said to be "above criticism." Such are

the productions of Michael Angelo, Raphael, Beethoven, the Greek poets, &c. Criticism will increase the pupil's fund of knowledge by leading to closer observation; it will improve the taste by the study of perfect models, and cause him to reason close and draw conclusions accurately.

LESSON I.

Let the pupil criticise some work of art.

MODEL.

"Gustave Doré's painting of the Spanish Beggars is quite a large work, and, like everything that emanates from the artist's pencil, is strong and effective in execution, appealing with a peculiar interest to the imagination. It reminds one of the "Mountebanks," by the same artist, and, indeed, the characters here represented are more of that order than of pinched and suffering mendicants.

"The group comprises an aged female beggar and two children, all arrayed in a very picturesque style of 'looped and windowed raggedness.' The central figure, enveloped in a voluminous old cloak, and bearing conspicuously her beads and crucifix, her long crutches looming up over the chair in which she sits, forms a perfect picture of matriarchal dignity in the role of pious indigence. The children stand by her knees on either side,

one pensively toying with his tatters, and the other leaning in mock tragedy on the grandame's knee, and looking out from the heap of rags, with sunny curls, a rosy, well-fed face, and an eye in whose soft, warm depth lurks a rich fund of roguery and humbug, that at once disarms the spectator, in spite of himself, of his frowns, and compels him to contribute to the already plethoric treasury of the old impostor."

EXERCISE.

LESSON II.

Write a Criticism upon some Book.

MODEL.

The Cross and the Crown; or, Faith working by Love, as exemplified in the life of Fidelia Fiske. This is an interesting and impressive record of the life and labors of a devoted missionary to Persia, well known to the Christian community. Miss Fiske was one of the remarkable women of her day, and the history of her life, together with her writings, so admirably grouped together in this work, should be read by all the women of the country as well as the friends of missions everywhere.—*National Temp. Advocate.*

EXERCISE.

Criticism of a Religious Work.

" " Fictitious "

" of an Educational "

LESSON III.

Write a Criticism upon the defects seen in some Painting.

MODEL.

Tintoret, an Italian painter, in a picture of the Children of Israel gathering manna, has taken the precaution to arm them with the modern invention of guns. A Dutch painter, in a picture of the Wise Men worshipping the Holy Child, has drawn one of them in a large white surplice, and in boots and spurs, and he is in the act of presenting to the child a model of a Dutch man-of-war. Durer has painted the Expulsion of Adam and Eve from the Garden of Eden, by an angel in a dress fashionably trimmed with flounces.—*Aldine Press.*

EXERCISE.

LESSON IV.

Write a Criticism upon the *style* of some Author.

MODEL.

Mr. Abbott wields a facile and often graceful pen, but his style is usually monotonous and ex-

tremely diffuse. Occasionally in following him we get glimpses of pleasant vistas and picturesque little oases. His description of the Transfiguration scene on Mount Tabor strikes us as very felicitous, and the foreground of the picture of the Feeding of the Five Thousand, though marred with some blemishes, is still pretty.

In general, however, Mr. Abbott gives few evidences of a fertile imagination, or much artistic or dramatic power, and we turn away disappointed from the thrilling scenes of Gethsemane and Calvary, regretting that he has proved unequal to the occasion. Yet, despite these drawbacks, he has produced a monograph of considerable value which may be profitably perused by various classes of readers. The book is a handsome volume, well printed and illustrated with numerous vignettes, maps, and full-page sketches of Biblical scenes and events.—*Round Table*.

EXERCISE.

Style of Mayne Reid.

" Harriet Beecher Stowe.

" Wm. C. Bryant.

INTRODUCTION TO CHAPTER XII.

PUPILS should be instructed in the mode of writing all kinds of articles found in Newspapers. The best papers published, should be consulted for models. All the various forms of Advertisements and Notices will furnish examples. These articles, when corrected, may be collected and put in the form of a Paper or Monthly, under the Teacher's supervision. When scholars have had sufficient practice to be able to arrange the materials, a corps of editors, selected from among themselves may compile them in proper form. This will develop a taste for Composition, tax their abilities, and excite a degree of research that will add greatly to their progress and mental cultivation. It will also convince them how little is actually known of the manner in which matters connected with every-day life are compiled and arranged, as well as composed, in proper manner for publication.

There is scarcely an individual who is not called upon some time to write a Notice for the Newspaper. The age requires that there should be development and instruction in these and kindred topics, therefore a few models are given to introduce Teachers and Pupils to this branch of service, leaving it to published periodicals to furnish further information, and to actual work in the school-room, as the best and most successful mode of obtaining the desired re-

sults, mental vigor and culture. Besides this, a love for the work, and an interest in it, will be excited that will convert the task of composing into a pleasure, and inaction will be superseded by enthusiasm.

CHAPTER XII.

NEWSPAPERS.

LESSON I.—KINDS.

NEWSPAPERS are of two kinds, viz.: *Religious* and *Secular*.

A RELIGIOUS NEWSPAPER is one devoted to sacred purposes, and relates chiefly to spiritual affairs.

A SECULAR NEWSPAPER is one devoted to temporal or worldly matters.

Secular Newspapers may be divided into **Educational, Political* and *Sensational*.

AN EDUCATIONAL NEWSPAPER is one that has for its object the development of the physical, intellectual and moral faculties.

A POLITICAL NEWSPAPER is one devoted, chiefly, to public affairs, the administration of government, &c.

A SENSATIONAL NEWSPAPER is one in which the articles appeal to, or excite emotions.

Newspapers are also divided into *Dailies*, *Semi-Dailies*, *Weeklies*, *Semi-Weeklies* and *Monthlies*.

* Educational Papers may include Literary, Scientific, Agricultural, &c., &c.

A DAILY is published every morning—Sundays sometimes excepted.

SEMI-DAILIES are published morning and evening.

WEEKLIES are published once in seven days.

SEMI-WEEKLIES are published twice a week.

MONTHLIES are issued once every month.

MAGAZINES are published monthly, and contain a larger number of tales and fictitious stories, poems, fashions, household receipts, &c., &c., than is found in Newspapers.

LESSON II.—EDITORS, MATERIALS, &c.

Newspapers are conducted and prepared by persons called *Editors* and *Proprietors*. Sometimes the Editor and Proprietor are the same person, sometimes different persons. Those who own the paper are called Proprietors; those furnishing and arranging written material—Editors. Large city papers have generally a number of writers employed to furnish articles, and are called an Editorial Staff. Reporters and Correspondents are also employed.

REPORTERS are person who visit Lecture and Concert Rooms, Churches, Courts, and all places of Amusement, &c., and furnish an account of the proceedings.

CORRESPONDENTS are individuals commissioned to furnish, in the form of Letters, descriptions

of the place or country from which they write, its natural resources, climate, business facilities, government, with its internal and foreign policy, customs, fashions, war news, &c.

The *Materials* composing a Newspaper are Leaders or Editorials, Summary of News, Home and Foreign Correspondence, Sketches, Tales, Poems, Miscellaneous and Local Items, Congressional News, Proceedings of State Legislatures, Book Notices, Market Rates, Stock Lists, Shipping, Art Criticisms, Telegrams, Fashions and Advertisements, Synopsis of Lectures, Sermons, &c.

Advertisements are classified according to their nature, and embrace Instruction, Amusement, Traveling, Legal Notices, Houses for Sale and to Let, Advertised Letters, Wants, Marriages, Deaths, &c., &c.

LESSON III.—LEADERS.

A Leader is the chief article in the editorial column. It is written by the permanent Editor or Editor *pro. tem.*, but sometimes by other individuals,—the article still appearing as if written by the Editor-in-Chief. It is founded on some leading topic of the day in politics, literature, diplomacy, morals, National or State questions.

MODEL.

THE PACIFIC RAILROAD.

"When the Pacific Railroad is completed to San Francisco, a new era will be inaugurated. The road will then be the grand artery of the country. All other lines of railway will become, to a certain extent, its feeders. Along its entire route over the great plains lateral branches will be constructed to tap it, which will pour into it their wayside contributions to an extent that cannot to-day be approximately estimated. The road will not supersede the California ships in carrying bulky freight to New York, but the 'way' traffic will undoubtedly be something marvelous. Already, with less than one-third of its length complete, it is earning four times its operating expenses, as officially stated. Such success is without precedent. When it reaches the already populous gold regions of Montana, Idaho, and Nevada, the freight to and from those points alone is likely to be something almost fabulous. And population follows the road as it extends. A town or village marks each stage of its progress. Who can calculate the quantity of way freight that the road is destined to carry for those growing communities—who, indeed, can estimate the passenger traffic alone? When hundreds of thousands of persons, with their faces toward the west, have tramped over the plains at the risk of their scalps, how

many, peradventure, will ride when they can make the journey with safety in a few days? Then comes the natural inquiry whether a single track, with its infrequent sidings and turnouts, will be able to accommodate more than the mere passenger traffic of the road, or whether travelers to the Pacific will be content to abide a time-schedule adapted to slow-moving freight-trains as well as passenger express cars. Certainly but a short time will elapse before the demands of trade will call for a second track, to be used exclusively as a freight road, over which an endless line of slowly-moving vans shall continuously pass, leaving the other track for the use of impatient passengers only."—*Harper's Weekly*.

WORK FOR WOMEN.

There is no topic, exciting a greater interest in the public mind, at present, than "Work for Women." It is almost universally acknowledged that the sphere of her labor must be enlarged. This arises, not so much from the agitation by a class, called "Woman's Rights" as from positive necessity. A large number of unmarried women, not inheriting or possessing sufficient property to live without employment must find means by which to live. Besides these there are married women whose husbands from sickness, want of success or indisposition to labor, do not receive support or only partial, for themselves and families.

The question arises what shall these women do? To answer it by a laugh or a sneer does not solve the problem. To point them to domestic duties, the sewing machine, or literature, does not offer a field comprehensive enough to take in one half the applicants. To say that opening fields, hitherto, wholly occupied by man is unsexing and rendering her unwomanly is premature judgment. The question is not what is feminine or beautiful, but how shall life be sustained? It is not whether it is modest and becoming for a lady to sit behind a counter and keep books, but whether she can maintain herself comfortably thereby. The reply must hinge upon the great, predominant question, by what means shall women realize a competency, and not upon the minor ones, is it becoming, or is it in accordance with preconceived opinions respecting her fields of labor that she should enter the Telegraph-Office, Bank, or Lecture-Room. To all quibblers as to the feasibility or propriety of opening any field in which women can show themselves capable, we move the previous question, "How shall women live?"

EXERCISE.

LESSON IV.—SUMMARY OF NEWS.

A Summary of News sometimes precedes the leading editorial. It is gathered from the various telegrams containing current events, and is a kind of synopsis of affairs in various parts of the world. It is short and concise.

MODEL.

EUROPE.

The Prince of Wales was received in Constantinople with great splendor by the Sultan.

Conspiracies against the Government have been discovered at Naples and Ancona, Italy, and the ringleaders arrested.

CONGRESS.

In the Senate, Mr. Sumner introduced a bill to repeal the act to prevent the importation of certain persons (slaves) into the States. This bill, he said, was designed to repeal the only law relative to slavery remaining upon the statute books of the United States. Laid on the table.

GENERAL.

A destructive fire occurred last week, at Hawkinsville, Ga.

There is a general complaint at San Francisco in regard to the irregularity of the Overland Mail.

New York Times.

EXERCISE.

Summary of Foreign News.

" " City "

" " Country "

LESSON V.—HOME CORRESPONDENCE.

MODEL.

For the Daily News.

Letter No. 4.

DEAR L.—Were you ever in fairy land, not a land where tiny feet tripped over flowery beds, but one where thousands of pearly icicles were pendent from every shrub—where the glaciers glistened in the long, long twilight of that far off land which to our childish vision seemed like the glittering stars in unbounded space, so distant, yet so enveloped in mystery and beauty? Then you could form some idea of the enchanted region where the intrepid navigator, Dr. Kane, guided his vessel amid the drifting icebergs of the Polar Sea, and where the delighted beholder is carried in imagination as he views it so beautifully delineated as in this moving picture now in our midst.

Poets write about the "land of dreams," but here is one spread before us in which our wildest fancies find play, where our imaginations are lost in vivid reality, where the impress of Jehovah's foot is more sublimely traced than in our flowery meads and turfy mounds—a scene of surpassing grandeur, magnificently wild. It looks cold, bitter cold, yet our beating hearts grow warmer as we follow the windings and bounding of the little

vessel in its ice bound home, now in the deep, blue sea, surrounded by towering ice mountains, then encased in a snowy mantle with its thousands of sparkling gems.

No tales of "Arabian Nights" ever equaled the thrilling events enacted amid those floating giants of the deep, no Moorish legends ever rivaled in description the daring exploits of these bold adventurers. One scene united the natural with the moral sublime, that of a brave commander addressing his comrades at sunrise, and urging them to noble deeds.—Then again in an icy tomb was a triple burial. Who can tell the thoughts of home and loved ones that filled the hearts of those who laid them there to sleep, and left inscribed upon their tombs the teachings of our blessed gospel! How the life-tide leaped and bounded in the veins, almost frozen to their fountain, as these touching mementoes of a lost, or wandering brotherhood, met the gaze! And the triple towers of that distant land stand as sentinels to remind the world that when they perish with the dissolving elements, the noble forms resting there will arise to newness of life, while the other towering pillar whose summit is crowned with clouds ever varying, ever floating, remains a monument of one who went forth from the "city of brotherly love," to seek and rescue his brother man.

But my powers of description fail to portray the beauty of those snowy shrubs and moonlit mountains of ice, caves and caverns, and glistening glaciers. The foot of science has left upon them the impress of her footstep, with one hand she grasps the icy Pole, with the other she points to the Polar Star in the glittering canopy above, then turning with the eye of faith to Him who rides upon the floods exclaims, "in wonder thou hast made them all."

Votre toujours,

LILLIE LINDEN.

EXERCISE.

Descriptive Letter,
Fashion "
Letter from Watering-Place.

LESSON VI.—FOREIGN CORRESPONDENCE.

MODEL.

Lima, Peru, S. A.,
March 14, 1869.

I believe I stated in my last letter that no one was lost from the wreck of the fine steamer Santiago, in the Straits of Magellan. The full particulars having come to Peru from Captain King himself, he states that one sailor, a servant and an infant child were lost. The steamer was worth £70,000, and was not insured, and not any of the cargo was saved, as she struck upon a sunken rock in Borgia Bay, just entering the Straits, and as it

was midnight, and the steamer was going at full speed, she sunk in three hours from the tremendous shock. This rock is not laid down in any chart, and some seem to think it some new and sudden upheaval of the bed of the ocean, due to the late earthquakes and tidal waves that have so agitated the entire continent these few months past.

The Pacific Mail Company, notwithstanding their late heavy losses, have given instructions to establish a line of steamers on the Amazon and its tributaries, and by these steamers they will give a very powerful impulse to the development of all those rich and fertile regions hitherto unknown. These valleys, never before explored by the foot of white man, abound in almost every thing. Especially are they rich in all varieties of wood, cocoa, coffee, cotton, vanilla, rice, and silver and ores.

New York Times.

EXERCISE.

Letter from Abroad.

LESSON VII.—SKETCH.

MODEL.

VIEW FROM GRAY'S PEAK—ROCKY MOUNTAIN.

The scene before us was ample recompense for double the toil. It was the great sight in all our Colorado travel. In impressiveness,—in overcom-

ingness, it takes rank with the three or four great natural wonders of the world,—with Niagara Falls from the Tower, with the Yosemite Valley from Inspiration Point. No Swiss mountain view carries such majestic sweep of distance, such sublime combination of height and breadth and depth; such uplifting into the presence of God; such dwarfing of the mortal sense, such welcome to the immortal thought. It was not beauty, it was sublimity; it was not power, nor order, nor color, it was majesty; it was not a part, it was the whole; it was not man but God, that was about, before, in us. Mountains and mountains everywhere,—even the great parks, even the unending plains seemed but patches among the white ranges of hills stretching above and beyond one another. We looked into Middle Park below us on the north; over a single line of mountains into South Park, below us on the south,—but beyond both were the unending peaks, the everlasting hills. To the west, the broadest, noblest ranges of mountains,—there seemed no breaks among them except such as served to mark the end of one and the beginning of another, and no possible limit to their extension. The snow whitened all, covered many, and brought out their lines in conspicuous majesty. Over one of the largest and finest, the snow-fields lay in the form of an immense cross, and by this it is known in all the mountain views of the territory. It is

as if God has set His sign, His seal, His promise there,—a beacon upon the very center and height of the Continent to all its people and all its generations. Beyond this uplifted what seemed to be the only mountain in all the range of view higher than the peak upon which we stood. It is named Sopre's Peak upon some of the maps, but has never been explored, and is more completely covered with snow than any other.

Turning to the east we find relief in the softer and yet majestic and unending vision of the plains—on, on they stretch in everlasting green and gray until lost in the dim haze that is just beginning to rise along the horizon.

BOWLES' *Switzerland of America*.

EXERCISE.

- | | |
|----------------------------|-------|
| Sketch of Natural Scenery. | _____ |
| " " Scenes in Europe. | |
| " " " " America. | _____ |
| " " Mountain Views. | |

LESSON VIII.—SKETCH.

HOME OF MRS. THOMAS POWELL.

Some men live for themselves. Others live for their families or those dear to them, while a few noble spirits are disinterested enough to lay plans with a view to the public weal, or with the

eye of a seer look down the avenues of time and with the great heart of a philanthropist instigate and mature projects in which others than themselves shall be most benefitted.

In the year, 1809—a year memorable in our annals because Congress in the spirit of the brave patriots of '76 interdicted commercial intercourse between the United States and the powers of Great Britain and France, for violation of their treaties and abuse of American seamen,—there came up the Hudson a man who afterward became intimately associated with almost every material enterprise in the village of Newburgh. That man was Mr. Thomas Powell. How many and varied the interests connected with his name an appreciative public can testify.

The spot he selected for his home consisted, originally, of seventy acres. Upon this he built what is known to this day as the Powell Homestead. The original dwelling has stood for forty years, though the additions and modern improvements have changed the whole external appearance. Near the south wing is a thrifty horse-chestnut, brought up from New York in a pitcher, by his son, James A. Powell. Its noble old branches, crowned with leafy verdure, have braved the blasts of many winters, and are as fresh and bright in this mid-summer hour as was the gifted youth who planted the young sapling.

Forty years has it budded and blossomed, yet its vigor and beauty are unimpaired, and forty years have added new experience in the life of the soul that will outlive all the fading loveliness of earth.

In front of the mansion the Hudson, like a silver thread in the soft moonlight, or a golden girdle in the noontide effulgence, courses majestically onward; on the south the hills, venerable with age and beautiful with the impress of the great Architect's hand, kiss the horizon; on the north and west hills and dales and princely homes lie clustered as if vying with each other as to which should bear away the palm of victory—nature or art.

As the writer gazed upon the vacant chair—the room in which the departed loved to sit, and then at the noble partner who with calm resignation pointed to the empty seat, the heart went back with hers through the long years when in the freshness and ardor of youth they stood for the first time upon its threshold—sat for the first time around the table in the new home, and gazed for the first time upon the broad, rich acres, surrounded with tokens of a Father's love, and the flood-gates of memory were unlocked, and scenes of trial and triumph, of conflict and victory, of new ties to earth and dearer ones to Heaven, of festal times, of farewells and greetings, were spread

out like a panorama, rich, varied, touchingly
changeful. LILLIE LINDEN.

NEWBURGH, July 29th, 1859.

EXERCISE.

Sketch.

Story.

Historical Tale.

LESSON IX.—POEM.

MODEL.

ABOU BEN ADHEM AND THE ANGEL.

Abou Ben Adhem (may his tribe increase !)
Awoke one night from a deep dream of peace,
And saw, within the moonlight of his room,
Making it light, and like a lily in bloom,
An angel, writing in a book of gold ;
Exceeding peace had made Ben Adhem bold ;
And to the presence in the room he said,
"What writest thou?" The vision raised his
head,
And with a look made all of sweet accord,
Answered, "The names of those that love the
Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spake more low,
But cheerly still, and said, "I pray thee, then,
Write me as one who loves his fellow men."

The angel wrote and vanished. The next night
It came again, with great awakening light,
And showed the names of those whom love of
God had blessed,
And lo! Ben Adhem's name led all the rest.

LEIGH HUNT.

EXERCISE.

Selections from English Poets.

" " American "

LESSON X.—MISCELLANEOUS AND LOCAL ITEMS.

MODEL.

At a recent lecture Professor X. stated that
Saturn had a ring six thousand miles broad. Hans
Zimmerman was heard to exclaim, "What for a
finger *he* must have!"

The first white child born within the limits of
New York city was Jean Vigné; his parents were
from Valenciennes. He was born in 1614 and
died in 1691.

Opals abound in Owyhee county, Idaho.

The remains of two Indians have been exhumed
in digging a cellar in Lynn. They were in a sit-
ting posture, and had probably been sitting there
two or three hundred years.

Philadelphia has a "Last Man Brotherhood,"
consisting of thirty-three printers, who will hold

annual festivals until the "last man" has to sit at the table alone.

Another liberal measure, the bill abolishing imprisonment for debt, passed to a second reading in the House of Commons yesterday.

The lands on the Laramie Plains are high, but are mostly well watered, and vegetables, small grains, &c., thrive well.

EXERCISE.

Miscellaneous Items.
Local Items.

LESSON XI.—BOOK NOTICES.

LOUISA OF PRUSSIA AND HER TIMES, BY L. MÜHLBACH.

No historical novelist has labored so faithfully and successfully to reproduce a complete picture of past times and events as Louisa Mühlbach. Her success in the present work is most satisfactory. By reading the volume one gains an astonishingly clear and vivid idea of the causes which permitted the overthrow by Napoleon I. of the empire of Charlemagne—the corruption and vice, and weakness and want of earnest patriotism which characterized the courts and people of the Germany of that period.—*Utica Morning Herald*.

ACROSS THE CONTINENT, BY SAMUEL BOWLES.

As a record of travel it is admirable beyond praise. It is crowded with information, given in a style so fresh and piquant that even the most common-place facts are made palatable. Mr. Bowles relates his experience so pleasantly, so genially, so free from the taint of affectation, that it refreshes one to read him. He appears to be overrunning with vitality. His style is a model of graceful English—polished yet pointed, elegant yet bristling with pith and antithesis.—*San Francisco Bulletin*.

EXERCISE.

Selected Book Notice.
• Original " "

LESSON XII.—ART CRITICISM.

MODELS.

THE KID'S PLAYGROUND.

Braith, the painter of this picture, is an eminent living German artist. The subject represents a kid gambolling with a calf; while a cow, goats, and ducks are looking gravely at the sport. It is a rural idyl. The management of lights and shades, and the harmony of the colors, in this favorite piece, display the hand of a master. *The Free Christian Commonwealth* says of it:

"It is a book of only one page; but, for all that, it is a great book, and tells as much of a story as most of the books that describes meadow-pastures, well watered, with their tenants—cows, calves, goats, kids, and ducks. To common eyes, like ours, the copy is just as good as the original. That calf looks so much like our calf, as we turn and see her out of the window, that, for all other purposes than the vulgar one of eating, we do not see but one is just as good as the other. And then that duck is so perfect that we can fancy we hear him quacking at the mischievous kid that is stirring up the calf."—*Prang's Chromo.*

THE BOYHOOD OF LINCOLN.

This is one of Eastman Johnson's master-pieces. It represents a young boy, coarsely clad in homespun clothes, and wearing cowhide boots, sitting reading a book by the light of a log fire, at a big open fire-place, in a Western backwoods' cabin; everything around him rude and poor—nothing to encourage him to devote himself to study that he may rise above the sphere in which he has been placed; but on his face, as it is brought into bright relief by the glow of the flames on the hearth, one sees the energy and intelligence which mark him as "the father" of the coming "man" of America.

This picture, apart from its associations, is full

of artistic excellences. It is the only "interior" of an American log-cabin ever drawn with artistic fidelity by a competent painter. It is true to Western life in its minutest details. Observe, also, how admirably the difficult task is managed of throwing the cabin into shade, and at the same time displaying everything in it, and bringing the figure into prominent and bright relief. The concentration of the light on the figure has a beautiful effect, and gives a brilliancy to the composition which will insure its popularity among the people at large, "who love bright pictures as they love bright days and bright eyes." Indeed, the crowning merit of the picture is that it throws a halo of poetry around the rude cabin, and all that it contains, while it shows how and where our rulers are made, and "toughened for the heroic tasks" before them.—*Prang's Chromo.*

EXERCISE.

Criticism of Paintings, Chromos, &c.

LESSON XIII.—ADVERTISEMENTS.

MODELS.

INSTRUCTION.

Select School for Young Ladies, 14 Lafayette Av. Instruction given in all the English Branches, French, Music and Dancing. For Circulars, con-

taining terms, &c., address Mrs. Fairfield, 14 Lafayette Av., Boston, Mass.

AMUSEMENT.

PLYMOUTH CHURCH.

A Lecture on Temperance will be delivered under the auspices of the Young Mens' Christian Association by John B. Gough, on Wednesday evening, Oct. 9th.

Lecture commences at 8 o'clock. Tickets 50 cents.

TRAVELING.

For New Haven, Hartford, &c. Fare \$1 50. Steamers leave Peck Slip for New Haven at 3.15 and 11 P.M., connecting with railroad.

REAL ESTATE FOR SALE.

For Sale—A Brick House and Lot; lot 25 by 100; ten rooms, gas, garden, grape vine, &c.; the whole in good order. Inquire on premises, 10 Clinton Place.

TO LET.

To Let—Two very desirable Stores and Dwellings, Nos. 235 and 237 Prince St. Apply to W. Torrey, 5 Hoyt St.

WANTS.

Wanted—A First Class Cook. None other need apply to 24 Livingston St.

Wanted—Pupils in Music by a German Professor. Terms \$25 per quarter. Address Teacher, 38 Firman St.

MARRIED.

ROSENDALE—NORRIS.—In St. Louis, on Wednesday, May 5, at St. John's Church, by the Rev. Henry Ledoux, Joseph Rosendale to Mary Norris, all of St. Louis.

(New York papers please copy.)

DIED.

HOLDEN.—On Sunday, Florence, eldest daughter of Hiram and Josephine Sprague, aged 14 years.

The funeral will take place from the residence of her parents, No. 125 Douglass St., Hartford, Nov. 4, at 3 P.M.

EXERCISE.

Advertisement of Young Ladies' Institute.

- " " Concert.
- " " Lecture.
- " " Steamboat Travel.
- " " Railroad "
- " " House to Let.
- " " House for Sale.
- " " Gardener Wanted.
- " " Chambermaid Wanted.

LESSON XV.—SYNOPSIS OF LECTURE.

REPORT OF DU CHAILLU'S "SAVAGE LIFE UNDER
THE EQUATOR."

A crowded and enthusiastic audience of young people, with a goodly number of adults welcomed the appearance of Mr. Paul Du Chaillu on the platform of the Athæneum yesterday afternoon. As on the occasion of his first appearance at the Athæneum, the lecturer illustrated his wonderful stories of savage life by drawings, skulls, instruments of war and the chase, &c.

The most remarkable story he had to tell his young friends was that of the life and death of "Little Tommy." Tommy was a young gorilla he had taught to behave himself. He tamed him in three days, but he learned to get intoxicated and to steal quicker than anything else; he had plenty of opportunity to do this. One day Mr. Du Chaillu went to his tent for something, and there he found his only bottle of brandy broken on the ground and little Tommy drunk as a lord! He beat him very much, but it was of no use. At last the poor little fellow got sick, and one day he came to the fire around which the travelers were sitting, and shook hands with everybody, and soon after laid himself down and died. Everybody was sorry for Tommy, for he was a general favorite;

so the natives set up a shout, and cried, "Poor Little Tommy! he is dead!"

Leaving that part of the country they then traveled in the direction of the Cannibal country. One day while he was regarding with hungry eyes a monkey, who was eating nuts on a high tree, he was startled by a noise, and soon there came in sight a Chief with his attendants. They were all well armed with spears, and shields made of elephant skins. The Chief was very much frightened at Mr. Du Chaillu's appearance, and mistaking him for a spirit began to howl. He could not say who was most frightened, himself or the Chief, but as the latter fully made up his mind that he saw a spirit from the moon, he quickly turned and fled. Traveling on from this point Mr. Du Chaillu came to a village, surrounded by a fence, with a wide entrance, over which were elephants' tusks. Skulls of men and animals were lying about everywhere. The village was a beautiful one, being laid out with regularity. One of the streets was over two miles long and fifty feet broad. The houses were quite small, being no more than ten feet high. When he entered, which he did with some reluctance, he saw more than a thousand warriors awaiting him. They were all armed and looked very ferocious. Every one of them had his teeth filed and blackened. It did not assure him in the least when on looking round

he saw a woman running away with a man's thigh under her arm. He was asked what he wanted, and he answered that he was anxious to see the King. His Majesty sent word that he could not be seen for three days, as the Okoonda or whirlwind would not let him, but in the meantime gave directions that the traveler and his party should receive every attention. He came on the third day and roared in astonishment when he saw the lecturer, but said, nevertheless, that he was not afraid of any body. Mr. Du Chaillu told him how glad he was to find somebody who was not afraid of any body, and then they got on very well together. On being shown a looking-glass the King made faces at it, but not liking the looks of things put out his tongue in anger. Then the Queen came; she was so delighted that he was greatly afraid she would kiss him, &c., &c.

EXERCISE.

Report of Lecture or Sermon.